

Charlie

by

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1 FADE IN: 1
2 EXT.- CITY STREETS.- ESTABLISHING.- NIGHT.- SUMMER. 2
SUPERIMPOSE - Southwest Side, Detroit Michigan.
3 EXT.- CITY STREETS.- AERIAL SHOT.- NIGHT. 3

The city below, filled with excitement, dressed in a beautiful suit of lights on a warm summer night.

A large crowd of street racers and watchers, gathers at the City Park.

This is what it's all about; cruising. Detroit's people brought together by their cars. All for one big car show and a night of street racing and networking.

Various makes and models of cars line the road and fill the parks parking lot. A Mix of Music's, playing from various cars fills the air with excitement.

Car clubs big and small line the road, filling the parking lot with a show of art meets muscle.

BASSLINES Thumping and mixing with the sound of engines roaring.

The air filled with the smell of burnt rubber and exhaust.

Sexually dressed girls of all shapes and sizes, line the rows and rows of show and custom race cars.

CUT TO:

Two cars sit side by side revving their engines.

VROOM, VROOM.

Smoke fills the air as the tires spin, squeeling a deafening sound, burning rubber sends plumes of smoke into the air.

Both drivers, young, -20's set to race-

BEGIN INTERCUTS BETWEEN INTERIORS AND EXTERIORS OF THE VEHICLES.

-drivers looking back and forth at each other.

Hands grip tightly on the wheel, mouth dry, eyes fixed.

The stakes are high with the loser losing their car.

Money changes hands as bets on the cars grow.

FLASH IMAGES of money changing hands.

A SEXY girl in a mid-drift shirt, stands in the center between the two racers, waving a scarf of white, and drops it to start the race...

...both drivers smash the gas pedal that send them into a screaming speed. Lifting the front end of their cars in pure Detroit Muscle Power.

END INTERCUTS.

CUT TO.

4 EXT.- PARK PARKING LOT.- ESTABLISHING.- NIGHT. 4

The hood up on a 1969 Pontiac GTO, Midnight Blue in color, that slowly changes color as the sun goes down. With both her doors open, she looks as though a woman spreading her legs opened for love. Ghost flame running graphics in 3d, black leather seats.

CHARLIE ANN JONES, -30's, Ex-Navy Seal-

-is bent over the front grill checking her engine.

She's Voluptuous and sexally dressed in tight blue jean pants, and black shoes-

-a LOGO Shirt "CHARLIE'S REPAIR" WRITTEN IN YELLOW LETTERING, over her white tank top showing her ample 34 double D breast.

Her long Reddish Blond hair is tied in a pony tail.

She turns around and faces the crowd cleaning off her hands with a rag.

CHARLIE'S BODY MEASUREMENTS.

Build Voluptuous Height 5 ft 5½ in or 166 cm.

Weight 55 kg or 121 pounds.

Hair Color Reddish Blond.

Eye Color Green.

Sexual Orientation Straight.

Distinctive Features, Birth Mark On Her Thigh In The Shape Of A Heart.

Measurements 36-26-37 in or 91.5-66-94 cm.

Dress Size 6 (US) or 38 (EU).

Bra Size 34-DD.

Shoe Size 7 (US) or 37.5 (EU).

Race, She has English with German ancestry on her mother's side, while she is of Irish descent on her father's side.

CUT TO.

5 LOUD MOUTH DRIVER HOLLERS OVER TO CHARLIE.

5

LOUD MOUTH DRIVER.
YO! CHARLIE! YOU SHOW LOOKIN GOOD
WHEN YOU GONNA LET ME GET THAT
PINK?

Charlie turns, and flips him off and blows him a kiss.

On lookers and passers by, laugh at the gesture given him.

A car pulls up along side of Charlie and stops, looking for a race.

CUT TO.

6 INT.- RED/CAR.- 2019 TOYOTA.- ESTABLISHING.- NIGHT.

6

The driver FRANK RODGERS -20's leans over to the passenger side window.

BEGIN INTERCUTS BETWEEN INTERIORS AND EXTERIORS OF THE VEHICLES.

FRANK RODGERS.
(big smile on his face.)
Charlie!, you up for race?

CHARLIE.
(leans into the car's
passenger window)
Ha,ha,ha, with you! You gotta
better car then this Frank?

FRANK RODGERS.
Oh!, you got jokes, when we gonna
hook up?

CHARLIE.
When you get a mans car...

FRANK RODGERS.
(laughs.)
Ha, ha!

Frank Rodgers drives off.

END INTERCUTS.

CUT TO.

7 EXT.- PARK PARKING LOT.- CONTINUOUS.

7

The crowd is ever growing, a Crazy Plum Purple 1972 Charger drives in slowly and parks.

On lookers watch and check out his car, some give a nod and a thumbs up.

TONY VAN -30's is a wannabe, wares knockoff clothes and shoes.

Makes himself off to be somebody in the underworld.

Slicked back hair, gold rings and necklace.

Tony gets out, pause for a beat, cigarette hanging from his mouth, walks up to a group of guys and barely dressed girls drinking next to a row of lowriders.

TONY VAN.

(takes the cigarette from his mouth.)

Who drives the best car on the strip?

BARELY DRESSED GIRL.

That'll be Charlie, she's the best here.

They all point to Charlie's GTO-

TONY VAN.

(looks her up and down.)

Damn! She's fine.

IMAGE STILL OF CHARLIE STANDING NEXT TO HER CAR.

-he makes his way to her.

CUT TO.

INTERCUT - CONVERSATION.

TONY VAN.

You Charlie?

CHARLIE.

(looks him over.)

Who wants to know?

TONY VAN.

I'm Tony, Tony Van. This your car?
(pause, looks over car.)
you wanta race?

The two are standing facing each other.

CHARLIE.

What you driving?

Tony Van turns and points to his 1972 Charger.

STILL IMAGE OF CHARGER.

CHARLIE.

The crazy plum purple Charger?
Nice! What you got in it?

TONY VAN.
Come on, and take a look, I think
you'll like it.

The two and some others walk over to "Tony Vans" car.

CHARLIE.
So what you got under the hood?

TONY VAN.
Here check it out.
(Tony lifts up the hood.)

STILL IMAGE of 426 Hemi Engine.

CHARLIE.
(looks under the hood.)
426 Hemi! Nice. 572 Cu.in?

TONY VAN.
No, 350 cu in 580 horse power super
charged. What you got?

CHARLIE.
(looks up at Tony.)
Ram Air IV 400.

TONY VAN.
Nice, had it long?

CHARLIE.
Rebuilt from the ground up.

Charlie looks over the Tony's car.

TONY VAN.
Maybe we can hook up some time.

CHARLIE.
(smiles)
Not in this life time.

Charlie walks away, and heads back to her car.

END INTERCUTS.

- | | | |
|----|---|----|
| 8 | EXT.- 1969 PONTIAC GTO.- ESTABLISHING.- NIGHT. | 8 |
| | Charlie opens the door- | |
| 9 | INT.- 1969 PONTIAC GTO.- CONTINUOUS. | 9 |
| | -slides into her car, starts the engine, with the sound of
THE MEANEST BITCH THIS SIDE OF HELL, purring as she slowly
drives off with all eye's watching. | |
| 10 | EXT.- A SERVICE ROAD.- CONTINUOUS. | 10 |
| | Lightning and thunder fill the dark sky. | |

Charlie stops at a red light and waits, pause for a beat.

A 1970 Chevrolet Chevelle SS 454, white in color, pulls up along side of her and revs it's engine.

VROOM, VROOM

11 INT.- 1969 PONTIAC GTO.- CONTINUOUS. 11

Charlie looks over at the driver and smiles, revving her engine-

VROOM, VROOM.

-signalling shes ready to race.

12 EXT.- A SERVICE ROAD.- CONTINUOUS. 12

Both drivers tires smoke and fill the air with burning rubber, engines racing with a roaring sound of the horse powered cars. Peals of lightning fill the dark sky.

13 INT.- 1969 PONTIAC GTO.- CONTINUOUS. 13

Charlie locks her hands on the steering wheel as she smokes her tires, with her right hand she places it on the gear shifter, turns and looks at the other driver with a stare of Fuck You on her face.

CHARLIE.

(with a gant look.)

Lets race!

14 EXT.- A SERVICE ROAD.- CONTINUOUS. 14

The light turns green, both cars speeding off in a cloud of smoke and burnt rubber, the sound of thunder and a squealing sound of pain, a shrill cry from the cars as they race off-

The night sky screaming in pain as lightning fills it's darkness, the sound of a lightning strike echos across the city.

-with Charlie leaving the other car in the dust.

15 INT.- 1969 PONTIAC GTO.- CONTINUOUS. 15

Looking back at him in her rearview mirror.

CHARLIE.

(smiles.)

Dumb ass.

16 EXT.- A SERVICE ROAD.- CONTINUOUS.- RAINING 16

Charlie is heading home, it's 2:00 A.M.

She pulls into her driveway, turns off the engine, gets out and runs to her front door and lets herself in.

DISSOLVE TO:

17 INT.- CHARLIES HOUSE.- ESTABLISHING.- RAINY DAY. 17

NEXT MORNING.

It's a hard rain, rain water is running down the living room window, it's blurred, hard to see out.

The sky is dark with rain clouds, the street lights are on as the rain pours down.

18 INT.- CHARLIES HOUSE.- CONTINUOUS. 18

Charlie shares her home with her father, it is a 2-story home very laid back and warm and inviting with neutral colors and furniture to match.

Photos of her in her Navy Seal Uniform hang on the wall leading to the 2nd-floor. Her purple heart sits on the fireplace mantel across from a photo of her and her father.

Her Medals of service hang in various rooms, Congressional Gold Medal, The Silver Star, along with others.

The home is filled with Various photo's of her and family, and time of service.

19 INT.- CHARLIES HOUSE.- CONTINUOUS. 19

Charlie walks to her kitchen to make coffee and walks past her living room window, and looks quickly out as she passes by.

She stops, and backs up and runs to the window only to see her beloved car gone. Her heart drops to her stomach.

CHARLIE.

(sickening feeling.)

NOOOOO!, NO!, NO!.... NOOOOOOOOO!

20 EXT.- DRIVEWAY.- ESTABLISHING.- RAINING.- DAY. 20

Charlie runs out into the rain in disbelief with horror on her face and falls to the ground on her knees crying, rain mixed with her tears floods the driveway.

She pulls herself together, walks to her door-

21 INT.- KITCHEN.- ESTABLISHING.- RAINY - DAY. 21

-she goes in, and shuts the door.

Charlie calls the police and reports the theft, drying herself off with a kitchen towel.

911. OPER.(V.O.)

911, how may I help you?

CHARLIE.
 (holding back tears.)
 I'd like to report a theft, someone
 stole my car.

She wipes a tear from her eye-

FADE TO BLACK:

22 EXT.- IVAN'S WAREHOUSE.- ESTABLISHING.- DAY/RAINING. 22

Ivan's warehouse is in a seedy, broke down abandon side of one of Detroit's suburbs.

23 INT.- IVAN'S WAREHOUSE.- ESTABLISHING.- DAY/RAINING. 23

There are row's and row's of cars being readied to be loaded on to semi trucks.

FLASH IMAGES OF CARS AND TRUCKS.

The warehouse is big with all of the windows blacked out.

Overhead lights, drops lights fill darken areas in the warehouse.

A mix smell of oil, gas, and other car fluids fill the air. Oil stains the floor, along with water puddles from the roof leaking, scatter the warehouse. Rats feed on the trash from the overflowing trash bins, and food left on workbenches.

Workers, work replacing Vin-numbers, and chopping up cars for parts to sell on the black market.

Smoke from Oxygen/Acetylene cutting torches hover over cars and workers, along with the sound of tools in use echo through out the warehouse.

24 EXT.- DRIVEWAY/WAREHOUSE/BIG DOOR.- ESTABLISHING.- DAY/RAINING. 24

Tony Van pulls up in Charlie's 1969 Pontiac GTO.

25 INT.- 1969 PONTIAC GTO.- ESTABLISHING.- MORNING. 25

Music playing; local radio.

He beeps the horn 3-times.

BEEP!, BEEP!, BEEP!

26 EXT.- DRIVEWAY.- ESTABLISHING.- RAINING.- DAY. 26

The big door opens-

27 INT.- IVAN'S WAREHOUSE.- ESTABLISHING.- DAY./RAINING. 27

-and he drives in.

28 INT.- IVAN'S WAREHOUSE.- CONTINUOUS.

28

Tony gets out of the car, dressed in knockoff Versace knit shirt and pants, knockoff Jimmy Choo shoes, pause for a beat, and lights a cigarette.

TONY VAN.

(to warehouse worker.)

Is Ivan around?

Tony takes a long drag off his cigarette, drops it to the floor, steps on it.

WAREHOUSE WORKER.

(strong Russian accent.)

He's in office.

Tony walks past a row of cars to the office of Ivan Romanoffski.

29 INT.- IVAN'S WAREHOUSE/OFFICE.- ESTABLISHING.- DAY.

29

IVAN ROMANOFFSKI, older man late -60's, gray hair, small scare above his right eye, he's a Russian Mob Boss, and sex trafficker. HE'S A HARD MAN. He lost his pinky finger in a shoot out with a rival gang when he was kid in Russia.

Ivan's office is a large typical warehouse office, file cabinets, desk, desktop PC., chairs, post it board on the wall, wall clock, It's clean and neat.

Tony knocks on the door 3-times-

KNOCK!, KNOCK!, KNOCK!.

-he leans in-

TONY VAN.

Hey, boss you gotta minute?

IVAN.

(in a Russian accent.)

Yeah, what do you need Tony?

TONY VAN.

I got that car you wanted, the 69 Pontiac GTO.

IVAN.

(big smile.)

Yeah!, you got it! Hey!!

TONY VAN.

She's right out side, come on, check it out.

30 INT.- IVAN'S WAREHOUSE.- CONTINUOUS.

30

Tony and Ivan walk to the 69-Pontiac GTO.

IVAN.
 (smile on his face.)
 Hey my boy, she's nice, she's nice.

Ivan walks around the car, he slides his hands down the lines of the car, as if it was a womans body.

Opens the hood to reveal a monster of an engine.

IVAN.
 (eye's big.)
 Damn! It looks like it's climbing out of there!

Ivan looks at one of the warehouse workers.

IVAN.
 (authoritatively.)
 Get it ready for shipment.

Ivan walks back to his office with Tony, and shuts the door.

31 INT.- IVAN'S WAREHOUSE/OFFICE.- CONTINUOUS. 31

Ivan opens his desk draw and pulls out a bottle of Russian Vodka.

IVAN.
 You wanta drink Tony?

TONY VAN.
 (feeling good.)
 Yeah! Sure thank you.

Ivan, takes out two glasses, pours the drinks.

IVAN.
 (raises his glass.)
 Drink, drink up Tony... To long life.

Ivan and Tony are having drinks when Ivan's mistress Natalia walks through the door.

NATALIA BURISHNACOFF is a 33 years old, she was born in the Ukrainian, Crimean Peninsula of Russia."

Occupation: Model/Actress.

Her Body Measurements: 35-24-36 inches; she has maintained such a good figure by doing several exercises, Abs workout, and spinning.

Height & Weight: She stands tall at a height of 5 feet 6 inches (1.68 m) and body weighs of around 57 kg.(125 pounds)

Hair Color: She has long and wavy hair with Natural brown color.

Eyes Color: Brown, which describes her to be very passionate about nature. This earthy color also signifies a personality type that is confident and at the same time simple and humble.

Dress Size: 6 (US)

Shoe Size: 9 (US)

Bra Size: 34C

Plastic Surgery: Body Part, nose job, breast augmentation, and fillers in her neck.

Tony checks out Natalia.

TONY VAN.
(say's to himself.)
Damn!

IVAN.
(in a Russian subtitle.)
Come in!

Natalia walks by and smiles at Tony-

Tony looks her up and down.

NATALIA.
(ukraine accent.)
Sweetie when are we gonna leave?

IVAN.
In a minute baby, in a minute. I'm having a drink with Tony here, he just made my day. Do you know Tony?

NATALIA.
(smiles.)
Hi Tony, come on baby I wanta go.

IVAN.
Women, always wanta go somewhere.

TONY VAN.
I, I better go Ivan.

Tony leaves the office and heads out.

DISSOLVE TO:

32 EXT.- CHARLIES GARAGE.- ESTABLISHING.- DAY/SUNNY.

32

Charlies Repair- located in a clean well kept area of Southwest Detroit's business district.

The front of the garage, has a sign on it, a big SIGNATURE sign, "Charlie's Repair" in Yellow Lettering on a Black background.

The back lot is fenced in and stores cars/trucks for customers, along with cars to be sold.

It's a popular hangout for street racers, and car clubbers.

33 INT.- GARAGE.- ESTABLISHING.- DAY.

33

Charlies garage is a well kept, clean garage. Posters of performance cars line the walls, racks and racks of supplies and stock, line the 3-sides of the garage. Two big bay doors when opened, fill the garage with light.

The customer service/waiting room is clean with black and yellow tiled floors and counter top to match.

4-chairs line the wall and a coffee desk sits in the corner. Performance Magazines fill the coffee table neatly.

Photo's of Charlie and her beloved 69-GTO fill the walls.

A full bay window gives a view of the street and traffic.

The Sound Of The Radio Playing Heavy Metal/Hard Rock Music plays in the background.

Music Suggestion; Pop Evil

There is a car on the rack, and one in the bay.

Black Hot coffee is sitting on a well kept clean workbench.

Charlie, dressed in her work uniform. All black with a Yellow Lettering Logo "CHARLIE'S REPAIR", on her shirt, over the left pocket.

She is on her cell phone talking with a friend.

PHONE - CONVERSATION.

FRIEND ON PHONE.(V.O)

I heard your car got stolen.

Charlie's father walks in and stops and looks under the car on the rack.

CHARLIE.

Yeah! They took it last night some time.

(Charlie smiles at her Dad)

I gotta go, I'll call you later, let me know if you see or hear anything, bye.

hangs up the phone,

CLICK!

END PHONE - CONVERSATION.

CHARLIE.

Hi Dad, you got in late. My car was stolen last night.

FATHER.

(surprised.)

What! When?, did you call the police?

CHARLIE.

Yeah, there no help, they just took my info and said they'll be in touch.

FATHER.

I told you that car was gonna get stolen, I just new it.

CHARLIE.

I know, I know, dad.

A friend of Charlies TIM MITCHAL, -30's, black guy walks in the shop.

Stops and gets a cup of coffee, and walks to the garage were Charlie and her father are.

TIM.

Hi Mr.Jones. Hey Charlie I heard your GTO got took.

CHARLIE.

Yeah, last night sometime. How do you know?

TIM.

(sips his coffee.)

Word gets around you know... Man that sucks, sorry to here it I know you loved that car.

CHARLIE.

Thanks Tim.

The phone rings and Charlies father picks it up.

RING!, RING!, RING!.

FATHER.

Charlies Repair, how can I help you.

VOICE ON THE PHONE.(V.O.)

Is Charlie there?

FATHER.

Yes, she is, who's calling?

VOICE ON THE PHONE.(V.O.)

Cee Cee.

FATHER.

(yells)

CHARLIE! IT'S CEE CEE.

CHARLIE.

OKAY DAD, I'LL BE RIGHT THERE!.

FATHER.

Cee Cee, she'll be right here, just a minute son.

TIM.

I gotta bounce Charlie.

CHARLIE.

Okay Tim, see you later.

Tim leaves the garage through the big garage door.

Charlie puts the hood down on a car she was working on.

SLAM!

She cleans her hands off with a rag and walks to her office-

34

INT.- CHARLIE'S GARAGE/OFFICE.- ESTABLISHING.- DAY.

34

-and picks up the phone.

CHARLIE.

(yells.)

OKAY DAD! I GOT IT!

INTERCUT PHONE - CONVERSATION.

CHARLIE.

Hi Cee Cee, what can I do for you.

CEE CEE.

Hey, I heard your GTO got stolen last night. Is it true?

CHARLIE.

Yeah, I was at the race's and it look like wanted to rain so I went home. Got up and looked out of the window and she was gone. My heart fell to my stomach. I couldn't believe it.

CEE CEE.

Man that sucks.

CHARLIE.

Thanks hun.

CEE CEE.

I'll keep my eye's and ears open
for you, let me see what I can find
out.

CHARLIE.

Thank you sweetie, I'll call you
later hun, okay, bye...

END INTERCUTS.

Charlie hangs up the phone, returns to work.

DISSOLVE TO:

35 EXT./INT.- APARTMENT BUILDING.- ESTABLISHING.- DAY. 35

Tony Van walks up to an apartment building in one of the
suburbs of Detroit, and go's in.

36 INT.- APARTMENT BUILDING.- HALLWAY.- CONTINUOUS. 36

Hallway to apartment 202-

-Tony knocks on the door softly.

Knock, Knock.

37 INT.- APARTMENT BUILDING.- APARTMENT.- CONTINUOUS. 37

Natalia, dressed in fitted jeans and top, looks through the
peep hole-

38 INT.- APARTMENT BUILDING.- HALLWAY.- CONTINUOUS. 38

-Tony is standing with his back to the door, turns around.

NATALIA.

(happy, ukraine accent.)

TONY!

Natalia opens the door and they share a kiss and fall into
the apartment and the door closes.

FADE OUT:

39 EXT.- MOTORCYCLE SHOP/PARKING LOT.- ESTABLISHING.- DAY/
MORNING. 39

Charlie pulls, into the parking lot in a 1949 Ford Pickup
Truck, Highland Green and Satin Black on the trim and hood,
Logo SIGNATURE "CHARLIES REPAIR" emblazoned on both doors in
Yellow Lettering.

40 INT.- 49 FORD PICKUP.- ESTABLISHING.- DAY/MORNING. 40

Charlie shuts off her engine, checks her makeup in the
rearview mirror.

She steps out of her truck-

41 EXT.- MOTORCYCLE SHOP./PARKING LOT.- CONTINUOUS. 41

-pauses for a beat, then walks to the entrance of the shop-
-enters the shop-

CUT TO.

42 INT.- MOTORCYCLE SHOP.- ESTABLISHING.- DAY. 42

It's a high tech, otherworldly gallery of exotic racing and performance parts; turbo, exhausts, saddle bags, leather gear and the like.

Music Playing softly in the background, local radio.

The proprietor, PAPA MIKE, -40s Mexican, standing behind the counter is a Big tatted biker with long hair, and beard with gray in it. Dressed in blue jeans and black tee-shirt.

He's the leader of the DETROIT SICARIOS MOTORCYCLE CLUB (GANG), and long time friend of Charlies.

He's filling out shipping labels on his computer for parts to be shipped out.

He looks up and sees Charlie walk in.

43 INT.- MOTORCYCLE SHOP.- CONTINUOUS. 43

Front Entrance.

Charlie walks into the shop dressed in jeans and a tank top and wearing black shoes. Both are tight fitted.

INTERCUT - CONVERSATION.

CHARLIE.

(big smile.)

Hey sweetie how you been?

PAPA MIKE.

(in a gravelly voice.)

Hey girl, good. What can I do for you today?

CHARLIE.

I need a little info. My GTO got stolen last night.

PAPA MIKE.

(surprised.)

Awe, I'm sorry hun.

CHARLIE.

Thank you sweetie. Can you keep an eye for it?

PAPA MIKE.

Sure can, I'll call you if I hear
of anything.

CHARLIE.

Thanks babe. Oh! me and dads gonna
have some bar-b-q for diner, why
don't you stop by. I gotta run,
bye!

Charlie walks out of the shop and heads for her truck.

END INTERCUT.

44 EXT.- MOTORCYCLE SHOP./PARKING LOT.- CONTINUOUS. 44

The sun is shining bright.

Tony Van drives by, pause for a beat, Charlie turns and
looks at him recognizing his crazy plum purple Charger from
the other night.

Charlie, pauses for a beat, walks to her truck-

-opens to door-

45 INT.- 49 FORD PICKUP.- CONTINUOUS. 45

-gets in her truck, turns the key and starts the engine, she
puts the truck in reverse and slowly drives out of the
parking lot and heads back to her garage.

DISSOLVE TO:

46 INT.- APARTMENT BUILDING/NATALIA.- ESTABLISHING.- NIGHT. 46

Cozy very kept apartment, clean and warm. One bedroom, large
living room, dining room. Small glass bar in dining room,
mirror above the bar. -modern furniture in style. Photo's of
her and Ivan sit on the end table next to the sofa.

Music Playing Softly in the background.

Natalia, dressed in a see through Baby doll Negligee, white
panties, no bra.

47 INT.- APARTMENT BUILDING.- LIVING ROOM.- CONTINUOUS. 47

Ivan is at his mistress's apartment having a drink, when she
receives a phone call from Tony.

NATALIA.

(ukraine accent.)

Hello, No, no you have the wrong
number, sorry.

Natalia hangs up the phone,

CLICK!.

She walks to her bedroom and readies herself to go out with Ivan.

48 INT.- APARTMENT BUILDING.- BEDROOM.- CONTINUOUS. 48

Natalia's bedroom, soft pink in color, large King size bed, 4-pillows in soft almost white cases, with sheets to match. Flower printed comforter drapes the bed. -modern furniture in style. A very feminine feel to the room.

Natalia slips out from her baby doll negligee and panties, stands in front of the mirror, naked, and looks at herself, turning around, glancing at her heart shaped butt.

IVAN.(O.S)
(in Russian subtitle.)
WHO WAS THAT ON THE PHONE?

NATALIA.
(ukraine accent.)
WRONG NUMBER!.

Natalia opens her dresser draw and picks out a set of red bra and panties and slips them on.

49 INT.- APARTMENT BUILDING.- BATHROOM.- CONTINUOUS. 49

She go's into the bathroom and checks her makeup and sprays on Viktor & Rolf Flowerbomb perfume.

50 INT.- APARTMENT BUILDING.- LIVING ROOM.- CONTINUOUS. 50

Ivan is standing at the bar having a drink of Russian Vodka, 2-ice cubes.

IVAN.
(yells.)
COME ON NATALIA!

51 INT.- APARTMENT BUILDING.- BEDROOM.- CONTINUOUS. 51

NATALIA.
(yells.)
COMING! I'M GETTING DRESSED!

Natalia walks to her closet and picks out a 3/4 Sleeve Embellished Cape Sheath Dress, Wine in color and slips it on-

-a pair of Women's 3 inch Heel Pumps, Criss Cross Straps, Pointed Toe, Wine In Color.

She walks over to her dresser and opens up her jewelry box and picks out a set of Gold Long Teardrop Diamond Earrings, Vintage Style Necklace.

She puts on the Necklace and Earrings-

-checks herself in the full length mirror.

A beat...

Walks to the living room.

52 INT.- APARTMENT BUILDING.- LIVING ROOM.- CONTINUOUS. 52

IVAN.
(big smile on his face.)
You look stunning my dear.

NATALIA.
(smiles.)
Thank you.

Ivan gets Natalia's MINK fur jacket from out of the closet, places it over her shoulders, they leave for the night.

DISSOLVE TO:

53 INT.- MOTORCYCLE SHOP/OFFICE.- ESTABLISHING.- NIGHT. 53

A very un-kept office, trash over flowing onto the floor. Fluorescent light hangs above, one lamp flickering off and on.

Small desk, desktop computer, monitor, 3-chairs, worn office chair, small fridge, coffee pot on top of fridge, dirty coffee mugs, 4-unclean glasses sit on a dust covered table. Gray dirty walls, door to office is stained with greasy hand prints, floor sticky and stained with oil. Has a smell of sweat, oil and cigarette smoke in the air.

Torn poster of naked biker girl hangs on cobweb'd wall next to broken wall clock.

Papa Mike and two of his brothers are in the bike shop office and are discussing the theft of Charlies car.

M.C. GANG MEMBER #1.
(loading a bong.)
Papa, word on the street is Ivan
has Charlie's GTO...
(lights bong, takes long
drag.)
Paid some wannabe named Tony, Tony
Van, or something, he makes himself
out to be somebody...
(blows smoke out.)
Word is he's shipping it to the
Netherlands next week.

PAPA MIKE.
(sipping a beer.)
Really! So he's gotta ship it to
California first by truck... That's
where the international cargo docks
are.

M.C. GANG MEMBER #2.
 (taking a hit from the
 bong.)
 You want us to steel it back?

PAPA MIKE.
 No... No I'll let her know who's
 got it.

Smoke from the bong fills the office, and hovers like fog on water.

Papa Mike picks up his cell phone, calls Charlie.

CUT TO.

54 EXT.- CHARLIES HOUSE.- ESTABLISHING.- EVENING. 54

Backyard patio deck, warm evening.

Charlie is grilling Bar-B-Q Chicken for her and her father when the phone rings.

RING!, RING!, RING!.

She goes into the kitchen, answers the phone.

55 INT.- CHARLIES HOUSE.- KITCHEN.- ESTABLISHING.- EVENING. 55

INTERCUT - CONVERSATION.

CHARLIE.
 Hello!

PAPA MIKE.
 Charlie.

CHARLIE.
 Hi Papa, hows it going?

PAPA MIKE.
 I got some news on your GTO.

CHARLIE.
 (happy.)
 Really!

PAPA MIKE.
 Yeah, Ivan has it, paid some wannabe named Tony Van to steel it... He hangs out at a club call Skinny's.

CHARLIE.
 (mood changes.)
 Ivan the mobster? Tony Van? I think I met him at the race's the other night.

PAPA MIKE.
He's gonna ship it to the
Netherlands next week.

CHARLIE.
(in horror.)
WHAT!, NO!

PAPA MIKE.(V.O.)
You want us to try and get it back
for you?

CHARLIE.
(mood changes.)
No Papa, I'll take care of it,
thank you babe, bye.

Charlie hangs up the phone.

CLICK!.

END INTERCUT.

Charlie goes back to Bar-B-Q-

56 EXT.- CHARLIES HOUSE.- CONTINUOUS. 56

Charlie removes the grilled chicken, returns to the kitchen.

57 INT.- CHARLIES HOUSE.- KITCHEN.- CONTINUOUS. 57

CHARLIE.
(looks at her father.)
Ivan has my car!... Papa says he's
gonna ship it to the Netherlands.

FATHER.
WHAT!

Charlie and her father fix diner plates and sit down for
diner.

FATHER.
Hun, what you gonna do?, you should
call the police and report it.

CHARLIE.
The police! By the time they get to
it, my car will be gone for good.
No dad. I'll get it back my way.

FATHER.
Charlie, come on let the police
handle it, you might get hurt.

CHARLIE.
Dad, I can take care of myself. I'm
a big girl, now eat, you want some
more corn?

FATHER.

No, but I'll take a beer!

DISSOLVE TO:

58 EXT.- IVAN'S CLUB.- JEANNIES.- ESTABLISHING.- NIGHT. 58

JEANNIES GENTELMEN'S CLUB located in Detroit's Warehouse District, off Jefferson Ave. Large pole, red neon sign of a naked girl in wine glass stands in the parking lot.

Outside stands a bouncer, -30's Big bodybuilder type, tattoo's on his neck and arms, black knit short sleeve shirt to show off his 20-inch biceps.

59 INT.- IVAN'S CLUB.- JEANNIES.- ESTABLISHING.- NIGHT. 59

Inside Jeannies is set of double doors emblazoned with "JEANNIES" in red. A bouncer at the entrance door. -30's tall and fit, long hair pulled back into a ponytail.

A collar shirt is the dress code.

The club has a long stage bar in the center of the club with girls dancing half dressed and naked on the stage.

One girl at each end, and one in the center, poles in each location.

Stools are set around the stage bar, emblazoned logo "JEANNIES" in red on the seat.

Very loud music is playing, as strobe lights flash.

Seating and tables are placed through out the club as well as a roped off VIP booth area.

The back wall of the club has a booth and a doubled viewed mirror from floor to ceiling.

To the left of the back booth is a long hallway lined with red lights, that leads to the dancers dressing room.

To the right at the end of the hall is the clubs office.

CUT TO.

60 INT. - IVAN'S CLUB./OFFICE.- ESTABLISHING.- NIGHT. 60

Faint sound of music playing from the club.

Ivan's office has a large desk close to the back wall.

At the right of the room is a large bar and stools.

On the left wall is a leather sofa.

The walls are half wood at the bottom, painted wall to the ceiling.

The walls are painted red, the wood cherry stained
Wainscoting Panels.

Next to the door is a book case all wood, stained Cherry.

On Ivan's desk is a laptop, desk lamp, photo of him and
comrades in Russia.

Ivan's desk chair is a big leather chair with a high back.

His mistress Natalia is at the bar having a drink with one
of Ivan's goons.

Ivan's right hand man IGOR RAMANOVA. Yearly -40's, Big
6-foot 4-inch Russian Hitman, EX-KGB.

His hair is high and tight, has no neck. He's built like a
Russian Tank.

Is sitting on the sofa reading the paper.

There's a knock at the door.

KNOCK!, KNOCK!.

IVAN.

(in a Russian subtitle.)

See who that is.

Igor gets up, and opens the door.

The music gets louder when the door opens.

Tony Van is standing at the door.

INTERCUT - CONVERSATION.

IGOR.

(in a strong Russian
accent.)

What do you want, Ivan's busy.

IVAN.

(in A Russian subtitle.)

Who is it?

IGOR.

It's that little shit Tony.

IVAN.

Let him in Igor, let him in.

Tony comes in the office, Igor sits back down on the leather
sofa.

Tony looks over at Natalia, and walks over to Ivan's desk.

IVAN.

(he looks up at Tony.)

Tony my friend, what can I do for you?

(looks over at Natalia.)

Pour Tony a drink, Tony needs a drink.

Natalia pours Tony a drink and walks over smiles, and hands it to him and then goes into the bathroom.

61 INT. - IVAN'S CLUB./OFFICE.- CONTINUOUS.

61

Igor looks up at Tony, Tony takes a sip of his drink.

IGOR.

What do you want, you little fuck?

Tony looks over at Igor.

TONY VAN.

(cocky.)

Fuck you!

Igor stands up.

IVAN.

Hey, hey, you two be nice. Tony!
What can I help you with?

Tony turns and looks at Ivan, and lights a cigarette.

TONY VAN.

I was just lookin to get paid for the GTO.

IVAN.

Okay, okay Tony.
(hands him an envelope.)
Heres 3-grand, you go and be a good boy, yeah!

Tony takes the money, and puts it in his inside jacket suite pocket-

-and puffs on his cigarette.

TONY VAN.

(blows smoke out.)

Thanks Ivan.

IVAN.

(smile on his face.)

I'll talk to you later, go and have some fun.

Tony turns for the door when Igor steps in front of him.

IGOR.
 (in Tony's face.)
 Your times coming you little fuck.

TONY VAN.
 (looks up at him.)
 I'll be waiting.

Tony puts his drink down on the table in front of the sofa-
 -puts his cigarette out in the ashtray.

Tony leaves the Office.

Sound of music playing in the club.

The door closes.

IVAN.
 Why you mess with him?

IGOR.
 I hate the little fuck.

62 INT. - IVAN'S CLUB./OFFICE.- CONTINUOUS. 62

Natalia comes out of the bathroom.

NATALIA.
 (ukraine accent.)
 Ivan lets go, I wanta eat, I'm
 hungry.

IVAN.
 Yes baby we go eat, Igor go get the
 car.

Igor gets up and leaves.

Sound of music gets loud when the door opens.

DISSOLVE TO:

63 INT.- CHARLIE'S GARAGE.- ESTABLISHING.- DAY. 63

Charlie is working on a car when a friend PAUL SANTOS comes
 in.

PAUL SANTOS, is a car thief and is known to only steal high
 end cars for Ivan. He's a short good looking guy, -20s with
 short brown hair.

PAUL.
 Hey Charlie, whats up!

CHARLIE.
 (bent over a cars
 engine.)
 How are you sweetie?

Charlie turns around and wipes her hands off with a rag.

CHARLIE.
 (looks at Paul.)
 Paul... What do know about my
 car?... Did you take it for Ivan?

PAUL.
 (says sincerely.)
 Hey Charlie, I would never take
 your car, you gotta believe me your
 my girl, how could you ask me that!

Charlie walks over to a tool box with her tools, wipes them
 off-

-and puts them away.

She turns around and looks at Paul.

CHARLIE.
 (says sincere.)
 I'm sorry hun...
 (wiping off tool.)
 It's just I heard that Ivan has it,
 and I wanta get it back.

PAUL.
 WOW Really! I'll check it out, and
 get back with you.

CHARLIE.
 Thank you sweetie.

Paul leaves the garage-

64 EXT.- CHARLIES GARAGE.- CONTINUOUS.

64

-and calls his brother JAMES SANTOS, -20's long blond hair
 tatted from the neck down.

PAUL.
 James, meet me at Moms, an hour?,
 cool, see you there bye.

CUT TO.

65 EXT.- MOMS SHOP.- PERFORMANCE PARTS.- ESTABLISHING.- DAY.

65

Paul meets his brother in the parking lot of the shop.

James pulls in the lot and parks next to Paul's 2019 Chevy
 Impala.

BEGIN INTERCUTS BETWEEN INTERIORS AND EXTERIORS OF THE
 VEHICLES.

PAUL.
 (drinking a soda.)
 Hey man.

JAMES.
 (rolls a joint.)
 Whats up shit head, why the meet at
 Moms?

PAUL.
 Gotta get a water pump for moms
 car... Hey did you hear? Charlies
 GTO got boosted and Ivan has it.

JAMES.
 (licks the rolled joint.)
 How do you know?

PAUL.
 I just left her and she told me he
 has it.
 (looks in Jame' face.)
 Do you know anything about it? And
 if you do, tell me... Charlies good
 people!

JAMES.
 (lights up the joint.)
 No man, but I got a meet with Tony
 Van later at Ivan's, I'll ask him.

PAUL.
 Tony Van!!, That fuck!, you working
 with him?

JAMES.
 (blows smoke.)
 Gotta pay the bills brother.

END INTERCUTS.

66 EXT.- MOMS SHOP.- PERFORMANCE PARTS.- CONTINUOUS. 66

Both, get out of their cars-
 -they both walk to the front door of the shop-
 -and go in.

67 INT.- MOMS SHOP.- ESTABLISHING.- DAY. 67

MOMS SHOP is a high tech, high priced gallery of exotic
 racing and performance parts; turbo, exhausts, tools, body
 repair and paint.

Music playing in the background; Rap/Hip Hop.

Moms is run by her sons, RANDY and SCOTT PETERS. Both are
 street racers-

-and promote street racing in Southwest Detroit.

INSERT PHOTOS

Of race cars, track scenes.

They are the leaders of the SOUTHWEST SIDE CAR CLUB. They know everyone and everything about the car game in Detroit.

JAMES/PAUL.

Whats up brother?

Randy is behind the counter stocking the shelves.

RANDY.

(turns his head and looks
at them both.)

Hey what up!

PAUL.

Hey man, I need to order a water
pump for my moms car.

Randy walks to the counter.

RANDY.

Whats it for bro?

PAUL.

A 2017 Hyundai Santa Fe.

A beat...

RANDY.

Okay, let me see if we have one in
stock.

Randy checks his stock, looks on computer.

PAUL.

Randy, have you heard about
Charlies GTO?

RANDY.

I heard it got, got. If that's what
you mean.

Randy walks in the back, returns with the pump.

JAMES.

(looking around.)

Yeah, you hear anything about who
might have took it?

RANDY.

Na, not really, but I'll keep a ear
open.

James walks around the shop and looks around, he picks up some hand cleaner and shop rags and puts them on the counter.

RANDY.
Is this all you need?

PAUL.
Yeah...

Randy rings up Paul's items.

RANDY.
That'll be \$402.50

PAUL.
(hands Randy a credit card.)
Damn!

RANDY.
Sorry.

Paul pays for his items-

-James and Paul leave the store.

68 INT.- MOMS SHOP.- CONTINUOUS.

68

Tony Van walks up from the back room and goes to the front door and looks out at Paul and James getting into their cars and leave.

A beat...

He walks back up to the counter where Randy is.

RANDY.
You heard?

TONY VAN.
Yeah, I need to use your phone.

Randy points to it and goes into the back room.

Tony calls Igor.

TONY VAN.
There is a problem with the GTO...
I need to meet with Ivan. Okay bye.

CUT TO:

69 INT. - IVAN'S CLUB/OFFICE.- ESTABLISHING.- DAY.

69

Igor hangs up the phone.

CLICK!

IGOR.
 (in Russian subtitle.)
 That was that little shit Tony.

FAINT SOUND OF MUSIC FROM THE CLUB.

IVAN.
 Go and find out what he wants and
 take care of it.

Igor leaves the club.

CLUBS MUSIC GETS LOUDER WHEN IGOR OPENS THE DOOR.

FADE TO BLACK:

70 EXT. - MCDONALD'S PARKING LOT.- ESTABLISHING.- DAY. 70

Tony and Igor meet in the parking lot of the local
 McDonald's.

IGOR.
 You little fuck, what do you want?

TONY VAN.
 The 69-GTO I took... The chick who
 owns it is asking a lot of
 questions about it, she might cause
 a problem.

Igor gets in Tony's face.

IGOR.
 So what do you want us to do about
 it asshole!

TONY VAN.
 What should I do?

Igor grabs Tony by the collar and pushes him into the car.

IGOR.
 Get in you little fuck.

Igor walks to the drivers side, opens the door-
 -slides in-

71 INT.- IGOR' CAR.- ESTABLISHING.- DAY. 71

-starts the engine-

Igor looks at Tony and grabs him by his neck.

IGOR.
 Where does she live, you little
 shit!

Tony with a scared look on his face.

TONY VAN.
I don't know, I don't know! Randy
at Moms knows her.

Igor slaps Tony in the face-

"SLAP"

TONY VAN.
(hand on his face.)
WHAT THE FUCK!

IGOR.
Shut up!

Igor puts the car in drive, smashes the gas pedal and races
out of the parking lot.

CUT TO.

72 INT.- MOMS SHOP.- ESTABLISHING.- DAY.

72

Igor and Tony walk into the shop.

Igor grabs Randy by the shirt, pulls him to his face.

IGOR.
Where girl called Charlie live?

RANDY.
(scared.)
I don't know!

Igor punches Randy in the face 3-times.

POP!, POP!, POP!

Randy's face is bleeding and his nose is broken, blood is
gushing from his nose.

IGOR.
WHERE GIRL LIVE?

Randy writes down Charlies home address-

RANDY.
(hands Igor the paper.)
Here!

Igor punches Randy 3-more times.

POP!, POP!, POP!

Dropping him to the floor, blood gushing from his mouth and
nose.

Tony kicks Randy repeatedly, braking his ribs-

Randy gasping for a breathe of air, throwing up blood.

Igor grabs Tony by the arm-

IGOR.
Enough, asshole.

-pushes Tony to the front door-
-and leaves the shop.

DISSOLVE TO:

73 EXT./INT.- CHARLIES HOUSE.- ESTABLISHING.- NIGHT. 73

Igor and Tony park their car down the street and walk up and sneak into Charlies house.

74 INT.- CHARLIES HOUSE - CONTINUOUS. 74

Charlies father is the only one home and is having a beer, watching the football game on TV.

Sounds of the football game.

75 INT.- CHARLIES HOUSE.- KITCHEN.- CONTINUOUS. 75

Igor sneaks into the back door off the kitchen-

76 INT.- CHARLIES HOUSE - CONTINUOUS. 76

-and grabs Charlies father.

It's Fast, Violent Punches To The Face And Body.

Igor stands over Charlies father holding him by the shirt.

IGOR.
You forget about car.

FATHER.
(scared.)
What car! Who are you?

IGOR.
GTO CAR! You forget about!

Igor punches Charlie's father 2-more times.

POP!, POP!

Charlie's father passes out and is bloody, pause for a beat.

Tony kicks her father 4-times.

THUMP!, THUMP!, THUMP!, THUMP!

Igor and Tony leave.

IMAGE OF CHARLIE'S FATHER ON THE FLOOR.

FADE TO BLACK:

77 EXT.- CHARLIES HOUSE.- ESTABLISHING.- NIGHT. 77

TWO HOURS LATER.

Charlie pulls up in her drive, shuts off her engine-
 -gets out, and walks up to her front door-
 -opens the door, and go's in.

78 INT.- CHARLIES HOUSE.- CONTINUOUS. 78

She see her father on the floor bleeding from his head and
 is unconscious.

CHARLIE.
 (horrified.)

DAD!

She's horrified at the sight of him.

The house is in shambles with a broken lamp and coffee
 table.

Beer bottle is on the floor, and the TV is still on.

RANDOM SHOW

CHARLIE.
 DAD, DAD!! Oh my God DAD!

Charlie picks up the phone and calls 911.

911. OPER.(V.O.)
 911, how may I help you.

CHARLIE.
 (in a panic.)
 I need an Ambulance and the police,
 someone broke in my house and beat
 up my father.

911. OPER.(V.O.)
 Okay, stay on the phone, there on
 there way.

CHARLIE.
 Thank you.

Charlies father wakes up.

CHARLIE.
 Dad you okay?, don't move. Who did
 this to you?

FATHER.

I, I, I don't know, some big guy,
sounded Russian.

CHARLIE.

Russian? What did he say?

FATHER.

Said to stop asking about your GTO,
that's when the lights went out.

CHARLIE.

Okay dad, the police are here with
the EMTs, your gonna be alright.

The police and the EMTs show up and take Charlies father to
the hospital.

DISSOLVE TO:

79 EXT.- HOSPITAL.- ESTABLISHING.- NIGHT. 79

Busy, with EMS trucks pulling in and out.

80 INT.- HOSPITAL./FATHERS ROOM.- ESTABLISHING.- NIGHT. 80

Charlie sits with her father as he sleeps.

Her shirt, bloody from her fathers wounds.

A NURSE walks in-

NURSE #1.

I'm sorry, but there's a police
officer in the hall... He'd like to
speak with you.

CHARLIE.

Okay, thank you.

Charlie pats her fathers shoulder, and leaves the room.

81 INT.- HOSPITAL./HALLWAY.- CONTINUOUS. 81

POLICE OFFICER.

I'm sorry about your father miss.

CHARLIE.

Thank you.

POLICE OFFICER. CONT'D

I'd like to ask you a few question
if I may... Do you have any idea
who would want to hurt your father?

CHARLIE.

No, no, not at all.

POLICE OFFICER. CONT'D
 (writing in his
 notebook.)
 Was anything taken? Things like
 guns, jewelry, money?

CHARLIE.
 No. Nothing, nothing at all.

POLICE OFFICER.
 Okay miss, can I get your number?

CHARLIE.
 It's 453-6627

POLICE OFFICER.
 This your cell number?

CHARLIE.
 Yes.

POLICE OFFICER.
 If I have anymore questions I'll
 call you. Thank you.

CHARLIE.
 Thank you officer.

The officer leaves-

Charlie returns to her fathers room.

82 INT.- HOSPITAL./FATHERS ROOM.- CONTINUOUS.

82

Charlie's father wakes up and sees Charlie sitting by his
 side.

CHARLIE.
 (speaks softly.)
 Hi dad, how you feel?

FATHER.
 Like someone ran me over. How you
 doing kiddo?

Charlie stands up and leans in on her father.

CHARLIE.
 (tenderly.)
 Dad... What do you remember about
 last night? What did they say to
 you?

FATHER.
 (dazed.)
 It all happened so fast... This big
 guy just started hitting me and
 said to stop asking about your
 (MORE)

FATHER. (cont'd)
 car... There were two of them...
 But I didn't get a good look at
 them, sorry hun.

CHARLIE.
 (softly.)
 That's alright dad, that's alright.
 You take it easy and get some rest,
 okay. I'll be back later to check
 on you, get some rest I love you.

Charlie kisses her father on the cheek, and leaves the room.

DISSOLVE TO:

83 INT.- CHARLIES HOUSE.- BEDROOM/SHOWER.- ESTABLISHING.- MORNING. 83

Charlie removes her blood soaked clothing-
 runs the hot water in the shower, she steps in.
 The hot water runs down her back as she is crying.
 On her right shoulder is a Navy Seal tattoo.

She has a bullet wound scar over her right breast, a knife
 wound scar on the left side of her ab.

She's over come with emotion and falls to her knees crying
 uncontrollable.

A long beat...

She ends her shower, wraps a towel around herself and hair
 and brushes her teeth and dries her hair.

84 INT.- CHARLIES HOUSE.- BEDROOM.- CONTINUOUS. 84

Charlie goes to her closet, opens the door.

Clothing on hangers, neat, and in order, boots and shoes on
 the floor in rows.

She grabs a pair of black jeans, and puts them on her bed.

She goes to her dresser, opens the top draw and pulls out a
 set of white panties and bra and puts them on.

Puts on her black jeans, walks back to her dresser and opens
 the second drawer, pulls out white socks, a white t-shirt,
 puts the t-shirt on.

She goes back to her closet and pulls out a pair of black
 boots.

She sits on her bed and puts on her socks and boots.

She puts on a black belt and ties her hair up in a pony tail.

She's deep in thought, calm, but full of anger.

She grabs her black leather jacket from the chair, shuts off the light, and leaves for her basement.

85 INT.- CHARLIES HOUSE.- BASEMENT.- CONTINUOUS.

85

Charlies basement is full of storage things. It's neat and clean. The washer and dryer and slop sink sit together.

Shelf above slop sink, laundry detergent, bleach, dryer sheets.

Next to the washer/dryer is a table with folded laundry.

The furnace and hot water heater is off to the left on the street side.

There are racks of selves along the walls full of boxes and items.

She moves a rack of shelves to a hidden door that opens up to an arsenal of weapons she keeps stored from her days in the Navy Seals.

She turns on the light that reveals the weapons, gear and explosives.

FLASH BURST IMAGES. Charlie picking out her weapons of choice. 3-.45cal, 2-.38cal, knives, ammo, vest.

She puts on her vest, and arms herself in her waistband with the 2-.45cal guns. She straps her belt knives on and straps 1 of the .38cal guns on her right leg. The other she puts behind her back.

Turns off the light, closes the door, locks it. Puts back the rack of shelves.

She walks up the stairs to her kitchen, shuts off the basement light.

She puts on her black leather jacket, leaves the house-
-and locks the door behind her.

DISSOLVE TO:

86 EXT.- A CITYSCAPE.- ESTABLISHING.- DAY.

86

The sun is shining, a calm to the city.

87 EXT.- IVAN'S WAREHOUSE.- ESTABLISHING.- DAY.

87

An old, quiet, a dirty building lost amongst dozens of others in a dying industrial park of one of

Detroit's broke down suburbs.

88 EXT.- IVAN'S WAREHOUSE.- CONTINUOUS. 88

Charlie pulls up to the curb, pauses for a beat, and then rolls off...

...Charlie parks her 49 Ford pickup and walks across the street, her expression blank.

Her gait is steady, her shoulders relaxed, hands limp at her sides, breath steady.

The two GUARDS at the door glance up as she approaches, standing as they shift into character.

GUARD #1.

What you want?

Without slowing, Charlie shoots the guard and-

THUMP! THUMP! THUMP! THUMP!-

fires -twice- into each man's chest, before turning-

THUMP!

-to fire once into the other guard's face, never slowing, kicking open the door-

89 INT.- IVAN'S WAREHOUSE.- CONTINUOUS. 89

-to enter the facility, shooting anything that moves. Each target receives two well-placed bullets to ensure incapacitation.

She never slows, never misses, and will not stop.

The primarily Russian crew is in a panic with most fleeing - a number of whom are shot in the back- while those choosing to shoot back are cut down in a blink.

Once emptied, Charlie drops her pistol, stands and pulls out another gun, levels, fires, always moving, and as she passes by a Russian down on the floor behind her she turns, kneels down and puts her gun to his head.

CHARLIE.

Who's Tony Van?

RUSSIAN WORKER.

(in Russian accent.)

Who? I don't know any Tony...

Charlie smashes the butt of her pistol into his head.

POP!

CHARLIE.
Where's my car?

RUSSIAN WORKER.
(hand on his head.)
What car?

CHARLIE.
69-GTO!

RUSSIAN WORKER.
(scared.)
It's on a truck!

CHARLIE.
What truck? Where's it going?

Smacks him again-

RUSSIAN WORKER.
Shipping yard.

CHARLIE.
What yard? WHAT YARD?

RUSSIAN WORKER.
I don't know!

Charlie shoots the Russian worker in the head-

THUMP-

Charlie is unstoppable as she clears out the building.

90 EXT.- IVAN'S WAREHOUSE.- THE REAR LOT.- CONTINUOUS. 90

A couple of Russian workers escape the building, the last of which is shot in the back; dropping to his knees as a bullet slams into the back of his head.

Running with all of his might, RUSSIAN WORKER #1 screams into his phone.

RUSSIAN WORKER #1.
(in Russian subtitled.)
I DON'T KNOW WHO SHE IS! SHE
FUCKING JUST SHOWED UP SHOOTING!

Charlie aims and shoots the RUSSIAN WORKER #1 in the back of his head and leaves the warehouse.

91 EXT.- IVAN'S WAREHOUSE PARKING LOT.- CONTINUOUS. 91

Charlie walks slowly to her truck and leaves.

Faint Sound of police sirens coming.

92 EXT.- A SERVICE ROAD.- CONTINUOUS. 92

-a pair of police cars round the corner and past Charlie.

FADE TO:

93 INT.- IVAN'S CLUB./OFFICE.- ESTABLISHING.- DAY. 93

Faint sound of the clubs music.

Igors phone rings.

Music- Russian State Anthem.

IGOR.
(in Russian subtitle.)
Hello. WHAT? WHO?

Igor hangs up his phone, pause for a beat.

Walks over to Ivan.

IGOR.
(Russian subtitled.)
Ivan the warehouse has been shot
up, everybody killed.

Ivan looks at Igor, pauses for a beat.

IVAN.
(Russian subtitled.)
WHAT! WHO DID THIS?

IGOR.
(shrugs his shoulders.)
I don't know!

IVAN.
(Russian subtitled.)
FIND OUT, GO, GO NOW AND FIND THEM!

Igor leaves Ivan's office.

DISSOLVE TO:

94 INT.- IVAN'S WAREHOUSE.- ESTABLISHING.- DAY. 94

Later That Day.

Igor sees one of the WOUNDED WORKERS sitting smoking a cigarette.

IGOR.
Who did this?

WOUNDED WORKER.
Some girl... She just came in
blasting.

IGOR.

Girl?

WOUNDED WORKER.

(takes a drag.)

Yeah. She just came in and started shooting.

Igor turns and walks off-

-he surprisingly turns and shoots the wounded worker 2-times.

BANG!, BANG!

Igor calls Ivan.

IGOR.

(calm.)

Ivan, it was girl... Okay I do, bye.

Hangs up the cell phone-

-and leaves the warehouse.

DISSOLVE TO:

95 EXT.- CHARLIES HOUSE.- ESTABLISHING.- NIGHT. 95

Quiet and calm, soft light fills the room.

96 INT.- CHARLIES HOUSE.- LIVING ROOM.- CONTINUOUS. 96

Charlie is sitting on the living room sofa, having cleaned and assembled one pistol, now oiling a second.

Her hands are steady, her skill impressive.

We slowly move past her, into the kitchen, to the back door whose handle softly turns.

We pull back as it opens-

-FOUR MEN in black masks, each armed with a silenced pistol enter, fanning out-

-and yet Charlie is nowhere to be seen...

...and two silenced pistols are missing from the table.

97 INT.- CHARLIES HOUSE.- BEDROOM.- CONTINUOUS. 97

The four masked men enter the living room, each wound tight, their silenced weapons at the ready.

The lead among them enters the hallway and goes up stairs-

-and is shot twice; once in the chest, and once in the head.

As he goes down, Charlie moves past, killing two others, leaving the remaining gunmen-

98 INT.- CHARLIES HOUSE.- DINNING ROOM.- CONTINUOUS. 98

-standing in the dinning room, leaning against the wall.

99 INT.- CHARLIES HOUSE.- LIVING ROOM.- CONTINUOUS. 99

Charlie measures the distance.-

-the street light from the window casting the gunman's shadow-

-and fires once into the wall-

100 INT.- CHARLIES HOUSE.- DINNING ROOM.- CONTINUOUS. 100

-hitting the gunman in the back and the head, dropping him to the floor.

101 INT.- CHARLIES HOUSE.- LIVING ROOM.- CONTINUOUS. 101

Charlie lowers the pistol, walks to the kitchen, and peers through the window to see if any ones there.

A beat...

Charlie sets the pistol on the kitchen table, and sits down at the kitchen table.

Charlie takes her phone from her back pocket, thinks for a long moment, and dials a number.

A long beat, then...

CHARLIE.

Papa, it's Charlie. Yeah I'm okay.

(a beat.)

I need your help.

Charlie glances at the bodies.

CHARLIE.

Can you come over with some guy's tonight?

Charlie looks out of the kitchen window.

CHARLIE.

Eleven o'clock? Thanks bye.

Charlie hangs up the phone.

102 INT.- CHARLIES HOUSE.- DINNING ROOM.- NIGHT. 102

Charlie cleans up blood from the floor with a bucket and rag...

...and picks up bullet casings.

We hear a KNOCK at the front door.

Charlie wipes her hands with a rag, and-

103 INT.- CHARLIES HOUSE.- LIVING ROOM.- CONTINUOUS. 103

-opens the door.

CHARLIE.

Papa, thanks for coming over.

Charlie hugs Papa.

PAPA MIKE.

(looks around.)

What the hell happened here?

Papa enters, followed by two MC MEMBERS -forties, tall, muscular, emotionless-

PAPA MIKE.

Who are they?

CHARLIE.

Ivan's, I think.

(a beat.)

You think you can help get rid of them?

PAPA MIKE.

Yeah, sure.

(a beat.)

What, did you do to Ivan?

CHARLIE.

Long story, you don't wanta know.

PAPA MIKE.

You two grab some plastic and tape and help clean up.

104 INT.- CHARLIES HOUSE.- CONTINUOUS. 104

Papa and his guys help with the clean up.

105 INT.- CHARLIES HOUSE.- BASEMENT.- CONTINUOUS. 105

Charlie pulls a large roll of plastic sheeting down from the rafters, one of the guys balances it on his shoulder with a grunt. She grabs a roll of duct tape as they exit.

106 INT.- CHARLIES HOUSE.- LIVING ROOM.- CONTINUOUS. 106

The guy drops the plastic sheeting down upon the floor, and rolls it out.

Standing over one of the gunmen, he reaches down, retrieves the man's pistol, and slips it into the holster at the man's side.

Charlie then kneels beside him and pushes the body onto the plastic, rolling him up tight. Using a X-Acto knife, the plastic is cut off from the roll.

Wrapping the feet, arms, and head tight with duct tape, Charlie and the others repeats this process with each body...

Papa hugs Charlie before they begin carrying the bodies out of the house.

CHARLIE.

(smiles.)

Thanks Papa, thanks guys.

PAPA MIKE.

(nods.)

Anytime.

Charlie closes the door.

DISSOLVE TO:

107 INT.- NATALIA'S APARTMENT.- ESTABLISHING.- NIGHT. 107

Tony Van is at Natalia's, music is playing in the background.

108 INT.- NATALIA'S BEDROOM.- CONTINUOUS. 108

Tony and Natalia are having sex-

NATALIA.

(plays to his ego.)

Your so big, umm.

Tony's phone rings.

MUSIC TONE, 3-4 times.

TONY VAN.

Hello, NOW! Okay! Okay! I'm on my way.

Tony hangs up the phone, kisses Natalia-

TONY VAN.

Gotta go.

109 INT.- NATALIA'S BEDROOM.- CONTINUOUS. 109

Tony gets outta bed and gets dressed, leaving Natalia naked in the bed.

NATALIA.
(sits up.)

BYE!

The door closes.

DISSOLVE TO:

110 INT. - IVAN'S CLUB/OFFICE.- ESTABLISHING.- NIGHT. 110

Ivan is at his desk having a drink alone...

...it's dark in the club, closed for the night.

111 INT. - IVAN'S CLUB./OFFICE. - NIGHT.- CONTINUOUS. 111

In walks Igor and Tony.

Ivan looks up with a stare of a thousand yards, and stands up.

IVAN.
(anger.)
WHO THE FUCK IS THIS CHARLIE TONY?
SHE SHOT UP MY WAREHOUSE!

TONY VAN.
(scared.)
Sorry Ivan.

IVAN.
(hot.)
That's all you can say?
(Russian subtitle.)
Sorry Ivan...

Ivan walks from behind his desk and turns around and pours himself a drink and slams it back.

IVAN.
You bring me trouble Tony.

Ivan surprisingly turns around and drives his fist into-

-Tony's stomach with enough force to lift him -momentarily- from the ground.

With the wind knocked out of him, Tony drops to his knees, and gags as he gasps for breath.

Ivan walks back over to his desk and picks up his bottle of whiskey and pours himself another drink.

IVAN.
(Russian subtitle.)
Pick him up.

Ivan slams back his drink, pauses for a beat.

IVAN.
 (in a calm voice.)
 Tony my boy, this girl Charlie, who
 is she?

112 INT. - IVAN'S CLUB./OFFICE.- CONTINUOUS. 112

Tony still gasping for breath and bent over holding his
 stomach.

TONY VAN.
 I don't know, I met her at a street
 race a few days ago.
 (coughs)
 I told Igor she might cause a
 problem.

IVAN.
 (in a calm voice.)
 I thought you and Igor fixed that?

Ivan looks over at Igor with a pissed look.

TONY VAN.
 (holding his stomach.)
 She wasn't home so we sent her a
 message.

IVAN.
 (calm to anger.)
 A message! WHAT MESSAGE?

TONY VAN.
 We beat up her father.

IVAN.
 (angered.)
 YOU BEAT UP HER FATHER!

Ivan throws his drink at Tony, the glass breaks against the
 wall.

IVAN.
 (very angry.)
 I SENT YOU TWO TO FIND AND KILL
 HER.
 (Russian subtitle.)
 MOTHER FUCK!
 (pause for a beat.)
 Igor, you and Tony go and find this
 bitch and kill her... Get outta my
 sight!

113 INT.- IVAN'S CLUB./OFFICE.- CONTINUOUS. 113

Igor grabs Tony by the neck and they both leave the office.

DISSOLVE TO:

- 114 EXT.- A CITYSCAPE - ESTABLISHING.- DAY. 114
Igor and Tony sees Charlie in her 49 Ford Pickup Truck.
- 115 INT.- 49 FORD PICKUP.- CONTINUOUS 115
Charlie is in her 49 Ford Pickup heading to her shop.
She glances into the rearview mirror, seeing a heavily -
modified Toyota 4Runner closing in on her.
Charlie shifts and spins the wheel 360 degree's-
- 116 BEGIN INTERCUTS BETWEEN INTERIORS AND EXTERIORS OF THE 116
VEHICLES.
- 117 EXT.- A SERVICE ROAD.- CONTINUOUS. 117
-turning to face the oncoming vehicle.
- 118 INT. 49 FORD PICKUP - CONTINUOUS. 118
Charlie shifts again, and crushes the gas pedal underfoot-
- 119 EXT.- A SERVICE ROAD.- CONTINUOUS. 119
-rear wheels smoking as they struggle to grip the road. Once
they do, however, the Ford Pickup leaps forward, bearing
down on the 4Runner.
As the distance between them grows smaller, in this game of
chicken, as Charlie closes in on the 4Runner-
- 120 INT.- 4RUNNER.- CONTINUOUS. 120
Tony braces himself with his right foot pushed hard to the
floor, his eye's are getting bigger and bigger, eyes wide
with horror...
Igor crushes the gas pedal with a look of death on his face.
TONY VAN.
(hand on the dash.)
TURN IGOR, TURN!, THIS BITCH IS
CRAZY!!
Tony sliding up in his seat, bracing himself for a crash.
IGOR.
(strong Russian accent.)
SHUT THE FUCK UP!
- 121 EXT.- A SERVICE ROAD.- CONTINUOUS. 121
As the two vehicles barrel towards one another...

- 122 INT.- 49 FORD PICKUP.- CONTINUOUS. 122
- Charlies arms locked tight and white knuckled, with her eye's wide and gritting her teeth, heads straight for the 4Runner.
- CHARLIE.
(screaming.)
AAAAAAAAAAH!
- 123 EXT.- A SERVICE ROAD.- CONTINUOUS. 123
- At the last moment, Igor violently twists the steering wheel-
- barely avoiding the 49-Ford Pickup-
- but loses control of the vehicle, sending it toppling end over end, cart-wheeling amidst a cloud of debris, before landing upside down-
- 124 INT.- 4RUNNER - CONTINUOUS. 124
- Igor and Tony hanging from their seats, their belts keeping them in place, stunned and bleeding, Tony from his forehead and arm, Igor cut above his right eye.
- A beat...
- Charlie drives by slowly, looks down at them, then speeds off.
- 125 END INTERCUTS. 125
- FADE TO:
- 126 INT.- CHARLIES GARAGE.- ESTABLISHING.- DAY. 126
- Charlie is working in her garage on a black 2018 Ford F-150
- 127 INT.- CHARLIES GARAGE.- CONTINUOUS. 127
- In walks Papa Mike.
- Charlie looks up to see whose coming in.
- CHARLIE.
(smile on her face.)
Hey, hi Papa!
- PAPA MIKE.
(in a gravelly voice.)
Hey Charlie.
- CHARLIE.
What brings you here?

PAPA MIKE.

(sad.)

I need to talk to you about something.

CHARLIE.

Yeah, what about?

Charlie stops working and cleans her hands off with a rag, she walks over to her office and gets a cup of coffee.

CHARLIE.(O.S.)

(hollers to Papa.)

You want a cup hun?

128 INT.- MUSTANG CHARLIES GARAGE.- CONTINUOUS.

128

Papa Mike walks around the shop, checking out the cars.

PAPA MIKE.

(hollers back.)

Yeah, that'll be nice, Black!

Charlie walks out of her office with two cups of coffee and hands one to Papa Mike.

CHARLIE.

(in a sweet voice.)

Be careful hun it's hot.

(pause for a beat.)

So what do you need to talk to me about?

PAPA MIKE.

(sad.)

I have some bad news,

(pause, sips on his coffee.)

Ivan has put a hit out on you.

CHARLIE.

(sips her coffee.)

Yeah, I thought he might.

PAPA MIKE.

(sips his coffee.)

He's not someone to fuck with Charlie, you know he kills people.

Charlie walks over to her tool box, puts down her coffee, checks her .45 cal. She keeps in the draw.

Her back turned, she doesn't let Papa Mike see the gun.

CHARLIE.

(cautious.)

Who is the hitman?

PAPA MIKE.

Word on the street it's Igor.

CHARLIE.

Big ugly guy?... He tried to run me
off the road.

Papa laughs...

PAPA MIKE.

Hahaha,

129 INT.- CHARLIES GARAGE.- CONTINUOUS.

129

Papa Mike sets down his coffee cup and heads for the door to
leave.

PAPA MIKE.

(speaks loudly.)

The very one!, you be-careful!

Papa Mike leaves.

Charlie stands silent, pauses for a beat.

She checks her .45 cal. pistol.

FLASH IMAGE of checking clip, chambers a round.

Charlie tucks the .45 cal. pistol, behind her in her
waistband, shuts off the coffee pot-

-turns off the lights-

-she walks out of the shop and locks up.

DISSOLVE TO:

130 INT.- CHARLIES HOUSE.- BASEMENT.- ESTABLISHING.- DUSK.

130

Charlie moves the shelving from the hidden weapons room.

She turns on the light that reveals the weapons, gear and
explosives.

131 INT.- CHARLIES HOUSE.- BASEMENT/WEAPONS ROOM- CONTINUOUS.

131

Charlie selects a black case, unclasps it, and swings it
open-

-to reveal a number of PISTOLS, SILENCERS, and AMMUNITION.

She takes the case, sets it on the floor, shuts off the
light.

CUT TO:

- 132 INT.- CHARLIES HOUSE.- BEDROOM.- CONTINUOUS. 132
- Charlie removes her work clothing and is standing in just her bra and panties.
- walks to the bathroom.
- 133 INT.- CHARLIES HOUSE.- SHOWER.- CONTINUOUS. 133
- Charlie removes her bra and panties for a shower.
- turns on the hot water, the water is hot and steaming up the room, she takes a shower-
- she gets out of the shower and dries herself off, wraps the towel around herself, and wraps up her hair in a towel-
- with her right hand she wipes off the bathroom mirror.
- She brushes her teeth, and applies her makeup, Mascara, Eyeliner.
- Charlie dries her hair with a blow dryer, leaving her hair straight.
- She's calm and relaxed.
- 134 INT.- CHARLIES HOUSE.- BEDROOM.- CONTINUOUS. 134
- She walks to her closet and picks out a pair of black jeans and throws them on her bed.
- She picks out an oversized black t-shirt and puts it on her bed.
- From her dresser draw she picks out a black set of bra, and panties, black socks, and gets dressed.
- She puts on her black jeans with a black belt.
- Charlie puts on her armored vest and then her t-shirt, black boots, and straps a K-bar knife to her leg.
- Resting on her bed is the black case, opened revealing a veritable armory of weapons, numerous clips, and boxes of ammunition.
- Charlie picks out a pistol, she pulls back the slide, studies the pistol with a keen eye, releases it, carefully loads a clip with bullets, and slides it into the pistol: locked and loaded.
- From a black velvet bag, Charlie selects a SILENCER which she screws onto the pistol.
- A beat...
- Charlie slips the silenced pistol into the back of her pants, and walks up to her full length closet mirror and

puts her hair up in a ponytail.

135 INT.- CHARLIES HOUSE.- BATHROOM.- CONTINUOUS. 135

Charlie checks her makeup, Mascara, Eyeliner, and puts on lipstick, Light corally beige.

136 INT.- CHARLIES HOUSE.- BEDROOM.- CONTINUOUS. 136

Charlie picks up a photo of her father from her night stand-
A beat...

-sets it back down-

Dons her black leather jacket, turns off the light, and leaves the room.

CUT TO:

137 EXT.- CLUB SKINNY'S.- ESTABLISHING.- NIGHT. 137

A Downtown upscale night club, the line curled around the side of the building, generously serviced by blue lamps to accommodate the non-existent dresses of the many young women.

138 INT.- CLUB SKINNY'S.- LOBBY.- CONTINUOUS. 138

The lobby is laid back and pleasant.

A double bar is available to the hundred or so patrons who lounge about smoking, laughing, and talking as servers wander the floor, offering a variety of appetizers.

The Music Is Loud With Flashing Lights From All Angles.

Charlie approaches the bartender.

BARTENDER #1.
(leans over the bar.)
What'll you have?

CHARLIE.
(speaks loudly.)
Beer, Bud in a bottle.

The bartender returns with Charlies beer.

CHARLIE.
(speaks loudly.)
Thank you, do you know a guy named
Tony Van?

Charlie pays for her beer, 6-bucks.

BARTENDER #1.
 (leans over the bar.)
 Tony?, yeah he's over in VIP.
 (points to the back of
 the club.)

CHARLIE.
 (speaks loudly.)
 Thank you!

Charlie takes a sip of her beer, sets the bottle down on the bar.

139 INT.- CLUB SKINNY'S.- CLUB FLOOR.- CONTINUOUS. 139

Charlie walks towards the VIP section where Tony Van is entertaining 5-barely dressed woman, Tony see Charlie coming towards him and gets up and runs, pushing his way through the crowded club, looking back in a panic as he makes his way to the exit.

Tony walks up to one of the bouncers.

TONY VAN.
 (in a panic points.)
 Stop that bitch!

Points to Charlie, and hurries off.

The bouncer steps in front of Charlie to stop her, Charlie is driven far more from anger than pain, Charlie head butts the bouncer -shattering his nose, his face instantly crimson with blood-

-pushing him aside she makes her way to the exit.

Chaos erupts but is silenced by the deafening music.

Another bouncer emerges from the dance floor and grabs Charlie from behind-

-Charlie butts the back of her head into his face sending blood from his mouth -he drops Charlie and she turns and breaks his arm and kicks in his leg-

-sending him to his knees, screaming.

Charlie continues making her way to the exit, seeing Tony exiting the club.

She follows him.

140 EXT.- CLUB SKINNY'S.- PARKING LOT.- CONTINUOUS. 140

Charlie sees Tony drive by in Red Ford SUV-

- 141 EXT.- A SERVICE ROAD.- CONTINUOUS. 141
 -she pulls out her silenced pistol, walking and shooting,
 she shoots 6-rounds into Tony's car-
- 142 INT.- TONY VANS SUV.- CONTINUOUS. 142
 Tony ducks down, smashing the gas pedal to the floor,
 speeding off-
- 143 EXT.- A SERVICE ROAD.- CONTINUOUS. 143
 -as he drives by, the shots shattering the windows and back
 windshield.
- 144 EXT.- CLUB SKINNY'S.- PARKING LOT.- CONTINUOUS. 144
 CHARLIE.
 (stomps her foot.)
 DAMN!
- A beat...
- Charlie walks back to her 49 Ford Pick Up-
- 145 INT.- 49 FORD PICKUP - CONTINUOUS. 145
 gets in, puts down the pistol on the seat, she turns the
 key, revs the engine, slams her foot down on the gas-
- 146 EXT.- CLUB SKINNY'S.- PARKING LOT.- CONTINUOUS. 146
 -tires squealing as the 49 Ford Pick Up pulls a one-eighty,
 righting itself before-
- 147 EXT.- A SERVICE ROAD.- CONTINUOUS. 147
 -leaping out onto the street.
- FADE TO BLACK:
- 148 EXT.- APARTMENT BUILDING.- ESTABLISHING.- NIGHT. 148
 SAME NIGHT.
 Igor is parked across the street from Natalia's apartment
 building-
- 149 INT.- IGORS BLACK SUV.- ESTABLISHING.- NIGHT. 149
 -Igor, smoking a cigarette watches Natalia's apartment
 building.
- 150 EXT.- APARTMENT BUILDING.- CONTINUOUS. 150
 Tony Van pulls up into the parking lot, pause for a beat,
 gets out of his shot up SUV and walks to the front entrance
 and go's in.

- 151 INT.- IGORS BLACK SUV.- CONTINUOUS. 151
Igor calls Ivan.

IGOR.
(in a Russian subtitle.)
Ivan, that little fuck Tony, he
showed up to Natalia's, what you
need me to do?. Okay I wait.

Igor hangs up the phone and waits for Ivan to show up.
- 152 INT.- NATALIA'S APARTMENT/HALLWAY.- CONTINUOUS.- NIGHT. 152
Tony knocks on Natalia's apartment door softly 3-times.
Knock, Knock, Knock.

Natalia looks through the peep hole-
- 153 INT.- NATALIA'S APARTMENT/HALLWAY.- CONTINUOUS. 153
Tony is standing shaken and nervously looking around.
- 154 INT.- NATALIA'S APARTMENT.- CONTINUOUS. 154
-opens the door, Tony shaken go's in.

NATALIA.
(happy)
Tony!

Natalia closes the door and runs to Tony.

TONY VAN.
(shaken.)
Get me a drink will you babe.

Tony sits down on the sofa and lights a cigarette, his hands
shaking.

NATALIA.
(concerned.)
Tony, what happened?

Natalia walks over to the bar-

-Natalia pours Tony a Scotch Whiskey straight, walks over
and hands it to him-

NATALIA.
Here Tony, drink.

-Tony takes the drink and slams it back.

NATALIA.
Whats wrong Tony?

TONY VAN.
Remember that GTO I took for Ivan?

NATALIA.
Yeah.

Tony hands Natalia the glass.

TONY VAN.
Another one please.

Natalia walks over to her bar and pours Tony another drink.

NATALIA.
So what happen, why are you so shaken?

TONY VAN.
The girl I took it from wants it back... Fuck'n Bitch shot at me,
(angry.)
SHE TRIED TO KILL ME!

Natalia hands Tony his drink-

NATALIA.
Oh my God! Tony.

Natalia sits next to Tony and puts her arms around him, Tony puts his head on her shoulder and weeps.

A beat...

155 INT.- NATALIA'S APARTMENT.- CONTINUOUS. 155

There a knock at the door-

KNOCK!, KNOCK!, KNOCK!.

Tony looks at Natalia-

TONY VAN.
You expecting someone?

NATALIA.
(surprised.)
No, No Tony.

Natalia go's to the door and looks through the peep hole-

156 INT.- APARTMENT BUILDING.- HALLWAY.- CONTINUOUS. 156

Ivan and Igor standing at the door.

157 INT.- NATALIA'S APARTMENT.- CONTINUOUS. 157

Natalia turns and looks at Tony.

NATALIA.

(whispers.)

It's Ivan. Go hide in the bedroom.

Tony runs into the bedroom and hides.

Natalia opens the door, Ivan and Igor walks in.

Natalia hugs and kisses Ivan.

NATALIA.

Ivan, this is a surprise.

IVAN.

I wanted to surprise you.

Igor sits down on the sofa and sees the empty glass on the coffee table, the lit cigarette in the ashtray.

IGOR.

Who's drink?

NATALIA.

(scared.)

Mine, I like to drink sometimes.

Ivan walks over and picks up the glass, smells it, pause for a beat, and sets it back down and smiles at Igor.

IVAN.

Hey Natalia, pour me a drink too,
I'll join you.

Natalia pours Ivan a drink of Scotch Whiskey with 2-ice cubes, pause for a beat-

-she walks over to Ivan and hands it to him.

Ivan surprisingly turns around and slaps Natalia in the face knocking her to the floor.

Dazed, with blood running from her mouth, Natalia looks at Ivan in horror and begins to cry.

A beat...

Ivan slams his drink and sets it down on the bar.

IVAN.

(in a calm Russian
accent.)

Tony!, come out Tony, I know your
in there.

Ivan pours himself another drink, pulls his pistol out from his waist band and sets it on the bar.

A beat...

IVAN.
 (in a calm voice.)
 Tony my boy, come out and talk.

158 INT.- NATALIA'S APARTMENT/BEDROOM.- CONTINUOUS. 158

Tony, pacing around with his hands rubbing his face-

TONY VAN.
 (whispers.)
 Shit!

-he summons up the courage, takes a deep breath, pause for a beat-

Tony reluctantly, comes out from the bedroom and stands in the doorway-

-shaken and scared.

Ivan looks at Tony, pause for a beat, picks up his pistol and shoots Tony 3-times-

BANG!, BANG!, BANG!

Tony falls to the floor-

-in a pool of blood Tony gasps for air, choking on the blood running from his mouth.

NATALIA.
 (screams.)
 AAAAAH, TONY!

Ivan turns and shoots Natalia one time in the head-

BANG!

Ivan picks up his drink and slams it.

IVAN.
 (in Russian subtitle.)
 Bitch.

A beat...

Ivan walks over to Natalia, bends down on one knee and puts his hands on Natalia's face and looks at her intensely.

A beat...

He brushes back her hair, pause for a beat, then kisses her softly on the mouth-

-a slight tear in his eye.

Igor stands up, pause for a beat, walks over to Ivan and puts his hand on his shoulder.

IVAN.
 (in Russian subtitle.)
 Lets go.

Ivan and Igor walk to the door, Ivan turns around for one last look at Natalia-

A beat...

Ivan takes out a handkerchief, wipes the blood from his mouth, replaces it back in his pocket.

-Igor opens the door, and they both leave.

FADE TO BLACK:

159 EXT.- A CITYSCAPE.- ESTABLISHING.- NIGHT. 159

Overhead view.

The city is silent and calm, the streets are empty.

DISSOLVE TO:

160 INT.- 49 FORD PICKUP.- ESTABLISHING.- DAY/MORNING. 160

Charlie is heading to her garage, pistol on the seat next to her, locked and loaded. Dressed in her work clothing, black logo T-Shirt, blue jeans, work boots and sunglasses.

The sun is bright and glaring, at times blinding as she drives down the road.

161 EXT.- A SERVICE ROAD.- CONTINUOUS. 161

Charlie spots Randy going into his shop.

162 EXT.- MOMS SHOP.- PERFORMANCE PARTS.- CONTINUOUS.- DAY. 162

Randy is unlocking the gate to his establishment, sliding the gate to left, he unlocks the door-

-and enters.

163 INT.- 49 FORD PICKUP.- CONTINUOUS. 163

Charlie turns around and heads to MOMS SHOP in a hurry.

CHARLIE.
 (angered.)
 Mother Fucken' Randy!

Charlie smashes her foot on the gas pedal sending her 49 Ford truck in a speeding rage.

164 EXT.- A SERVICE ROAD.- CONTINUOUS 164

Charlies 49 Ford Pickup speeding towards MOMS SHOP parking lot-

-she pulls in, screeching to a stop.

165 INT.- 49 FORD PICKUP.- CONTINUOUS. 165

Charlie puts her truck in park, shuts off the engine, grabs her silenced pistol and gets out of the truck-

166 EXT.- MOMS SHOP.- PARKING LOT.- CONTINUOUS. 166

-she puts her silenced pistol, behind her in the waistband of her jeans.

She removes her sunglasses and puts them on her truck's dash.

Charlie walks to the front entrance, she's angered and walks as in SLOW MOTION, she pulls open the door and goes in

167 INT.- MOMS SHOP.- ESTABLISHING.- DAY. 167

Randy is in the shop's office making coffee, and hears the door entrance bell chime.

BING BONG.

Charlie is standing at the counter, she has an angered look to her face, calmly breathing.

Randy walks in from the office, his eyes are still black and blue from the beating Igor gave him.

RANDY.

(smile on his face.)

Hey Charlie, what brings you here?

CHARLIE.

(angered.)

FUCK YOU!

Charlie pulls out her silenced pistol, and points it at Randy's head.

CHARLIE.

(really angered.)

YOU TOLD IVAN WHERE I LIVED, DIDN'T YOU?

Randy puts his hands up and swallows, "GULP".

RANDY.

(scared.)

Hey, hey, hey Charlie!, slow down.

Randy backs up to the shelving wall behind him.

Charlie walks around the counter, pistol still pointed at Randy-

-surprisingly hits Randy in the head with her pistol, knocking him to the floor, blood running down his cheek from

his forehead-

-Charlie standing over Randy pointing her pistol at him.

CHARLIE.
 (full of rage.)
 MOTHER FUCKER, IT WAS YOU, MY
 FATHER IS IN THE HOSPITAL BECAUSE
 OF YOU!

RANDY.
 (scared and crying.)
 I HAD TO!... Please don't shoot me!

Charlie pumps 2-shots into Randy, killing him.

THUMP!, THUMP!.

CHARLIE.
 (calm.)
 Pussy!

168 INT.- MOMS SHOP.- CONTINUOUS. 168

Randys brother Scott walks into the shop, sees Charlie-

Charlie shoots Scott 2-times,

THUMP!, THUMP!.

CHARLIE.
 (calmly.)
 Fuck you too.

Charlie walks from behind the counter and walks towards the door, steps over Scott and leaves.

169 EXT.- MOMS SHOP.- PARKING LOT.- CONTINUOUS. 169

Charlie is calm and cool-

-Charlie walks calmly to her 49 Ford Pickup, pause for a beat, grabs the handle to the door of the truck, pause for a beat,

-opens the door and gets in.

170 INT.- 49 FORD PICKUP.- CONTINUOUS 170

Charlie puts her pistol on the seat next to her, turns the key, starting the engine, pause for a beat,

She puts on her sunglasses-

-she puts her truck in reverse and slowly backs up, then into first gear and leaves the parking lot.

FADE TO BLACK:

171 INT.- IVAN'S CLUB/OFFICE.- ESTABLISHING.- DAY. 171

Ivan sitting at his desk pondering over Natalia, smoking a Cuban cigar picks up the phone and calls Papa Mike.

IVAN.
 (in a happy voice.)
 Hello Mike!, I'd like to meet with
 you, Time? Lets say, six o'clock
 your place. Okay I'll see you then.

Ivan hangs up the phone, pause for a beat.

172 INT. - IVAN'S CLUB./OFFICE.- CONTINUOUS. 172

There is a soft knock at the door-

Knock!, Knock!, Knock!

IVAN.
 (in a deep thought.)
 Come in!

The door opens and in walks Igor.

The room is silent, with a dark feel to it.

IGOR.
 (concerned.)
 You okay boss?

IVAN.
 Yes, yes I'm okay.

DISSOLVE TO:

173 INT.- MOTORCYCLE SHOP/OFFICE.- ESTABLISHING.- DUSK. 173

Papa Mike is sitting behind his desk leaning back in his worn out chair.

Ivan is sitting across from him, shooing the flies from him.

Fluorescent light flickering off and on.

PAPA MIKE.
 (smoking a cigarette.)
 So, Ivan what can I do for you?

IVAN.
 Tell me about this girl Charlie...
 What she like?

PAPA MIKE.
 Shes someone you don't want to fuck
 with. I'll tell you that much.

- 174 EXT.- IVAN'S JUNK YARD.- ESTABLISHING.- DUSK. 174
- Entrance sign GLIMPY'S - We Buy Scrap Metal". Big yard with rows and rows of scrap cars, and other junk.
- Office/Weight Scale, sets about 300 feet from service road. Red, White and Blue in color.
- Sign on the door, "Office Entrance".
- The junk yard is a front for Ivan's loan shark and street tax, prostitution business.
- Charlie parks her 49 Ford Pick Up across the street.
- 175 INT. 49 FORD PICKUP.- CONTINUOUS. 175
- Charlie shuts off her engine, picks up her silenced pistol, she pulls back the slide, releases it, carefully loads a clip with bullets, and slides it into the pistol: locked and loaded.
- She exits the pick up.
- BEGIN INTERCUTS BETWEEN SCENES.
- 176 INT.- MOTORCYCLE SHOP/OFFICE.- CONTINUOUS. 176
- Papa Mike lights a cigarette, takes a puff.
- PAPA MIKE.
If you get on her wrong side she's like hell in heels, she's Rambo in a dress...
(takes a drag.)
When she was a kid, three-boy's grabbed her in the park.
(blows smoke.)
- 177 EXT.- IVAN'S JUNK YARD.- CONTINUOUS. 177
- Charlie slowly walks across the street to the junk yard, her expression anger.
- hands limp at her sides, breath steady, silenced pistol in hand.
- 178 INT.- MOTORCYCLE SHOP/OFFICE.- CONTINUOUS. 178
- PAPA MIKE (CONT'D.)
(takes a long drag on his cigarette.)
They tried to have their way with her, two-held her down, and the other one started to take off her pants.

- 179 EXT.- IVAN'S JUNK YARD.- CONTINUOUS. 179
- Two GUARDS standing talking and smoking by a row of junk cars.
- Without slowing, Charlie shoots the guards and-
- THUMP! THUMP! THUMP! THUMP!-
- fires -twice- into each man's chest, before turning-
- THUMP!
- to fire once into the other guard's face, never slowing, walking towards the office-
- 180 INT.- MOTORCYCLE SHOP/OFFICE.- CONTINUOUS. 180
- Ivan shifts himself in he's seat.
- PAPA MIKE.
- She kicked him so hard in the chest... That she broke his ribs, sending one into his heart, killing him... The other two, she beat so bad, they spent a month in the hospital.
- IGOR.
- Damn!
- Ivan looks at Igor, then back to Papa Mike.
- PAPA MIKE (CONT'D.)
- (leans in on his desk.)
- In the war... It was said she killed six-men...
- (pause, takes a breath.)
- Four-with a knife and two-with a rock!
- 181 EXT.- IVAN'S JUNK YARD.- CONTINUOUS. 181
- Seeing another GUARD running towards her she fire 3-shots into the guards chest and head.
- THUMP!, THUMP!, THUMP!
- 182 INT.- MOTORCYCLE SHOP/OFFICE.- CONTINUOUS. 182
- PAPA MIKE.
- (in anger.)
- WITH A FUCKING ROCK!, SHE BASHED THEIR HEADS IN IVAN!
- Ivan jumps a little in his seat, pause for a beat, looks off out of the window and stares in worry.

- 183 EXT.- IVAN'S JUNK YARD.- CONTINUOUS. 183
 Charlie kicks in the office door-
- 184 INT.- IVAN'S JUNK YARD/OFFICE.- ESTABLISHING.- NIGHT. 184
 -to enter the facility, shooting the worker, with two well-placed bullets to ensure incapacitation.
 THUMP!, THUMP!
 Charlie walks to the other back office and shoots the OFFICE MANAGER with 3-well place shots to the chest and head.
 THUMP!, THUMP!, THUMP!
- 185 INT.- MOTORCYCLE SHOP/OFFICE.- CONTINUOUS. 185
 Papa Mike stands up and looks Ivan square in the face.
 PAPA MIKE.
 (angered.)
 WITH A FUCKIN ROCK IVAN!, SHE'S DEATH IN A DRESS, SHE'S EX NAVY SEAL.
 (pause for a beat.)
 SHE WILL DESTROY YOU!, AND THERE'S NOTHING YOU CAN DO ABOUT IT.
 Igor pulls his gun on Papa Mike and points it at him.
 IGOR.
 You sit down.
 PAPA MIKE.
 (looks at Igor.)
 You think this mother fucker here can stop her?
 (laughs.)
 Hahaha
 A beat...
 PAPA MIKE (CONT'D.)
 The government spent a lot of money in teaching her how to kill Ivan.
 Papa sits down and takes a puff of his cigarette.
 PAPA MIKE.(CONT'D.)
 You don't know what you have unleashed Ivan.
 (calmly.)
 She's coming after you Ivan... And if you think that big fucker right there will save you, your wrong. She'll kill him and he won't even see it comin.

Ivan is now sitting on the edge of his seat-
-sweat is forming on his brow.

IVAN.
(shaken, in a calm
voice.)
Do you have something to drink?

Papa turns in his seat and reaches for a bottle of Jim Beam Whiskey, gets a set of glasses from the table behind him, blows the dust from them and pours himself and Ivan a drink.

186 INT.- IVAN'S JUNK YARD/OFFICE.- CONTINUOUS. 186

Charlie searches the office managers desk and finds a set of books on Ivan's organizations, loan sharking, street tax, payoffs to high profile officials, drug operations, prostitution and sex trades.

187 INT.- MOTORCYCLE SHOP/OFFICE.- CONTINUOUS. 187

Ivan is worried and sits back and slams his drink, pause for a beat.

IVAN.
(chuckles.)
Ha.
(angered.)
FUCK THAT GIRL!. Who is she?...
Rambo in a dress! What does this
mean to me Mike?
(pause.)
I pay you Mike, what ever you
want!, you take care of this, yes?

PAPA MIKE.
(shakes his head.)
No!

IVAN.
(surprised.)
No!, why no?

PAPA MIKE.
She's a friend, and I owe her.

IVAN.
You owe her! Owe her what?

PAPA MIKE (CONT'D.)
(leans back in his
chair.)
That Ivan, is between me and her.
(pause.)
I'm out of this one, you're on
your own.

IVAN.
(stares deeply.)
Okay Mike.

188 INT.- IVAN'S JUNK YARD/OFFICE.- CONTINUOUS. 188

Charlie searches in the back storage room and finds a gas can full of gas-

-she pours the gas around the office, the desk and floor.

She pours a trail of gas to the front exit, tosses the can on the floor-

-she leaves the building-

189 EXT.- IVAN'S JUNK YARD.- CONTINUOUS. 189

She puts the silenced pistol in her waist band-

-reaches into her pocket and pulls out a lighter and lights it, pause for a beat,

-looks at the front exit and tosses the lit lighter onto the gas, and leaves for her truck.

190 INT.- MOTORCYCLE SHOP/OFFICE.- CONTINUOUS. 190

Ivan gets up from his seat and walks to the door, turns and looks at Papa Mike.

IVAN.
(smiles.)
I'll see you Mike, thank you for
the drink and conversation.

END INTERCUTS.

191 EXT.- IVAN'S JUNK YARD.- CONTINUOUS. 191

Charlie is walking to her 49 Ford Pick up truck, smoke and fire is consuming the office building-

KABOOM!

The office windows blow out in a fiery explosion, sending parts of cars into the air.

Charlie opens the door of her truck and slides in-

192 INT.- 49 FORD PICKUP.- CONTINUOUS. 192

-placing the silenced pistol and books on the seat.

She turns the key, starts the engine, puts it in first and calmly drives off.

193 EXT.- A SERVICE ROAD.- CONTINUOUS. 193

Fire and smoke fill the city air and the faint sound of sirens are off in the distance.

Charlie passes by police and fire trucks.

CUT TO:

194 INT.- IVAN'S CLUB/OFFICE.- ESTABLISHING.- NIGHT. 194

LATER THAT DAY.

Ivan is in his club standing at the bar having a drink of Vodka, the phone rings.

RING, RING, RING.

IVAN.

Hello, WHAT?

(pause.)

Okay thank you.

Ivan slams down the phone-

BAMM!, RINGGGGGG!

IVAN.

(in Russian subtitle.)

MOTHER FUCK!

He slams back his drink and puts the glass down-

-he kicks the bar and punches the air in a fury of anger.

IVAN.

(in Russian subtitle.)

THAT FUCKING BITCH!, YOU FUCKING BITCH!, I WILL KILL YOU!, I WILL KILL YOU, I WILL KILL YOU DEAD!, FUUUUCK!

He picks up his glass and throws it at the wall.

IVAN.

FUCK!

195 INT. - IVAN'S CLUB./OFFICE. - CONTINUOUS. 195

Igor comes running in the office.

IGOR.

Boss you alright?, whats happen?

Ivan looks at Igor with fury in his eye's.

IVAN.
 (in Russian subtitle.)
 THAT BITCH BLEW UP THE JUNK YARD,
 SHE'S TAKEN ALL THE BOOKS,
 EVERYTHING!!

Igor stands in disbelief.

IGOR.
 What you gonna do?

Ivan begins to calm down some, pours himself another drink,
 pause for a beat.

Takes a sip and walks to his desk and sits down.

A beat...

Looks at Igor.

IVAN.
 (calmly in Russian
 subtitle.)
 Get Olga on the phone.

IGOR.
 Yes boss.

DISSOLVE TO:

196 INT.- OLGA'S RESTAURANT/FLORIDA.- ESTABLISHING.- DAY. 196

TYPICAL RESTAURANT, full of patronage seated in a seat
 yourself establishment.

Serving fast food, seated and to go.

197 INT.- OLGA'S RESTAURANT/FLORIDA.- CONTINUOUS. 197

OLGA ROMANOVA is Igor' sister, she ex KGB assassin.

Olga Ramanova's Body Measurements.

Body build: Voluptuous

Body shape: Hourglass

Dress size: 8

Breasts-Waist-Hips: 39-25-37 inches (99-64-94 cm)

Shoe/Feet: 10

Bra size: 36-CCup size: C

Height: 5'8 (173 cm)

Weight: 145 lbs (66 kg)

Natural breasts or implants? Natural

Hair color: Brown (Brunette)

Eye color: Brown

Race/Ethnicity: White (Russian)

Olga is at a patron's table taking their order.

OLGA.

(in a Russian accent.)

Hello, are you ready to order yet?

PATRONS.

Yes, coffee please.

Olga walks to the coffee counter, pours two cups of coffee.

The phone rings-

RING!, RING!, RING!

-one of the waitress's answers it-

WAITRESS # 1.

Olga's!, just one minute please.

(puts hand over
receiver.)

OLGA!, THE PHONE!

OLGA.

YEAH!, WHO IS IT?

WAITRESS # 1.

Your name is?, IT'S YOUR BROTHER
IGOR!

OLGA.

(happy.)

Igor!, I'LL BE RIGHT THERE!

198 INT.- OLGA'S RESTAURANT/FLORIDA.- CONTINUOUS.

198

Olga finishes up the a patrons order-

-walks to the phone.

OLGA.

(happy, Russian
subtitle.)

Igor, how are you?, when?

(pause.)

Okay I'll be there tomorrow. I love
you too, bye, bye!

DISSOLVE TO:

- 199 INT.- DETROIT METRO AIRPORT.- ESTABLISHING.- DAY. 199
 Olga picks up her luggage, 2-suitcases and walks to the exit.
- 200 EXT.- DETROIT METRO AIRPORT.- CONTINUOUS. 200
 Olga hales a cab and leaves to meet Igor at Ivan's club Jeannies.
- FADE TO BLACK:
- 201 EXT.- IVAN'S CLUB/JEANNIES.- ESTABLISHING.- DAY. 201
 Olga's cab pulls up to the front entrance of the club.
- 202 INT.- CAB.- CONTINUOUS. 202
 The driver turns and looks at Olga.
- CAB DRIVER.
 That'll be \$42.50 ma'am.
- Olga pays the driver and both step out of the cab-
- 203 EXT.- IVAN'S CLUB/JEANNIES.- CONTINUOUS. 203
 -the driver removes her luggage from the trunk, driver gets back in the cab and leaves.
- Olga stands in front of the club and looks up at the sign, pause for a beat.
- She looks at the paper with the address on it and knocks on the door.
- KNOCK!, KNOCK!, KNOCK!
- A WORKER opens the door-
- CLUB WORKER.
 (he looks her up and down.)
 Yeah, may I help you?
- OLGA.
 (in a Russian accent.)
 I'm here to see Igor.
- CLUB WORKER.
 Igor!, come on in he's in the office.
- 204 INT.- IVAN'S CLUB.- ESTABLISHING.- DAY. 204
 The worker takes Olga to Ivan's office.
- CLUB WORKER.
 This way please.

Olga looks around as she follows the worker.

The worker knocks on the office door.

KNOCK!, KNOCK!

Igor opens the door.

IGOR.
(in Russian subtitle.)
Olga!, my sister how are you?

Igor and Olga hug and kiss each other on the cheek.

OLGA.
(in Russian subtitle.)
Igor, your getting fat.

Igor looks down at his stomach.

IGOR.
Ha,ha, ha!, come in Olga and sit.

205 INT.- IVAN'S CLUB./OFFICE.- CONTINUOUS.

205

Ivan is sitting at his desk working and having a cigar.

IGOR.
(smiles.)
Ivan look who's here.

Ivan stands up and walks to Olga.

IVAN.
(in Russian subtitle.)
Olga my dear!
(kiss on the cheek.)
I've missed you, how are you?

OLGA.
(big smile.)
Ivan!.
(returns kiss on cheek.)
How are you?

IVAN.
Come in please sit, would you like
a drink, some coffee or something?

OLGA.
(smiles.)
Yes, coffee please.

IVAN.
Igor coffee, 2-please.

OLGA.
So Ivan what do you need me to do?

Igor hands Olga a cup of black coffee and sets Ivan's cup on his desk.

IVAN.

(in Russian subtitle.)

I have a small job for you my dear.

Ivan shows Olga a picture of Charlie on his computer screen.

STILL IMAGE of Charlie walking out of Ivan's Junk Yard.

DISSOLVE TO:

206 EXT.- HOSPITAL/PARKING LOT.- ESTABLISHING.- EVENING. 206

Charlie is pulling into the hospital parking lot in her 49 Ford Pickup Truck-

207 INT.- 49 FORD PICKUP.- ESTABLISHING.- EVENING. 207

Charlie shuts off her engine and places her silenced pistol in the glove box, she checks her makeup in the rearview mirror.

She exits her truck.

208 EXT.- HOSPITAL/PARKING LOT.- CONTINUOUS. 208

Charlie walks towards the hospital's entrance, the sun is setting it's a warm evening.

209 INT.- HOSPITAL./FATHERS ROOM.- ESTABLISHING.- NIGHT. 209

Charlie's father is sleeping, she sits down and picks up a book from the table.

A long beat...

Her father wakes up and looks over and sees Charlie sitting there.

FATHER.

(smiles.)

Hey Charlie.

CHARLIE.

(smiles happily.)

Hey dad!

(gets up and kisses him
on the cheek.)

How you doing?

FATHER.

I've seen better days, How you doing?

CHARLIE.

I'm good dad, can I get you anything?

FATHER.

A cup of hot coffee would be nice,
old big ass said I can't have any.

CHARLIE.

Yeah, because of the beating you
took, you want some water?

FATHER.

No, maybe later hun, any word on
who did this to me?

CHARLIE.

No not yet, you want to watch tv?

A beat...

Charlies father turns on the TV and flips through the
channels.

IMAGE OF TV.

CHARLIE.

Dad I'm gonna go and talk to the
doctor, I'll be right back.

Charlie leaves her fathers room and looks for the doctor.

210 INT.- HOSPITAL./HALLWAY.- ESTABLISHING.- NIGHT. 210

NURSES STATION.

CHARLIE.

Hi, who is the doctor treating my
father?

NURSE #1.

Your fathers name?

CHARLIE.

Jones, Frank Jones.

NURSE #1.

Doctor Nelson, he's on break right
now, I can tell him you would like
to see him when he gets back if you
like.

CHARLIE.

Okay, thank you.

Charlie goes back to her fathers room and waits.

211 INT.- HOSPITAL./FATHERS ROOM.- CONTINUOUS. 211

Charlie is standing next to her fathers bed, there's a soft
knock at the door.

knock!, knock!

DOCTOR NELSON comes in and greets them both.

Charlie shuts off the TV.

DOCTOR NELSON.

(happy.)

Hi Mr.Jones, I'm doctor Nelson how
are you doing?

FATHER.

I guess I'm doing okay doc.

The doctor looks at Mr.Jones' chart, pause for a beat, puts
the chart down and begins to examine him.

A beat...

CHARLIE.

Doctor, when can he come home?

DOCTOR NELSON.

(picks up the chart.)

In a day or so, I'd like to run a
cat scan on his brain to see if
there is any long term damage, when
I get the results back I'll let you
know, but other than that he's
doing fine.

CHARLIE.

(smiles.)

Thank you doctor.

Doctor Nelson leaves the room.

Charlies father turns the TV. Back on.

OVERLAPPING, INTERWEAVING VOICE OVERS begin:

TV. NEWS CASTERS REPORTING.

ANCHOR 1. (V.O.)

Are rival gangs at war on the
Detroit's City streets?, we go now
to Tom Strongs who's reporting at
the scene.

CHARLIE.

Dad I'm gonna go now, you get some
rest okay!

FATHER.

Okay hun I'll see you later.

ANCHOR 2.(V.O.)

Yeah, Jen, police tell me the city
streets are beginning to look like
a war zone. With shootings-

CHARLIE.
 (kisses her father on the
 cheek.)
 Love you dad, bye!

ANCHOR 2.(V.O.)CONT'D
 -On the upper west and south side.
 And now with the explosion and fire
 here at Glimpy's junk yard. Police
 say it looks to be gang related.

Charlie leaves her fathers room.

END VOICEOVERS.

DISSOLVE TO:

212 INT.- CHARLIES HOUSE.- BEDROOM.- ESTABLISHING.- NIGHT. 212

Exhausted -and more than tired Charlie closes the door
 behind her. She sheds her jacket, her shoes, and her shirt
 and pants...

...flicks off the lights...

...and crawls beneath the blankets with a sigh.

FADE TO:

213 EXT.- CHARLIES HOUSE.- ESTABLISHING.- NIGHT. 213

The city very calm and still.

214 INT.- CHARLIES HOUSE.- THE HALLWAY - CONTINUOUS. 214

Empty.

A long beat... a figure OLGA appears at the end of the hall,
 black leggings, black jacket, gloves, and mask.

The figure slowly turns the door knob-

215 INT.- CHARLIES HOUSE.- CONTINUOUS. 215

-without a sound-

-causing the latch to leap back from the door...

...which opens.

The figure enters, closing the door behind them.

Sound asleep, Charlie lays upon her side beneath the covers,
 resting peacefully.

The figures left hand clasps down upon Charlies mouth with a
 strong tight grip-

-with a knife in their right hand raised up and ready to strike.

Charlies body tenses as her eyes snap open...

A beat... Charlie twists at an odd angle, causing them to lose their grasp.

Charlie reaches up, grabs the figures wrist, and snaps it.

As the figure stumbles backwards with a cry, dropping the knife to the bed...

...As Charlie rolls off the bed, reaches for the knife, the figure jumps on Charlie and kicks the knife to the floor...

...the figure grabs Charlie in a choke hold, tightening their grip around her neck...

...Charlie struggles to get free reaching for any object to hit the figure with...

...with one move Charlie kicks herself back pushing the figure against the wall 3-times,

Bang!, Bang!, Bang!.

The figure releases Charlie and she grabs the figure by the arm-

-jumping up and wrapping her legs around the figures neck they fall to the floor, tensing until -SNAP- the figures neck breaks.

Charlie rolls out from underneath the figure kicking them to the side,

A beat...

She catches her breath and walks to the light switch and turns on the light...

...standing in her bra and panties she rips off the mask to see who it is.

CHARLIE.
(breathing heavy.)
WHO THE FUCK! IS THIS?

216 INT.- CHARLIES HOUSE.- BATHROOM.- ESTABLISHING.- NIGHT.

216

Charlie walks into her bathroom, runs the water in the sink, she looks into the mirror, pause for a beat,

Her hands shaking she cups her hands together filling them with water, splashing it on her face...

...she reaches for a towel and dries off her face and returns to the bedroom...

- 217 INT.- CHARLIES HOUSE.- BEDROOM.- CONTINUOUS. 217
- ...Charlie picks up the lamp from the floor and sets it back on her night stand...
- ...she picks up her cell phone from the floor and sits on the bed.
- Shaken.
- Scrolling through her contact list-
- she calls Papa Mike.
- FLASH IMAGE OF PHONES CONTACT LIST. HIGH LITE PAPA MIKE.
- CHARLIE.
(shaken, to calm.)
Papa, it's Charlie can you come over here I need to show you something, 15 minutes, see you then thanks.
- Charlie gets dressed, jeans, t-shirt, shoes.
- FADE TO:
- 218 EXT.- CHARLIES HOUSE.- ESTABLISHING.- SAME NIGHT. 218
- The sound of a Harley-Davidson Motorcycle pulls up Charlies drive...
- 219 INT.- CHARLIES HOUSE.- FRONT DOOR.- ESTABLISHING.- SAME NIGHT. 219
- The door bell rings,
Ding Dong!
- Charlie walking and putting her hair in a ponytail walks to the front door, turns on the porch light-
- pulls back the doors curtains to see who it is.
- 220 EXT.- CHARLIES HOUSE.- CONTINUOUS. 220
- Papa Mike standing on the porch alone.
- 221 INT.- CHARLIES HOUSE - CONTINUOUS. 221
- Charlie opens the door...
- CHARLIE.
Hi Papa, thanks for coming.
- Papa comes in...
- PAPA MIKE.
Hey Charlie.

Charlie closes the door behind Papa Mike.

PAPA MIKE.

So, what do you need me to see?

CHARLIE.

Not what, but who!... It's up
stairs on the floor, come on.

CUT TO:

222 INT.- CHARLIE'S HOUSE.- BEDROOM.- ESTABLISHING.- NIGHT. 222

Papa Mike and Charlie are standing in the bedroom doorway.

PAPA MIKE.

(surprise look on his
face.)

What the hell happened here?

The room is in a mess.

CHARLIE.

I was sleeping and this crazy bitch
tried to kill me, do know who she
is?

Papa walks over, moves her head with his foot and looks at
the woman's face on the floor.

PAPA MIKE.

(in a gravelly voice.)

Wholly shit, yeah!... Sees Igor's
sister Olga.

CHARLIE.

Igor's sister!... Why does she want
to kill me?

PAPA MIKE.

Ivan use' her on special jobs.

(pause for a beat.)

I told you there was a contract out
on you...

CHARLIE.

(angry.)

FUCK! Can you get rid of it for me?

A beat...

PAPA MIKE.

Yeah, yeah sure, let me make a
call.

Papa Mike and Charlie leave the room and go downstairs.

223 INT.- CHARLIES HOUSE.- DINNING ROOM.- CONTINUOUS.

223

Papa Mike hangs up his phone.

PAPA MIKE.

It's all set.

Charlie stares off lost in thought...

A beat...

PAPA MIKE.

Charlie!

Charlie still in deep thought, unable to hear him.

PAPA MIKE.

CHARLIE!

Papa Mike puts his hand on her shoulder.

PAPA MIKE.

Charlie!

Charlie's head turns and she looks at Papa Mike.

CHARLIE.

What...

PAPA MIKE.

Are you okay?

CHARLIE.

Yeah, I'm good, thanks for coming
Papa I'll talk to you later.

Charlie walks off to the kitchen-

224 INT.- CHARLIES HOUSE.- KITCHEN.- CONTINUOUS.

224

Charlie pulls open the refrigerator door and pulls out a silenced pistol from the crisper.

She checks the clip, chambers a round, locked and loaded.

She takes her black leather jacket from the back of the kitchen chair, puts it on.

PAPA MIKE.

Hey! Where you going?(O.S.)

CHARLIE.

I'm ending this now...

Charlie walks out of the kitchen door and leaves Papa Mike standing in silence.

PAPA MIKE.
 (standing bewildered.)
 Okay, BYE!

FADE TO:

225 INT.- MUSTANG CHARLIE'S GARAGE.- ESTABLISHING.- NIGHT. 225

Charlie, cool and calm, breath steady.

The garage is dimly lit.

Charlie unlocks a big roller cabinet, she pulls out a long black case, inside is a silenced, submachine gun, numerous clips, and boxes of ammunition, ammunition clip belt. Intimidating hardware.

Charlie checks the submachine gun, she pulls back the slide, studies the weapon with a keen eye, releases it, carefully loads a clip with bullets, and slides it into the weapon: locked and loaded.

She sets the hardware on the workbench next to her.

She puts the case back into the cabinet, locks the cabinet door and rolls it back in place.

Charlie picks up the ammunition clips, puts them in her belt, picks up the submachine gun and heads for the door.

She turns out the light, and leaves.

FADE TO:

226 EXT.- GARAGE PARKING LOT.- ESTABLISHING.- NIGHT. 226

Charlie walks up to an old, 1980-CHEVY BLAZER parked in her back lot. She reaches up into a rear wheel well, and pulls free a set of keys which had been placed in a magnetic key box within.

She opens the back hatch and puts the submachine gun under a blanket.

She closes the back hatch, opens the front door-

227 INT.- A CHEVY BLAZER.- CONTINUOUS. 227

-slides inside, starts the engine-

228 EXT.- GARAGE PARKING LOT.- CONTINUOUS. 228

-and drives off.

FADE TO:

- 229 EXT.- A STREET.- ESTABLISHING.- NIGHT. 229
 A number of old houses, burned down and abandon and burned out street lights.
- 230 EXT.- IVAN'S DRUG COOK HOUSE.- ESTABLISHING.- NIGHT. 230
 A boarded up abandon looking house.
 Charlie pulls up two houses from the drug house, lights off.
- 231 INT.- A CHEVY BLAZER.- ESTABLISHING.- NIGHT. 231
 Charlie shuts off the engine, exits the Chevy Blazer.
- 232 EXT.- A STREET.- CONTINUOUS. 232
 Charlie opens the back hatch and removes the submachine gun from under the blanket.
 She closes the back hatch-
- 233 EXT.- THE STREET.- CONTINUOUS. 233
 -making a b-line for the drug house.
 She walks down the street in the shadows.
 Shes calm, and steady.
 Charlie kicks opens the door, and enters-
- 234 INT.- IVAN'S DRUG HOUSE.- CONTINUOUS. 234
 Charlie fires a burst of shots...
 ...killing the TWO GUNMAN playing a video game.
 Another GUNMAN comes running down from the 2nd floor and fires at Charlie missing her...
 She returns fire, killing him sending him sliding down the stairs.
 Charlie makes her way through the house killing everyone and everything that moves-
 -Charlie is a crackshot, firing as she moves through the house sending clouds of dope dust and cash flying into the air, spending her clip.
 She hears someone exit the house and go's after them-
- 235 EXT. THE STREET.- CONTINUOUS. 235
 Charlie ejects a spent clip, slaps in a fresh one in a blink, and unloads into the car which jerks forward, tires squealing as it drives off hitting a light pole and coming to a stop.

Charlie calmly walks up to the car-

236 INT.- A CAR.- CONTINUOUS. 236

The DRIVER slumped over, blood running down his face, steering wheel in his chest, looks over at Charlie and coughs up blood.

DRUG DEALER.
(mumbles.)
Help, help me.

CHARLIE.
(calmly and
sarcastically.)
Yeah, I'll help you.

237 EXT.- THE STREET.- CONTINUOUS. 237

Charlie unloads her clip into him-

The sound of dogs barking.

238 EXT.- THE STREET.- CONTINUOUS. 238

Charlie turns, and calmly walks away.

FADE OUT:

239 EXT.- IVAN'S CLUB/JEANNIES.- ESTABLISHING.- NIGHT. 239

SAME NIGHT.

The club is full and hosting a BACHELOR PARTY.

240 EXT.- A SERVICE ROAD.- ESTABLISHING.- NIGHT. 240

Charlie pulls into the clubs parking lot-

241 EXT.- IVAN'S CLUB/JEANNIES/PARKING LOT.- CONTINUOUS. 241

-Charlie parks her Chevy Blazer-

242 INT.- A CHEVY BLAZER.- CONTINUOUS. 242

Charlie shuts off the engine, opens the glove box and pulls out a silenced pistol, checks the clip, slides the clip back in, pulls back the slide, releases it, locked and loaded.

Slides out of the Chevy Blazer-

243 EXT.- IVAN'S CLUB/JEANNIES/PARKING LOT.- CONTINUOUS. 243

Charlie puts the silenced pistol behind her back, tucked under her jacket, and walks towards the clubs entrance.

244 EXT.- IVAN'S CLUB/JEANNIES.- CONTINUOUS.

244

Charlie approaches the BOUNCER -30s, Russian, massive, tattooed neck and arms, intimidating, his suit black and tight fitting, he controls the entry to the club.

BOUNCER.

Your Name?

CHARLIE.

(flirtingly.)

Destiny, I'm here to dance tonight,
Igor sent me.

BOUNCER.

(smitten.)

Okay, go on in.

245 INT.- IVAN'S CLUB.- ESTABLISHING.- NIGHT.

245

As Charlie enters, the club is full of patrons, the VIP Section hosting the BACHELOR PARTY, naked girls are dancing on stage and giving lap dances, waitresses in half dress serve drinks.

The music is deafening, strobe lights flashing Red, White and Blue fill the club.

Charlie walks towards Ivan's office, pulls out her silenced pistol, and shoots the BOUNCER standing guard, two shots,

THUMP!, THUMP!.

One in the chest, one in the head dropping him where he stands.

Shes calm and alert, breath steady.

She looks to her left and sees another BOUNCER, fires two shots to his chest.

THUMP!, THUMP!.

Without missing a beat she then turns to her right and shoots the on coming BOUNCER, two shots-

THUMP!, THUMP!.

-Dropping him in his tracks-

A BARLY DRESSED DANCER standing next to her screaming with fear.

CHARLIE.

Shut the fuck up bitch!.

She places one shot to her head-

THUMP!.

-dropping her to the floor.

Seeing in the full mirror, she turns around placing two shots in the BOUNCER coming at her.

THUMP!, THUMP!.

The club erupts into chaos, patrons and dancers running towards the exits and ducking down.

Charlie makes her way to Ivan's office-

-she kicks the door open-

246 INT.- IVAN'S CLUB./OFFICE.- CONTINUOUS.

246

She goes in and see Igor on the phone.

Without hesitation she fires two shots.

THUMP!, THUMP!.

One in the chest, one in his right leg.

Igor falls to the floor in screaming agonizing pain, blood gushing from his leg and chest.

Charlie walks over to Igor, gun pointed at his head.

CHARLIE.

(angered.)

Was it you?, WAS IT YOU THAT BEAT
UP MY FATHER?

IGOR.

(coughs up blood.)

Fuck You!

Charlie stands on Igor's wounded right leg sending him into a screaming frenzy, blood squirting out.

A beat...

IGOR.

(screaming.)

FUCK YOU BITCH!!

CHARLIE.

(calm, her eye's filled
with fire.)

Your sister gave a better fight
then you.

IGOR.

FUCK YOU!

Charlie shoots Igor in the left arm, just below the elbow.

THUMP!

Igor screams in pain.

IGOR.
Aaaaaaaaaaaaah!

CHARLIE.
(calmly.)
This is your last chance.
(pause.)
Was it you?

IGOR.
(laughing.)
Fuck you!

Charlie places a shot between Igor's eyes.

THUMP!.

Charlie hears Igor's cell phone ring.

Music, The Russian State Anthem.

She reaches down into his jacket pocket and gets his phone.

CHARLIE.
(in a calm sweet voice.)
Sorry, Igor can't come to the phone
right now.
(Ivan V.O.)
Who is this?
(pause.)
The girl your mama told you to stay
way from.

247 INT.- IVAN'S HOME.- ESTABLISHING.- NIGHT. 247

Ivan looks strangely at his phone.

248 INT.- IVAN'S CLUB./OFFICE.- CONTINUOUS. 248

Charlie hangs up, puts the phone in her pocket-
-she leaves the office-

249 INT.- IVAN'S CLUB.- CONTINUOUS. 249

Charlie makes her way to the exit, the crowd is still in
chaos-

The BOUNCER at the front entrance, coming towards her, she
shoots him 3-times-

THUMP!, THUMP!, THUMP!.

-two in the chest one in the head-

-as she walks past him-

CHARLIE.
 (sarcastically.)
 Sorry sweetie.

Pumps two more shots into him-

THUMP!, THUMP!.

-she exits the club.

250 EXT.- IVAN'S CLUB/JEANNIES/PARKING LOT.- NIGHT. 250

Charlie walks calmly to the Chevy Blazer, opens the door-

251 INT.- A CHEVY BLAZER.- CONTINUOUS. 251

-sides in, she puts the silenced pistol in the glove box, starts the engine and leaves the parking lot.

FADE OUT:

252 EXT.- A DINER - ESTABLISHING - EARLY MORNING. 252

A corner dive, popular, but its population is sparse this early in the morning.

253 INT.- A DINER.- CONTINUOUS. 253

Sipping coffee in a street side booth, Charlie watches the front of the building...

...lowering her mug she keeps an eye out for any of Ivan's men...

Her cell phone vibrates.

Buzzzzzzz

IMAGE OF CALLER ID. Papa Mike.

CHARLIE.
 Hello Papa, a small diner having
 coffee, yeah I'm good, okay bye.

Charlie motioning towards the waitress holding up her cup for more coffee.

DINER WAITRESS #1.
 (filling the mug.)
 Would you like a menu?

CHARLIE.
 (smiles.)
 No, just coffee please.

As she walks away, Charlie takes a long pull off of her coffee.

Charlie takes Igor' cell phone out of her jacket pocket and flips through his contacts.

IMAGE OF CONTACT LIST SCROLLING.

She finds a number to a shipping warehouse-

-she calls the number-

CHARLIE.

(politely.)

Yes, can you give me your address please?, thank you.

As she hangs up the phone, she looks up and-

-two COPS walk into the diner-

Only one of Charlie's hands is above the table, the other hovering beneath it, a pistol held tight, unwavering.

A beat...

The two COPS order coffee to go-

A beat...

-pay for their order, and leave the diner.

Charlie looks out of the diners window at the two cops getting into their police car-

Her hand still beneath the table griping the pistol tight.

A long beat...

She waits until the cops leave, then pays for her coffee and leaves the diner.

FADE OUT:

254 INT.- MUSTANG CHARLIES GARAGE/OFFICE.- ESTABLISHING.- DAY. 254

Small office, desk, chair, desk top computer, desk lamp, phone.

Shelves full of books and manuals, a photo of her sitting on her 1969-GTO sits on the desk.

Small fridge and coffee pot, glass mugs.

Charlie is sitting at her desk in the soft light, looking at Ivan's account books on his various operations.

IMAGE OF ACCOUNT BOOK PAGE.

She finds the shipping yard, the date and number of the shipping container that holds her 69-GTO Car.

IMAGE OF CONTAINER'S NUMBER AND DATE - 5786049N/Lot- 6/Row
12-

-18-JULY-2019

It's the same day of shipping.

She closes the books, puts on her black leather jacket,
checks her silenced pistol, puts it behind her back, puts
the books in her desk drawer-

-shuts off the lights-

-leaves the garage-

FADE OUT:

255 EXT.- A CITYSCAPE.- ESTABLISHING.- DAY/NIGHT. 255

SUPERIMPOSE: Detroit, Michigan.

Day becomes Night as the skyline darkens over the AMBASSADOR
BRIDGE.

256 EXT.- THE TRUCKING DOCKS.- ESTABLISHING - NIGHT. 256

A bustling mecca of commerce, the yard never sleeps; trucks
of all shapes and sizes docked in warehouse bays, empty and
load their cargo, and slip out into the night.

Overhead, scattered throughout the cranes, are a half-dozen
of Ivan's guards, a small army of security guards. SNIPERS,
searching/studying the dockyard.

Cellophane-wrapped pallets of goods are carried by forklifts
and placed into the shipping containers, the yard is busy as
workers load and unload containers.

Meanwhile, two dozen high-end, luxury cars, and classic
cars, each driven into its own reinforced, steel crate, the
doors sealed shut behind them.

Charlie's 1969-GTO is driven into one of the steel
containers.

As the last YARD WORKER leaves, he shouts into his
walkie-talkie.

YARD WORKER.

LOAD'EM UP!

Overhead, a large crane picks up the steel crate and places
it on the bed of a semi truck.

257 EXT.- THE TRUCKING DOCKS.- CONTINUOUS. 257

Charlie cuts her way through the fence using wire cutters.

A beat...

She keeps low as she weaves her way in and around the steel crates, careful to stay in the shadows.

The noise from the large crane and yard workers, mask's the sound of her steps as she comes close behind one of the SNIPERS perched on top of a set of crates.

A beat...

She shoots him in the head-

THUMP!

-she takes his weapon and makes her way through the yard eliminating Ivan's security guards systemically.

A number of Ivan's SECURITY GUARDS lay dead upon the yard -bleeding out from single gunshot wounds-

A round slams into the side of the Crane Operator's head, killing him instantly, his body slumping over his controls sending the crane wild.

The wild swinging crate crashing into other crates sends the yard in a frenzy, as the yard workers sprint for cover.

Charlie searches the yard through her scope,

WE ZOOM THROUGH HER SCOPE...

Across the way, another sniper tumbles off his perch...

TINK!

...as does another...

TINK!

...and another, screaming as he falls...

SNIPER.

(keys his mic.)

Does anyone see who's shooting?

A SNIPER searches the yard through his scope, his earpiece overwhelmed by panicked chatter.

SNIPER.(CONT'D)

Where the fuck are you?

(trailing off)

WE ZOOM THROUGH HIS SCOPE...

...ACROSS THE YARD...

He spots Charlie atop, a set of shipping crates 3-high.

He aims...

WE ZOOM THROUGH HER SCOPE...

CHARLIE FIRES...

...AND WE FOLLOW THE BULLET BACK UP TOWARDS THE SNIPER'S PERCH...

...WHERE IT ENTERS THE SNIPER'S SCOPE...

...AND PUNCHES THROUGH THE BACK OF HIS HEAD.

His body goes limp...

...and slides out of his perch, cart-wheeling and bouncing down to the ground below.

The wild crane swinging out of control sends the steel crate high into the air, snapping the cable as it swings back to the ground, sending the crate crashing and sliding to a stop.

The force of the crash bursts open the doors, exposing Charlies 69-Ford Mustang.

258 EXT.- THE TRUCKING DOCKS.- CONTINUOUS.

258

A pair of gunmen swiftly close in on Charlie...

...she takes a deep breath...

...and jumps-

-bullets riddling the steel crates behind her-

-disappearing down into the darkness-

-her body PRESSED against the steel crates, she lies in wait in the shadows.

A gunmen rounds a corner...

In a smooth motion, she disarms the gunman, placing two shots to his chest and head.

POP!, POP!

She checks the clip, returns it, chambers a round, locked and loaded.

With her pistol held in both hands -soaked to the bone with sweat-

-Charlie strides towards the crates entryway, dropping five guards with two perfectly-placed shots apiece.

She throws the spent gun, picks up a replacement from a dead guard, drops to a knee, and fires off six shots at the two gunmen as they round the corner, dead before they hit the ground.

Charlie drops her pistol, retrieves a submachine gun off a dead guard, presses it to her shoulder.

Charlie fires a burst...

...killing the two gunmen who appeared from behind the shipping create-

-and enters the shipping crate.

259 INT.- SHIPPING CRATE.- NIGHT. 259

Charlie sees her 69-Pontiac GTO., she walks up to it and bends over kissing the hood-

CHARLIE.

(happy.)

Baby!

-she opens the front door-

260 INT.- 1969 PONTIAC GTO.- NIGHT. 260

-slides in, sets the submachine gun on the passenger's seat next to her-

-she pulls down the visor, keys fall to her hand.

CHARLIE.

(big smile on her face.)

Yes!

A slight smile plays upon her lips as she sighs; a part of her having been returned. She turns the key, revs the engine, slams her foot down on the gas-

-tires squealing as the GTO leaps out onto the yard, pulls a one-eighty, righting itself before-

-furiously gaining momentum, she speeds through the security gate shooting the guard.

261 EXT.- A SERVICE ROAD.- CONTINUOUS. 261

Disappearing into the night.

FADE OUT:

262 EXT.- A PARK.- ESTABLISHING.- DAWN. 262

Well-lit, but empty; a beautiful peaceful rolling hill park.

263 EXT.- A PARK.- CONTINUOUS. 263

Charlie walks with her hands in her jacket pockets, her head down, lost in thought.

...a long beat...

...and looks up at the morning sky.

The sound of a motorcycle approaching.

A beat...

CHARLIE.

Did Ivan send you Papa?

Emerging from behind her.

A beat...

...and Papa Mike smiles, takes off his leather gloves.

He pauses to light himself a cigarette...

...a long beat...

...and he lowers his head, flicking the ash.

PAPA MIKE.

No... I'm here for you... You alright?

CHARLIE.

Yeah, I'm good, thanks.

PAPA MIKE.

You know he's gonna come for you, if you don't get him first.

CHARLIE.

(a long beat, then sighs.)

What am I doing, Papa? I mean... it is just a... a damn... car, but... When they went after my father I lost it... And then last night.

PAPA MIKE.

(nods.)

I know.

Charlie runs a trembling hand through her hair.

CHARLIE.

(a beat, then.)

This isn't like me.

A long silence...

...and Papa finishes his cigarette, tossing it out into the grass.

Charlie and Papa Mike hug each other, he kisses her on the cheek.

A beat...

Papa Mike reaches into his jacket pocket and pulls out a slip of paper.

PAPA MIKE.
 (hands her the paper.)
 Here, this is his home address...
 Good luck!

Charlie looks at the paper...

A beat...

CHARLIE.
 Thank you.

Papa Mike turns, and heads back to his bike...

...as Charlie continues to stare out into the park.

FADE TO:

264 EXT.- IVAN'S MANSION/GROUNDS.- ESTABLISHING.- EARLY DAY. 264

SUPERIMPOSE: Grosse Pointe Shores, Michigan

A verdant landscape of rolling hills, lush countryside, and ambient peace.

Armed security guards patrol the grounds, dogs are used.

265 EXT.- THE ROMANOFFSKI HOME.- ESTABLISHING - EARLY DAY. 265

The mansion is a 20,000-square-foot (1,858 m²) house, has a fine collection of original antiques and art, and beautiful lakefront grounds.

266 INT.- THE ROMANOFFSKI HOME.- THE MASTER BEDROOM - CONTINUOUS. 266

Beneath the blankets, a body shifts, a weathered hand reaching out.

A beat... a sigh... a groan... And Ivan rolls over and looks at the woman next to him. -early 20's, brown hair, small brand of a wolfs paw on her right shoulder. She's one of Ivan's whores.

Ivan sits up, staring unblinkingly out at the day.

A beat... and he stands, donning a red robe and a pair of slippers. Ivan stuffs his hands into his pockets...

...and shuffles to the bathroom.

267 INT.- THE ROMANOFFSKI HOME.- MASTER BATHROOM - CONTINUOUS. 267

The master bath is large, Billionaire Lifestyle, gold fixtures, water fountain walk in shower.

Ivan, lifts up the toilet seat, and relieves himself,
looking up at the ceiling-

IVAN.
(smile on his face.)
Aaaaaaaaah.

-he flushes the toilet, runs the water in the sink, warm
water fills it, looks in the mirror, rubs his hand over his
face to shave.

268 EXT.- IVAN'S MANSION/GROUNDS.- CONTINUOUS. 268

Charlie pulls up in her 69-GTO, the mansions gate, an ARMED
GUARD walks up-

269 INT.- 1969 PONTIAC GTO.- ESTABLISHING.- MORNING. 269

-she smiles at the GUARD, and in one smooth motion-

-she shoots him two times-

THUMP!, THUMP!

-dropping him-

-she shoots out the security camera.

PING!

270 EXT.- IVAN'S MANSION/GROUNDS.- CONTINUOUS. 270

-she drives up the drive slowly, and kills two more guards,
dropping them in their tracks.

271 INT.- 1969 PONTIAC GTO.- CONTINUOUS. 271

Charlie shuts off the engine, reaches into her glove box and
pulls out 4 fully loaded clips, she slides out of her car.

272 EXT.- IVAN'S MANSION/GROUNDS.- CONTINUOUS. 272

She stands with her car door open-

-shoots and kills a guard and his dog walking the grounds.

THUMP!, THUMP!, YEP!

She shoots out the security cameras on the light poles.

PING!, PING!, PING!, PING!

She removes her sunglasses and throws them on the cars dash.

273 INT.- THE ROMANOFFSKI HOME.- SECURITY ROOM.- ESTABLISHING.- 273
DAY.

IMAGE ON SECURITY MONITORS: Charlie shooting out cameras.

Two security guards are monitoring the grounds and mansion.

The room is full of monitors, for all four points of the grounds as well as the main house. Coffee cups fill the overflowing trash.

SECURITY GUARD #1.

Hey!, did you see that?

SECURITY GUARD #2.

No what?

SECURITY GUARD #1.

The fucking camera on the grounds just went out.

SECURITY GUARD #2.

Go check it out.

274 EXT.- IVAN'S MANSION/GROUNDS.- CONTINUOUS.

274

With silenced pistol in hand, Charlie makes her way up the long set of stairs to the front door of the mansion and is greeted by 3-guards, with out a blink she fires 2-shots into each of them, dropping them where they stand.

THUMP!, THUMP!, THUMP!, THUMP!, THUMP!, THUMP!

Charlie looks up at the security camera above the door and smiles-

-she shoots it out-

PING!

275 INT.- THE ROMANOFFSKI HOME.- MASTER BATHROOM - CONTINUOUS.

275

Ivan is shaving, he nicks himself on the cheek, small amount of blood appears, he wipes it off with his finger and looks at it, tears off a piece of toilet paper and puts it on the nick.

276 EXT.- IVAN'S MANSION/GROUNDS.- CONTINUOUS.

276

Charlie rings the door bell-

Music Chimes

A beat...

277 INT.- THE ROMANOFFSKI HOME.- CONTINUOUS.

277

A MAID answers the door-

Charlie calmly turns around-

CHARLIE.

Hi!

-Charlie shoots the maid in the head-

THUMP!

-she enters the mansion-

278 INT. THE ROMANOFFSKI HOME - MASTER BATHROOM - CONTINUOUS. 278

Ivan removes his bath robe, his naked body full of tattoos from his neck to his waist. and runs the shower water, it's hot and steamy, he walks into the shower-

-and begins to sing in Russian.

279 INT. THE ROMANOFFSKI HOME.- CONTINUOUS. 279

Charlie makes her way through out the mansion, room by room killing everything that moves. She's unstoppable, uncaring, unwavering.

280 INT.- THE ROMANOFFSKI HOME.- SECURITY ROOM.- CONTINUOUS. 280

Charlie stands in the doorway.

SECURITY GUARD #2.

Who the fuck are you?

She shoots him in head-

THUMP!

-dropping him to the floor-

The other security guard returns.

SECURITY GUARD #1.

Hey! You!

Charlie turns and fire's 2-shots to his chest and head.

THUMP!, THUMP!

Stopping him in his tracks.

She walks into the security room and empties her clip on the security equipment.

IMAGE OF SECURITY EQUIPMENT SHATTERING.

Charlie drops her spent clip, replacing it with another, pulls back the slide and chambers a round, locked and loaded, and leaves the room.

She's calm, breath steady, focused on her mission.

281 INT.- THE ROMANOFFSKI HOME.- CONTINUOUS. 281

She makes her way to the kitchen, killing the COOK-

THUMP!, THUMP!

-shooting him in the chest and head.

Toast pops up from the toaster, she walks over and takes one slice, smears butter on the toast.

CHARLIE.

(looks at toast, takes a
bite.)

Good.

Charlie looks out of the kitchen window and sees a armed guard smoking a cigarette.

282 INT./EXT.- THE ROMANOFFSKI HOME.- CONTINUOUS. 282

Charlie walks out of the kitchen onto the patio-

THUMP!, THUMP!

-killing the guard, continues eating her toast.

She turns and walks back into the mansion.

Charlie checks her gun, drops the clip, replaces it with a fully loaded one, locked and loaded.

283 INT.- THE ROMANOFFSKI HOME.- CONTINUOUS. 283

Charlie makes her way to the 2nd-floor, she shoots the guard at the top of the stairs-

THUMP!

-one in the hallway-

THUMP!

-and a another guard.

THUMP!

-she walks down the hallway checking all of the rooms, killing anyone in them.

She opens the door to Ivan's master bedroom, stands in the doorway-

THUMP! THUMP!

-killing the sleeping woman in Ivan's bed.

-she enters the room-

284 INT.- THE ROMANOFFSKI HOME.- THE MASTER BEDROOM.- CONTINUOUS.

284

Charlie walks around the bedroom, looks out of the window at the grounds, dead bodies fill the grounds.

She checks her silenced pistol, shes out and replaces the clip with a new one, locked and loaded.

-she hears the shower water running and Ivan singing-

CHARLIE.

Really...

285 INT. THE ROMANOFFSKI HOME.- MASTER BATHROOM.- CONTINUOUS.

285

-she enters the bathroom, and waits.

A long beat...

The room is full of steam, Ivan shuts off the water and steps out to dry off, he reaches for a towel.

IVAN.

(startled.)

Who the fuck are you, what do you want?

Charlie is sitting in a large soft chair, silenced pistol, in hand-

THUMP!

-she shoots him in the right knee-

Ivan falls to the floor dropping his towel.

IVAN.

(screams in pain.)

Aaaaaaaaaaaaaah!

(pause)

FUCK!... What do you want?

CHARLIE.

(calmly.)

Your day has come Ivan.

The room full of steam, hard to see.

IVAN.

(in pain.)

What?... FUCK!

Charlie shoots him in his right hand,

THUMP!

-sending him in agony, blood filling the floor from his wounds.

His naked body shaking in pain.

IVAN.
(in anger.)
FUCK YOU!, FUCK YOU!

A beat...

Ivan in pain, hard to breathe as his heart pumps blood from his wounds.

CHARLIE.
(in anger.)
YOU!, you sent Igor to beat up my father, why?

IVAN.
(in pain.)
You were fucking with my business.

CHARLIE.
(still angry.)
You stole my... Fuckin car!... What did you think was gonna happen?

She shoots him in the left ear,

PING!

-sending him in a fierce pain, his ear ringing.

Ivan screams, grabs his ear with his left hand, blood running down his cheek and hand, pooling on his chest.

A beat...

IVAN.
(defiant.)
FUCK YOU!, FUCK YOUR FATHER, FUCK YOUR CAR!

Charlie shoots Ivan in the right foot, blowing off two of his toes-

THUMP!

-blood pooling and running onto the floor, turning the towel red.

A beat...

Ivan falls on to his back, his red black blood pooling around him.

CHARLIE.
(sarcastically.)
Now I see why your a mobster, with a dick that size... You fuck with that?

Ivan looks down at his dick-

-rolls over, blood runs down his arms and chest-

IVAN.

(begging.)

I give you anything, anything you want... Just name it, just please stop SHOOTING meeeeeeee.

Charlie shoots him in the other knee-

THUMP!

-sending him screaming into blood curdling, fierce pain.

CHARLIE.

(mocking him.)

Big bad mobster, screaming like a little girl... You shouldn't mess with people you don't know motherfucker.

IVAN.

(begging, crying.)

Please, please stop shooting meeeee.

(a pause.)

I think I'm gonna pass out.

CHARLIE.

(tiffed.)

No, no, no, no you don't motherfucker, don't you pass out on me yet.

Charlie surprisingly throws a shot at him, grazing him in his right cheek-

PING!

-blood gushing from his face, and running down his neck.

IVAN.

(in and out.)

No more, please, no more.

Charlie stands up and walks over to Ivan, she stands over him-

-Charlies heart pounding in her chest, full of anger and rage.

A beat...

Her breath steady.

CHARLIE.
 (calmly, in a strong
 voice.)
 This is gonna hurt.

-she shoots him in the right thigh just below the groin-
 THUMP!

IVAN.
 AAAAAAAAAAAAAAAAAAAAAH!

Ivan in his own blood, unable to move-

-she turns and walks towards the door, Ivan, a little
 relieved.

Charlie spins around-

THUMP!

-shoots him in the head, and leaves the room.

286 INT.- THE ROMANOFFSKI HOME.- CONTINUOUS. 286

BEGIN FADE IN AND OUT.

Charlie walks down the stairs, dead bodyguards left in her
 wake.

She makes her way to the opened front door.

IMAGES OF DEAD BODIES THROUGH OUT THE MANSION.

END FADE IN AND OUT.

287 EXT.- IVAN'S MANSION/GROUNDS.-ESTABLISHING.- MORNING. 287

Overhead view of grounds littered with dead bodyguards.

288 EXT.- IVAN'S MANSION/GROUNDS.- CONTINUOUS. 288

Charlie walks down the steep set of stairs to her waiting
 69-GTO-

-she opens the front door-

A beat...

289 INT.- 1969 PONTIAC GTO.- ESTABLISHING.- DAY. 289

-she slides in, places the silenced pistol on the seat.

A beat...

She turns the key, starts the engine-

-adjust the rearview mirror-

-reaches for her sunglasses, and puts them on.

-she is calm and steady.

She turns on the radio, pushing the cd in to play.

Music Suggestion; Black Label Society - "Crazy Horse"

Charlie puts the car in first and slowly drives off.

290 EXT.- IVAN'S MANSION/GROUNDS.- CONTINUOUS. 290

View of Charlie driving off, leaving the mansion grounds.

FADE TO BLACK:

WIDE SHOT:

291 EXT.- CITY STREETS.- ESTABLISHING.- NIGHT. 291

SUPERIMPOSE: 3-weeks later.

292 EXT.- CITY STREETS.- AERIAL SHOT.- NIGHT. 292

The city below wears a beautiful suit of lights. Below, the City Park draws car headlights like moths to a flame.

This is what it's all about; cruising. Detroit's tribes brought together by their cars. Chicanos, Arabics, Whites and Blacks all for one big car show and a night of racing.

The cream of Detroit's Muscle in auto street racing.

293 INT.- RED/CAR.- 2019 TOYOTA.- MOVING.- NIGHT. 293

Rolling slow, the Alpine THUMPING. Frank Rodgers checking out the local girls.

A couple of MINISKIRTS standing next to a set of tricked out lowriders smile as he passes by.

Frank Rodgers passes a parked 1971 Dodge Charger, brimming with hot GIRLS, as music flows from car to car in a mix of excitement.

Franks gets lots of smiles from the chicas. As a dozen different BASSLINES thump.

Frank pulls into a huge parking lot where racers gather.

His red Toyota gets lots of stares and nods, and some giggles.

Frank rolls slowly and pulls up next to Charlie's 1969 PONTIAC GTO, gets out of the car, sits on the hood.

ROMEO SILVA approaches him. Shaved head, tattoo's from his neck down, both arms tattooed, Built like a wanta be bodybuilder in WIFE BEATERS and sagging pants.

He checks out the Toyota.

ROMEO SILVA.
 (latino accent.)
 Sweet ride, wat'cha running under
 there? A family of squirrels!

Frank gives Romeo a look, flips him off.

FRANK RODGERS.
 Fuck you!

Charlie and the others laugh.

Romeo points to his car, a vicious looking 1970 Buick Riviera lowrider, root beer in color, aztec graphics.

Four of his HOMIES standing there, looking bad, drinking 40-ozs.

ROMEO SILVA.
 Quarter mile, Thousand bones.

FRANK RODGERS.
 No, sorry man I can't.

ROMEO SILVA.
 (throws his hand up.)
 Why you out here then holmes?

Remo walks off, fist bumps his friends, slams a drink from one of his homies 40-oz. Beer.

WIDE SHOT:

294 EXT.- CITY STREETS.- CONTINUOUS.

294

The sound of a roaring thundering motorcycles.

The ground vibrates, as The Detroit Sicario's Motorcycle Club, rides in, long and slow.

All eye's are on them, as they pass by, filling the air with a mixed sound of roaring engine and music.

The Sicario's pull into the parking lot in aline that wraps down the drive and around the city street, two drivers wide and 1,000 deep of roaring custom steel horse's.

Getting lots of respect and nods as the crowd makes way for them, moving their cars out of respect for the beloved Sicario's.

With Papa Mike in the lead, he slows and stops his bike-

The long line of bikes all come to a halt.

-shuts off the engine, removes his gloves and places them on the sugarbare front end.

The sound is deafening quiet.

He gets off his bike and walks up to Charlie-

Charlie, Voluptuous and sexally dressed in tight blue jean pants, tank top, and black shoes, hair down and long-

-who's sexally sitting on the hood of her 1969-Pontiac GTO-

-smiles as she sees Papa Mike coming towards her.

She stands as they embrace in a hug.

CHARLIE.

(happy, kisses his
cheek.)

Papa!

PAPA MIKE.

(happy.)

Hey kid, how you doing?

CHARLIE.

I'm good, I'm good Papa... Thanks.

CUT TO:

295 LOUD MOUTH DRIVER HOLLERS OVER TO CHARLIE.

295

LOUD MOUTH DRIVER.

YO! CHARLIE! YOU SHOW LOOKIN GOOD
WHEN YOU GONNA LET ME GET THAT
PINK?

Charlie turns and flips him off and blows him a kiss.

BEGIN MUSIC STING;

WIDE SHOT:

296 CITY STREETS.- AERIAL SHOT.

296

THE END.

FADE TO BLACK: