

Hell On Heels The Boss's Daughter.

by

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EXT.- A SERVICE SIDEWALK.- DAY.

This is DETROIT, MICHIGAN the home of MOTOWN, The Auto Capital of the world.

SABRINA MICHAELS.

She is beautiful without trying. She is in her 20's: a dark long shiny haired WILD rich girl, dressed in a short mini dress, thigh-high boots with 6-inch heels, and a black leather jacket that's over-sized for her.

She struts herself down the street like she holds the world on a string and life in her pocket.

Truck drivers pass her by and blow their horns as she swishes down the street, her braless breasts bounce with every step she takes...

TWO young boys, walking to school walk past her and she flirts with them with a little tease of a flash of boob, sending the boys tripping over their feet and them running fast.

She stops and bends over backwards, laughing at the sight of the TWO boys faces as they run off.

An unshaved, enormously potbellied MAN in a stained t-shirt stares at SABRINA with pig eyes as she walks pass him.

He WHISTLES and make obscene gestures and SOUNDS as SABRINA struts by.

UNSHAVEN MAN.

(in a gravelly voice.)

Hey can I have some?

SABRINA stops and turns towards the MAN.

SABRINA.

Some what?

UNSHAVEN MAN.

Some of that.

(points to her crotch.)

SABRINA looks down-

SABRINA.

Fuck off fatty, do you even know what your dick looks like?

She walks away, and steps into a store.

INT.- A STORE.- DAY.

Behind the counter are a MAN and a WOMAN, the MAN is stacking bottles of liquor and wine.

The WOMAN is standing at the cash register.

SABRINA walks in-

The MAN turns around to see who has just walked in, his eye's are fixed on SABRINA as she walks past the rows of shelves of goods to the back of the store to the coolers of beer, soda pop, and milk.

ANGLE ON MAN- whose eye's are fixed on SABRINA walking.

MANS POV- of SABRINAS ass rocking back and forth as she's walking.

ANGLE ON SABRINA opening up one of the coolers and getting herself a can of soda, she closes the cooler door and walks back up to the counter to pay for the drink.

The WOMAN behind the counter smiles at her.

THE WOMAN.

All set dear?

SABRINA looks over the rows, snacks and cakes that line the front of the counter-

-she spots a small pack of donuts about half way down to the floor, she bends at her waist revealing a view of her breasts.

CU- on the MAN as he gets a good shot of SABRINA'S bare breasts-

MAN'S POV- of SABRINA'S BARE BREAST.

-and drops the WINE bottle in his hand on the floor breaking it. Sending glass and wine all over the stores floor.

THE MAN.

(embarrassed.)

Oh shit!

THE WOMAN.

(yells.)

Watch what your doing?

CU- SABRINA who's now laughing at the man walks over to the WOMAN and sets her pack of donuts next to her soda.

The WOMAN rings up the items-

BEEP!, BEEP!, BEEP!

THE WOMAN.

That'll be \$6.50 hun.

SABRINA reaches into her jacket pocket and gives her \$10.00 dollar bill.

The WOMAN hands her, her change and bags up the items.

SABRINA takes her bag-

SABRINA.

Thank you.

-and leaves the store.

The WOMAN angered-

THE WOMAN.

(is yelling.)

What the fuck is the matter with
you?

EXT.- A SERVICE ROAD.- DAY.

SABRINA stops at the front of the store and opens up her can
of soda-

CRACK!, POP!

THE SOUND OF THE WOMAN YELLING AT THE MAN.

THE WOMAN.

Look at the mess you made asshole!
Get a mop stupid ass, fuck!

-and takes a drink.

She fluffs her mane of hair, throws her shoulders back,
thrusting her breasts out and sashays down the street, a
sexy, friendly smile on her face.

FADE TO BLACK.

INT.- RANDY'S CRIB.- NIGHT.

RANDY is fucking SABRINA from behind.

RANDY is a muscular, tanned-skinned, white male in his late
twenties, he's a bad boy, with tattoos on both arms, neck,
chest, and legs and back.

SABRINA' face is crammed up against the headboard and pillow
in the small bedroom. RANDY gets faster and pushes harder -

-she screams as she cums, only sending him to push harder
and faster until he reaches his moment of fire.

He stops and pulls himself out of her and falls on his back
next to her, both are out of breath-

RANDY spins himself into a sitting position and reaches over
to the nightstand and grabs a smoke.

SABRINA rolls out of bed grabs her over-night bag and walks
into the bathroom.

RANDY.
(yells.)
Hey babe! You wanna get something
to eat? I'm hungry.

The bathroom door opens-

SABRINA.
What?

RANDY.
Do want something to eat?

SABRINA.
Oh! Okay yeah, let me take a shower
first.

RANDY.
Okay.

CUT TO:

INT.- RANDY'S CRIB/BATHROOM.- NIGHT.

A SERIES OF SHOTS of her dressing.

SABRINA turns and stares at herself in a grainy, cracked bathroom mirror. She is twenty-five years old. Make-up applied to give her a hard, older look doesn't quite succeed. She'd be innocently beautiful without it. She is wearing a black mini skirt, a tight blue top, 6-inch pumps. She stares at herself, and smiles.

A moment.

She checks her teeth, turns off the light, and walks out of the bathroom.

CUT TO:

INT.- RANDY'S CRIB.- CONTINUOUS.

SABRINA comes out of the bathroom-

RANDY still on the bed naked, looks over at her.

RANDY.
Damn, you look fine.

SABRINA.
Thank you, go and get dressed.

RANDY jumps up from the bed, and walks around to SABRINA-
-he gives her a kiss on the cheek and a pat on the ass-

SABRINA.
(jumps a little.)
Oh!

-and walks to the bathroom.

CUT TO:

INT.- A POSH RESTAURANT.- NIGHT.

As they walk in-

RANDY starts and begins to feel out of place.

RANDY.

Damn babe, I can't go in there.

SABRINA looks over at him-

SABRINA.

Whats wrong? You look fine, it'll be alright.

He looks up. He stops in his tracks. The lobby is bright and spacious, filled with thick carved wood paneling. Even at this hour there is a great deal of activity. MEN in business suits and WOMEN in furs and jewels are passing by. The rich of the rich are dining.

RANDY' face quickly conceals the sudden awe he feels at the sight of all this luxury. RANDY matter-of-factly reaches out and takes SABRINAS arm.

RANDY.

Fuck it, let's go.

The MAITRE D' guides them across the lobby, and into the dining room. He presents them to their table and their seats.

A WAITER walks up-

WAITER.

Can I get you anything?

RANDY sits speechless-

SABRINA.

We'd like a beer please.

WAITER.

What kind would you like.

RANDY.

(blurts out.)

Bud.

SABRINA.

(smiles.)

Something imported would be fine.

WAITER.

Okay, I'll be right back.

SABRINA smiles at the WAITER, as he leaves the table.

SABRINA.
Relax, it's okay babe.

RANDY.
It's, it's just not my scene, I
feel stupid.

She reaches for his hand-

SABRINA.
It's okay, your doing fine.

The WAITER returns with their drinks, sets the TWO glasses
on the table, and pours the beer in the glasses.

SABRINA.
(smiles.)
Thank you.

WAITER.
Is there anything else?

SABRINA.
No this will be fine for now, thank
you.

A moment.

He slowly takes a sip of his beer. Her eyes are like heaven
as she takes a sensuous sip of her beer, His eyes haven't
left her.

RANDY.
(softly.)
You're a very beautiful girl.

SABRINA.
(she smiles.)
Thank you.

Her mouth is so wet and inviting... he leans closer...

SABRINA.
Your pretty handsome yourself.

He's about to kiss her...

...they share a long passionate kiss.

FADE TO BLACK.

INT.- MICHAELS PHARMACEUTICAL.- DAY.

AFTERNOON.

We see the elevators-

DING!

-the doors open up to the OFFICE of MICHAELS
PHARMACEUTICALS-

The OFFICE is large with a maze of cubicles in 3-rows deep.
It's a busy office with phones ringing and office workers
male and female, fill the office.

The CEO. KENNETH MICHAELS office is in the back of the
office.

It's a large glassed walled office.

CU- Out walks SABRINA FROM THE ELEVATOR.

Shes dressed in the tightest Red Leather pants, shaping her
perfect ass, her Tank-Top is all BLACK and form fitting to
her breasts, that bounce when she walks.

She has draped over her an over-size Black Leather Jacket
and walking in Black 6-inch pumps.

She struts through the office floor with every eye on her.

BEGIN MUSIC STING: KIDD ROCK- Bawitdaba.

Both MEN and WOMEN staring at her as she passes by them.

The OFFICE is in a buzz and the WHISPERS start fast with all
of the office workers.

ANGLE ON OFFICE WORKERS WHISPERING.

Shes headed for her fathers office-

ANGLE ON KENNETH MICHAELS OFFICE.

Her fathers office door is opened, she stands in the doorway
like a sexy demon goddess-

ANGLE ON SABRINA.

SABRINA.

(smiling.)

Hi daddy.

Her father KENNETH MICHAELS, looks up from his desk-

KENNETH MICHAELS.

(surprised.)

Hi sweetie, what brings you here?

She walks in, and he stands up and walks to meet her
half-way, they share a hug.

He sits back down behind his desk, and is a little shocked
at the way shes dressed.

KENNETH MICHAELS.

Sabrina, hun. Do you have to dress that way?

SABRINA.

(she looks down at herself.)

Whats wrong with the way I look daddy?

KENNETH MICHAELS.

Well your making a scene, the whole office is staring at you and whispering, look at them!

SABRINA'S POV- at the office workers.

SABRINA.

(turns her head.)

Oh, let them look and whisper daddy, it's gives'em something to do.

She turns around and walks to the door-

-stands in the doorway for all to see, and in the sexiest way --- smiles, and slowly shuts the door.

CLICK!

SABRINA takes a seat in front of her fathers desk.

SABRINA.

(like a little girl.)

So daddy, hows your day going?

KENNETH MICHAELS.

(happy.)

My day? Better now, I get to see you.

SABRINA.

Awe thank you daddy... You want to have diner later?

KENNETH MICHAELS.

(shocked.)

Diner, with me? Yes I would, what time?

SABRINA.

8:00 o'clock good for you?

KENNETH MICHAELS.

8:00 o'clock, it's a date.

SABRINA.

Good, I'll see you then.

She gets up and walks over to her father-

SABRINA.
(bends down.)
I gotta go daddy.

-she hugs and kisses her fathers cheek, leaving a red lipstick print-

SABRINA.
(wipes of the lipstick.)
Love you daddy, see you later, bye.

KENNETH MICHAELS.
(a proud father.)
Love you to hun, see you for diner,
bye.

She opens the door and walks out, leaving the door opened.

She walks to the elevators, passing a YOUNG MAN with glasses, he's a no-body and the butt of every office joke, standing with his eye's wide and jaw dropped.

CU- YOUNG MAN'S FACE.

She stops in front of him, he can't believe it.

She smiles at him, he's sweating, and his shoes are filling with butt sweat.

SABRINA.
(squeezes his cheeks into
a pucker.)
Your so cute, I could just eat you
up. MMMMMMMM.

And leaves him standing in awe-

-she steps up to the elevator, presses the down button-

CU- ON HER HAND PRESSING THE DOWN BUTTON.

DING!

The doors open-

-she goes in, presses the down button, and stands sexy as she waits for the door to close.

All eye's are on her.

ANGLE ON SABRINA IN THE ELEVATOR.

She smiles and finger waves bye to the YOUNG MAN-

-the elevator doors close-

DING!

ANGLE ON YOUNG MAN, as he faints to the floor.

FLOP!

FADE TO BLACK:

INT.- NEIMAN MARCUS STORE.- DAY.

SABRINA is shopping for a Dolce & Gabbana designer dress.

She browses through the dresses and ask the salesperson for help.

SABRINA.

Hi, what do you have in Dolce and Gabbana in my size?

SALESPERSON.

(smiles.)

This way please.

The SALESPERSON takes her to a section in the front of the store.

SABRINA looks through the dresses and picks out a Knee length, Cordonetto Lace Pencil Skirt in Red...

She looks through the Blouse's and finds a White Jacquard Bow-Neck Silk Blouse.

SABRINA.

Excuse me, where are your changing rooms.

SALESPERSON.

(she points to the back wall.)

In the back of the store.

SABRINA steps into the changing room-

-she comes out dressed in the Lace Pencil Skirt, and Blouse, and checks herself in the mirror.

Shes stunning as she spins around and checks the back of the skirt in the mirror.

The SALESPERSON walks up behind her, she smiling-

SALESPERSON.

You look fabulous.

SABRINA.

(looking in the mirror.)

You don't think it's to much do you?

SALESPERSON.

No not at all, your beautiful.

SABRINA.
 (smiles.)
 I'll take it.

SABRINA goes back in the changing room-

-she comes out with the dress, and Blouse and hands it to the SALESPERSON.

SABRINA.
 Oh! I'm gonna need shoes.

SALESPERSON.
 Hows Jimmy Choo?

SABRINA.
 You have some?

SALESPERSON.
 Oh yes, follow me.

The SALESPERSON takes her over to the shoe department of the store.

SALESPERSON.
 What color would you like?

SABRINA picks out a pair of Jimmy Choo-Ray Suede Slingback Pumps in Red.

She tries them on-

-and stands in front of the foot mirror and models them.

SABRINA.
 (big smile on her face.)
 I like these... I'll take them too.
 Do you have a bag to set it all off?

SALESPERSON.
 I do.

The SALESPERSON walks to the bag section of the store and picks out a Saint Laurent-Jade YSL Round Quilted Grain de Poudre Crossbody Bag.

CU- OF Bag.

She returns with the bag-

SALESPERSON.
 I think you'll like this.

SABRINA.
 (big smile.)
 Oh I love it.

SABRINA looks over the bag.

SALESPERSON.
Special guy?

SABRINA.
Yeah, diner with my dad.

SALESPERSON.
Awe, that's so nice.

SABRINA.
Yeah he's pretty special to me.

SALESPERSON.
How would you like to pay for it
today?

SABRINA goes to her purse and gets her credit card and hands
it to the SALESPERSON.

CUT TO:

INT.- THE MICHAELS MANSION.- NIGHT.

KENNETH MICHAELS walks out of the MUSIC room and stands in
the massive front room, looks up the English walnut
stairway-

KENNETH MICHAELS POV- SABRINA coming down the massive
staircase-

ANGLE ON SABRINA.

Shes beautiful in her designer dress.

He's stunned and shocked to see his little girl dressed as a
real woman.

KENNETH MICHAELS.
(shocked look on his
face.)

WOW!

SABRINA.
Don't say it, daddy.

KENNETH MICHAELS.
You look stunning sweetheart.

SABRINA.
(like a little girl.)
Thank you, daddy.

He gently kisses his daughter on the cheek as a proud
father.

He takes her hand, she takes his.

KENNETH MICHAELS.
Shall we go?

SABRINA.
Yes daddy, lets go.

FADE TO BLACK:

INT.- A POSH RESTAURANT.- NIGHT.

SABRINA and KENNETH MICHAELS are having diner, the room is filled with soft music and very soft light.

Both are happy and upbeat and enjoying each company as father and daughter.

KENNETH MICHAELS.
Hows your fish hun?

SABRINA.
Good daddy, the fish is good, I never had sea bass before. Hows yours?

KENNETH MICHAELS.
The steaks a little tough but okay... Do you have any plans for Sunday?

SABRINA.
No, why?

KENNETH MICHAELS.
I'd like you to come to church with me, and then to your mothers grave, it's her 10th anniversary.

SABRINA takes a moment, looks at her fathers face-

SABRINA.
(reaches for his hand.)
I'd love to daddy.

CU- on KENNETH MICHAELS face, that is now glowing.

KENNETH MICHAELS.
Thank you sweetie.

FADE TO BLACK:

INT.- A CHURCH.- MORNING.

ANGLE ON KENNETH MICHAELS, whose seated the THIRD row down from the alter, waiting on his daughter SABRINA, whose a no-show.

The CHURCH service is over and all have left the CHURCH, leaving KENNETH MICHAELS alone.

ANGLE ON KENNETH MICHAELS, whose bent over with his hand over his face, hiding his soft crying- pause for a beat, he looks up at the large hanging CROSS over the ALTER.

CU- of LARGE CROSS OVER THE ALTER.

And prays-

KENNETH MICHAELS.

Lord, I pray for my daughter
Sabrina. Father, shes a very
troubled and a lost girl because of
the loss of her mother. I ask that
you forgive her and bring her back
to her right self. I love her
father, and it's breaking my heart
seeing her this way. Come into her
heart father, open her eyes and
show her your love for her. In
Jesus' holy name amen!

A beat...

KENNETH MICHAELS pulls himself together, and leaves the
CHURCH.

CUT TO:

INT.- RANDY'S CRIB.- AFTERNOON.

SABRINA is dressed in a cut-off tee-shirt and black panties.

Wrapped around her shoulders is a loose-knit spread that
conceals her slender form.

RANDY is in a deep sleep and laying on his back next to her.

Suddenly SABRINA'S eye's pop open, she grabs her cell-phone
on the night stand, and looks at the time.

CU- on cell-phone 1:00 o'clock pm.-

-and jumps out of bed.

SABRINA.

Oh shit!

She runs into the bathroom, shuts the door.

CROSSFADE:

She comes out of the bathroom, fully dressed in ripped jeans
and an DOORS tee-shirt, she sits on the edge of the bed and
puts on her shoes.

RANDY rolls over, opens his eyes, he's half asleep.

RANDY.

(in a sleepy voice.)

Where you going?

SABRINA in a rush-

SABRINA.
To meet my dad.

-and out the door.

EXT.- A CEMETERY.- LATE AFTERNOON.

The gravesite of JENNIFER MICHAELS, Loving Wife and Mother.
Born June 10, 1978 - died, February 18, 2010.

It's a sunny day, and a little nip in the air.

ANGLE ON KENNETH MICHAELS whose cleaning off leaves and
removing old flowers from his wife grave.

ANGLE ON SABRINA, BUT OFF IN A DISTANCE RUNNING TOWARDS HER
FATHER.

In her hand is a bouquet of RED Roses.

KENNETH MICHAELS looks up and sees SABRINA running towards
him, he has a look of disappointment on his face.

CU- ON KENNETH MICHAELS FACE.

ANGLE ON SABRINA running-

SABRINA.
(yells.)
DADDY!

KENNETH MICHAELS looks up at her.

SABRINA stops at the gravesite of her mother-

SABRINA.
(out of breath.)
Sorry daddy, I over slept.

KENNETH MICHAELS.
(disappointment.)
You missed church.

SABRINA.
I know, I'm sorry... Are you mad?

KENNETH MICHAELS.
No, I'm not mad, I just wanted you
go to church with me and then here.

CU- on SABRINA'S face as she starts to cry.

SABRINA.
(crying.)
I'm sorry daddy.

She hugs her father and kisses his cheek-

SABRINA.
I love you daddy.

KENNETH MICHAELS.
Love you too hun.
(pause.)
Did you eat, you wanna have
something with me?

ANGLE ON SABRINA, standing like his little girl he once new.

SABRINA.
(wipes her eye's.)
That'll be nice daddy, I'd like
that.

KENNETH MICHAELS.
I'll meet you at the car okay.

SABRINA.
Okay...

KENNETH MICHAELS walks off and towards his car.

SABRINA.
(kneels and places the
roses on the flower
holder.)
Hi mom... I'm sorry I'm late coming
here...
(starts to cry.)
I miss you mom, dad misses you too.
(cries uncontrollably.)
Mom...

A beat...

She wipes her eyes, and leaves her mothers gravesite.

CUT TO:

EXT.- RANDY'S CRIB.- THE KEGGER - NIGHT.

DETROIT rap pounds the ears from a tricked out Olds with the trunk opened full of speakers and pounding bass. People are walking up to the rowdy party through the variety of parked cars.

A guy rushes past, vomiting on himself as a friend comes to his aid.

RANDY and his best bro KEENEN laugh at the guy.

KEENEN.
(laughing.)
Motherfucker can't hang.

ANGLE ON A DRUNK GIRL, whose squatting by a tree taking a piss-

-a drunk boy walks up to the same tree, not seeing the girl peeing, puts his cup of beer in his teeth, and whips his dick out, and pisses on her.

KEENEN is sitting on the front stoop. A WASTED GIRL sits on his lap as RANDY rolls a joint.

RANDY licks the joint and puts it in his mouth-

RANDY.

Yo, Keen you gotta lite?

KEENEN slides his leg out and reaches in his pocket for a lighter, he flips it to RANDY.

RANDY.

(lights the joint.)

Thanks bro.

KEENEN.

Hey where's your girl?

RANDY.

(takes a drag from the joint.)

Shes with her dad.

KEENEN.

Man how the fuck did you get with that rich pussy? Shes fine as fuck, and you dumb as fuck, I don't see it.

RANDY.

I know, crazy shit ain't it.

The WASTED GIRL on KEENEN'S lap, looks up at his face.

WASTED GIRL.

You wanna fuck? You can fuck me in my ass.

RANDY.

(chokes on the joint smoke.)

Hoe, hoe!

RANDY looks in his cup-

RANDY.

I need a beer, you want one Keen.

KEENEN and the WASTED GIRL are kissing-

RANDY.

Hey motherfucka you want a beer?

Stops kissing the WASTED GIRL.

KEENEN.

Yea sure.

RANDY.

Coo.

RANDY walks over to the KEG of beer and fills his and KEENEN'S cup up.

ANGLE ON SABRINA as she sneaks up behind RANDY and puts her arms around him.

RANDY'S shocked-

RANDY.

Whoa, whoa, whoa, I got a girlfriend.

SABRINA.

(smiling.)

It's me silly.

RANDY.

Hey babe, you wanna beer?

SABRINA.

Hell yeah!

RANDY sets the cups down on the ground and pours SABRINA a beer.

He hands her, her beer-

RANDY.

So, hows your dad?

SABRINA.

(sips her beer.)

Good. He's really sad about my mom, he misses her a lot.

RANDY.

How you doing? You alright?

SABRINA.

Yeah, I'll make it.

SABRINA'S POV- looking at KEENEN and the WASTED GIRL.

SABRINA.

Who's that with Keenen?

CU- on KEENEN and the WASTED GIRL swapping spit.

RANDY.

Some hood rat he found at the store.

SABRINA.
Where does he find them?

RANDY.
Crazy right.

RANDY and SABRINA walk back over to KEENEN and the WASTED GIRL.

RANDY hits KEENEN on the arm lightly-

RANDY.
Hey.

KEENEN and the WASTED GIRL are going at it pretty hot.

RANDY.
(taps him again.)
Hey man, take this shit.

KEENEN and the WASTED GIRL stop kissing. KEENEN sees SABRINA with RANDY.

KEENEN.
(looks at Sabrina.)
Hey girl, when did you get here?

SABRINA.
Just now, whose you friend?

KEENEN looks at the WASTED GIRL-

KEENEN.
What the fuck is your name?

WASTED GIRL. (AMY MORRISON.)
Amy.

KEENEN.
Amy what?

WASTED GIRL. (AMY MORRISON.)
(slurred speech.)
Amy Morrison... Do you wanna fuck
now?

KEENEN.
(laughing.)
Yeah! Hang on a sec.

The WASTED GIRL falls off of KEENEN'S lap and spills his cup of beer-

ANGLE ON RANDY AND SABRINA whose laughing at her.

ANGLE ON WASTED GIRL whose trying to get up from the ground.

KEENEN laughing uncontrollably at the WASTED GIRL.

SABRINA.
 (trying not to laugh.)
 Help her up Keenen.

RANDY bends down to help her up, he's laughing at her as she tries to get up.

KEENEN gets up from his seat, grabs the WASTED GIRLS arm and helps her to her feet.

The WASTED GIRL is staggering and unsteady on her feet.

KEENEN.
 (still laughing.)
 You okay?

WASTED GIRL. (AMY MORRISON.)
 Yep...
 (looks at keenen.)
 You wanna funk?

KEENEN.
 (sill laughing.)
 Alright baby lets go fuck!

KEENEN puts his arm around her and they stagger off.

KEENEN.
 So, do you spit or swallow?

WASTED GIRL. (AMY MORRISON.)
 (slurred speech.)
 Oh, I swallow.

KEENEN.
 Now that's what I like to hear,
 good girl, I think we're gonna be
 good friends, real good friends.

SBRINA'S POV- as KEENEN and the WASTED GIRL stagger off to the house.

SABRINA.
 He's gonna catch something if he
 doesn't watch it.

RANDY.
 He's one dumb motherfucker, but I
 love him.

CUT TO:

INT.- A COUNTRY CLUB.- NIGHT.

SAME NIGHT:

KENNETH MICHAELS is enjoying cocktails with his friends at the COUNTRY CLUB.

He's standing at the bar working on his second drink of scotch-

The MAYOR of DETROIT walks up to him-

MAYOR.

Hi Ken, how you been?

KENNETH MICHAELS turns around to see whose speaking to him.

KENNETH MICHAELS.

(puts his hand out.)

Hey Mayor, hows it going?

MAYOR.

(shaking Kens hand.)

Good Ken, good.

KENNETH MICHAELS.

Hows your wife and kids?

MAYOR.

(sips his drink.)

Sarah's sitting over with the other wives, and the kids are all doing fine. Thanks for asking. How you doing with your daughter?

KENNETH MICHAELS.

Oh shes good, we had lunch together today, it was nice.

MAYOR.

That's good to hear, I know it's been hard on you both these last couple of years.

KENNETH MICHAELS.

Yeah shes growing up to fast, I still think of her as a little girl.

MAYOR.

I know the feeling, mines off to the army in two-weeks.

KENNETH MICHAELS.

Really, the army? The last time I seen her she had pigtails and braces, were has the time gone?

MAYOR.

(lifts his glass.)

I need a refill.

(raises his glass high.)

One more please.

Then suddenly KENNETH MICHAELS starts to sweat profusely and feels a little faint.

The MAYOR looks over at him-

MAYOR.
You alright Ken?

KENNETH MICHAELS.
(now shaking a bit.)
I think I hit my limit Tom.

MAYOR.
You need someone to drive you home?

KENNETH MICHAELS.
No, I'm gonna just sit down for a bit.

MAYOR.
You sure Ken?

KENNETH MICHAELS.
Yeah, I'm gonna take a seat for a while, then go home.

MAYOR.
Okay Ken, let me know if you need a ride home?

KENNETH MICHAELS slowly walks over to a large sofa and takes a seat, and leans his head back and closes his eyes.

The MAYOR signals to the BARTENDER-

The BARTENDER walks over to the MAYOR, he leans over the bar-

BARTENDER.
Yes Mr. Mayor.

MAYOR.
(points to Ken.)
Can you call him a cab?
(reaches in his pocket
and pulls out \$50.00)
Here's some money for the cab ride.

BARTENDER.
No- problem Mr. Mayor.

MAYOR.
Thank you son.

The MAYOR walks off and the BARTENDER picks up the phone and calls for a cab.

CROSSFADE:

INT.- A COUNTRY CLUB.- CONTINUOUS.

LATER THAT NIGHT:

The CAB DRIVER walks up to the bar-

CAB DRIVER.
You call for a cab?

BARTENDER.
Yeah, just one minute.

The BARTENDER walks over to the sofa, but KENNETH MICHAELS is gone.

He asks a patron-

BARTENDER.
Have you seen Mr. Michaels?

PATRON.
No, no I haven't sorry.

BARTENDER.
Thank you.

THE BARTENDER looks around the CLUB, he gestures with his hands, and walks over to the CAB DRIVER.

BARTENDER.
He must have left, sorry.

CAB DRIVER.
Okay, thanks.

CUT TO:

INT.- RANDY'S CRIB.- NIGHT.

SABRINA and RANDY are asleep in bed, her cell-phone rings.

DODODODO!, DODODODO!, DODODODO!

She rolls over and picks up her phone-

SABRINA.
(sleepily.)
Hello.

POLICE OFFICER.(V.O.)
This is officer Ron from the Grosse
Pointe police, is this Sabrina
Michaels?

SABRINA.
Yes.

POLICE OFFICER.(V.O.)
Miss, your father has been in an
accident.

SABRINA.
 (surprised, worry.)
 What! Is he alright?

POLICE OFFICER.(V.O.)
 He's in the hospital.

SABRINA.
 Which one?

POLICE OFFICER.(V.O.)
 Beaumont Hospital.

SABRINA.
 Okay, thank you.

She hangs up the phone, sits in shock a moment-
 -then jumps out of bed and gets dressed.

RANDY still drunk, wakes up-

RANDY.
 Hey whats going on? Where you
 going?

SABRINA.
 My dads in the hospital.

-she leaves the room.

CUT TO:

EXT.- BEAUMONT HOSPITAL.- NIGHT.

Emergency Entrance. Grosse Pointe, Michigan.

INT.- NURSE'S STATION FRONT DESK.- NIGHT.

Nurse's and Doctors are coming and going, a night nurse is
 behind the large desk working.

SABRINA runs up to the front desk-

SABRINA.
 Hi, my dad was just brought in.

NIGHT NURSE.
 Whats his name?

SABRINA.
 Kenneth Michaels.

The NIGHT NURSE types in his name, then picks up the phone.

NIGHT NURSE.
 (in a low voice.)
 Doctor Purtell, Mr. Michaels
 daughter is here. Yes doctor, okay.

The NIGHT NURSE hangs up the phone.

NIGHT NURSE.

Miss. A doctor will be right with you.

SABRINA.

(now worried.)

Thank you.

NIGHT NURSE.

(points to a row of chairs.)

You can have a seat, over there.

SABRINA takes a seat and waits.

A MOMENT.

ANGLE ON DOCTOR PURTELL, an older man in his late 50s-coming to the FRONT DESK, the NIGHT NURSE points to where SABRINA is sitting.

DOCTOR PURTELL walks up to SABRINA-

DOCTOR PURTELL.

Miss. Michaels?

SABRINA.

Yes.

DOCTOR PURTELL.

I'm doctor Purtell.

SABRINA.

Hows my father?

DOCTOR PURTELL.

Well, your fathers had a stroke.

SABRINA.

Is he gonna be alright?

DOCTOR PURTELL.

Well... Let me take you to him.

The TWO walk down the hallway to a private room.

DOCTOR PURTELL opens the door and holds it open for SABRINA.

INT.- PRIVATE ROOM.- NIGHT.

KENNETH MICHAELS is laying in bed, tubes and breathing tubes are hooked up to him.

SABRINA'S heart skips a beat as she sees her father laying there.

She looks over at the DOCTOR-

SABRINA.
Is he gonna be alright?

DOCTOR PURTELL.
Your fathers in a coma... We don't know how bad the stroke is until he wakes up... We'll do all we can to make him comfortable.

She walks over to her fathers bed, takes his hand-
-and cries-

DOCTOR PURTELL steps behind her and touches her shoulder, and leaves to room.

The sound in the room is quiet, and dimly lit. With only the sound of the breathing machine and blood pressure machine.

BLIP!, BLIP!, BLIP!

WHOOSH!

SABRINA pulls a chair close to her fathers bed, and sits down next to him, she holds his hand and weeps.

HOURS GO BY... AND NIGHT TURNS TO DAY.

A NURSE comes in the room and check on Mr. MICHAELS, she checks the machines and softly smiles at SABRINA.

THE NURSE softly touches SABRINA' shoulder-

SABRINA looks up at her with tears mixed with her eye make-up that's stained on her face, then hangs her head.

NOT A WORD SPOKEN FROM THE TWO.

The NURSE'S heart is touched, she wipes a tear from her eye, and leaves the room.

CROSSFADE:

LATER THAT NIGHT.

SABRINA.
(crying.)
Daddy, I love you, please wake up.

She holds her fathers hand, and weeps some more, to the point that she cries herself asleep.

SABRINA IS DREAMING; THE DREAM VISION.

A bright light fills the hospital room, it's a warm comforting light.

The FIGURE of a man appears. He's dressed in all white, the brightest white, like snow, like the Son of God.

The FIGURE touches SABRINA, she lifts her head and looks at the FIGURE, whose reaches out with his hands.

CU- ON THE FIGURES HANDS, we see the hole's in his hands.

THE FIGURE speaks to SABRINA.

SON OF GOD.

(in a comforting voice.)

Sabrina... Be not afraid, do what I
place in your heart.

He wipes away her tears-

-then suddenly the breathing machines alarms go off-

BEEP!, BEEP!, BEEP!, BEEP!

The door flies open and DOCTORS and NURSES burst in.

SABRINA is moved away from the bed, as they work on her father.

She stands in horror and cries at the sight of her father, a NURSE takes her out of the room, and shuts the door.

SABRINA falls to the floor crying, screaming-

SABRINA.

(crying.)

NO!

A NURSE come to help her up, kneels down and hugs her.

ANGLE ON ROOM DOOR, that slowly opens, out comes the NIGHT DOCTOR.

A beat...

He bends down to help SABRINA up from the floor-

SABRINA'S like a little child who lost her dog, she shaking and crying, she lifts up her head, her make-up makes her face look like BETTY DAVIS, In What Ever Happened To Baby Jane.

CU- On SABRINA'S face.

The DOCTOR looks at SABRINA... with a tear in his eye.

A DOCTOR.

(heartfelt voice.)

I'm sorry, he's gone.

SABRINA falls into his arms and cries uncontrollably.

FADE TO BLACK:

EXT.- A CEMETERY.- DAY.

LATE AFTERNOON:

The funeral and gravesite. The sky is a bright blue, the sun is shining through the trees.

Business men and women, heads of state, the MAYOR of DETROIT along with family and friends all attend the Memorial service of KENNETH JAMES MICHAELS.

SABRINA and her boy-friend RANDY sit together as the PASTER from her fathers CHURCH speaks a Blessing and Prayer over the grave.

Mourners pass by ONE BY ONE and pay their last respects to her father, placing a flower on his casket.

SABRINA, doing everything she can to keep her composure as the last mourner pays their respects.

RANDY helps her to her feet, as her fathers casket is lowered into the grave.

She walks over to the grave, and falls to the ground and weeps hard.

RANDY, not knowing what to do, stands helpless.

Her fathers PASTER kneels to console her-

SABRINA.
(weeping.)
Daddy!

PASTER.
(kindly.)
Come now Sabrina, let me help you
up.

SABRINA pulls herself close to the PASTER and begins to sob uncontrollably.

ANGLE ON RANDY as he walks away-

The PASTER and SABRINA are left alone.

CROSSFADE:

EXT.- A CEMETERY.- DAY.

NEXT DAY.

The sky is dark and the clouds are full of rain, peals of thunder sound, echoing through out the CEMETERY.

SABRINA is on all FOURS crying over her fathers grave digging her fingers in the the soft ground, and rocking back and forth and weeping-

As the THUNDER get louder and louder and the wind begins to blow-

SABRINA screams out in pain-

SABRINA.
DAAA-DDEEEEEE!

Then suddenly a very bright light falls over SABRINA.

A FIGURE of a MAN stands in front of her, he's dressed in all white, white as snow, his eyes are kind and warm.

He kneels and places his hands on SABRINA, lifting her head.

CU- OF FIGURES HANDS showing the holes in his palms.

SABRINA looks up at him, her eye's swollen and red from crying, her make-up mixed with her tears, running down her face.

He looks into her eye's and wipes the tears from her face, drying them forever.

She stops crying, and a calmness comes over her.

SON OF GOD.
Sabrina, daughter peace be with you, do not be afraid. Go and do what I placed in your heart.

SABRINA.
Who are you? Lord!

SON OF GOD.
I am Jesus, go and do what I placed in your heart.

Then suddenly the bright light is gone, and the storm is calmed.

SABRINA is left with a calmness, and peace about her.

She looks up to heaven in awe.

CUT TO:

INT.- RANDY'S CRIB.- DAY.

SABRINA is packing up all her things, RANDY walks in the front door and sees boxes and bag sitting at the door.

He's shocked, and runs up the stairs and to the bedroom.

INT.- RANDY'S CRIB BEDROOM.- DAY.

RANDY walks in the bedroom and sees SABRINA putting her clothes in a suitcase.

RANDY.
(shocked.)
What are you doing?

SABRINA.
I'm leaving and going back home.

RANDY.
Did I do something wrong?

SABRINA stops, and walks up to RANDY-

SABRINA.
No, no you didn't do anything
wrong, I just can't do this
anymore.

RANDY.
(now pissed.)
You can't do this anymore? What
does that mean?

SABRINA.
It means, I'm moving on... I love
you Randy, we had some good times,
but I can't do this, I'm sorry...

She picks up her suitcase and walks out of the room.

CUT TO:

EXT.- RANDY'S CRIB.- DAY.

She puts the last box in her cars back seat, shuts the door.

RANDY standing stunned and without understanding watches as
she drives off.

FADE TO BLACK:

INT.- THE MICHAELS MANSION.- DAY.

KITCHEN.

SABRINA is sitting at the kitchen table, eating a slice of
toast, and have in a cup of tea. She's dressed in a
tee-shirt, sweatpants and slippers.

Her house phone rings-

CU- HOUSE PHONE ON THE WALL.

RING!, RING!, RING!

SABRINA walks over and answers it.

SABRINA.

Hello. Yes this is. My fathers
lawyers office, what time tomorrow.
11:00 am. Okay thank you.

She hangs up the phone.

CUT TO:

INT.- THE LAW OFFICES OF ROSE AND FLYNN.- DAY.

Reception Desk.

SABRINA.

Hi, I'm Sabrina Michaels, I have an
appointment with Mr. Rose.

RECEPTIONEST.

Okay I'll let him know, you can
take a seat.

(calls mr. rose.)

Mr. Rose, I have your 11:00 o'clock
here, yes sir, okay.

The RECEPTIONEST hangs up the phone, and walks over to the
door-

RECEPTIONEST.

Miss. Michaels, he'll see you in
the conference room, can you come
with me please.

(opens the door.)

This way please.

CUT TO:

INT.- CONFERENCE ROOM.- DAY.

A large room with a long conference table.

Sabrina is seated at the conference table-

RECEPTIONEST.

Can I get you anything?, coffee?, a
soda?

SABRINA.

No, no thank you I'm fine.

The RECEPTIONIST leaves the room.

A beat.

Mr. ROSE (LAWYER.) in his mid 40s- short, with graying hair,
midnight blue suit, white shirt and black tie, enters the
room.

MR. ROSE (LAWYER.)
 (smiling.)
 Good morning Miss. Michaels.
 (sets a file on the
 table, takes a seat.)
 How are you doing? Sorry for your
 loss, he was a good man.

SABRINA.
 Thank you.

Mr. ROSE opens up the file and looks at a letter of
 direction.

A moment.

MR. ROSE (LAWYER.)
 (slides the letter to
 Sabrina.)
 Your father had us draft this
 letter in case of his death, it's
 placing the company in trust for
 you.

SABRINA takes the letter and reads it.

CU- On LETTER OF DIRECTION.

She begins to feel uneasy as she reads the letter, and looks
 up at the LAWYER.

MR. ROSE (LAWYER.)
 All you have to do is sign it, and
 we'll begin proceedings.

CU- On SABRINA'S face-

She getting a strong feeling in her gut about this.

MR. ROSE (LAWYER.)
 (concerned.)
 Is, something wrong?

ANGLE ON SABRINA, as she stares at the letter.

A beat.

She remembers what happened in the CEMETERY.

SHE REMEMBERS HER VISION;

SHOTS OF THE BRIGHT LIGHT, THE FIGURE OF A MAN COMFORTING
 HER.

THE VOICE OF THE FIGURE.

SON OF GOD.
 Go and do what I placed in your
 heart.

She smiles, sets the pin down, slides the paper back the
LAWYER.

MR. ROSE (LAWYER.)
(not understanding.)
Is something wrong?

SABRINA.
(confidence.)
Yes. I'm taking over my fathers
company, write up the paper work.

She gets up, and leaves the room, leaving him bewildered.

FADE TO BLACK:

INT.- MICHAELS PHARMACEUTICAL.- DAY.

EARLY MORNING:

We see the elevators-

DING!

-the doors open up to the OFFICE of MICHAELS
PHARMACEUTICALS-

Out walks SABRINA. Shes dressed in a Gray business suite,
Black 6-inch pumps.

She powerful looking, strong.

She struts through the office floor with every eye on her.

Both MEN and WOMEN staring at her as she passes by them.

The OFFICE is in a buzz and the WHISPERS starts fast with
all of the office workers.

ANGLE ON OFFICE WORKERS WHISPERING.

Shes headed for her fathers office-

BEGIN MUSIC STING: THE BOSS'S DAUGHTER by POP EVIL.

ANGLE ON KENNETH MICHAELS OFFICE. NOW HERS!

Her fathers office door is opened, she stands in the doorway
like THE BOSS-

ANGLE ON SABRINA.

SABRINA.
(confident voice.)
What are you all looking at? Go
back to work!

ANGLE ON YOUNG MAN.

The YOUNG MAN with glasses, the no-body and the butt of every office joke, standing with his eye's wide and jaw dropped.

CU- on SABRINA'S face, as she winks at him.

ANGLE ON YOUNG MAN, as he faints to the floor,
and into...

CONTINUE MUSIC STING: THE BOSS'S DAUGHTER. BY POP EVIL.

THE END!