

RESIDENCY

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REAP WHAT YOU SOW

EXT. IN FRONT OF RESTING ACRE NURSING HOME - DAY.

Nurse Angel and a small crowd of protesters rally against the closing of Resting Acre's Nursing home.

Nurse Angel is holding a bullhorn in her right hand and flyers in her left addressing the crowd.

ANGEL:

The City of Philadelphia wants to put it's elderly citizens out on the street.

The crowd applause.

ANGEL:

Because they want to build a parking lot for the new shopping mall across the way.

The crowd applause.

ANGEL:

It is said that Philadelphia is the city of brotherly love. But how can this be when the city throws it's elderly out like trash.

The crowd rally and applause.

ANGEL:

I have a petition in my hand.

Angel raises the petition in the air and the crowd applause.

ANGEL:

We need a thousand signature before the 18th of June. Behind these doors are our mothers, our fathers, our aunts and uncles and grandparents.

As the crowd continues to rally, NICOLE whispers in Angels ear.

Angel looks down at her watch and nodes her head.

ANGEL:

I've been informed that I'm needed inside. Spread the word and please sign the petition. Thank you

The crowd applause.

Angel gives Nicole a hand full of flyers to be distributed to the crowd.

A miscellaneous protesters ask for signatures. Angel walks inside the nursing home.

EXT. NURSING HOME (MONTAGE) - DAY.

Montage one: Patients are being pushed by nurses in wheelchairs.

Montage two: Patients are in the cafeteria eating breakfast.

Montage three: Others patients are preforming routine physical therapy exercises in the fitness room.

The janitor is seen humming and mopping the floor. Then Nurse Angel enters the scene rushing to the nurse's station.

ANGEL:

Good Morning Joe.

JOE:

Good Morning Angel. I heard you out there rallying up the troops.

Angel smiles while continuing down the hall when she greets her fellow co-workers and places her bullhorn and the remaining protest papers under the desk.

Nicole enters.

ANGEL:

Good Morning.

NICOLE:

I passed out all the flyers I think we did well this morning.

CHRISTINA:
You think we can save this place
Miss Angel?

ANGEL:
As God as my witness.

Board of Director (DIANA) greets the ladies by waving before she steps into her office.

DIANA:
Good Morning everyone.

The ladies nod and continue the talk.

Angel picks up a clipboard with the days schedule and notices that nurse Roberta is late again.

ANGEL:
Where's Roberta?

The two nurses shrug their shoulders.

Roberta enters the nursing home having a loud conversation on her cell phone.

ROBERTA:
Girl I come in as I please I run
this.

INT. NURSE'S STATION - DAY

Camera open scene on Robert's ID badge (Roberta T. SLOTH) as she walk towards the nurse's station.

ROBERTA
(Laughing loudly)
You know that's not Mike's baby.
He's a powerful man. What does my
man look like messing with that
tramp?

Roberta laughs.

ROBERTA CONT'D
 (Talking loudly)
 Girl you know you wrong for that
 one.

Angel and the other nurses give disapproval stares. Roberta places her hand over the phone's receiver.

ROBERTA:
 What?

Angel points at the clock showing Roberta is an hour late.

ROBERTA:
 The bus was late. Damn!

Roberta reverts her conversation to the person on the phone.

ROBERTA:
 Girl I gotta go. These uppity
 bitches is trippin.

Roberta places her phone in her pocket book.

ROBERTA
 Good Morning!

ANGEL:
 Good Morning Miss. Roberta. You are
 late as usual. Mrs. Johnson needed
 her Lo-ten-sin and her vitals
 checked an hour ago. Mr. Richards
 needs his bath and you need to get
 room 408 ready for the new patient
 that's coming in this morning. Look
 you need to get on the ball
 before...

ROBERTA:
 Before what... I lose my job. News
 flash Miss. Thang!
 (MORE)

ROBERTA: (cont'd)
I've been working here for the past
five years. I've seen half these
bitches come.

Speaking while looking at the other nurses in the station.

ROBERTA: (CONT'D)

And half of them go. I'm the best
RN in this raggedy dump that is
qualified. The rest of these girls
are just hired help. Now if you
care so much for Mr. Richardson
then you do the sponge bath. Huh!
Perhaps he'll be the only man you
touch all year.

The other nurses giggle.

Angel gives the other nurses a disapproval stare.

The nurses stop laughing.

Roberta grabs the medication tray off the desk and proceeds
to Mrs. Johnson's room.

CUT TO:

INT. MRS. JOHNSON'S ROOM - DAY

MRS. JOHNSON watching television.

Mrs. Johnson uses the remote to change the channel on the
television.

Roberta knocks on the door before entering Mrs. Johnson's
room.

ROBERTA:
Good Morning Mrs. Johnson.
(Singing)

Roberta cringes as she smells a foul odor in the room.

ROBERTA:
Mrs. Johnson did you boo boo on
yourself?

Mrs.Johnson:
What? Boo boo? What?
(disoriented)

ROBERTA:
Did you shit on yourself
Mrs.Johnson!

Roberta lifts Mrs. Johnson's bed sheet.

Mrs. Johnson has indeed defecated in the bed.

Roberta sighs heavily then yanks the top cover off the bed.

ROBERTA:
This is some bullshit. I didn't go
to school all them years to change
shitty bed sheets. They must got it
twisted.

Mrs. Johnson shuffles in the bed then complain about the
discomfort.

MRS.JOHNSON
I'm wet!

Roberta ignores Mrs. Johnson advances and proceeds to the
linen closet to remove a neatly folded white bed sheet.

Roberta changes the top sheet as if it would appear that she
has done her duty.

MRS.JOHNSON
I'm wet! Roberta.

Roberta shoves the medication down Mrs. Johnson's throat and
tosses the soil top sheet in the hamper while spraying
disinfected air spray around the room.

Meanwhile, Mrs. Johnson becomes irritated and starts pounding her fist on the bed.

MRS. JOHNSON

I'm wet! Roberta I'm wet Roberta!
Please Roberta I'm wet!

ROBERTA:

(Mimicking Mrs. Johnson)

I'm wet Roberta, I'm wet Roberta!
I'm wet Roberta!
If you feel so strongly about it
Mrs. Johnson, why didn't you get up
off you ass and go to the bathroom!

Mrs. Johnson grabs the nurse call button, but Roberta yanks it out her hand and tosses it to the floor.

Roberta and Mrs. Johnson stare at each other with animosity until Mrs. Johnson breaks out into tears.

MRS. JOHNSON:

I can't do this anymore I just want
to die.
No one comes to visit me, no one
cares. I'm a burden to my daughter
and my family.

Mrs. Johnson's sadness turn into anger.

MRS. JOHNSON:

What are you all waiting for? Just
do it. Put me out of my misery.

Roberta looks sympathetic.

Awe Mrs. Johnson. Don't say things
like that. What you are suggesting
is murder and what my mother always
told me, if you can't get someone
to do the job for you...

(Say between clenched teeth)

Then do it yourself.

Roberta exits the room. Mrs. Johnson cries.

There is a knock at the door then Angel enters the room.

Angel rushes to Mrs. Johnson's aid.

ANGEL:

What's the matter dear?

Angel grabs a tissue from the tissue box and begins to wipe Mrs. Johnson's tears.

She walks over to the window to open the curtains/blind to let the sunlight into the room.

ANGEL:

Oh now dry your eyes Mrs. Johnson
today is a beautiful day. Look for
yourself. Today is a beautiful day.

Mrs. Johnson attempts to sit up to see what Angel is talking about but suddenly realizes that she is lying in her own waste.

MRS. JOHNSON:

I can't.

Angel checks the monitor machines and notice a faint odor coming from Mrs. Johnson.

ANGEL:

Did you have an accident Mrs.
Johnson?

Mrs. Johnson hang her head in shame.

MRS. JOHNSON:

Yes. But I didn't mean to.

Angel lifts the sheet and sees Mrs. Johnson is laying in her own waste.

ANGEL:
How long have you been like this?

Mrs. Johnson shrugs her shoulders.

ANGEL:

Mrs. Johnson let's get you cleaned
up.

Angel picks up the nurse's call button from the floor to ask
for another nurse to help her with Mrs. Johnson.

NICOLE:
(V.O. speaker)
Good Morning Mrs. Johnson.

ANGEL:
No Nicole it me Angel. I need some
assistance over here. Can you help
a me out?

NURSE ONE:
(V.O. Speaker)
Sure no problem.

Momentarily Nicole enters the room.

MONTAGE: DAY, MONTAGE FOUR: The two nurses helping Mrs.
Johnson out of the bed onto a wheel chair.

MONTAGE FIVE: Angel giving Mrs. Johnson a bath. She see
bruises on Mrs. Johnson's arms, legs and back.

MONTAGE SIX: Nicole removing the soil sheets from the bed.

MONTAGE SEVEN: Mrs. Johnson sitting in a chair by the window
as Angel grooms her hair and Nicole exits.

ANGEL:

There you go Mrs.Johnson I'm all done.

Angel gives Mrs.Johnson a small cosmetic mirror so she can see her new hair do.

MRS.JOHNSON:

Oh! Angel this is nice. Thank you.

Angel smiles and gets ready to make her rounds when Mrs. Johnson grabs her hand with a worry look on her face.

ANGEL:

What's the matter dear?

There is a pause. Then the patient starts to cry.

MRS.JOHNSON:

Roberta will get mad if I tell.

ANGEL:

Tell me what hon? Come on you can tell me.

Mrs. Johnson looks at the door and back at Angel then the door and back Angel again.

She signal with her right hand for Angel to come closer and Angel complies.

MRS.JOHNSON:

She beats me when you're not here.

ANGEL:

Who? Roberta?

MRS.JOHNSON:

She knew I mess myself but she didn't care. The medication she gives me makes me sick I can't keep anything down. But please don't tell Roberta that I told you. I'm 79 years old, I don't want no trouble.

Angel is angry but remains professional.

ANGEL:

Don't worry Mrs. Johnson I will get to the bottom of this matter. However... you have a decision to make.

Angel pulls out two small bottles of nail polish from her pocket and then smiles.

ANGEL:

Fire engine red or bashful pink.

Mrs. Johnson chooses a color the scene ends with the two ladies laughing.

INT. RESIDENT'S HALL, DAY

Angel chatting with the board of directors.

Angel shake their hands.

ANGEL:

Thank you CHARLES. Thank you JENNIFER for taking the time out to discuss these important issues.

CHARLES:

Anytime Angel, and we will consider your proposal. If you don't mind me asking how many signatures do you have so far?

ANGEL:

We have about seven hundred signatures but we won't go down without a fight.

CHARLES:

Now that's the spirit. We will go down to City Hall and ruffle a few feathers.

JENNIFER:

We are going to make Resting Acre a safe environment for the staff as well as our residents.

ANGEL:

That sounds like a plan. Well I better get back to work. And thanks again.

The Board of Directors leave. Angel walks over and enters Mr. Richards room.

INT. MR. RICHARDS ROOM - DAY

MR. RICHARDS is watching the price is right.

MR. RICHARDS:

Mmm those Barker babes are looking good today.

Angel enters the room to check Mr. Richards vitals.

MR. RICHARDS:

When are you going to leave those young boys alone and get with a man with more experience?

ANGEL:

Let me guess. You're the man with the experience. Huh! Mr. Richards.

Angel giggles.

MR. RICHARDS:

You better believe it baby. I'll have all you ladies cleaning my house and cooking my breakfast. Except that Roberta. She needs a good dose of the back of my hand.

Suddenly Roberta enters the room loud and furious.

ROBERTA:

Angel I want to have a word with you!

MR. RICHARDS:
Speak of the devil. You need my
help sweet thing?

ANGEL:
No sir I got this. Would you excuse
me please?

MR. RICHARDS:
Sure, hurry back.

Roberta and Angel exit.

CUT TO:

INT. OUTSIDE MR. RICHARDS ROOM - DAY

Roberta paces the floor as Angel closes Mr. Richards door
behind her.

ROBERTA:
Who the hell do you think you are
reporting me to the board? I ought
to...

ANGEL:
What? Finally do your job. I'm
tired of doing my job and yours to.
All you do is parade around like
you're some queen of modern
medicine and even that is getting
old.

Roberta walks up on Angel.

ROBERTA:
Listen here bitch. Keep my name out
your mouth or there will be hell to
pay.

Angel steps in closer.

ANGEL:

No you listen, you will reap what you sow. He will make my enemies my footstool.

The ladies stare at one another intensely.

ROBERTA:

What the hell is that? Some kind of voodoo witchcraft shit? All I know is that you better keep my name out your mouth.

Roberta walks down the hall while Angel returns to her patient. Angel knocks on Mr. Richards door.

MR. RICHARDS:

(From behind the door)

Is that you Angel baby?

ANGEL:

Yes Mr. Richards.

MR. RICHARDS:

I'm ready for my bath darling.

Angel sighs heavily.

ANGEL:

Here I come.

Angel opens the door and walk inside.

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CUT TO:

INT. ROBERTA'S HOME - EVENING

Scenery of the city and urban neighborhood.

Roberta's home is quiet, except the tic tock sound of the minute hand on the clock which rests over her mantle that read's 6:00pm.

Roberta's cat is sleeping on the sofa.

The CAMERA FOCUSES on the front door. The cat awakens when he hears Roberta unlocking the door to enter.

The cat greets her at the door. Roberta place her house keys in a bowl on the coffee table and sits on the sofa.

Roberta pets the cat.

ROBERTA:

Hey, sweetie. You miss me? Of course you did. You little free loader.

Roberta stands then walks into the kitchen with the cat following behind her.

She removes a TV dinner from the freezer and pops it into the microwave oven.

Roberta fills a tea kettle with water. Turns the stove burner on and puts it on the range.

Meanwhile the cat is rubbing against her legs meowing to be fed.

ROBERTA:

Alright you little shit! Shut the hell up! I'm going to feed you!

As Roberta is about to get a can of cat food from the cabinet, she trips over the cat and hits her head on the kitchen counter knocking her unconscious.

CUT BACK TO:

Several minutes Later...

FADE IN:

Roberta wakes with the kettle whistling in the background and the cat purring.

She sits up feeling groggy with a pounding headache. Roberta shoves the cat, stands up and removes the whistling kettle off the range and proceeds to the bathroom.

INT. BATHROOM - NIGHT

Roberta turns on the light and looks into the mirror where she discovers a bloody gash over her left eye.

ROBERTA:
Damn cat! Shit!

Roberta opens her medicine cabinet and retrieves bandages, gauze and disinfectant to cover her wound.

When the phone rings.

ROBERTA:
Who the hell could that be?

Roberta walks out of the bathroom to retrieve the phone and returns to the bathroom.

Then answers it.

ROBERTA:
Hello? Oh hi baby, what's up?

CUT TO:

INT. UNKNOWN PLACE - NIGHT

An unknown/MICHAEL is sitting in a chair in a dark room smoking a cigar and drinking brown liquor from a glass .

UNKNOWN/MICHAEL:
I have a few errands to make but I
can swing by if you like.

ROBERTA:
(V.O. Phone)
Can I take a rain check baby? I had
a long day at work and all I want
to do is go to bed.

UNKNOWN/MICHAEL:
Alright then. Just make sure that
everything goes as plan.

ROBERTA:
(V.O. Phone)
Don't worry baby. I got you.

The unknown/Michael puts his phone on the desk and gulps down
the rest of his drink.

FADE OUT.

INT. ROBERTA'S BED ROOM - DAY

Roberta is awoken by her alarm clock which reads 6:00 am.

She's feeling really tired and fatigue.

As Roberta tries to get out of bed she realizes that she has
wet the bed.

ROBERTA:
What the hell?

INT. ROBERTA'S BATHROOM - DAY

Roberta waddles to the rest room to clean herself and
prepares herself for work.

When she peers into the mirror to check her wound she notices heavy bags under her once youthful eyes and her hands are wrinkle.

Roberta removes her night cap from her head and there is an overwhelming amount of gray hairs sprouting from her scalp.

She removes her nightgown revealing red bruises on her back and buttocks.

Roberta turns to inspect the rest of her body when suddenly she feel a loose tooth in her mouth which comes out without any effort.

Roberta spit blood into the sink then examine the tooth.

ROBERTA:
What the hell?

INT. ROBERTA'S LIVING ROOM - DAY

Roberta is dressed she scuttles to the phone to call out from work. When her pet cat hisses and lashes out to scratch her.

ROBERTA:
Stupid cat.

CUT TO:

INT. NURSE'S STATION - DAY

Nicole is at the nurse's station on the computer typing when the phone rings.

Phone rings 3 times.

NICOLE:
Good Morning Resting Acres Nicole
speaking, how my I help you?

ROBERTA
(V.O. Phone)
Nicole?...

NICOLE:
Hello? May I ask who's speaking?

ROBERTA:
(V.O. Phone)
Nicole, I'm feeling a little under
the weather. So I'll be calling
out. I need to go to the doctor.

NICOLE:
Yes ma'am. But may I ask who's
speaking?

CUT TO:

INT. ROBERTA'S LIVING ROOM - DAY

Roberta on the phone sitting in a chair.

ROBERTA:
This is Roberta. Who do you think
it is?

NICOLE:
(V.O. Phone)
Roberta? You don't sound well.

ROBERTA:
That's why I'm calling out. Tell
Miss. Goodie, Goodie I will be
reporting to work the following
morning.

CUT BACK TO:

INT. NURSE'S STATION - DAY

NICOLE:
Alright, I'll tell Miss. Angel you
called.

CUT BACK TO:

INT. ROBERTA'S LIVING ROOM, DAY

Roberta's hearing is dwindling.

ROBERTA:
What? Say that again?

NICOLE:
(V.O. Phone)
I said I'll tell Miss. Angel you
called.

ROBERTA:
What? Speak up I can't hear you,
you're breaking up!

NICOLE:
(V.O. Phone with static)
I said I'll tell her that you
called!

ROBERTA:
Bitch! Don't play with me, speak
up!

CUT BACK TO:

INT. NURSE'S STATION - DAY

NICOLE:
What?

Nicole covers her mouth over the phone receiver so that no
one else would hear her conversation.

NICOLE:
You bitter ole witch. I'm tired of
you talking down to me. Don't take
my kindness for weakness. You know
what? You're not worth my time.

Nicole hangs up before Roberta could have time to dispute the
argument. Nicole smiles at someone who approaches her
station.

NICOLE:
Hi.

CUT BACK TO:

INT. ROBERTA'S LIVING ROOM - DAY

ROBERTA:
No she didn't just hang up on me!

Roberta hangs up the phone grabs her bag, hat and keys and heads out the door.

INT. THE DOCTOR'S OFFICE - DAY

Roberta waits anxiously in the patient's waiting room.

She constantly adjusts her oversize sunshades and wide brim straw hat.

Other patients are also in the waiting area when DOREEN enters with a clipboard in her arms.

She peers down at a chart then calls Roberta.

DOREEN:
Miss. Roberta Sloth!

Roberta can't hear well so she stands to hear Doreen better.

DOREEN:
Ma'am are you Miss. Roberta Sloth?

ROBERTA:
Oh, yes I'm Roberta Sloth.

Doreen escorts Roberta to the exam room.

Doreen reads the chart and thinks that she has the wrong file.

The file reads : "ROBERTA SLOTH AGE: 33" However the lady in the room looks to be about 60.

DOREEN:

Good Morning. My name is Doreen I will be your medical assistant for today. Can you please state your name and date of birth please?

ROBERTA:

Roberta Theresa Sloth, April 25, 1979.

DOREEN:

I need you to remove your clothing and put on this gown.

Doreen gives Roberta a paper thin gown.

DOREEN

Doctor Williams will be with you shortly.

ROBERTA:

Thank you.

Roberta waits on the exam table. The lights flicker.

ANGEL:

(Voice in Roberta's mind)
"Roberta you will reap what you sow."

She clutches her gown in fear, looking around the room.

Suddenly there is a knock at the door bringing Roberta out of her trance.

ROBERTA:

Come in.

DR. WILLIAMS walks in but quickly excuse himself.

DR. WILLIAMS:

Excuse me please.

INT. HALLWAY OF THE DOCTOR'S OFFICE - DAY

The Doctor calls for his assistant.

Dr. WILLIAMS:
 (Above a whisper)
 Doreen? I thought you said Miss.
 Sloth is in room two.

DOREEN:
 She is in room two.

DR. WILLIAMS:
 .
 Who's this elderly woman?

DOREEN:
 That's Miss. Sloth.

DR. WILLIAMS:
 Miss. Sloth is a young African-
 American woman in her thirties. Do
 a full panel on this patient and
 put a rush on it.

DOREEN:
 Yes Doctor.

INT. THE DOCTOR'S OFFICE - DAY

Roberta waits in the examining room. She hears voices.

VOICE ONE:
 "Berta."

ROBERTA:
 Who's there?

VOICE TWO:
 "Die."

ROBERTA:
 Leave me alone!

The doctor enters the room.

DR. WILLIAMS:
 Did you say something Miss. Sloth?

ROBERTA:
 Oh, no you startled me.

DR. WILLIAMS:

I'm sorry.
Good Morning. What brings you in
today?

ROBERTA:

I'll let you be the judge.

Roberta remove her over-size straw hat revealing the blotches
aging skin and the wound over her eye.

Doreen knocks then enters the office.

DR. WILLIAMS:

Come in Doreen.

Doreen gives Roberta a urine specimen cup.

DR. WILLIAMS:

I would like a urine specimen to
check your haemoglobin, protein and
ketone levels.

Roberta nodes her head and leaves the office.

DOREEN:

She looks so old.

DR. WILLIAM:

Indeed she does.

Moments later Roberta returns with the urine specimen and
gives it to Doreen.

Doreen leaves.

The doctor takes vitals and examines Roberta. Ending the
session with the doctor prescribing medication.

DR. Williams:

These medications and skin creams
should help with your pain and
inflammation. You need to take off
from work for a few days.

(MORE)

DR. Williams: (cont'd)
I am referring you to a good
dermatologist in Center City. If
your condition worsens or if you
have any questions feel free to
call.

ROBERTA:
Thank you Dr. Williams.

Dr. Williams hands Roberta his business card and escort her
out of the office.

Doreen is working at her desk when the doctor summons her.

DR. Williams:
Doreen do you have Miss. Sloth's
results?

DOREEN:
Yes Doctor.

Doreen gives the doctor Roberta results.

DR. WILLIAM:
She has to be taking some kind of
recreational drugs.

DOREEN:
What do you mean? Like what? Meth?

Dr. WILLIAM:
I don't know but whatever it is
I'll find it.

When the doctor views Roberta's results to the drug panel
test it is marked "NEGATIVE".

Dr. Williams and Doreen looking perplexed.

INT. ROBERTA'S HOME - EVENING

Roberta takes her medication while sitting in front of her large screen TV eating one of her instant TV dinners.

The clock reads 6:00 PM. There is a knock at the door.

ROBERTA:
Hold on! I'm coming!

Roberta answers the door it's Angel with soup and flowers.

ROBERTA:
What are you doing here?

ANGEL:
I heard that you weren't feeling well so I brought you some of my famous chicken noodle soup.

ROBERTA:
Mmm hmm. Whatever. Are you coming in or what?

Angel enters the house. The cat runs towards Angel purring and meowing.

ANGEL:
Aw! He's beautiful what is his name?

Roberta shrugs her shoulders.

ROBERTA:
I don't know. He doesn't have a name I just call him cat.

ANGEL:
Oh no, no, that won't do. You must have a name. What about "Qitta"?

The cat purrs.

ROBERTA:
"Qitta?" What kind of name is that?

ANGEL:
Qitta means cat in Arabic.

ROBERT:

I know you're not here to be naming my cat and shit. So what do you want?

ANGEL:

Can't I see how you are doing? To be honest, you don't look sick at all.

ROBERTA:

Look at me I look like an old woman and my teeth are falling out.

ANGEL:

Old? Berta you look fine .

Roberta rush to the bathroom to the mirror.

She is back to her youthful self.

Roberta rushes back to the living room where Angel sitting petting the cat.

ANGEL:

Told you, you look fine.

ROBERTA:

You did this to me! You made me look old with that voodoo shit! Put my damn cat down and get the hell out!

ANGEL:

Please Berta.

ROBERTA:

Berta? No one has called me by that name since my mother died. What are you?

ANGEL:

I'm sorry I have offended you. But I'm begging you to repent? You don't have to live like this. He will forgive you.

The cat runs under a table. The clock chimes.

ROBERTA:

You came here to finish me off you
voodoo bitch! But I'm not going to
let you! Get out! My man will fix
you. He'll make you wish that you
were never born. Get out! Get out!
Get the fuck out!

ANGEL:

Okay, okay I'll go but please
Roberta change your ways.

Roberta grabs Angel and shoves her out of her house then
slams the door shut.

She turns off the TV and goes to bed.

FADE OUT:

INT. ROBERTA'S BED ROOM - NIGHT

The house is quiet and the cat is sleeping on the bed with
Roberta.

Roberta wakes up in the middle of the night.

She turn on the light on the night stand and discovers Mrs.
Johnson's bloody zombie in her bed reaching for her.

She screams Mrs. Johnson is gone.

Robert tries to get out the bed however the sheets cling to
her body like fly paper.

When she looks down at her feet she sees two old wrinkle feet
and legs with age spots.

Roberta scurries to the bathroom mirror to discover a very
old woman staring back at her.

Open bed sores draining with fluid.

She throws back two pills and she takes more.

The cat hiss and groans, Roberta runs to her room she trips in the doorway and an invisible force drags her down the hall.

She escapes and runs back to her room and locks the door.

Roberta hears voices in the dark.

Voice One:
Murderer.

Voice Two:
Reap what you sow.

Voice Three:
Kill.

The voices overlap one another as they get louder.

Roberta unlocks her door and tries to escape the voices.

The voices get closer and closer.

Louder and louder then a ghostly shadow appears by her bedroom door.

The clock chimes.

Roberta screams.

ROBERTA:
STOP IT!

Suddenly everything stops and the house is quiet.

All there is left is the sound of Roberta breathing.

Roberta's cat walks in meowing and purring.

She pick the cat up and cuddles him in her arms.

ROBERTA:
It was just a dream cat, a stupid
nightmare.
Are you hungry love?

The cat meows.

ROBERTA:
I could use a midnight snack.

Roberta puts the cat down onto the floor and proceeds to walk to the kitchen.

When the audience think that it's safe a ghostly figure charges the camera. Roberta screams.

CUT TO BLACK:

EXT. ROBERTA'S HOME - DAY

Police and squad cars surround Roberta's home. Detectives are investigating the crime scene.

INT. ROBERTA'S HOME - DAY

CAMERA PHANTOM WALKS THROUGH the open door and passes the police at the door.

Next, it settles on Roberta's lifeless body on a dirty cluttered floor.

DETECTIVE ONE pats his pockets before finding a red lollipop.

He unwraps it and put it into his mouth.

While DETECTIVE TWO is knelled down examining Roberta's corpse before standing.

DETECTIVE TWO:
What's up with the lollipops?

DETECTIVE ONE:
I promised the Mrs that I'll quit smoking.

DETECTIVE TWO:
All you got is your health.

DETECTIVE ONE:
Speaking of health look at this
place. It's a pig sty.

DETECTIVE TWO:
Everybody doesn't have a pretty
wife at home cooking and cleaning.

DETECTIVE ONE:
Ha, ha, ha you got jokes. But damn
shame what happen to the cat.

DETECTIVE TWO:
The poor thing died of starvation.

DETECTIVE ONE:
What about the victim?

DETECTIVE TWO:
The neighbors said she was never
right in the head after that
nursing home neglect scandal two
years back.

DETECTIVE ONE:
That's Roberta Williams? Michael
Wright's girl. Wow! How the mighty
has fallen.

DETECTIVE TWO:
Fallen indeed. Look at the edge of
the center table.

The edge of the center table is chipped with old blood stains.

DETECTIVE TWO:

That's where her head landed.
Apparently while she rummaging
around in the dark she trips over
the dead cat, falls and breaks her
damn neck.

DETECTIVE ONE:

Damn.

Roberta's lifeless body is being placed in a body bag by the Coroner.

The coroner zipping the body bag slowly the camera rest on Roberts's lifeless face.

FADE OUT.

PRODIGAL SON

EXT. IN FRONT OF RESTING ACRE NURSING HOME - DAY.

A larger crowd of protesters hold large signs rally against the closing of Resting Acre's Nursing house and chanting.

PROTESTERS:

Resting Acre's is a place called
home! Corporate greed has got to
go! (6x's)

EXT. IN FRONT OF LINCOLN SQUARE LUXURY APARTMENTS - DAY

CARLOS is assisting his grandmother into a taxi.

MARIA holds her rosary beads in prayer while her grandson shoves her about.

MARIA:

Carlos? Why are you in such a hurry?

Carlos is constantly looking over his shoulders and sweating profusely.

Two fingers on his left hand is bandaged up.

CARLOS:

I don't want you to be late mama.

The taxi pulls off with Carlos and Maria inside.

The camera is focused on the taxi driver ID and then the driver looking at his customers from the rearview mirror.

Taxi Driver:

Where to?

Carlos is sweaty with a panic stricken face deep in thought.

Maria pats Carlos softly on his hand.

Then he finally responds.

MARIA:

Carlos?

CARLOS:

Huh? Oh, Resting Acre's Nursing Home.

Carlos stares into the window as the taxi cruises along the city streets.

DISSOLVE TO:

INT. IN A SPORTS BAR - NIGHT

Carlos is sitting at a bar looking at the TV.

CARLOS:
Fucking scrubs man. How the fuck
you miss a lay up. Damn!

Carlos cell phone rings, he looks at it, and presses ignore.
The team loses.

CARLOS:
This is bullshit!

INT. UNKNOWN PLACE - NIGHT

An unknown/Michael sitting in a chair of a dark room smoking a cigar and drinking brown liquor from a glass and talking on a cell phone.

UNKNOWN/MICHAEL:
I have a few errands to make but I
can swing by if you like.

BRUCE enters the office.

BRUCE:
Mike we found Carlos at a sports
bar on Market street.

MICHAEL is on his cell phone. He swivels around in his chair facing Bruce.

He holds his left index finger in the air.

MICHAEL:
Alright then. Just make sure that
everything goes as planned.

Michael then puts his cell phone into his pocket and gulps down the rest of his drink.

MICHAEL:
Stop staring at me like you ain't
got a clue. Where's Terrell?

BRUCE:
Waiting for use in the car.

MICHAEL:
Alright. Let's ride.

INT. IN A SPORTS BAR - NIGHT

Carlos fixes himself up, lights a cigarette and proceeds to walk out of the bar.

EXT. OUTSIDE SPORTS BAR - NIGHT

He see two men looking in his direction.

Carlos runs.

He turns the corner and is clothes lined by Michael.

The men picks Carlos up and punches him in the gut.

He pukes, and doubles over.

TERRELL:
Hey, hey, hey! I just brought these
Shoes.

BRUCE:
My bad man.

Michael blows smoke into the air.

MICHAEL:
Fuck them shoes. Where's my money
Carlos? You told me you would have
my money by ten o'clock.
Yesterday!
What happened? You forgot? It
slipped your mind?

CARLOS:
I... I had it. I mean I will get
it.

MICHAEL:
Which is it? Either you have it or
you don't. I'll tell you what I'm
feeling a little generous. You have
a week to come up with my two
hundred grand.

CARLOS:
Two hundred grand? The deal was for
One fifty.

MICHAEL:
That's my fee. Use your head.

Michael jabs his index finger into Carlos temporal.

MICHAEL:
When you're late on a mortgage or a
car payment there are late fees.
But first we need collateral.

Bruce hold Carlos down while Terrell break two of his
fingers.

Carlos yells and screams in pain.

MICHAEL:

Oh, and there's a catch. Every day that you don't have my money? You my buddy, my pal will loose a finger.

Michael flicks his cigar onto the pavement before punching Carlos in the stomach.

DISSOLVE BACK
TO:

EXT. INSIDE THE TAXI - DAY

Carlos is distracted with his thoughts he doesn't hear his grandmother speaking to him.

MARIA:

What happened to your hand Carlos?

CARLOS:

Huh? Nothing.

MARIA:

That doesn't look like nothing to me.

CARLOS:

Mama! Mama! Drop it. Just drop alright!

MARIA:

Okay! Carlos. Be content with what you have and think less about what you don't. Because money isn't everything.

The taxi driver pulls up in front of Resting Acre's Nursing home.

Protesters are rallying out front.

Maria peeks out the taxi window.

MARIA:
What's going on?

EXT. OUTSIDE THE TAXI - DAY

Angel greets Maria then opens the car door to help Maria out of the vehicle.

ANGEL:
Good Morning Mrs. Lopez my name is Angel we have been expecting you. How do you do?

MARIA:
What's going on?

ANGEL:
We are protesting to keep Resting Acre's open. Sorry about the noise but it's for a good cause.

MARIA:
You are beautiful. I want to introduce you to my grandson Carlos. Carlos dear meet Angel. Doesn't she look like an angel?

Carlos pays for the cab fare and then nonchalantly turns to greet Angel.

He tries to hide his injuries.

ANGEL:
What happen to your hand?

Carlos quickly put his hand behind his back.

CARLOS:
It's nothing.

ANGEL:
Okay. Well anyway. Welcome to Resting Acre's.

Angel escorts Maria and Carlos into the nursing home.

CUT TO:

INT. MRS. JOHNSON'S ROOM - DAY

Angel escorts Maria into her room.

MARIA:

I thought my grand son informed you
that I wanted a private room.

ANGEL:

I'm sorry Mrs. Lopez but your grand
son acquired meager accommodations.

MARIA:

What? Why Carlos?

CARLOS:

Mama, we have to save money.

MARIA:

Save money? What...

CARLOS:

Mama. What's done is done. You just
going to have to get use to it.

MARIA:

Okay dear. But remember what I told
you. Be content with what you have
and think less about what you
don't. Because money isn't
everything.

CARLOS:

I know, I know money isn't
everything.

Maria smiles and then looks out the window.

CUT TO:

INT. FEW A DAYS LATER MRS. JOHNSON'S ROOM - DAY

Maria is dressed to go out.

She waits by the window when Carlos enters the room bearing gifts.

CARLOS:
(Singing)
Mama.

MARIA:
Carlos? Wow! What's all this? It's
not my birthday.

CARLOS:
No it's not, but can't I shower my
beautiful mama with gifts?

Maria admire the flowers.

MARIA:
We're not going out are we?

CARLOS:
I'm sorry mama but something came
up.

MARIA:
Like what? What is so important
that you would break your promise
to me? You don't work. You're not
even in school...

CARLOS:
Damn mama! You're not going to make
this easy. Are you?

MARIA:
Why should I? Huh? I promised your
mother that I would take care of
you. But you have been nothing but
trouble since the day you were
born!

CARLOS:
Really? Since the day I was born?
Okay. I'm out.

Carlos kisses his grandmother on the cheek and leaves the room.

MARIA:

Carlos wait! Come back. I didn't mean it.

EXT. OUTSIDE THE NURSING HOME - DAY

Carlos cuts through the protesters when Christina with a clip broad in her arms approaches him.

CHRISTINA:

Hello Sir. My name is Christina and we are trying to keep Resting Acre's open. Would you like to sign our petition?

Carlos slaps the petition out of Christina's hand and steps over it.

He signals for a taxi.

The taxi stops and Carlos gets in.

The taxi pulls off.

Christina kneels down to pick up the clip broad.

While she is kneeling she sees a suspicious black SUV across the street.

INT. MICHAEL'S CAR - DAY

Michael, Bruce, and Terrell are waiting in a SUV across the street watching Carlos getting into the taxi.

MICHAEL:

Bruce.

BRUCE:
Yeah boss.

MICHAEL:
Follow that taxi.

The SUV pulls out into the street to follow the taxi.

CUT TO:

INT. FEW A DAYS LATER MRS. JOHNSON'S ROOM - DAY

Angel enters Mrs. Lopez's room.

Mrs. Lopez is praying with her rosary beads tightly intertwined between her fingers.

Mrs. Johnson watches.

ANGEL:
Hello ladies, how are we feeling today?

Mrs. Johnson smiles then waves.

MARIA:
Oh, hi. I feel fine. As for my grand son I think he has gotten himself into trouble. He thinks that I don't know about his gambling addiction. But I know. A mother always know.

Angel nods her head.

MARIA: (CONT'D)
But he wasn't always like that. See?

Maria show a picture of Carlos when he was baby. Angel smiles.

ANGEL:
Aww, he was adorable.

Maria smiles.

MARIA:

I know why I'm here. He wants my money. Talking about we need to save money. I wasn't born yesterday. I may not be a spring chicken, but I'm not a fall hen either.

Angel laughs.

ANGEL:
Amen.

MARIA:
I worked hard all my life and he thinks I'm going to let him piss it all away.

DISSOLVE TO:

INT. WITMORE HOTEL - DAY

PHILADELPHIA 1978 - (Time sequence in BLACK & WHITE.)

YOUNG MARIA is seen praying with Rosary beads before starting her work day.

MR. WHITMORE watches with pride and greets Maria by waving when she is finished praying.

Maria waves back.

INT. HOTEL LOBBY - DAY

Mr. Whitmore watches in disgust at his children.

RACHEL peeling an orange and dropping the skins onto the floor while a another maid is cleaning.

BENJAMIN refusing to move while another maid is vacuuming. The spoiled pair laugh and taunt.

NARRATION BY MARIA V/O:
Mr. Whitmore didn't trust a living
soul. Not his board of trustees,
and definitely not his greedy ass
adult children Benjamin and Rachel.

INT. BUSINESS ROOM - DAY

Men in business suits sitting at a long table. Benjamin and Rachel laughing as they mock the staff.

NARRATION BY MARIA V/O: (CONT'D)

Money is a lot of things but one
thing money is not, is loyal. I was
just a maid. A mere house keeper.

INT. HOTEL ROOMS/OFFICE - DAY

Camera captures Young Maria cleaning the hotel, making beds, cleaning the bathrooms and cleaning Mr. Whitmore office as Mr. Whitmore smiles and thanks her for being a hard worker.

MR. WHITMORE:

Thank you Maria this is wonderful.

Young Maria smiles.

NARRATION BY MARIA V/O: (CONT'D)

They said it was an accident.

INT. ELEVATOR - DAY

Mr. Whitmore dead body in the elevator.

NARRATION BY MARIA V/O: (CONT'D)

But I knew better. Mr. Whitmore didn't like elevators. He was a Claustrophobic. He always took the stairs. For twenty years Mr. Whitmore climbed those stairs.

INT. STAIRS - DAY

A hotel visitor holds the elevator door for Mr. Whitmore. Mr. Whitmore declines and walks up the stairs.

Mr. Whitmore climbing up the stairs.

Mr. Whitmore climbing down the stairs.

NARRATION BY MARIA V/O: (CONT'D)

And then out of the blue he takes the elevator and dies?

INT. ELEVATOR - DAY

Mr. Whitmore dead body in the elevator.

INT. BUSINESS ROOM - DAY

Young Maria is sitting at a table with Whitmore's staff and family.

Mr. Whitmore's LAWYER is sitting at the head of the table.

YOUNG STEPHEN TAYLOR:
I Randolph Whitmore of Whitmore
Incorporated of sound mind and body
here by leave seventy five percent
of Whitmore estate to my
housekeeper. Mrs. Maria Lopez at
the value of one hundred million...

The scene is in SLOW-MOTION. The board of trustees argue over
the decision.

NARRATION BY MARIA V/O: (CONT'D)
I was shocked when STEPHEN
announced that I was the sole heir
to the Whitmore's estate.
His family was livid. Sure they got
some money but the clauses were so
strict it was almost impossible to
understand. Mr. Whitmore was a
good man in bad company.

BENJAMIN:
What the hell is this bull shit!

RACHEL:
The fucking maid!

The entire room is upset except the lawyer and Maria.

BENJAMIN:
I'm going to appeal this matter in
court. You will be hearing from my
lawyer! Come on Rachel.

Mr. Whitmore children leave the office in a tiff.

Meanwhile the other estate collectors remain arguing over the decision.

The camera exit the room into the hall and down the stairs to the elevator doors.

The elevator door opens revealing Mr. Whitmore dead body.

The camera zones in closer.

Mr. Whitmore eyes open.

CUT TO:

INT. FEW A DAYS LATER MRS. JOHNSON ROOM - DAY

Maria, Mrs. Johnson and Angel in the present day.

Angel check Maria's vitals.

ANGEL:
I'm sure Carlos loves you.

MARIA:
I'm sure he loves my money more.

Mrs. Johnson hangs head in shame.

MRS. JOHNSON:
That's why I'm here Maria. Tossed
aside like old shoes. My daughter
dump me here because her wealthy
husband said my presents would put
a stain on his reputation. I didn't
know politicians had a heart and
he's worried about his reputation.

Mrs. Johnson lowers her head while Maria and Angel stares at her, then look at each other.

EXT. OUTSIDE THE NURSING HOME - DAY

Protesters are striking with picket signs.

PROTESTERS:
We don't need a parking lot!

CUT TO:

INT. BAR - NIGHT

Carlos is seen drinking large quantities of alcohol at a local bar.

The BARTENDER is wiping down the bar.

He lifts Carlos's glass to clean under it.

CARLOS:
Give me another drink?

BARTENDER:
You had enough.

CARLOS:
Are you mi Madre or mi padre?

BARTENDER:
No man.

CARLOS:
Then shut the fuck up and pour the damn drink!

The bartender pours the drink.

Carlos gulps it down and pays for his drinks as he leaves the bar.

The bartender cleans while watching Carlos stumbles out of the doors.

EXT. STREETS - NIGHT

While Carlos is staggering down the block.

He sees Michael and his crew coming down the street in a Black SUV.

Carlos runs when the SUV pick up speed.

Carlos dash into a dark alley.

Michael and his crew loses him.

INT. MICHAEL'S SUV - NIGHT

Michael, Bruce and Terrell are in the SUV waiting for Carlos to come out the bar.

Carlos exits the bar.

BRUCE:
There's that fool.

MICHAEL:
What you waiting on? Get him.

Carlos runs when the SUV pick up speed.

Carlos dash into a dark alley.

Michael and his crew loses him.

BRUCE:
Damn! He ducked into the alley.

Michael blows smoke into the air.

MICHAEL:
He can run. But he can't hide.

Michael signals Bruce to keep driving.

The SUV continues down the street.

EXT. STREETS - NIGHT

Carlos continues to run until he realizes that he's not being followed.

He lights a cigarette and walks down the block while looking over his shoulder every so often.

Carlos arrives at the Nursing home and sneaks inside.

INT. MRS. JOHNSON'S ROOM - NIGHT

He enters his grandmother's room.

It is dark and quiet.

Maria and her room mate are fast asleep.

He takes a pillow and smothers his grandmother.

A single tear runs down his cheek.

CARLOS:
(Whispers)
I'm sorry mama.

Maria fights and claws at her attacker but he over powers her.

Her hand pulls and claws.

Maria scratches her assailant in the face.

The camera focuses on the victim's face and draws upward as if her spirit floats up into the atmosphere.

Maria's rosary beads drops to the floor.

Mrs. Johnson eyes open when she hear the rosaries hit the wax floor.

CUT TO:

INT. MRS. JOHNSON'S - DAY

Christina enters the room to take her patient's vitals.

She opens the shade and greets the ladies.

CHRISTINA:
Good Morning ladies rise and shine.

Christina walk over to Mrs. Lopez to check her vitals.

She pick up the rosary beads off the floor and puts them in Maria's lap.

CHRISTINA:
Mrs. Lopez you dropped your
rosaries.

Maria doesn't respond.

Christina notices she's not breathing and presses the code blue button.

Nurses and doctors enter the room to revive Mrs. Lopez.

Mrs. Johnson cries and folds her hands in prayer, but it is too late. The rosary beads fall to the floor again.

CUT TO:

INT. CARLOS BEDROOM - DAY

Carlos is in the bed with a bad hangover from the night before when the phone rings.

The room is a complete mess with liquor bottles and empty food containers.

The phone rings again.

Carlos reluctantly answers the phone.

MICHAEL:

(V.O. Phone)

This little piggy went to the market. This little piggy stayed home. Where's my money little piggy?

Carlos quickly sit up in the bed.

CARLOS:

Come on man it's only been three days I told you I'll get your money.

Suddenly Carlos hears a dial tone.

The phone rings again but Carlos is too scared to answer it.

The phone continues to ring.

Carlos picks up.

CARLOS:

Hell, hello?

ANGEL:

(V.O. Phone)

Hello, my name is Angel. I am calling from Resting Acre's Nursing Home. May I speak to a Mr. Carlos Lopez?

CARLOS:

Yeah speaking.

ANGEL:
(V.O. Phone)
Mr. Lopez can you please come to
the nursing home to discuss matters
concerning Mrs. Lopez?

CARLOS:
What is this about?

ANGEL:
(V.O. phone)
As I stated before sir can you
please come to the center to
discuss matters concerning your
grandmother?

CARLOS:
Alright. Here I come.

INT. NURSING HOME LOBBY - DAY

Angel informs Carlos about the passing of his grandmother.

Carlos is distraught crying and pounding his fist on the
wall.

Angel gives him comfort while handing Carlos Maria's rosary
beads and then walks away.

Carlos stares onto his grandmother's lifeless body.

He kisses her on the forehead and proceeds to leave the room.

Mrs. Johnson is in a wheel chair.

She approaches Carlos.

MRS. JOHNSON:
I know what you've done.

Carlos smiles and bends over Mrs. Johnson as if he's going to
kiss her on the cheek.

CARLOS:
Keep talking and you will join her.

He kisses Mrs. Johnson on the cheek.

She covers her mouth with both hands in shock.

Carlos weeps with the rosary beads in his hand.

Carlos walks by a trash can outside the nursing home and tosses the beads inside.

His cries turn into laughter.

CUT TO:

INT. ESTATE ATTORNEY'S OFFICE - DAY

Carlos is seen wearing all black with sunshades.

He enters STEPHEN'S office looking sad and concerned.

The two men shake hands.

The lawyer offers a seat.

OLDER STEPHEN TAYLOR:
Before we get started may I offer
you some coffee or water?

CARLOS:
No. No thank you.

OLDER STEPHEN TAYLOR:

Good Morning Carlos. My name is
Stephen Taylor. I've been handling
your grandmother's estate since
1978. First I would like to give my
condolences.

CARLOS:
Thank you, she was a wonderful
mother. I will miss her greatly.

Stephen takes a folder out of his brief case and sit it on
the desk.

STEPHEN:
Well let's get down to business.

You can hear Carlos voice from behind the lawyer closed door.

CARLOS:
(Behind the closed door)
What the fuck?! This is bull shit!

Carlos is seen shortly after slamming the attorney's office door walking down the hall.

CUT TO:

INT. CARLOS'S HOTEL ROOM - NIGHT

Carlos is seen drinking while lying on the bed.

MICHAEL:
(Voice in Carlos's head)
This little piggy went to the market. This little piggy stayed home. Where's my money?

The phone rings.

MARIA:
(Voice in Carlos's head)
Be content with who you are and think less about what you have because money isn't everything.

VOICE ONE:
Where's my money.

VOICE TWO:
(Making sounds like a pig)

VOICE THREE:
Carlos.

CARLOS:
Shut up! Shut up! Shut up! Leave me
alone! Leave me alone!

The room is silent.

Carlos falls asleep with a bottle of liquor in his hand.

Carlos is awoken by the phone ringing.

Carlos answers.

CARLOS:
Hello?

There's static.

CARLOS:
Hello?

Still there's static.

Carlos hang up the phone and lays back onto the bed.

He tosses and turns until he see his grandmother rosary beads
laying next to him.

He is startled.

Carlos tosses the beads into a waste basket.

Carlos goes to the bathroom to urinate.

He yawns and staggers over to the sink.

The faucet is dripping water. (Slow motion the water droplet
pause in mid air.)

The light flickers.

An image of Maria is in the mirror.

CAMERA OVER HEAD SHOT rotates giving the illusion of
isolation.

Carlos yells and runs out the bathroom.

Carlos puts on his clothes and proceeds to get dressed and packed.

He picks up the suitcase but it's too heavy.

He opens the cast and take some contents out. He tries to lift it again but it is too heavy.

P.O.V of the audience in the mirror Maria is seen sitting on the suitcase.

The phone rings.

There is a loud knock at the door. BOOM! BOOM! BOOM!

The phone continues to ring.

Carlos grabs his gun and peeks through the window blinds and yells.

CARLOS:
Who's there!

Silence.

CARLOS: (CONT'D)
You better say something before I
bust one in your ass!

Carlos cocks his pistol and runs towards the door.

He opens the door and fire two rounds.

The hallway is empty.

The phone rings.

Carlos slams the door shut and quickly dash to the phone.

CARLOS: (CONT'D)
Hello!

There is an eerie sound coming from the receiver.

CARLOS: (CONT'D)
Hello!

Carlos hangs up.

There is a knock at the door.

The door swings open by a strong gust of wind.

Swamp gas hover above the floor.

Carlos closes the door and secures the chain lock.

He looks perplexed.

CARLOS: (CONT'D)

Come on man, you tripping.

Carlos proceeds to the bathroom, put his gun on the sink and splashes water on his face, eyes still close, he dries his face off and hears a thud.

He looks around sees nothing.

Carlos look in the mirror at himself, and he sees Maria holding rosery beads then disappears.

An invisible force tosses him around the room.

There is a knock at the door.

A HOTEL VISITOR is at the door.

HOTEL VISITOR:

(Behind the door)

Hey, hey, hey! What's going on in there?

Carlos opens the door.

INT. HOTEL HALLWAY - NIGHT

HOTEL VISITOR:

My wife and I heard screams and loud noises.

CARLOS:

My bad man it's the TV.

HOTEL VISITOR:

Well can you turn it down?

The Hotel visitor's wife peep out into the hall.

HOTEL VISITOR'S WIFE:
Don't keep me waiting.

HOTEL VISITOR:
Here I come baby. Keep it warm for
me alright?

CARLOS:
Yeah, okay sure my bad.

Carlos closes the door.

He grabs a liquor bottle from the night stand but it's empty.

The bottle is thrown onto the floor.

Carlos lays on the bed and closes his eyes.

A hand pulls him off the bed.

He yells and grab his gun off the night stand.

Carlos is sweating profusely.

He puts the gun into his mouth then takes it out he put the
gun to his head and take it off.

The phone ring and the door pounding.

Maria appears flicking in and out getting closer and closer.

P.O.V audience the scene cut to black there is a flash of
light then one fatal gunshot.

EXT. IN FRONT OF THE HOTEL - DAY

Michael ,Bruce and Terrell are stepping out of their SUV and
head up to Carlos's room.

Michael takes a puff from his cigar and flicks it out into
the street.

Camera focuses on the men shoes as they walk down the
corridor.

INT. HOTEL HALLWAY - DAY

Bruce pounds on the door.

BRUCE:
Carlos! Carlos!

Hotel Visitor and his wife are leaving.

Michael signal for Terrell to approach the couple.

TERRELL:
Excuse me. But did you happen to
see a Latino fella in this room?

HOTEL VISITOR:
You mean the dude in room 8?

TERRELL:
Yeah that's him.

HOTEL VISITOR:
He should be in there. Making all
that damn noise.

TERRELL:
Thanks.

The couple leaves.

Bruce pounds on the door again then kicks the door open.

INT. CARLOS'S ROOM - DAY

The room is clean and empty. The three men walk inside.

MICHAEL:
Terrell, Bruce search the room.

Bruce and Terrell pull out their guns and proceed to search
for Carlos.

Suddenly the door closes shut.

EXT. HOTEL HALLWAY - DAY

The audience only sees the door and hear the men inside screaming and their bodies being tossed about in the room.

There is a heavy thud at the door, silence, blood dripping from the key hole.

FADE OUT.

VANITY

EXT. IN FRONT OF RESTING ACRE NURSING HOME - DAY.

A larger crowd of protesters rally against the closing of Resting Acre's Nursing house and chanting.

PROTESTERS:

Resting Acre's is a place called home! Corporate greed has got to go!

INT. NURSING HOME DIANA'S OFFICE DAY,

The protesters are rallying outside of DIANA'S window. Diana closes her window.

DIANA:

Don't nobody want to hear that crap.

Diana is admiring her beauty and gold pendent in the mirror on the wall.

DIANA:

Mirror, mirror on the wall. Who is the baddest bitch of them all?

Diana Laughs.

DIANA:

Me. That's who.

She has different photos of her in the office with numerous awards.

CAMERA SETTLES on a photograph of Diana in the arms of Carlos.

DISSOLVE TO:

EXT. FLASH BACK CAFE TABLE DAY

Carlos and Diana are talking.

Every so often, Diana looks at her reflection in a compact mirror.

DIANA:
Bring your grandmother to Resting
Acre's we can take care of her
there.

CARLOS:
You sure? I mean she can be a
handful.

DIANA:
I got you. But how do you plan to
do this?

CARLOS:
You don't have to worry your little
head about that. But when it's done
we will be sitting on the sands of
Puerto Rico.

Carlos takes a gulp of his coffee before giving Diana a
passionate kiss on the lips.

Diana smiles.

Carlos leaves.

CUT BACK TO:

INT. NURSING HOME DIANA'S OFFICE - DAY

Diana is admiring herself in the mirror when there is a knock at the door.

DIANA:

Come in.

Christina enters the office.

CHRISTINA:

Miss. Diana. The patients are complaining about Roberta. Just last week we found bruises on Mrs. Johnson's forearm.

Diana continues to admire herself in the mirror.

CHRISTINA:

Miss. Diana? Miss. Diana? Did you hear what I said?

Diana walks away from the mirror.

DIANA:

I'm here to run a business. Not baby-sit a bunch of old rejects.

CHRISTINA:

But Miss. Diana...

DIANA:

But nothing. Do me a favor. Get out of my office and do your job.

CHRISTINA:

But...

DIANA:

Christina!

Diana makes a hand gesture for Christina to leave.

Christina leaves the office.

Then Angel enters the office.

DIANA:
What now Angel.

Angel put her hand on her hip.

ANGEL:
You have a broad meeting this
morning at nine o'clock.

DIANA:
Oh, yeah I forgot.

ANGEL:
And you have an interview at ten.

DIANA:
That's right. What would I do
without you Angel?

ANGEL:
Anyway I have to make my rounds.

Angel leaves.

INT. NURSING HOME HALLWAY - DAY

Diana is seen shaking hands with the members of the board meeting.

Medical personnel are running into a patient's room.

DIANA:
What's going on?

CHRISTINA:
Mrs. Lopez has went into cardiac
arrest.

DIANA:
Where's Roberta?

While running to the patient's room.

CHRISTINA:
She called out!

Diana walks over to the nurse's desk where Nicole is seen talking on the phone.

INT. NURSE'S STATION - DAY

Nicole covers her mouth over the phone receiver so that no one would hear her conversation.

NICOLE:
You bitter ole witch. I'm tired of you talking down to me. Don't take my kindness for weakness. You know what? You're not worth my time.

DIANA:
Is that Roberta?

Nicole notice Diana coming over she hangs up and wears a bright smile.

NICOLE:
Hi?

DIANA:
Don't hi me. I asked was that Roberta on the phone?

Nicole grins.

NICOLE:
Oh, yes. Yes it was.

DIANA:
Is she coming in?

NICOLE:
No.

Diana stomps away into her office.

Diana grabs her purse and car keys and heads out the door.

NICOLE:
Where are you going?

DIANA:
None of your business.

NICOLE:
What shall I tell Angel during your
absence?

DIANA:
Tell her what you want. I don't
care.

Joe is mopping the floor.

Diana kicks the bucket over on purpose.

DIANA:
Damn it Joe!

Joe dashes over to mop up the mess Diana made.

JOE:
Sorry Miss Diana.

CUT TO:

EXT. IN FRONT OF RESTING ACRE NURSING HOME - DAY

Diana shoves her way through the rallying crowd.

PROTESTERS:
Resting Acre's is a place called
home! Corporate greed has got to
go!

DIANA:
Move out of my way!
Move!
Move!

Diana pushes a FEMALE PROTESTER and the protester pushes her back.

FEMALE PROTESTER:
Who do you think you are lady?

DIANA:
Who do you think you are talking to?

FEMALE PROTESTER:
I'm talking to you bitch.

DIANA:
I don't have time for this. Move out my way.

Diana shoves the lady before getting into her car.

B - Roll footage of the city.

EXT. WALNUT STREET - DAY

Diana is walking down the street when she is confronted by a HOMELESS WOMAN panhandling in front of a clothing store.

HOMELESS WOMAN:
Hello ma'am do you have any spare change?

DIANA:
Get a job.

HOMELESS WOMAN:
God bless you anyway.

MONTAGE OF DIFFERENT SHOPS.

Shot #1. Diana shopping carrying various shopping bags and scenery of the city.

Shot #2. Diana looking at her reflection in car windows and store front windows.

EXT. BEAUTY STORE - DAY

A sales woman notices Diana looking at the new skin care product in the showcase.

The sales woman comes out the shop to greet Diana.

SALES WOMAN:

It's the new Rejuvenate Skin Care Line. Made from a Lotus Flower found in the deep Fiji Rainforest.

DIANA:

I'm listening.

The sales woman leads Diana into the shop.

INT. BEAUTY STORE - DAY

Diana walks into the shop.

Diana tries the skin cream.

The sales woman introducing other products for sale.

Diana buying the products and leaving the store happy.

EXT. WALNUT STREET - DAY

Upon exiting the store Diana bumps into the homeless woman.

DIANA:

Excuse you.

HOMELESS WOMAN:

I'm sorry.

DIANA:

You should be.

HOMELESS WOMAN:
God bless you.

DIANA:
God bless me? You're the one who
needs the blessing. Humph! God has
bless me, can't you tell?

The homeless woman continues to walk down the street without
saying a word.

In her hand is Diana's gold pendent.

INT. NURSING HOME DIANA'S OFFICE - DAY

Diana is putting her new purchases away.

Angel enters the office.

ANGEL:
Mrs. Lopez didn't make it.

Diana doesn't say a word she continues to put her item in a
closet.

ANGEL: (CONT'D)
Did you hear me?

DIANA:
Mmm hmm. I heard you. Can you be a
dear and close my door when you
leave?

Angel leaves and slams the door behind her.

Diana smiles and then calls Carlos.

Carlos doesn't answer.

Diana retrieve a compact mirror from her desk draw and
admires herself in the mirror.

She notices laugh lines appear on her face.

Diana examines them and tries to conceal them with foundation.

Joe enters the office to empty Diana's waste basket.

DIANA:

Joe do you have to do that now?

Joe:

I'm sorry Miss Diana, I'll come back later.

DIANA:

Yeah. You do that.

CUT TO:

INT. DIANA'S HOUSE BED ROOM - EVENING

Diana and Carlos are seen in the bed after making love.

Diana gets out of the bed and go to the bathroom.

CARLOS:

Where are you going? Come back into bed.

DIANA:

Baby I have a routine and I never break my routine.

INT. DIANA'S BATHROOM - NIGHT

Diana turn on the water to take a bath.

Diana applies cream to her face.

Carlos enters the bathroom.

CARLOS:

Hay baby I gotta go. What the hell is that shit on your face? Well anyway, I got some business to take care of.

DIANA:

Baby I thought we would pull an all nighter.

Carlos stares at her nude body.

CARLOS:

Wow. I would baby. Can I take a rain check?

Pouting.

DIANA:

Oh, I guess so.

Carlos kisses Diana on the neck and smack her on the rear then leaves.

Diana grins and applies cream on her face.

CUT TO:

INT. KITCHEN - DAY

Diana is pouring coffee into a mug.

She looks at her reflection in the kettle and sees a couple of crows feet by her eyes.

CUT TO:

EXT. CAR - DAY

Diana walks to her car and she notices a blotch on her face.

Diana gets in the car and applies cream on her blotches before starting the engine.

Diana drives down the street she takes another look at her face in the sun visor mirror.

She sees a ghostly figure (Maria).

Diana swerve her vehicle cutting some one off.

ANGRY MOTORIST:
Watch where you're going you crazy
bitch!

Diana is startled.

Diana turns on her car stereo to jazz music.

She drives for a short while then parks her car.

The crowd of people which usually protest in front of the nursing home are gone.

Diana enters the building.

INT. NURSING HOME - DAY

Joe is mopping the floor.

Diana enters the building kicks the bucket down to the floor spilling the soapy water all over.

DIANA:
You should have a sign here!

Joe points to the neon yellow wet sign.

JOE:
I did it's right there.

DIANA:
Oh, shut up!

Diana passes the nurse's station.

NICOLE:
Good Morning Miss Diana.

DIANA:
Not now Nicole!

Diana enters her office and closes the door.

CUT TO:

INT. DIANA'S OFFICE - DAY

She calls Carlos but he doesn't answer. She leaves a voice mail.

DIANA:
Where are you Carlos? You have not called, or text. I thought we had a deal? Call me.

Diana is working on her computer and hears something scrapping the wall.

She quickly dismiss it as nothing.

Diana hears the scrapping noise again but this time she see where the sound is coming from.

Diana's coffee cup slides across the desk and slams itself into the wall shattering it into many fragments.

Diana jumps out of her chair and into the hallway.

INT. NURSING HOME HALLWAY - NIGHT

The hallway is empty, dark and isolated.

Diana runs about searching around the building for the other staff and people. All the rooms are empty.

DIANA:
Angel!... Joe! Nicole... Christina!

There is a silhouette of a human figure at the end of the hall.

Diana calls out to the shadowy figure.

DIANA: (CONT'D)
Hello! Hello!

The figure does not respond.

The figure contorts it's body and dash towards Diana.

DIANA: (CONT'D)
Jesus!

Diana runs from the figure, it grabs her she fights.

She grabs a fire extinguisher off the wall and shrikes the creature in the head several times.

Diana throws the extinguisher onto the floor and runs down the hall until she bumps into Mr. Richards in a wheelchair.

DIANA: (CONT'D)
Thank goodness Mr. Richards, are you alright? Let me get you out of here.

MR. RICHARDS:
Why?

DIANA:
What do you mean why?

MR. RICHARDS:
Why do we have to leave sweet thang? I like it here.

The Mr. Richards begins to decay when he grabs Diana's hand.

MR. RICHARDSON CONT'D:
(Voice changes and distorted)
And you'll learn to like it to.

Diana screams while fighting the decaying patient off her arm.

Mr. Richards laughs as Diana tumble to the floor then quickly run down another hall.

The patient yells.

MR. RICHARDS CONT'D:
Stay with us!

Diana retraces her steps, but can't find the front door to leave.

She walks around in circles until she bumps into Joe.

DIANA:
Joe? What, what are you doing here?

JOE:
I was about to ask you the same thing Miss Diana.

DIANA:
I can't find my way out of here can you help me?

JOE:
Well yes and no.

DIANA:
What do you mean yes and no? This isn't a game. Help me get out of here damn it!

JOE:
I can help you Miss Diana but first you have to help yourself.

DIANA:
Help myself? Joe I don't have time for riddles.

The homeless woman Diana bumped into the day before walks into the scene holding her pendent.

Diana snatch the pendent from her hand.

DIANA CONT'D:
Gimme that you thief.

JOE:
I told her Angelica, she has to help herself if she wants to cross.

ANGELICA:
That's quite alright Gabriel.

DIANA:
You know this woman Joe?

ANGELICA:
His name is not Joe.

DIANA:
Who are you? How do you know me?

JOE/GABRIEL:
She is a real piece of work.

Angelica nodes her head.

DIANA:
What the hell is going on? Why are you here? Who are you? When I get out of here I'm going to alert the proper authorities.

JOE/GABRIEL:
She doesn't shut up.

ANGELICA:
She never could. Always me, me, me and I, I, I.

DIANA:
Why are you talking about me like I'm not standing here?

Gabriel and Angelica wait in silence.

JOE/GABRIEL:
We can't help this one. She doesn't
listen.

DIANA:
Listen to what? What is this all
about.

ANGELICA:
You're dead!

DIANA:
What?

ANGELICA:
Do you remember that morning when
you were driving to work...

DISSOLVE TO:

EXT . THE CAR - DAY

Diana notice a blotch on her face when opening her car door.

She gets inside the car and applies cream on it before
starting the engine.

A few blocks a head, a tow truck operator is lifting a
disabled car onto the flat bed truck.

Camera focus on the sharp edge of the flatbed.

Meanwhile Diana is driving down the street she takes another
look in the sun visor mirror to admire her beauty when
unbeknownst to her she hits the tow truck flatbed edge
decapitating her.

The character once known as the angry motorist and the tow
truck operator runs to Diana's aid and discover her mutilated
corpse inside.

ANGELICA NARRATIVE:
You are like a parasite attaching
yourself to a host and consume them
until there is nothing left.

DISSOLVE TO:

INT. MICHAEL'S CLUB - NIGHT

Michael is sitting in a chair of a dark room smoking a cigar
and drinking brown liquor from a glass .

Diana is in front of the desk with her legs crossed.

MICHAEL:
I got big money riding on this new
parking lot. But that Nurse Angel
is starting to be a pain in my ass.

DIANA:
Don't worry about Angel. That's my
job. Just make sure that Roberta
holds up her end of the deal.

MICHAEL:
Can I ask you a question?

DIANA:
Sure.

MICHAEL:
Why Carlos? I mean he's just some
scrub with a gambling addiction.

DIANA:
Yeah a scrub with a very rich
grandmother.

Michael leans back into his chair.

MICHAEL:
Oh really now.

DIANA:

As long as Roberta plays her position everything will be copacetic.

MICHAEL:

Hold on let me give her a call.

INT. MICHAEL'S OFFICE - NIGHT

Michael calls Roberta.

MICHAEL:

Hello baby. What's wrong? You sound like you are under the weather. I have a few errands to make but I can swing by if you like.

Bruce walks into the office.

BRUCE:

Mike we found Carlos AT the sports bar on Market street.

Michael is on his phone, he swivel around in his chair facing Bruce.

He holds his left index finger in the air.

(V.O. Phone)

Can I take a rain check baby? I had a long day at work and all I want to do is go to bed.

MICHAEL:

Alright then. Just make sure that everything goes as plan.

ROBERTA:

(V.O. Phone)

Don't worry baby. I got you baby.

Michael puts his phone into his pocket and gulps down the rest of his drink.

MICHAEL:
Stop staring at me like you ain't got a clue. Where's Terrell?

BRUCE:
Waiting in the car.

MICHAEL:
Alright. Let's ride. Diana, Beautiful.

Michael kisses Diana in the back of her hand.

MICHAEL:
I hope you know what you're doing. Win or lose I'll make money regardless. But if this is what you want little sis. Who am I to stop you.

Diana picks up the lite cigar and draws two puffs then blows the smoke into the air and smiles.

INT. NURSING HOME - NIGHT

Diana is seen sneaking Carlos into the building then kissing him.

DIANA:
I had one of the nurses give your grandmother and Mrs. Johnson a sedative. Your Grandmother won't put up much of a fight.

INT. MRS. JOHNSON'S ROOM - NIGHT

Carlos enters the room.

Carlos takes a pillow and smothers his grandmother.

MARIA:
(Above a whisper)
Carlos?

CARLOS:
(Whispers)
I'm sorry mama.

Maria fights and claws at her attacker but he over powers her.

Maria's rosary beads drops to the floor.

Mrs. Johnson eyes open when she hears the rosary beads hit the wax floor.

Diana looks inside the room.

Mrs. Johnson sees Diana watching her.

Diana grins while holding Mrs. Johnson's gold pendent tauntingly.

Mrs. Johnson covers her head with her blanket.

DISSOLVE TO:

INT. DAY, MRS. JOHNSON'S ROOM

CAMERA ANGLES on Mrs. Johnson watching television.

Roberta knocks on the door before entering Mrs. Johnson's room.

ANGELICA NARRATIVE:
You won't get your own hands dirty.

ROBERTA:
Good Morning Mrs. Johnson.
(Singing)

Roberta cringes as she smells a foul odor in the room.

ROBERTA:
Mrs. Johnson did you boo boo on yourself?

Mrs. Johnson:
What? Boo boo? What?
(disoriented)

ROBERTA:
Did you shit on yourself
Mrs. Johnson!

Roberta lifts Mrs. Johnson's bed sheet.

Diana enter the room.

DIANA:
Of coarse she shitted on herself.
Isn't that what they do? They get
old, all forgotten and to rot.

ROBERTA:
Oh hey Diana I thought you were
that bitch Angel.

DIANA:
Hey girl we still on for tonight?
Carlos got a fool proof plan to
make some good money.

ROBERTA:
How long we got to do this Diana?
Your brother and I are planning to
travel the globe when this is over.
I mean okay, the money we get from
these idiots is cool but Mike is
going to close this dump soon and
Angel is starting to get wise.

DIANA:
I will take care of Angel. All you
have to do is stick to the plan.
After this last con we are going to
be sitting...

Diana opens her portable makeup mirror.

DIANA:
Pretty.

Mrs. Johnson has a gold pendent panned to her night gown.

Diana admires it.

Diana takes it.

MRS. JOHNSON:
My gold pendent! My husband gave
that to me.

DIANA & ROBERTA:
Shut up!

ROBERTA:
You don't need it.

Diana pens the pendent to her blouse.

DIANA:
Besides it look better on me don't
you think?

Mrs. Johnson stares at the women angrily.

DIANA:
Don't you think!

Mrs. Johnson gaze falls to the floor.

MRS. JOHNSON
Yes, yes it does.

Roberta sighs heavily then yanks the top cover off the bed.
Diana leaves.

ROBERTA:
This is some bullshit I didn't go
to school all them years to change
shitty bed sheets. They must got it
twisted.

DISSOLVE TO:

INT. ATTORNEY'S OFFICE - DAY

Carlos is seen wearing all black with sunshades.

He enters the attorney's office.

The two men shake hands.

The lawyer offers a seat.

OLDER STEPHEN TAYLOR:
Before we get started may I offer
you some coffee or water?

CARLOS:
No. No thank you.

OLDER STEPHEN TAYLOR:
Good Morning Carlos my name is
Stephen Taylor. I've been handling
your grandmother's estate since
1978. First I would like to give my
condolences.

CARLOS:
Thank you, she was a wonderful
mother. I will miss her greatly.

The attorney takes a folder out of his brief case and sits it
on the desk.

OLDER STEPHEN TAYLOR:
Well let's get down to business.
Case number 09021978- 215 and it
reads: I Maria Marcella Lopez of
sound mind and body grant my entire
estate to various underfunded
schools in Philadelphia so that the
children may have a fighting chance
to compete in this struggling
economy.

Carlos removes his sunglasses in disbelief.

OLDER STEPHEN TAYLOR: (CONT'D)

To my beloved Grandson I leave you
my blessings. Over the years I
watch you grow from a beautiful
charming boy into a male chauvinist
pig with a gambling addiction.
Giving you large sums of money will
only do more harm than good...

CARLOS:

What the fuck! This is bull shit!
How does she expect for me to live?

LAWYER:

Remain calm Mr. Lopez. Please
remain silent while the will is
being read.

CARLOS:

What! Fuck you!

Shortly after Carlos is seen slamming the attorney's office
door. Ranting with fury.

DISSOLVE TO:

INT. HOTEL - NIGHT

Carlos is sitting on the bed.

Several bottles of liquor surround the bed.

Carlos is sweating.

The phone rings.

The ringing stops.

The phone rings again.

Carlos answers the phone.

CARLOS:

(Panting)
Hel...Hello?

MICHAEL:

(V.O Phone)

This little piggy went to the market. This little piggy stayed home. This little piggy's time is up. (Make pig noises)

Carlos throws the phone into the wall.

He throws objects around the room.

The door is kicked down.

Terrell and Bruce enters the room and grabs Carlos.

They beat him into a bloody mess.

Carlos is gurgling on blood.

Michael calmly enters the room.

Cocks his gun laughing.

CARLOS:

N... n... Nooooooo!

Carlos's cries are muffled by the gun being shoved down his throat.

THE SCENE CUT TO BLACK.

In the BLACK the audience will hear gun fire.

INT. WHITMORE CORRECTIONAL FACILITY - DAY

GABRIEL:

(V.O Narrative)

As for your brother Michael. Let's just say morning over your death was short lived because he's too busy making furniture for Whitmore's Correctional Facility.

ANGELICA:
(V.O Narrative)
Twenty years to life for the murder
of Carlos Lopez.

Michael is seen in prison wearing a prison jump suite walking
around the yard.

DISSOLVE BACK
TO:

INT. NURSING HOME - NIGHT

Angelica, Gabriel and Diana are standing in the center of the
hall.

DIANA:
No!
No!
You're, you're lying. That's not
what happened. I'm not dead. So if
I'm dead why are you here?

GABRIEL:
To help lost souls.

ANGELICA:
To help you all to cross over.

DIANA:
But I'm not dead. I was never in an
car accident.

CAMERA FOCUS on the gold pendent in Diana's hand.

ANGELICA:
That pendent you hold so dear
doesn't belong to you.

Diana clutches the pendent tightly against her chest.

DISSOLVE TO:

EXT. CAR ACCIDENT - DAY

Flash back to the car accident.

WIDE SHOT FRAME PANING THE SCENE.

The CAMERA SLOWLY PANS inside the car where Diana's dead bloody body rest.

The CAMERA PANS the inside of the car then finally on the pendent resting on the bloody floor.

CUT TO:

INT. NURSING HOME - NIGHT

DIANA:

What are you talking about? I'm holding it see?

Diana extend her open palm to expose the pendent. The pendent disappears.

ANGELICA:

The dead have no need for frivolous items.

Zombie like Roberta, Carlos, Mrs. Johnson, Mr. Richards and other decease patients appear surrounding Diana.

DIANA:

I'm not dead! I'm not dead!

Angelica place her finger on Diana's lips to silence her.

ANGELICA:

Shh...

GABRIEL:

So what do we tell him?

ANGELICA:

What's to tell? He already knows.

The building door appears and open.

Gabriel and Angelica strolls down the corridor and exits the front door with Diana yelling in the distance.

DIANA:

I'm not dead!

CUT TO:

EXT. NURSING HOME - DAY

As the pair leave the building the door closes shut with the lost souls moaning and with Diana yelling once more in the distance.

DIANA:

I'm not dead!

The brother and sister duo stroll down the block and disappear.

A large warning sign nailed to the boarded door reads:

" DANGER DEMOLITION SCHEDULED FOR TODAY DO NOT ENTER."

FADE TO BLACK.

