

PRESENCE (unlic)

written
by
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PRESENCE (unlic)

CAST

Presence Fernández
Manny Acevedo
Tre Davis
Mike McKay
Chad Avedon
Duchess Avedon
Sarina

Carter
Chuck Panama
Danny
Edgar Acevedo
Garret Huff
Karen
Max Boykin
Quinn
Rack Samaritan
Receptionist (O.C.)
Rigo
Robinson
Yolly

PRESENCE (unlic)

SETS/LOCATIONS

INTERIORS

BANK BRANCH

BROKERAGE

THE CANDY STORE

CHAD'S CONDO

DUCHESS'S MANSION

- GARAGE

- LIVING ROOM

LUNA VICE

- ALGONQUIN ROOM

- BAR

- HALLWAY

- KITCHEN

- STAIRWELL

MAUSOLEUM

POLICE STATION

- INTERVIEW ROOM

PRESENCE'S JOINT

- BEDROOM

THE RACK

SAVOY APARTMENTS

- CHAD'S APARTMENT

W HOTEL

- DRAIS NIGHTCLUB

PRESENCE (unlic)

SETS/LOCATIONS

EXTERIORS

AFGHANISTAN

– ROAD

DUCHESS'S MANSION

THE MARAUDER

MINI-MART

MUSCLE CAR LOT

PRESENCE'S JOINT

THE RACK

SAVOY APARTMENTS

– ROOFTOP

STREET

UNMARKED CAR

W HOTEL

– POOL

PRESENCE PILOT

OVER BLACK WE HEAR:

 PRESENCE (V.O.)
When I would ask my mother about
our life in Mexico, she would tell
me: Never look back. Just keep
moving forward.
 (beat)
She was right. And I always do.

WE HEAR THE SOUND OF DEEP, RAPID BREATHING. It should be
indicative of hard, physical exertion.

OVER THIS IS A SLUG THAT READS:

Afghanistan / Then

FADE IN:

1 EXT. AFGHANISTAN/ROAD - DAY (D1) 1

We open TIGHT on CPL. PRESENCE FERNÁNDEZ. We are on her
eyes, and can read the intensity in her nature. Presence is
RUNNING, and RUNNING HARD - NORTH TO SOUTH. As she continues
to run, THE CAMERA PULLS BACK to reveal that Presence is in
COMBAT GEAR. She's running down a back road in Afghanistan,
WEAPON IN HAND. As she runs, as THE CAMERA CONTINUES TO
WIDEN, we see more and more of the "story" and the reason for
her intensity. Along the road are 4 Mine-Resistant Ambush
Protected (MRAP) vehicles (A,B,C and D). The vehicles,
stopped in the road, were traveling in a southerly direction.
Each vehicle carries FIVE (5) SOLDIERS.

Presence runs PAST vehicle B - 5 SOLDIERS using the vehicle
for cover and firing at EMBEDDED ENEMY COMBATANTS (12 TOTAL,
DIVIDED INTO GROUPS OF THREE) who return fire - BULLETS RIP
INTO AND RICOCHET OFF OF THE VEHICLE - and arrives to vehicle
C where 5 SOLDIERS are firing at ENEMY COMBATANTS. As
Presence lands, THE CAMERA PIVOTS SO THAT ITS ORIENTATION
FAVORS A SOUTHERLY DIRECTION. Shouting over the gunfire,
Presence asks of another SOLDIER:

 PRESENCE
How many?

 ROBINSON
Count twelve. Our lead vehicle is--

Before he can finish, ANOTHER SOLDIER WARNS:

(CONTINUED)

QUINN

RPG!

From a ROCKY COVERING on a SOUTHERLY DIAGONAL WITHIN THE CAMERA FRAME, an ENEMY COMBATANT fires an RPG. THE CAMERA FOLLOWS THE RPGs SMOKE TRAIL as the projectile RACES PAST PRESENCE'S POSITION, SLAMS INTO and then DETONATES AGAINST vehicle B (WE SHOULD BE ABLE TO SEE VEHICLE A AT THE MOST NORTHERLY END OF THE CONVOY). Vehicle B EXPLODES sending MEN and MATERIAL flying away from the BLAST. As a soldier moves to aid the wounded, THE CAMERA travels BACK TOWARD PRESENCE'S LOCATION.

(CONTINUED)

As the CAMERA LANDS ON Presence, she orders the other soldiers:

PRESENCE

C'mon! Let's go, let's go!

As the MRAP inches forward, Presence uses it as cover. She and her unit leapfrog while laying down suppressing fire. With the enemy combatants neutralized, Presence darts from cover, runs about fifteen yards - firing at targets as she travels - to an ugly scene: A wounded comrade - EDGAR - his burned out MRAP (vehicle D) obviously hit by an EFP.

As soldiers from Vehicle C continue to give Presence covering fire, she frantically tries to tend Edgar's wounds. Moment by moment, however, it becomes painfully clear to Presence Edgar has taken TOO MUCH DAMAGE. There's not much she can do. Blood CONTINUES to flow, as the LIFE SLIPS from Edgar.

PRESENCE (CONT'D)

Edgar, you hear me? Edgar!

(calling off)

Medic!

Reaching a BLOODIED HAND up to Presence:

(CONTINUED)

EDGAR
Presence... You gotta
promise...gotta promise me...

PRESENCE
(calling off)
I need a medic, now!

As he begins to fade:

EDGAR
Presence... Presence!

On that sharp line, we make a HARD CUT TO:

BLACK

OVER THIS IS A SLUG THAT READS:

Los Angeles / Now

The darkness stirs, revealing that we are actually VERY TIGHT
ON THE TINTED DRIVER'S WINDOW OF A CAR. It's not much of a
car, just a hoopty.

The Driver's window drops revealing Presence behind the
wheel. It's a few years on since the opening scene.
Presence is dressed in civvies; a look that is stylish and
accentuates her physique, but at the same time doesn't
restrict her movements. Our locale has shifted to Los
Angeles. The Fairfax District.

We see from Presence's perspective a COUPLE OF GUYS hanging
out on a corner. One of them is RIGO.

As Presence starts to exit her vehicle, HER PHONE BUZZES.
She takes her phone from her pocket... The CALLER ID on the
screen reads: **DUCHESS AVEDON**. Presence swears slightly under
her breath, hits IGNORE, and then proceeds to cross the
street.

OMITTED

OMITTED

5 EXT. MUSCLE CAR LOT - DAY (D2) 5

Presence finishes her cross to the two guys. Rigo greets her.

RIGO
Presence. ¿Que pasa, chica?

PRESENCE
Bien.

RIGO
¿Tienes el dinero?

Presence pulls out an ENVELOPE stuffed with cash and hands it over to Rigo. Rigo counts the money. Satisfied with the amount, he asks:

RIGO (CONT'D)
You sure you want to do this?

PRESENCE
Why not?

RIGO
Manny's not going to like it.

PRESENCE
It's not Manny's business.

From across the street, MANNY calls to Presence:

MANNY
Yo, Presence!

As Manny starts to cross for Presence:

RIGO
Tell that to Manny.

Rigo crosses away as Manny arrives to Presence.

MANNY
Presence--

PRESENCE
Don't even start. It's no big deal.

MANNY
If it ain't no "thang," then how come you didn't tell me?

(CONTINUED)

PRESENCE MANNY (CONT'D)
I have to check in with you? You're throwing away your
 money.

 PRESENCE
Do you hear yourself? My money.

 MANNY
Money you can't afford to be
spending right now. Look, people
get broke, they get desperate.
Desperate people, they get up to
nonsense. I just want to make
sure...

Pinning Manny down:

 PRESENCE
You want to make sure what?

(CONTINUED)

MANNY

That you're not getting out of the
Army just so you can get back to
thuggin' and thievin'.

PRESENCE

Manny, I'm not going "back" to
anything. All I'm trying to do;
I'm just trying to live.

That's a sharp statement. Before Manny can give a response,
a car is pulled around the lot. It's a classic MERCURY
MARAUDER. The whip is black on black (on black). RIGO's
riding in it with PAPERWORK ready for Presence.

Just looking at the car, Presence lights up like a kid on the
first day of Kwanza.

PRESENCE (CONT'D)

That's what I'm talking about.
That is a whip.

RIGO

Four-point-six litre V8... Three-
hundred-two-ponies... She's a
beast.

MANNY

Those trims don't look like they're
within DOT standards.

RIGO

C'mon, man. She's my
customer.

PRESENCE

They're good.

PRESENCE (CONT'D)

Black-on-black-on. They won't even
see you coming.

MANNY

See? That's a "thuggin' and
thievin'" mentality. You need to
(MORE)

(CONTINUED)

5

CONTINUED: (3)

5

MANNY (CONT'D)

be more practical with your purchases.

PRESENCE

Do you not see the fourth door?

RIGO

Bro, why you in my pocket?

MANNY

All I'm doing; I'm looking out for you.

PRESENCE

The last time you did some "looking out," me and Edgar ended up in front of a judge picking between jail, and the Army.

Though the comment is offhanded, it stings Manny some.

MANNY

You know what...

Presence grabs a pen, signs the paperwork. Does a little "tada" with her hands. As she starts to get in the car:

PRESENCE

What I know: I got a lot of years to make up for. Starting now, I'm living life.

Presence fires up the car and starts to drive off the lot. The moment she rolls out into the street, ANOTHER CAR traveling perpendicular to the drive HITS THE FRONT END of the Marauder, then drives off without even stopping to check on anyone's well being.

Manny runs to the car to check on Presence, he yells at Rigo:

MANNY

Rigo, go get him!

Rigo goes huffing up the street after the hit-and-run driver. As Manny pulls Presence from the car:

PRESENCE

What the hell... He couldn't see me?

6

INT. W HOTEL/DRAIS NIGHTCLUB - EVENING (N2)

6

A nice, higher end club/lounge in Hollywood with a view of the city. A COCKTAIL PARTY is underway. A select population

(CONTINUED)

of GOOD-LOOKING PEOPLE are being served by other GOOD-LOOKING PEOPLE.

Overseeing it all is TRE DAVIS, Presence's half-brother. Tre is the kind of modern gay-guy who is tight, right and always good for a fight. Dresses well, has a head for business, and would have no problem KNOCKING SOMEBODY THE FUCK OUT if the person got a little too lippy. A guy like Tre, a guy who's got his shit together, isn't real forgiving of mistakes. Particularly when it comes to Presence.

PRESENCE

Tre, hey.

Presence's greeting is met by Tre with a negative shake of his head.

(CONTINUED)

PRESENCE (CONT'D)
C'mon, don't be like that.

Tre gives a LIPS-TO-LIPS KISS to NICK, a rather handsome man about Tre's age who is - at least for the moment - Tre's significant other. As he does:

*
*
*

TRE
Give me a minute, okay?
(to Presence)
What do you need this time,
Presence?

*
*
*
*

PRESENCE
I had a little car trouble...

TRE	PRESENCE (CONT'D)
When did you get a car?	I'm kinda tight on money for repairs.

PRESENCE (CONT'D)
I really could use a gig.

TRE
Every time you come around to see
me--

PRESENCE	TRE (CONT'D)
"Every time?"	You show up asking me for a solid, or a hook up...

PRESENCE
I come around looking for some
helping out from my brother.

TRE
You're not my sister. You're my
half sister. And four months ago I
didn't even know you existed. Now
I got you coming around all the
time acting like I owe you
something.

PRESENCE
You don't need a bouncer? Some
security for a couple of nights?

TRE
I don't run these clubs, *sister*. I
just book the events. You want to
work security, then you need to get
licensed.

(CONTINUED)

PRESENCE

Yeah, well, that's a little tricky.
I got a record.

TRE

Should have thought about your future back when you were screwing up your past. But your side of the family--

PRESENCE

You know we had the same dad,
right?

TRE

You don't have a job, you're broke... Hell, you'd be homeless right now except you're baby sitting some abandoned house.

PRESENCE

"Distressed property."

TRE

You need to get real about your situation.

PRESENCE

I'm getting tired of people telling me that.

TRE

If enough people are telling you to get real, maybe you need to listen.

That piece of science lands a bit with Presence.

EXT. PRESENCE'S JOINT - NIGHT (N2)

We see Presence's wounded Marauder arrive to her home. The joint is in Venice, looking out over the beach. The joint would be a really nice piece of property...except that it is clearly UNFINISHED. Like a spec house where the financiers had run short of funds. The structure is livable, but not something that's ready for sale. Beyond that, being able to see the raw infrastructure of the place in some ways enhances the overall design language making the joint feel as much like a HIP, ARCHITECTURALLY-DRIVEN space as a distressed property. Somebody with wits could do a lot with the joint. Presence, in fact, has.

8 INT. PRESENCE'S JOINT - LATER (N2)

8

The interior of the space, much like the exterior, is unfinished, but Presence has done all she can to make it both livable and her own. ORANGE EXTENSION CORDS, run through and among the space along with WORK LIGHTS...

Presence arrives to a BEDROOM. On a sound system she plays Nina Simone's version of "*Here Comes the Sun*" as she changes and gets relaxed.

As the music plays, Presence takes up some CHALK and SKETCHES on one of the dry walls. She's got an artist's flare and clearly a big heart as she adds some handcrafted art to the space.

9 INT. PRESENCE'S JOINT/BEDROOM - MORNING (D3)

9

Presence's sleep is rudely interrupted by the sound of a HONKING HORN coming from just outside her window. Dragging herself up from her bed she TRAVELS OUT TO THE BALCONY. Down in the drive, standing next to a snow white Jaguar, is SARINA. Sarina has got a certain ease with Presence that plainly says that she's got no issues getting into things with Presence should it come to it. Sarina and Presence seem to have history, and perhaps not real good history. Sarina, commenting on Presence's overall look:

SARINA

God, Presence. You never were a morning person.

PRESENCE

Wrong party, Sarina. Keep moving.

SARINA

We need to talk.

PRESENCE

If you're still working for the Duchess, tell her whatever it is, I said "no."

SARINA

It's Chad. He's missing.

That lands with Presence and lands hard. The name "Chad" obviously means something to her.

A10 INT. PRESENCE'S JOINT - MOMENTS LATER (D3)

A10

Presence listens as Sarina breaks down the situation for her.

(CONTINUED)

SARINA
Three weeks since we've heard from
Chad.

(CONTINUED)

PRESENCE

Guys with cold mothers and big trust funds tend to run off. Not my problem.

SARINA

(pointed)

But Chad used to be your problem. Chad used to be your fiancé.

PRESENCE

You never got over finishing second.

SARINA

I never got over watching you break his heart. If the Duchess is asking for your help, she's desperate. And from what I saw of your wrecked car outside, and all this...nothing you got going on in here, you could use a paycheck.

Presence isn't biting. Still selling:

SARINA (CONT'D)

Maybe you really don't care about Chad anymore, but the Duchess sent me to bring you back. Be a good girl. Go hear her out.

Presence considers her decision. The hardness she displayed when Sarina arrived fades just a bit. She swears a bit under her breath. Then, relenting:

PRESENCE

I'm not doing this for her. I'm doing this for Chad.

SARINA

Sure. However you want to play it.

Presence isn't even going to get into it. Instead:

PRESENCE

Let's go see the Duchess.

B10 I/E. DUCHESS'S MANSION - DAY (D3) B10

From both the exterior and the interior, from various angles, we see elements of the Duchess's sizable mansion. The woman has money, and she's got no issue putting it on display.

10 EXT. DUCHESS'S MANSION - DAY (D3) 10

Presence is escorted by Sarina out to The DUCHESS. The Duchess is an older woman - mid-fifties - who carries her physical stature very well. She's accumulated a great deal of wealth and power. She has no problem reminding people of that.

Sarina floats off giving Presence and the Duchess the space.

DUCHESS

I wasn't sure you'd come.

PRESENCE

Sarina says you're desperate. I wanted to see what it looks like on you.

DUCHESS

You've got a perverse sense of pleasure. My son's missing.

PRESENCE

Check the strip clubs, the ultra lounges...the hotel suites of any supermodel in town...

DUCHESS

We've tried that.

PRESENCE

Then call the police.

DUCHESS

Chad's an adult. If he wants to run off there's not much they can do.

PRESENCE

Chad loves fun, hates responsibility, and can't stand being sober. Whatever the problem is, me bringing him home's not going to solve it.

(CONTINUED)

DUCHESS

I'm asking for your help. That doesn't mean anything to you?

PRESENCE

It meant something; you always treating me like I was some "illegal" just trying to steal your son.

DUCHESS

What you were, was a thug. You can pretend you're a war hero, but the only reason you were in the army is because it was that, or jail.

Starting to head off:

PRESENCE

You're on you're own.

DUCHESS

Back when I wanted you to stay away from Chad you wouldn't. Now that I need you to find him, you won't?

PRESENCE

I learned my lesson. Get somebody else.

DUCHESS

He'll run from other people. You know Chad better than I know him myself. You'll be discreet, and you won't give up. That makes you the right man for the job.

The Duchess opens a ledger, and writes a check.

DUCHESS (CONT'D)

I'll pay you a flat rate, and cover your expenses if you bring him back.

PRESENCE

I never wanted your money.

DUCHESS

And I never wanted you as a daughter-in-law. And yet here I am sending you after my son...

(CONTINUED)

10

DUCHESS (CONT'D)

END OF ACT

ACT TWO

11 INT. DUCHESS'S MANSION/LIVING ROOM - LATER (D3) 11

Presence arrives to a waiting Sarina. Sarina has got a little shit eatin' smile.

SARINA
You're taking the job?

PRESENCE
Chad's usual suspects; rich friends, beautiful women...?

SARINA
I've shaken those trees. Nothing.

PRESENCE
What's his new addiction?

SARINA
His...?

PRESENCE
Chad always had an addiction. Gambling, drugs, women.... Something he's obsessed with. That's where we've gotta start.

Sarina thinks for a minute. Something comes to her.

12 INT. DUCHESS'S MANSION/GARAGE - MOMENTS LATER (D3) 12

Sarina opens the garage revealing a collection of CARS. Some vintage, some new and high end... Among them is a very hot **CUSTOM** MOTORCYCLE.

SARINA
Chad's new distraction. Custom built, and he spent quite a bit on it.

Presence starts TAKING PICTURES of the cycle with her PHONE.

PRESENCE
Who did the work?

SARINA
Don't know his name. Some roughneck. He hasn't come around in awhile.

(CONTINUED)

CONTINUED:

PRESENCE

Why would he if he already knew
Chad was gone?

Presence heads from the space with the urgency of a woman on a mission.

INT. THE CANDY STORE - DAY (D3)

We're in Manny's business: The Candy Store. A VERY FUNKY consignment space, lounge, emporium... It's the crossroads of commerce. The YOUNG and HIP looking to mingle with the MONIED UP. Rick's Place if Rick's had been in downtown LA rather than Casablanca.

Manny is looking through photos Presence took of the bike.

MANNY

You almost married a Duchess's kid?

PRESENCE

Duchess. Tech millionairess, has an international shipping business...

MANNY

You walked away from all that?
This dude Chad must've been a real
ass-hat.

PRESENCE

(hedging)

He...sometimes had his good points.

Looking through the cellphone photos:

PRESENCE (CONT'D)

You can't get a cycle like this anywhere. It's like a finger print.

MANNY

Lemme see.

Presence hands over the phone. Manny looks over the pictures. He calls across the space to YOLLY; a young and funky female employee working in the space.

MANNY (CONT'D)

Yolly...

Yolly crosses over.

(CONTINUED)

MANNY (CONT'D)
You still into custom rides?

YOLLY
Most definitely.

Handing over the phone:

MANNY
This do anything for you?

Yolly gives the pictures a looking over, then a nod of recognition.

YOLLY
There's a dude... Garret Huff.
Fronts like a thuggie, but he
mostly does custom rides for rich
boys. He drops on and off the
grid.

PRESENCE
He around now?

YOLLY
There's a joint out at Sunset
Junction; The Rack. Guys go out
there to scavenge, build... If
Garret's around, that's where he's
at.

PRESENCE
You're my girl.

As she collects her belongings to start heading out:

MANNY
I'm coming with.

PRESENCE
No, you're not coming with.

MANNY
You're gonna run around getting up
to some nonsense, I'm keeping an
eye on you.

(CONTINUED)

PRESENCE
 "Keep an eye on...?" You're like
 an Amish Librarian.

MANNY
An admirable lifestyle, and an
honorable profession, so if that's
meant to be a slam...

Manny and Presence are up and out.

EXT. THE RACK - DAY (D3) 14

We're in a funky, little slice of Silver Lake. Just rough enough to have some real cred, but not so rough it scares away people with money.

Riding in her wounded Marauder, Presence and Manny roll up on The Rack - half boutique shop/half salvage yard.

Presence gets out of her car, and Manny starts to do likewise. Presence slows him down.

PRESENCE
Stay here.

MANNY
What'd I say? I said I'm keeping
an eye on you.

PRESENCE
Keep an eye on from here. I come
back, I might be coming back hot.

Presence heads into the joint.

INT. THE RACK - CONTINUOUS (D3) A15

The space is LIGHTLY POPULATED with a few CRAFTSPERSONS working on their rides, and a few PERSPECTIVE BUYERS looking over the wares.

As she travels, Presence eyes a bike that's strikingly similar to Chad's. As she gives it a looking over, she's approached by GARRET. He arrives with his mack on, and a HELMET in hand.

GARRET
Crossplane, 999cc inline-four.
It'll put any other bitch to sleep.

(CONTINUED)

PRESENCE

Slick. That is seriously slick. I got a friend with a ride just like it.

GARRET

If he's got it, I made it. What's your friend's name?

PRESENCE

Chad Avedon.

GARRET

Chad?

PRESENCE

Know him?

GARRET

Chad...? Lemme tell you something about Chad...

With suddenness, Garret THROWS AN ELBOW THAT CATCHES PRESENCE RIGHT IN THE LARYNX. SHE CHOKES, DROPS DOWN ON A KNEE... Garret stands over her like he's about to get real rough.

GARRET (CONT'D)

What do you want with Chad?

Seeing Garret getting tough with Presence, a SAMARITAN steps over, and tries to intervene.

RACK SAMARITAN

Hey!

HELMET in hand, Garret clocks the dude. Knowing he's attracting too much of the wrong kind of attention, Garret jumps on his bike, PUTS ON THE HELMET, fires it up, and rockets his way through - and OUT OF - The Rack.

Presence is up on her feet and goes running after him.

B15

EXT. THE RACK - CONTINUOUS (D3)

B15

As Garret goes ripping up the street. Presence arrives back to her Marauder and jumps behind the wheel.

PRESENCE

That's him. Buckle up.

Presence jams the car into gear, hits the gas, tears after Garret... Just as she crosses an intersection, the Marauder is yet again FRONT-ENDED by an ND CAR. As both cars come to

(CONTINUED)

B15

CONTINUED:

B15

rest, Presence steps from the Marauder and yells to the other driver:

PRESENCE (CONT'D)

What the hell? You couldn't see me?

END OF ACT TWO

ACT THREE

15	OMITTED	15
16	OMITTED	16
A17	EXT. STREET - LATER (N3)	A17

We're still at the intersection where Presence's car got hit. There are now a few POLICE OFFICERS on the scene who write up the accident as Presence's car is getting lifted by a TOW TRUCK.

Manny doesn't care a thing for what's going on.

MANNY

Told you about acting like a thug.

PRESENCE

Quiet.

MANNY

Been in town for a minute, and you're right back in trouble.

PRESENCE

I'm not the one. That other dude ran the stop sign.

MANNY

I see a grip of cops standing around with their eye on you. *That's* trouble.

PRESENCE

I didn't do anything! What is your problem?

Manny doesn't respond, which begs more inquisition from Presence.

PRESENCE (CONT'D)

Hey, *cuál* es tu problema?

(CONTINUED)

PRESENCE (CONT'D)	MANNY
Has estado actuando loco desde que salí del ejército.	Usted no lo consigue. No sabes lo difícil que es para mí.

MANNY (CONT'D)
(blurting)
You forgive me?

What? PRESENCE

MANNY

I snitched. I was trying to do the right thing. I snitched on you and my brother, got you sent to the Army to keep you above ground, and out of trouble... Only now Edgar's dead, and you're back in trouble.

PRESENCE
I'm not in trouble!

MANNY
Presence... I need to know you
forgive me.

Presence stares at Manny for a beat. Manny's is a deep, deep question to which Presence may not have yet formulated an answer.

Presence takes a moment, exhales deeply... She wasn't ready for the heaviness that Manny's offered up. She's got no idea what to say, or how to say it.

As Presence starts to head off:

 PRESENCE
Take care of my car, all right? I
got things to do.

MANNY
"Things" like what?

Presence keeps heading up the street. Manny, calling after her:

MANNY (CONT'D)
"Things" like what, Presence?

18

OMITTED

18

19

EXT. STREET - NIGHT (N4)

19

Having just parked his bike on the street, Garret heads up the sidewalk toward his joint. As he travels, stepping from the shadows, Presence floats up behind him. Garret, sensing things ain't good, stops in his tracks and mutters to himself:

GARRET

...Damn...

Real quick, Garret spins and throws a punch in Presence's direction. Presence is ready for him. She sidesteps the swing, redirects Garret and sends him TUMBLING DOWN THE INCLINE. Garret rolls, flips... Then skids to a painful stop.

Presence strolls to Garret, settles up next to him. Calmly explaining things:

PRESENCE

There's bad, and there's worse.
That was bad. You don't want
worse. Where's Chad?

Garret doesn't say anything. Presence starts to make a threatening move toward Garret.

GARRET

Whoa, whoa, whoa... What is the
matter with you? It's no big
thing. Chad just wanted to
disappear some. Get his head
right. He knows I been on the DL
before, and wanted me to do the
same for him.

PRESENCE

Where is he?

20 OMITTED 20

A21 INT. SAVOY APARTMENTS - DAY (D5) A21

We see a MAN arriving to the doors of the apartment building and HEADING INSIDE the LIGHTLY POPULATED SPACE. As he travels to the FRONT DESK, we see Presence, sitting clandestinely, clocking the man. IT'S CHAD. The second she lays eyes on him ACROSS THE ROOM, regardless that she's been chasing him, Presence is filled with sentimental recollections that give her pause. There's a lot of history with these two, and those memories weigh on Presence. Whatever the plan was previously, it takes a backseat to the mood of the moment.

Presence can only watch, a bit forlorn, as Chad continues on his way. It's only once he heads off that she follows him.

21 INT. SAVOY APARTMENTS - LATER (D5) 21

Presence arrives to the door of Chad's apartment. With an eye on her surroundings, she knocks...

After a moment, we hear from the other side of the door:

CHAD (O.C.)
Yeah?

PRESENCE
Abrir. Es el fantasma de la
Navidad pasada.

CHAD (O.C.)
What...?

PRESENCE
Abrir.

As Chad opens the door just a bit:

CHAD
What the hell are you--

With an opening literally presented to her, Presence BULLS HER WAY INTO THE APARTMENT. Chad backs, but he's got nowhere to go. Presence grabs him up as though she's about to throw him a beat down. Chad, however, doesn't put up a fight. He merely relaxes as though he's ready to accept what's coming.

Chad's passiveness kinda shakes Presence. She eases up on him. Rather than throw a punch, Presence delivers a deep, deep kiss. When she eventually breaks off:

CHAD (CONT'D)
It's good to see you, too,
Presence.

22 INT. SAVOY APARTMENTS/CHAD'S APARTMENT - LATER (N5) 22

Presence and Chad are finishing up some truly quite passionate "reacquaintment" sex.

As Chad drifts in the moment, as he looks toward the very special person laying next to him, he utters with more than a bit of sentimentality:

(CONTINUED)

CHAD

I didn't think I'd ever see you
again.

PRESENCE

That was sorta the plan.

CHAD

I don't know if I should be
offended, or flattered.

PRESENCE

Flattered?

CHAD

That you would actually go to all
the trouble to avoid me.

PRESENCE

Wasn't much trouble. You've always
done such a good job of
being...mmm...

CHAD

An unreliable bastard?

PRESENCE

I was going to say consistent.

CHAD

A consistently unreliable bastard.

Presence can't help but smile.

PRESENCE

God, Chad. This is so...

CHAD

What?

PRESENCE

I don't know. It's easy.

CHAD (CONT'D)

What is it?

CHAD (CONT'D)

Easy. What's "easy" to you?

PRESENCE

Pretty much the opposite of hard.

Offering up an alternative:

(CONTINUED)

CHAD

Or, it's the same as comfortable.
The same as feeling good.

23 EXT. STREET - NIGHT (N0) 23

Real quick pop of Presence and Chad in and among beautiful people. The attraction and passion between the two fairly radiates in the near dark.

PRESENCE (V.O.)

You know, you and me... It could
have been good. We could've had a
lot of fun together.

24 INT. SAVOY APARTMENTS/CHAD'S APARTMENT - CONTINUOUS (N5) 24

Presence and Chad continue.

CHAD

We did have fun.

PRESENCE

We could've had the kind of fun
that wasn't about going days not
hearing from you. Settling your
gambling debts... And the mystery
phone calls from women you swear
you didn't know.

CHAD

I didn't know them. Not really.

25 INT. CHAD'S CONDO - MORNING (D0) 25

Another real quick pop. We see Presence and Chad in the middle of a fierce argument.

(CONTINUED)

PRESENCE (V.O.)
I could put up with a lot, but not
with somebody who couldn't commit.

26 INT. SAVOY APARTMENTS/CHAD'S APARTMENT - CONTINUOUS (N5) 26

As we come back into the scene, Presence has finished putting
her clothes on.

CHAD
What exactly did you ever see in
me?

PRESENCE
Apparently a lot of stuff you
didn't see in yourself. But you
didn't look very hard. I did.

CHAD
You could've given me another
chance.

PRESENCE
Did you ever give me a reason?

CHAD
Maybe I'd changed.

PRESENCE
People don't change. They become
more of what they are.

CHAD
Kinda sad that you believe that.

PRESENCE
Trust me, breaks my heart.

As if to punctuate that thought, Presence moves from the
space. She heads OUT ONTO THE ROOFTOP to get some air.

CHAD
Presence, wait... C'mon...

A27 EXT. SAVOY APARTMENTS/ROOFTOP - CONTINUOUS (N5) A27

Presence moves over to a TABLE littered with FOOD. Clearly
they've been at this for awhile.

Chad, having slipped back into clothes himself, joins
Presence at the table.

(CONTINUED)

(CONTINUED)

PRESENCE (CONT'D)

So... I'm trying to make things
right with Manny, trying to connect
with my brother...

CHAD

Wait. I didn't know you had--

PRESENCE

I didn't know I had a brother.
But...my Dad; he drops dead, we
show up to pay respect, and there's
familia dos crying over his grave.
So, you understand why being
faithful means something to me?

(beat)

Look, I gotta get you home.

CHAD

Wait... You're working for my mom?
You didn't come here looking for
me?

PRESENCE

I came looking for you so I could
get you home.

CHAD

I'm not going.

PRESENCE

Don't make me haul your ass--

CHAD

You sit there talking about how
you're trying to figure yourself
out, but you're going to haul me
home for doing the same? You're
just here for the money, right?
What's the Duchess paying you?

Taking out his WALLET, digging out a CHECK, Chad fumbles a
pen from the table.

CHAD (CONT'D)

I'll double it.

PRESENCE

That's not going to work.

CHAD

Why not?

(CONTINUED)

PRESENCE

It's not your money you're
offering. It's hers. I got a job,
I'm doing my job.

CHAD

You got a real commitment problem.
And not the regular kind like
normal people.
(getting real)
Presence...I can't go back. I got
stuff I'm trying to deal with.

PRESENCE

Stuff like what?

CHAD

I'm off liquor, trying to dry out--

PRESENCE

Stuff like what? I can help.

CHAD

You hear me asking for help?

That's a little harsh, and Presence takes it harshly. Chad,
modifying himself:

CHAD (CONT'D)

What I'm asking; just for awhile,
let me be. Then one day, when I
get myself together, I'm gonna be
the one who comes looking for you.

Presence takes a moment's consideration. Then:

PRESENCE

I don't believe you. And know what
else...? I don't care anymore.

CHAD

I don't believe that. What'd I
always tell you? You're one of the
good ones. I know 'em when--

PRESENCE

Make the check out to cash. You're
just business now. That's it.

Chad writes the check. Presence takes it, then heads back to
the bedroom to get dressed.

27

EXT. DUCHESS'S MANSION - DAY (D6)

27

Presence has returned to the Duchess. Sarina stands over her shoulder giving Presence much stink eye. Holding up her end of the agreement with Chad:

(CONTINUED)

PRESENCE
I couldn't find him.

The Duchess doesn't respond. Presence says again as she takes out the Duchess's check:

PRESENCE (CONT'D)
I couldn't find him, so...you can
have this back.

DUCHESS
I used to think you were just a
thug. Now I'm starting to think
you're a *thug*, and a liar.

Presence rips up the check, heads back the way she came. We read in her a lot of hurt and emotion.

28 INT. PRESENCE'S JOINT - DAY (D6) 28

We see Presence using a phone app to deposit the check from Chad. She's kinda melancholy about it.

Once done with that, she takes up some CHALK and does some sketching on the wall. Every stroke speaks to more than a little heartache.

29 EXT. PRESENCE'S JOINT - DAY (D7) 29

Presence is in the drive working on the front end of her Marauder, trying to tend to the sick as it were.

An UNMARKED CAR pulls up and a couple of LAPD detectives exit. One male, one female - MCKAY, being the male detective. He's authoritative, but not a hard ass.

MCKAY
Presence Fernández?

Yeah. PRESENCE

MCKAY
Detective Mike McKay. Can we talk
about Chad Avedon?

 PRESENCE
 (over it)
Why? What'd he do this time?

MCKAY
He's dead.

(CONTINUED)

For Presence, that's the sock that shocks.

END OF ACT THREE

ACT FOUR

30 INT. POLICE STATION/INTERVIEW ROOM - DAY (D7) 30

Cleaned up some, a still shell shocked Presence is sitting at a table as McKay displays PICTURES of Chad's body. Though he's about his business, McKay's not without empathy for what's clearly Presence's loss.

MCKAY
Fished out of Santa Monica Bay.

PRESENCE
How long was he in the water?

MCKAY
A couple of days.
(beat)
At least a couple of days after you told Duchess Avedon you couldn't find him. But we check the surveillance video from his apartment lobby, and there you are. Was there a reason you lied to the Duchess?

PRESENCE
Chad wanted to be alone. He was trying to get himself straight.

MCKAY
What was your connection to him?

PRESENCE
We had history.

MCKAY
The good kind?

PRESENCE
Didn't seem that way at the time. We were supposed to get married.

MCKAY
(very genuine)
Sorry.

Moving past that:

PRESENCE
What happened to him?

Sliding PAPERWORK over to Presence:

(CONTINUED)

MCKAY

Medical Examiner says his blood alcohol level was three times the limit. Was drunk when he hit the water.

PRESENCE

When I saw him, he wasn't drinking. He was cleaning up.

MCKAY

Maybe he was just acting like he was.

Not buying that:

PRESENCE

No.

MCKAY

If he's hanging with the wrong crowd, hiding out... Sometimes people don't really get better, they--

Hearing that refrain from someone other than herself is a bit on the painful side.

PRESENCE

Yeah. I know.

(beat)

Look, am I in trouble at all?

MCKAY

No. Not unless there's something I should--

PRESENCE (CONT'D)

'Cause if I'm in trouble, Manny's going to freak.

MCKAY

Who's Manny?

Not wanting to explain her whole situation:

PRESENCE

I've got...obligations. I'm not trying to disappoint people.

MCKAY

I pulled your jacket. You were looking at a stretch for armed robbery. Ended up in the military. Bronze star. Honorable discharge... You don't seem like the kind who disappoints.

(CONTINUED)

PRESENCE

Some of us just have more to prove.

Signaling an end to the conversation, McKay asks, and genuinely wants to know:

MCKAY

You okay?

PRESENCE

Not really.

Not much else to say. McKay starts to exit. Before he does, he adds:

MCKAY

Take care of yourself, Presence,
okay?

McKay heads out, leaving Presence alone with herself.

31 OMITTED

31

32 OMITTED 32

33 EXT. PRESENCE'S JOINT - EVENING (D7) 33

As the SUN SETS, Presence and Tre hang. Though there's still some awkwardness between them, the two work at interacting like family.

PRESENCE

I hate this feeling. It's why I got out of uniform: no matter how hard you try, if you get it wrong you end up standing over a grave.

TRE

You tried to help Chad.

PRESENCE

Clearly I messed up.

TRE

You did what you could.

PRESENCE

I could've done more.

TRE

God, Presence, what do you want me to say? Four months, and I'm just now hearing about some dude you almost married.

PRESENCE

How am I going to tell you? Every time I come around, you act like I want something from you.

TRE

If you do, or you don't...that's how it feels. Having a sister; this is new to me,
(MORE)

(CONTINUED)

TRE (CONT'D)

and so far it was a whole lot
easier when I was an only child.

Taking a beat, trying to display some empathy:

TRE (CONT'D)

Did you love him?

PRESENCE

I don't know.

TRE

That's bull. You know if you love
somebody.

PRESENCE

Sometimes you think you know what
love is, what commitment is, then
you find out when your papi was
supposed to be home, he's off with
some whore.

TRE

Really? You're gonna go there
about my mom?

PRESENCE

Wasn't talking about your mother in
particular. Whatever whores in
general our dad was sleeping with.

TRE

That is a whole lot of bitterness,
and blame in service of dodging one
question. Did you love this guy?

PRESENCE

I'm not as sentimental as you
think.

TRE

And you're not as hard as you act.
You're the kind of person; you want
to make things right, even when you
can't.

PRESENCE

You don't even know me.

TRE

Why are we hanging out? You're
trying to make right what our dad
messed up. You're trying to make
(MORE)

(CONTINUED)

TRE (CONT'D)

things right with Manny for
snitching on you and his brother...
You stayed true to your ass-bag of
a boyfriend...

PRESENCE

He had some good points...

TRE

I'm just being drunk, half-brother
real with you: you're a good person
in a rough world. But that's what
makes you strong.

(CONTINUED)

Presence gives an appreciative smile.

TRE (CONT'D)
See. Not so bad having a brother.

PRESENCE
Your mom's still a whore.

It's a light jab, and under the circumstances Tre takes it as such.

34 INT. PRESENCE'S JOINT - MORNING (D8) 34

Presence lays in bed, exhausted more than just resting. Her phone RINGS, and she languidly fumbles it on. On the other end of the line is an account manager, KAREN.

```
...Hello... PRESENCE
```

KAREN (O.C.)
Presence Fernández? I'm calling
from California Savings and Trust
Bank. I'm sorry to inform you that
the check you recently deposited
can't clear.

PRESENCE
It can't...?

KAREN (O.C.)
The account it's written from has been placed in probate. The assets are frozen. We're going to have to charge a thirty-five dollar fee for the returned check.

As she gets up from her bed and forages for her WATER BOTTLE.

PRESENCE
Of course you are. You couldn't
just send me an email?

KAREN (O.C.)
I wanted to let you know about the
letter.

PRESENCE
What letter?

35 INT. BANK BRANCH - DAY (D8) 35

We see Presence at the bank. She's greeted by KAREN who hands Presence an ENVELOPE. WE CONTINUE TO HEAR THE TAIL END OF THE PHONE CONVERSATION.

(CONTINUED)

PRESENCE
I'm looking for Chuck Panama.

PANAMA
Who's asking?

PRESENCE
Presence.

PANAMA
That doesn't tell me anything.

Presence takes out Panama's business card, hands it to Panama.

PRESENCE
What's this tell you? I got it
from a dead man. Chad Avedon.

PANAMA
Have a seat, Presence.

As she does:

PRESENCE
So...what kind of a broker are you?

Panama doesn't answer.

PRESENCE (CONT'D)
I'm not a cop.

PANAMA
You're not a client, either.

PRESENCE
Chad was...we were close.

PANAMA
I feel your pain, but that's not my
problem.

PRESENCE
Well...there's an issue of an
outstanding check. Can you relate
to that? So, we can start talking,
or I can start collecting.

Panama takes measure of Presence. As he does, Presence casually holds out her hand to Panama's dog. Obediently, THE DOG CROSSES THE SPACE AND BEGINS TO LICK HER FINGERS.

(CONTINUED)

PANAMA

I believe you will.

(beat)

I broker services. There are people who need services, and there are people who can supply them.

PRESENCE

What kind of services?

PANAMA

Generally speaking; the kind of things your can't even find anyone on the internet to handle.

PRESENCE

Illegal stuff.

PANAMA

There is a whole level of commerce that exists below the visible. I don't ask. I don't judge. I just facilitate.

PRESENCE

Did Chad need services?

PANAMA

He was offering. People who come *from* money are generally very lousy *about* money. Chad owed heavily.

PRESENCE

Owed who?

PANAMA

I don't know who, and "who" was not my concern. Chad needed to make money. I put him together with someone who needed helping out.

(CONTINUED)

PRESENCE

What kind of "help" did Chad give?

PANAMA

I'm a businessman. I'll tell you about your friend, but there's no business in me offering up more than that.

PRESENCE

Chad's dead. I'm guessing whatever the deal was, it didn't go down and you're missing your cut. Somebody owes me, somebody owes you. I'm in the mood to make that somebody pay.

PANAMA

This is a tough business, Presence.

PRESENCE

I'm a tough customer.

Panama considers things. He crosses to an OLD-SCHOOL FILING CABINET, pulls a file and hands it to Presence.

PRESENCE (CONT'D)

Any chance you got this on a thumb drive?

Panama gives a rather dry look. Presence takes the file and exits, taking just enough time to pet the dog on her way.

38 I/E. THE MARAUDER - LATER (D8) 38

On a side-street, as traffic passes in the near distance, Presence sits in the car looking through the file she's been given. There are PICTURES and CLIPPINGS of a man named MAX BOYKIN. From what we can gather from the clippings, we get the idea that he's an entrepreneur, club owner of a joint called LUNA VICE, had money troubles in the past, but has always managed to come out on top.

As Presence looks over the material, WE HEAR THE SOUND OF A PHONE RINGING. AS IT PICKS UP, WE CUT TO:

39 I/E. THE MARAUDER - MOMENTS LATER (D8) 39

We jump to "real time." Presence is on her cell phone. OVER THE LINE WE HEAR:

RECEPTIONIST (O.C.)

Max Boykin's office.

(CONTINUED)

PRESENCE

Lemme speak to Max, please. I'm
calling about Chad Avedon.

RECEPTIONIST (O.C.)

Mr. Boykin's not available. May I
take a message.

PRESENCE

No. But you can tell him I'm
calling about Chad Avedon.

RECEPTIONIST (O.C.)

(beat)

Hold please.

There's a long beat as WE HEAR HOLD MUSIC OVER THE LINE -
PLAYER'S "BABY, COME BACK." After a moment someone comes
back on the line. As the two speak, their meaning is thinly
veiled. They both know the game they're playing.

BOYKIN (O.C.)

This is Max Boykin.

PRESENCE

Max? Hey. I'm calling about Chad
Avedon.

BOYKIN (O.C.)

I don't think I can help you. What
was the name again?

PRESENCE

Chad Avedon.

BOYKIN (O.C.)

Your name.

PRESENCE

Presence.

BOYKIN (O.C.)

Well, I can see if this gentleman
is in my employ. Do you have a
number where I can get back to you.

PRESENCE

Three-one-oh, three-eight-five, six-
seven-two-eight.

BOYKIN (O.C.)

I'll be in touch, Presence.

(CONTINUED)

PRESENCE

Appreciate it, Max.

Presence hangs up the phone. She fires up the Marauder and drives.

INT. PRESENCE'S JOINT - NIGHT (N8)

Presence arrives home. She heads upstairs. She turns on her sound system and MUSIC plays. She turns on a KETTLE to let some water boil. As that happens, she digs out an iPad, SCROLLS THROUGH SOME PHOTOS AND VIDEOS IN HER PICTURES APP... She finds an OLD SELFIE VIDEO OF CHAD WHO SENDS A MESSAGE OF LOVE TO PRESENCE. Presence lets the video play for a moment, reminiscing as she watches it.

VIDEO STILL PLAYING, Presence goes to a spot near her bed, pulls back the dry wall and removes a LOCK BOX she has hidden away. Inside are a HANDGUN, a TASER, and some FLASH BANG GRENADES. Taking up a roll of tape, Presence begins to WRAP IT AROUND THE GRENADE as she steps to a WINDOW which looks outside the property. After a moment WE SEE A CAR PULL UP to the house. It sits for a beat, then the lights dim. We see FOUR MEN get out of the car and head for the house.

Presence steps away from the window.

WE SEE PRESENCE set the grenade close to the BURNER.

WE SEE the four men, WEARING SKI MASKS AND TOTING A VARIETY OF BLUNT-FORCE WEAPONS: BATONS, PIPES... A BALL-PEEN HAMMER... Making their way into the space.

WE SEE Presence hiding unseen behind a pony wall, STUN GUN in hand.

WE SEE the armed men creeping deeper into the space. WE KEY
IN ON ONE OF THE MEN crossing past the grenade as the LAST OF
THE TAPE MELTS FROM IT. The safety on the flash bang
releases, and it DETONATES.

WE SEE Presence move from hiding toward the now STUNNED men. She wades through them, delivering a measure of punishment to each. One dude in particular she pounds rather BADLY IN THE HEAD. The men, barely able to keep their bearings, struggle from the space.

Presence moves to the WINDOW, and watches as they fall into their car and then speed away. She heads back into the bedroom, lays on the bed, and returns to watching the video of Chad as he tells Presence he misses her, and that he loves her. The video ends with:

(CONTINUED)

...You're a good one, Presence. I know 'em when I see 'em.

END OF ACT FOUR

ACT FIVE

41 EXT. W HOTEL/POOL - DAY (D9) 41

Beautiful people hang out by the pool as Presence and Tre sit at a table. Tre's reading through the file Presence received from Panama. Tre says to his sister, rather incredulously:

TRE
Max Boykin's trying to kill you?

PRESENCE
I think he was trying to keep me from asking questions about how Chad got killed.

TRE
That's...that's nuts.

PRESENCE
Chad needs money. So, he goes to this guy, Panama, who hooks him up with Max Boykin. I call Boykin to see if he's cool, after that, I got some thugs coming around my place.

TRE
Chad gets "hooked up" how? No disrespect to your ex, but it's not like he had a lot to offer.

PRESENCE
The Duchess does. She's got a whole shipping company. Boykin; he's been broke as much as he's had money. You know how the club scene works. People build empires moving weight, and being dirty. Chad's desperate, he agrees to do some smuggling...

TRE
But...?

PRESENCE
But Chad's not a complete ass, and decides to kill the deal.

TRE
Only, Chad's the one who ends up getting killed.

Pointing to a picture of Luna Vice in an article:

(CONTINUED)

PRESENCE

Can you get me in to Max's club?

Holding up one of the ARTICLES:

TRE

You read this, right? It's like
the history of how he built
himself. Major playa, big trouble,
but with enough friends nothing
ever sticks. Presence, seriously;
let it go.

PRESENCE

I backed off when I should have
been there for Chad. I'm not doing
that again.

Tre very much gets that PRESENCE doesn't let go. Relenting:

TRE

...Yeah, I know a guy.

42 OMITTED

42

A43 INT. LUNA VICE/BAR - NIGHT (N9)

A43

We see various sections of the bar area. It's a hot spot
with the associated types: YOUNG and GOOD LOOKING, OLDER and
MONIED UP.

DANNY, who's working security is parked at the bar as
Presence arrives to her.

PRESENCE

Danny?

DANNY

You Presence? Tre says you're
looking to meet Mr. Boykin?

PRESENCE

We've got some things to talk
about.

Danny gives a nod, starts leading Presence on.

(CONTINUED)

Danny walks Presence INTO THE CLUB. As they travel:

DANNY
Boykin always hangs at the back of
the house. He's got four guys
watching him. Strapped, but they
don't usually pull out. Not in his
joint. Bad for business.

The pair arrive to the MAIN SPACE of the club. The joint is
jumping. The club is jamming. A DJ's spinning. Looking out
over the space toward a VIP area:

DANNY (CONT'D)
You sure you want to do this?
Things get hectic, I can't help
you.

PRESENCE
Four of them?

DANNY
Four.

PRESENCE
Think I'm okay.

Presence works her way across the space to the VIP area. She
makes her way directly to a bouncer, WELLS. Presence moves
to him, whispers something in his ear. Wells gives a curious
look, Presence remains constant.

Wells crosses into the VIP area and over to Boykin. This is
the first time we get a real, good physical look at the man.
Well manicured, handsome, but in some ways it's like putting
lipstick on a rock. The dude is hard. His nature is to be
hard. One can only hope he doesn't turn his nature against
you.

At a distance, over the noise, we can't hear what Wells says
to Boykin. We can, however, see Boykin sit up and look
across the club to Presence. Off his look, WE MAKE A HARD
CUT TO:

43 INT. LUNA VICE/KITCHEN - MOMENTS LATER (N9)

43

Presence is marched into the kitchen by Boykin and THREE
THUGS. The kitchen's "closed," but the LOW DRONE OF MUSIC
filters into the space. Arriving, Presence sees another guy -
a real badass looking dude - CARTER, whose face is

(CONTINUED)

BADLY BRUISED. Likely the guy Presence put the beatdown on back at her place. Easy as Sunday morning:

PRESENCE

Have we met?

That gets a sneer from Carter. Boykin wastes no time getting right into things.

BOYKIN

You are a stupid little girl, you know that? Smart people mind their own. When they don't, that's when bad things happen.

PRESENCE

Bad things like they end up dead?

BOYKIN

The Duchess has ten cargo ships making port every day. Me and Chad could've had a real good thing. Me and "drunk, desperate Chad" could've. But then he sobers up. Has second thoughts about the deal. Wanted to run off and figure things out. Nothing worse than a drunk who starts to think straight.

PRESENCE

So you put him in the bay.

BOYKIN

Actually, I just tried to get him to start drinking again. He put himself in the bay. Some people really want to make things more difficult than they need to be.

PRESENCE

Yeah. You going to start me "drinking," too?

(CONTINUED)

BOYKIN
I don't know. Do I need to? You
got skills. You want to roll with
us, we can roll. I'm set up
between here and Vietnam, moving a
hundred kilos of--

 PRESENCE
Max, just so we're clear; I don't
care.

Just as Presence has had enough of Boykin, Boykin's had
enough of her. To Carter:

 BOYKIN
Mess this bitch up.

Boykin leaves.

The men close in on Presence. FOUR on one. Unfortunately,
for the men, they are vastly outnumbered. Presence reaches
out, GRABS ONE GUY BY THE HEAD AND SLAMS IT INTO A TABLE.
She HOLDS HIS HEAD DOWN, PRESSING HER THUMB INTO HIS CAROTID
ARTERY, CHOKING HIM OUT IN A MOST PAINFUL WAY. It's a little
surprising, a little graphic. Presence eyes the other thugs.
Her steely look, and vicious choking of the first dude sorta
keeps them at bay.

The first thug passes out, and Presence lets him slip from
her grip. As he slides to the ground, the next two thugs
move for Presence SIMULTANEOUSLY. Quickly, and rather
easily, Presence incapacitates these guys leaving only
Carter.

Carter shows no fear. Neither does Presence. Carter moves
for Presence. She goes at him LOW, striking his knee and
dropping him down. As Carter looks up to Presence, SHE
THROWS A SHOT DIRECTLY TOWARD HIS HEAD. Just as it's about
to connect we CUT TO:

A44 CU - CONFETTI CANNON A44

We see the cannon go off launching CONFETTI into the air.

B44 INT. LUNA VICE - MOMENTS LATER (N9) B44

WE SEE THE CLUB GOES dancing in the confetti.

AS CONFETTI CONTINUES TO FALL, we see Max, now standing near
the entryway of the dance floor, snuggling up with KELI; a
young, good-looking girl who's clearly on the make. Max
looks up from his macking, as something...someone catches his

(CONTINUED)

B44 CONTINUED:

B44

eye. It's Presence very deliberately making her way toward Max.

Max is no fool. Taking Keli very roughly by the arm, Max forces her off the dance floor, AND UP A SET OF STAIRS.

Presence remains measured as she follows Max, deftly taking a CHAMPAGNE BOTTLE from a table set up as she heads along her way.

C44 INT. LUNA VICE/STAIRWELL - MOMENTS LATER (N9)

C44

WE SEE Presence making her way up the stairs, resting the bottle on the rail as she ascends, as though sharpening a blade.

D44 INT. LUNA VICE/HALLWAY - MOMENTS LATER (N9)

D44

WE SEE Presence travel through the hallway, USING THE BOTTLE TO SMASH A FIRE ALARM along the way. THE ALARM SOUNDS, AND EMERGENCY LIGHTS FILL THE SPACE WITH A STROBING WHITENESS. At the same time, a recorded message begins to PLAY over the CLUB'S PA SYSTEM.

ANNOUNCEMENT (V.O.)

Our fire alarm has been activated.

Please proceed to the nearest exit.

As the message REPEATS, CLUB-GOERS begin to swiftly exit around Presence who, as always, continues moving forward.

E44 INT. LUNA VICE/ALGONQUIN ROOM - MOMENTS LATER (N9)

E44

WE SEE Presence saunter into the empty room. Waiting at the far end of the room is Max, who holds a very anxious-looking Keli tight and close.

THE ALARM SHUTS OFF. THE LIGHTING RETURNS TO NORMAL. THE WHOLE JOINT IS NOW EERILY QUIET.

Presence looks at the situation very carefully. She notes that Max is pressing a KNIFE to Keli's side. Presence gets it. Without a word, she lets the bottle she's carrying slip from her hand.

Having done that, Max loosens his grip on Keli. The girl goes running off past Presence and out of the space leaving Presence and Max alone together.

The two stand across from each other for a moment, taking stock... Max comes at Presence with aggression, but in control. What follows SHOULD NOT FEEL LIKE A KARATE FIGHT, but rather, as fights often really are: focused and violent.

(CONTINUED)

It ends with Presence grounding Max, then forcing the blade into Max's shoulder.

As Max grunts in pain:

BOYKIN
Wasn't me! I didn't kill Chad!

 PRESENCE

Then who? He owed money. Who else
is part of this?

With a nasty sneer:

BOYKIN
You're gonna find out the hard way.

As Presence absorbs the arcane threat, WE HEAR THE SOUND OF
SIRENS APPROACHING.

44 OMITTED 44

45 OMITTED 45

46

I/E. UNMARKED CAR - NIGHT (N9)

46

We come in tight on Presence who's riding in the back of the car. She looks worn, she looks tired... She's a woman who is spent. The car comes to a halt. We "feel" an individual exit the car and come around to the back. Presence, emotionally empty asks:

PRESENCE

Am I in trouble?

The back door of the car opens revealing that it's McKay who's driving. Rather than arriving to a police station, McKay is delivering Presence home.

MCKAY

I don't know if you're going to get off Scott free, but... Boykin's phone records, texts; the drug smuggling...he's looking at serious time. But, uh...Boykin taking that knife to the shoulder...?

PRESENCE

He tripped and fell. Shouldn't run with scissors in your hand.

Okay. Sorta letting that pass:

MCKAY

All this stuff tonight; this is a one-time thing, right? I mean, you do know how to behave.

PRESENCE

When I'm bad, I'm bad. When I'm good, I'm sugar wrapped in peppermint honey.

MCKAY

What the hell is "peppermint honey?"

PRESENCE

Can I go?

MCKAY

You can go.

Presence starts for her place. Exhausted, she's a little woozy. As she tips a bit, MCKAY IS THERE TO CATCH HER. Presence looks to McKay, and with a bit of a tired, but intoxicating, smile:

(CONTINUED)

PRESENCE

You're one of the good ones. I
know 'em, when I see 'em.

The two linger for a moment, then Presence heads on inside
her joint.

47 INT. MAUSOLEUM - DAY (D10) 47

We're just beyond a crypt holding row after row of ashes. We
are close on a plaque inscribed to Chad Avedon.

Presence, Manny and Tre are present, all dressed in various
black-centric looks. Presence places a flower into a holder.
She gets quiet for a moment. Tre gets a little uncomfortable:

(CONTINUED)

TRE

Want a minute to be alone?

PRESENCE

I kind of like being with family.

MANNY

You gonna be good?

PRESENCE

Just need to get my head correct.
Figure out what I'm doing with
myself.

As the group starts heading from the space:

TRE

You're the kind of person,
Presence; you stick to your word,
you know how to help out on the
DL... You could do alright.

PRESENCE

"Alright" how?

TRE

I know a few people who could use
somebody like you in their life.

MANNY

Hold up. How come you encouraging
her?

TRE

How come you're *not*? The girl has
a way.

MANNY

Don't get her started. I'm not
trying to see her do nothing shady.

PRESENCE

Could you both, like... Serious.
I'm not trying to get up to
anything, and I'm not trying to get
up to anything shady.

As the group travels, a thought takes hold with Presence.

TRE

What? What are you thinking?

To Tre, with a wry smile:

(CONTINUED)

49.

END OF SHOW