

STARDUST QUEEN

Written by

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"What can be more soothing to one's
pride and to one's conscience than
the conviction that, in taking
vengeance on their enemies for
injustice done them, one has simply
to do justice in return?"

— Edgar Allen Poe

"It's Britney, bitch."

— Britney Jean Spears

EXT. PACIFIC COAST HIGHWAY – DAY

SUPER: Summer, 1999

A PCH traffic light on a crystalline summer day in L.A.

Into frame sputters an old, Barbie-yellow Miata convertible.

INT. CAR – CONTINUOUS

Behind the wheel – SELINE HART (20's) – in a pink crop-top, dancing her heart out to a song blasting through the speakers.

Eyes closed, she's blissed out, oblivious to the world until--

--VROOOOM. A MIDDLE AGED DICKBAG in a white Ferrari pulls up beside her and revs his engine.

She turns the volume down – frustrated with the intrusion.

MIDDLE AGED DICKBAG
Hey, cupcake. Race you back to my
place?

Seline sizes him up...then spies something in her rearview mirror.

She slips him a wink and – RENNGGGG – revs her engine: a hilariously weak, go-kart squeal.

SELINE
Fun fact about me: I never lose.

She cranks the volume on her stereo and – VROOOOOM – he gives his V8 another dose of petrol as the light turns green and--

--SCREECH--he burns out, rockets through the intersection as--

--WHOO WHOOOP--the cop behind Seline flashes his siren and launches after the Ferrari with a ROAR.

Seline nudges her car into gear, glides past the pulled-over Ferrari, giving Mr. Dickbag a 'Whoopsie' expression and--

INT/EXT. ROADS – VARIOUS – DAY

--We're flying through the streets of LA in Seline's car.

CUE: 'Crush' by Jennifer Paige as it BLARES through the speakers.

Seline is electric – radiating pristine, carefree energy as she dances the car through traffic.

We've only known her for a moment, but this much is clear: Seline doesn't listen to music – she's consumed by music.

And when she pulls up to the Beverly Hills Hotel...

INT/EXT. BEVERLY HILLS HOTEL – ENTRANCE – CONTINUOUS

...she leaves her car out front – snags a pink sun-umbrella from the back seat and dances right through the front door as the song continues.

HOTEL – LOBBY – CONTINUOUS

Seline sashays into the lobby and launches into a full-blown 90's pop dance routine.

A side-step here. A hair-flip there.

She pulls unwitting members of the lobby crowd into her routine. And as she does, they momentarily spring to action – joining her choreographed moves until she pushes them aside and they return to 'normal life'.

She struts across the lobby, gives her umbrella one final twirl and darts out the back door as we SMASH CUT TO --

HOTEL – POOL AREA BAR – CONTINUOUS

-- Seline seated at a crowded poolside bar. DON CHERRY (50's/M) behind the bar, concocting a Roy Rogers.

SELINE

And you know what's even crazier?
She only got signed because Alan
Capoza heard her singing 'Happy
Birthday' to some random kid at Red
Robin. 11 a.m. the next morning
she's in his office--

Don slides Seline the virgin beverage and a small black case.

SELINE

You are the master of a sacred
craft.

Seline grabs the straw and SLURPS down the entire Roy Rogers in one breath – lets out a BELCH as a LITTLE GIRL beside her stares on – mortified.

SELINE
 (resuming)
 ...in his office singing Whitney
 Houston's 'All the Man I Need',
 which – by the way – what an all-
 caps T-U-N-E, holy hot damn.

Seline pops open the black case and begins fidgeting with
 something hidden from our view.

SELINE
 But she's flat on every note. So
 instead she goes for the classic
 mezzo-soprano party trick...

STEP OUT TO REVEAL what Seline is fidgeting with: she's
 inspecting a SIG p226 9mm pistol in plain view of everyone at
 the bar. As cavalier as she is clinical, she expertly breaks
 down the gun and reassembles it as she carries on.

SELINE
 ...she belts the high E above C-6
 and big daddy Capozza turns into a
 puddle of jelly – just like that.

She checks the magazine for bullets – SNAPS it into the gun.

DON
 (under his breath)
 I'll tell housekeeping you're here.
 Room 1304. And could you please not
 do that in front of my customers.

Seline hops up to leave – spies the little girl still staring
 at her – eyes on the weapon.

SELINE
 Hi, cutie. This is a toy for a
 little movie we're making. Do you
 like movies?

The girl nods. Seline takes the cherry out of her Roy Rogers
 and places it atop the girl's sundae.

SELINE
 You know what I think? I think
 you're gonna be a star.

HOTEL – ELEVATOR – MOMENTS LATER

Seline rides the hotel elevator up. She holds her song
 notebook open on a page of handwritten lyrics – working
 through a melody.

SELINE
 (singing)
*Stuck in her shadow.
 So jealous you can't cope.
 Now you say your heart's--*

Seline halts – crosses out two lines and -- DING --

-- the elevator doors slide open as two MEN IN SUITS enter.
 They stand on either side of Seline – towering over her.

Seline doesn't look up – laser focused on her lyrics.

SELINE
Stuck in her shadow.

CU ON MAN #1's hand as he flips open a switchblade.

SELINE
*So jealous you can't cope.
 She re-wrote the rules, babe.
 Collecting her dues, babe.*

Seline nods – happier with this version as – DING – the doors open to reveal a BODYGUARD standing directly facing Seline.

Seline looks up from her lyrics and snaps to reality – suddenly aware that she's surrounded as--

--Bodyguard levels a .45 Cal directly at her head and--

--BANG – he fires the gun.

TITLE CARD

STARDUST QUEEN

INT. HOLLYWOOD HILLS HOTEL – NIGHT

A panoramic view from a Hollywood Hills hotel room: a sea of city lights twinkling in the phosphorous dark.

Into view steps KITTY (20's/F) rocking a mall-core, 90's goth aesthetic and – more strikingly – a gashed lip and a face splattered with someone else's blood.

She lights a cigarette – takes a seat directly across from an unknown man (we'll call him MAN X) slouched in the chair in front of her – his face beaten so badly he's unrecognizable.

KITTY
 Now, I'm going to tell you a little story.
 (MORE)

KITTY (CONT'D)

And I suggest you pay attention.
Because this might be the last
thing you hear before you die.

OVER BLACK

KITTY (V.O.)

This story is, of course, about our
sweet little Seline. But no story
about Seline can begin without...

INT. MUSIC VENUE — NIGHT

CU ON — Seline's mom — VANESSA HART (21/F) — as she BELTS out
"Stardust Anthem":

VANESSA

(singing)

*Far from this world,
Far from this nightmare,
Places my heart will go.*

She lands on a glass-shattering final note to finish out the
ballad as the crowd EXPLODES and we STEP OUT to reveal--

--a packed, underground music venue in the early 80's.

KITTY (V.O.)

...her rapturous mother — Vanessa
Hart — on the night she realized —
once-and-for-all — she had a voice
that deserved to be heard.

The crowd mobs Vanessa as she exits the stage and a man in a
suit cuts her off — extends a business card: *Ty Millford,
Head of A&R, Capitol Records.*

EXT. ALLEY — NIGHT

Vanessa dancing down the alley, bursting with joy.

KITTY (V.O.)

For this realization, however, she
would be comprehensively punished.

A MAN IN HOODIE steps out of the shadows and blocks her path.
She tries to turn around, but he shoves her against a wall.

Vanessa grabs a bottle of wine from a garbage bin and — WHAM
— she smashes him across the temple.

The man lunges at her and she stabs him through the throat with the broken bottle – watches in horror as he falls to the ground gurgling blood.

INT. COURTROOM – DAY

Vanessa in front of an old, male JUDGE. He BANGS his gavel.

KITTY (V.O.)
She was gifted a five-year stay at Riverbend for this heroic act of self-preservation.

INT. RIVERBEND PRISON – CAFETERIA – DAY

Vanessa waiting for food in an all women's prison. KRAZY KAREN behind Vanessa – staring her down.

KITTY (V.O.)
Where she was introduced to certain acquaintances of her dearly departed assailant.

Karen grabs Vanessa's hair – pulls out a knife and--

--WHAM – CLAIRE COLETTE (28/F) slams Karen in the side of the head with a lunch tray and with two swift moves, SNAPS Karen's arm out of the socket & pins her to the floor.

CLAIRE
(to Vanessa)
Just this once.

INSERT – PHOTO

A black & white mugshot of Claire snarling, missing a tooth.

KITTY (V.O.)
Along with her cell-mate: Claire Colette. The former avenging angel of Mikey O'Toole's notorious East London Gang. And one month later...

PRISON CELL – DAY

Vanessa huddled over the toilet – PUKING.

PRISON CELL – MOMENTS LATER

Claire buried in a book as Vanessa approaches.

VANESSA

I think I'm pregnant. I need your help.

CLAIRE

Because you're scared and weak and you view me as a superior being capable of protecting your unborn offspring.

VANESSA

Do you want money? I'll pay you anything. I have a safe buried in my backyard and when we get out--

CLAIRE

--how much?

OVER BLACK

KITTY (V.O.)

But as I said: *comprehensively* punished.

PRISON CELL – NIGHT

CU ON Vanessa as she SCREAMS in pain.

VANESSA

GUARDS. PLEASE. GUARDS.

Vanessa in labor – on her back on the floor of the prison cell – Claire at her side acting as midwife.

The scene transforms into a...

GUARD ROOM

...broadcast on a CCTV monitor in a room full of PRISON GUARDS.

The guards ignore the monitor – drunk – singing karaoke to Madonna's "Ray of Light" as--

PRISON CELL

--Vanessa SHRIEKS – the pain & terror overwhelming her.

PRISON CELL – MOMENTS LATER

Vanessa in a pool of her own blood, barely clinging to life. She summons a smile as Claire holds up the baby.

VANESSA

Take care of my little Seline.

Claire INHALES the babe's scent like a hungry wolf.

INT. CLAIRE'S HOUSE - BASEMENT - NIGHT

Meet YOUNG SELINE (14/F) - currently seated at a small table across from Claire. In front of each, a disassembled pistol. They're locked in a tense stare-down when--

--Claire snatches the pistol grip in front of her - begins assembling her weapon. Seline follows and now they're racing to assemble the guns.

KITTY (V.O.)

Claire never found the safe. But she did find in Seline a prodigiously gifted young woman who could be groomed and employed to pay back her mother's debt.

INT. DOWNTOWN LOFT - DAY

Claire holds a rope out of a shattered bedroom window...

KITTY (V.O.)

And after pulling a few strings with a former boss...

OUTSIDE THE WINDOW

...on the other end of the rope - A MOB BOSS hangs by his ankles high above the city street - waving for help.

KITTY (V.O.)

...she found herself in need of a protégé to help execute her new role as Grand Dame of tinsel town's most high stakes assignments.

We **INTERCUT** between a **SERIES OF SHOTS:**

- Seline sprinting full speed down a trail...Claire opens a cage and a menacing dog races out, chasing Seline down...
- Seline submerged in an outdoor tub. Claire covers the surface with gasoline - lights it on fire - extinguishes the flame mere seconds before Seline passes out.

- Claire attacking Seline with a wooden staff. Seline fends off the blows in rapid succession until - WHACK - Claire cracks Seline's cheek and knocks her down.
- Seline doing pushups, balanced on a bed of nails.
- Seline unleashing a flurry of blows on a boxing dummy.
- Seline sprinting from the same dog. She pulls out two knives, throws them into the trunk of a tree ahead and--
 --she leaps for the tree - grabbing a hold of the first knife handle - then the second - using them as hand holds to pull herself up onto a branch...as the dog runs past.
- Seline holding two daggers - wearing a blindfold. Claire approaches spinning her wooden staff.

We hear what Seline hears as the WHOOSHING of the staff turns into a musical melody.

Claire attacks with fury and Seline parries each blow - chopping the wooden staff to pieces with her blades - the melody surging louder with each strike.

Seline removes her blindfold and finds Claire holding a short wooden stub - all that's left of the staff.

BACK IN THE BASEMENT

Seline and Claire racing to assemble their weapons. Claire thinks she has Seline beat - but Seline snaps together the few final pieces in a flash - points the gun at Claire and--

-- CLACK -- the hammer drops on an empty chamber.

KITTY (V.O.)

But Seline had no interest in
 killing. From the day she found
 that videotape, she'd only ever
 wanted one thing...

INT. CLAIRE'S HOUSE - CLOSET - DAY

Seline searching for something in the closet when she spies a box hidden in the corner marked "Riverbend Correctional Facility - Vanessa Hart". She opens the lid to reveal--

--her mom's personal belongings.

LIVING ROOM

Seline makes sure she's alone - slips the tape into the VCR.

ON SCREEN: a recording of Vanessa's performance from the night of the killing.

Seline sees her mom sing for the very first time - entranced.

INT. CLASSROOM — DAY

A middle school classroom. We pan across a row of students who each state what they want to be when they get older: a firefighter, a ballerina, a chef.

We halt on Seline as she climbs on top of her desk – raises her arms wide with *jazz hands* and proclaims:

SELINE
I'm gonna be a star.

INT. CLAIRE'S HOUSE - KITCHEN - NIGHT

Seline dancing around the kitchen. Claire at the table – cutting Seline's head out of photos and pasting them in a scrapbook that we can't quite see.

CLAIRE
Ms. McCord called this evening.
Said you put on quite a performance
today at the talent show.
(no response)
What did I say about singing? It is
a distraction from your training
and you are not--

SELINE
--it was only one song!

CLAIRE
--under any circumstance--

SELINE
--IT'S NOT FAIR. I DIDN'T EVEN--

CLAIRE
--I'm not the one who died and left
you on your own! I'm the one who
saved your life - don't you forget.

SELINE'S ROOM - MOMENTS LATER

Seline storms into her room and SLAMS the door – holding back tears. It's a spartan quarters more fitting a POW than a middle schooler.

She throws open a dresser drawer – pulls out a rejection letter from a music management company.

We get the feeling she's read this same letter a hundred times before. But this time she--

--RIPS the letter in half -- heaves it in the trash -- cracks open her window and--

INT/EXT. WILDERNESS -- NIGHT

--she stomps toward a dark shed on the edge of their yard in the Topanga Canyon wilderness -- her little hideaway -- a place where she can sing without fear of being heard.

KITTY (V.O.)
Violence has no history. Only the
present moment repeating.

DARK SHED

Seline enters the shed and LATCHES the door shut. Inside the shed is pitch black. She begins to sing her mom's song --
"Stardust Anthem":

SELINE
*Far from this world,
Far from this nightmare,
Places my heart will go.*

OUTSIDE THE SHED

ANGLE ON: the shed from outside. We hear Seline's muted singing. In the background, two BIKER GANG GOONS shuffle over from the road -- drawn to her voice.

They stalk towards the shed -- pause outside and listen to her sing. One pulls out a hatchet while the other makes a lewd sexual gesture -- their intentions are clear.

They KICK OPEN the shed door and Seline's singing halts.

We see nothing, but hear a WILD COMMOTION inside the shed. The men HOLLERING, then GRUNTING, then a weird YELP.

Silence for a beat.

A figure emerges from the shed -- Seline with hatchet in hand -- her school uniform covered in blood.

KITTY (V.O.)
Like her mother, Seline realized
she possessed a fate against which
virtue was no defense.

CLOSE ON SELINE: her face caught in a beam of moonlight – her gaze hollow – as if something deep within her has changed.

KITTY (V.O)

And nothing would ever be the same.

She drops the hatchet to the earth with a heavy THUD and we SMASH CUT TO--

EXT. BEVERLY HILLS HOTEL – ELEVATOR – DAY

--as we were before – riding the elevator – a fully grown Seline flanked on either side by the two men in suits.

The elevator doors open – the bodyguard in front of her raises the .45 Cal and -- BANG --

--but Seline has yanked one of the suited men over as a human shield and the bullet drills him in the forehead.

She pulls the knife from his hand, SLASHES the neck of the man to her right and throws the knife into the chest of the bodyguard holding the gun.

She steps out of the elevator as THREE MORE BODYGUARDS flood the room. She raises her umbrella and pulls the handle to reveal...

...a sword that was sheathed inside the pink umbrella.

The three crazed men descend on her – and with a single balletic spin she CHOPS DOWN all three at once.

She hurries down the hall – leaving the room of dead and dying bodies in her wake and arrives at...

ROOM 1304

...the room. She takes a deep breath – kicks the door open--

--but the room is empty – just a half-eaten plate of steak & eggs next to an oozing jar of mayonnaise.

INT. RAINBOW ROAD ROLLER RINK – NIGHT

A bustling roller rink – pop-music PULSING. Kitty and BUBBLES (20's/F) zip around the rink on blades. They weave through traffic in harmony – spinning, swerving – mirroring each other in a routine synched to the song.

Note: Side-by-side, Kitty's goth aesthetic and Bubbles ultra-preppy vibe form the yin & yang 90's youth culture.

We INTERCUT their skating as we focus on...

RINGSIDE TABLE

...Claire seated across from Seline at a ringside table.

SELINE

How is that my fault? He knew I was coming. If anything I should be--

CLAIRE

We are not in the reasons business.
We are in the results business.
Note the difference.

Claire scribbles on a spreadsheet.

SELINE

And by the way – getting down to the real issues here – what kind of glue-sniffing psycho puts mayonnaise on a perfectly good--

CLAIRE

--add back 30k for your little hotel escapade, compound the carried interest and that puts us on track to settle up with...
(feigns mental math)
Numbers are such slippery little creatures, aren't they?

She scribbles a final figure and shows Seline: \$177,000.

SELINE

As if! Last month you said one-sixty.

CLAIRE

Sweet pea – failure isn't cheap. When you turn a job tits up, your credibility takes a hit. And there's only so many hits you can take before you become the next assignment.

SELINE

But this one time could we please--

CLAIRE

--ah ah ah. What do we say in the house rules? Everyone must pay their debt--

CLAIRE
 --you pay it in dollars or
 pounds of flesh.

SELINE
 --you pay it in dollars or
 pounds of flesh.

CLAIRE
 Shylock's Law. One day you'll thank
 me for the lesson.
 (beat)
 Forgetting something?

Seline hesitates – slides Claire her Nokia work phone.

Claire slides Seline a manila folder – along with an ice
 cream sundae – and Seline softens.

CLAIRE
 Mummy has an appointment tonight.
 Why don't you be a good egg and go
 read this back at home.

SELINE
 (playful)
 What if I never come home?

CLAIRE
 (playful)
 Then I'll die of a broken heart.

THE RINK

Kitty & Bubbles slide to a halt at the rink railing.

KITTY
 Holy shit. Look who the High Priest
 of Cruelty let out of her little
 dungeon.

Claire departs. They watch Seline – left at the table alone.

KITTY
 You know, she's the one person I
 look at and feel genuinely guilty
 that I'm incapable of experiencing
 empathy.

BUBBLES
 Every time I see her out she's like
 by herself. Maybe she needs a
 friend.

KITTY
 Silly goose – she's not allowed to
 have those.

EXT. RAINBOW ROLLER RINK – PARKING LOT – NIGHT

Seline exits the roller rink into the dark parking lot. From behind her – the ROAR of a truck rapidly approaching – a flash of bright headlights.

Seline puts a hand on her umbrella – whips around to find--
--Kitty and Bubbles pulling alongside her in a convertible jeep.

KITTY

Hey you. Wanna go for a ride?

Seline shakes her head – keeps walking.

KITTY

Remember us? Kitty and Bubbles. We used to do work for a friend of your mom's.

SELINE

I have to go home. And she's not my mom.

BUBBLES

Then why do you let her tell you what to do?

Seline stops in her tracks.

SELINE

I'm choosing to go home so I can prepare for my job. What else would I do on a Wednesday night?

BUBBLES

Ummm duh.

BUBBLES

Go to the mall.

KITTY

Go to the mall.

INT. MALL OF THE MILLENNIUM – FOOD COURT – NIGHT

A quintessential 90's night at the mega-mall – the place to see and be seen for every clique of teenage kid flocking into Wet Seal, Hot Topic, Limited Too, etc. Seline, Kitty and Bubbles congregate around a table in the food court – chatting, laughing.

KITTY (V.O)

A lifetime spent without a friend
and – boom – just like that, we
pushed a button that was ready to
be pushed.

Seline is suddenly vibrant and full of life – stealing
Kitty's lemonade – cracking jokes.

KITTY (V.O)

I'm not saying we were healthy
together. I'm saying we were all
the same flavor of fucked up. My
childhood was...well...

SERIES OF SHOTS

– YOUNG KITTY coming home from school to see her dad
grappling with her mom. She tries to break up the fight and
her dad shoves her through the kitchen window with a SMASH.

– Kitty hiding in a dumpster.

– Kitty in that same dumpster at sunrise. MR. SANDS opens the
dumpster and finds her shivering.

– Kitty inside Mr. Sands' boxing gym – going apeshit on a
heavy bag – Mr. Sands looking on and nodding.

FOOD COURT

Back at the food court. Kitty points out a CUTE GUY that is
checking Seline out. Seline turns and gives a shy wave.

KITTY (V.O)

Meanwhile Bubbles' parents went
into meltdown mode after she bought
a set of crystals and accurately
predicted the death of three family
members...along with the
whereabouts of certain fatherly
extracurriculars.

SERIES OF SHOTS

– BUBBLES' DAD pulling on a pair of pants in a motel room –
a naked YOUNG WOMAN sprawled on the bed.

– Bubbles' Dad opening the motel door to leave...only to find
YOUNG BUBBLES standing outside the door – waiting for him.

KITTY (V.O.)
 Given her father's political
 ambitions, the family decided it
 would be best to keep her
 revelations a secret.

– BUBBLES' SISTER and BROTHER carrying a plate of wet dog food down the hallway of an ornate mansion until they reach an iron door. Smirking they both spit in the food, slide it through a slot...

...and we follow the plate into the room where Bubbles lives in her own private prison. She ignores the plate – doing a set of one-armed pushups while reading a book.

KITTY (V.O.)
 Eight years of self-imposed
 physical and mental training. And
 when they let her out for a walk on
 her eighteenth birthday, she
 accurately predicted the death of
 four additional family members.

– Bubbles struts down the hallway, twirling a bloody nine-iron.

– Bubbles (in her ratty pajamas) entering her sister's walk-in closet to find endless rows of preppy designer clothing.

– Bubbles strides out of the mansion – joyous – wearing one of her sister's posh outfits and carrying two duffel bags overflowing with clothes.

KITTY (V.O.)
 To be fair, Bubbles wore it better.

BACK AT THE FOOD COURT

Seline, Kitty and Bubbles – as they were. Bubbles punching buttons on her Tamagotchi as the digital pet takes a pixelated shit on the pixelated screen.

SELINE
 But that's exactly what I mean.
 Maybe I want to wear that outfit.
 Maybe I want to ask that boy to the movies. Maybe I want to live a life that's like...I don't know...an actual human experience. But I...I can't just walk away from Claire after everything she's done for me.

KITTY

Babe, let's be honest. You couldn't walk away even if you wanted to.

SELINE

And why the bleep not?

Kitty and Bubbles exchange a knowing glance.

KITTY

We're sure they're just rumors, but-

BUBBLES

--but everyone says it's like a weird Cinderella situation--

KITTY

--except if you leave--

BUBBLES

--Claire will totally--

KITTY

(mimes a slit throat)
--you know--

BUBBLES

--like how the Iron Age Etruscans would chop up military deserters and bury their cocks in the crop fields as fertility offerings.

KITTY

(re: Bubbles)
She's like Britannica if you never got to choose what you search for.

SELINE

What? No - Claire would never. Like, sure - maybe she shows me a little tough love, but--

BUBBLES

--'love' is a four letter word. I only see three: S.O.S.

KITTY

Plus, what are you gonna do for work on your own? Discover your lust for life at the mall manhandling citrus?

A PIMPLY TEEN at the lemonade kiosk squeezes the shit out of a lemon - winks at Kitty.

SELINE

You might like to know, my mother was a supremely talented singer. I've actually been doing this thing where I write a little song about each job – and lately I've been feeling like...I don't know...like maybe I need to take a break and think about what's best for me.

KITTY

To be clear, your muse for each song is the person you subsequently murder in cold blood?

BUBBLES

Kink city. *Love it.*

SELINE

No, that's not what I--

KITTY

--and for your next would-be object of lyrical affection...

Kitty snatches Seline's manilla envelope – pulls out a sheet of paper.

CU ON THE PAPER: a headshot of MILES PORTER (M/40's) – below the photo, his name and a job description: *Hired by ex-wife.*

KITTY

Holy shit.

SELINE

What's wrong?

BUBBLES

(re: the headshot)

Wait how do I know that face? He looks...

Kitty points at his name below the photo.

BUBBLES

Holy shit.

SMASH CUT TO--

INT. CD STORE – NIGHT

--Kitty hurrying down the aisle of a CD store – looking for something specific – Seline and Bubbles in tow.

SELINE

Guys, I'm not kidding. If she gets home and I'm not back yet--

A-ha. Kitty grabs a CD: *Alexa Dolce, 'Rock with It'*.

KITTY

--pause. Do you know this album?

SELINE

Is that a real question?

KITTY

Do you know who created it?

Kitty flips the CD case over – hands it to Seline.

SELINE

Warner Music?

KITTY

One line down.

SELINE

Shut the front door.

Kitty is already pulling another CD from the rack. *Jameson Ray, 'Instinct'*. She hands it over.

KITTY

Take a guess. Same thing.

Seline checks the credits. "*Produced by Miles Porter*".

BUBBLES

I saw him on TRL last week and my crystal got like all pink and glowy. That's what happens when I know something good is coming.

Bubbles touches her crystal necklace and the crystal glows bright pink.

KITTY

He's been on TRL six times because that's how many platinum albums he's produced. The man is a bona fide studio God.

SELINE

So what's your point?

KITTY

My point is that the universe is
telling you to go on this job.

SELINE

I feel like you're not hearing me.
I said I need a minute to clear my
head. That doesn't mean picking up
and K-I-L-L-ing the first person
that Claire--

KITTY

--hold the phone. Who said you're
going there to kill him?

Seline takes a beat to process the comment – gears turning.

And then it all clicks – Seline equal parts excited &
terrified.

SELINE

Holy shit.

INT. SELINE'S BEDROOM – NIGHT

Seline bursts into her bedroom – pulls up a floorboard to
reveal a stash of rolled up album art posters.

Alexa Dolce – Jameson Ray – etc. She pins up the posters,
turning the barren room into a teen-pop music temple.

Then she lifts her mattress to reveal a Casio keyboard hidden
under her bed.

MOMENTS LATER

Seline composes a song on the Casio keyboard – writing lyrics
in a her little song notebook as she goes.

She paces the room – deep in thought. She crosses out a page
of lyrics. Starts again.

She holds a water bottle like a microphone – singing the new
song (but we don't hear it) and practicing a few dance moves.

Then the ROAR of a car pulling up the driveway.

Seline rushes to put the posters and keyboard away – jumps
under the covers and kills the light as...

...the bedroom door swings open to reveal Claire. She looks
drunk – defeated.

CLAIRE
Is my little girl all set for her
big job tomorrow?
(no response)
I don't need to remind you how
important it is that--

SELINE
--how was the date? Please tell me
he actually showed up this time.

The comment catches Claire off-guard – and for a second her façade cracks – a deep sadness welling up inside her. She shakes it off – snaps back into character.

CLAIRE
First thing tomorrow – put these
shoes where they belong.

She goes to shut the door, but then pauses....

CLAIRE
Love you...mean it.

OVER BLACK

The sound of Seline's HEAVY BREATHING.

KITTY (V.O.)
For the first time in as long as
Seline could remember, she had
hope. Which meant for the first
time in as long as Seline could
remember, she was scared.

INT. SELINE'S BATHROOM – DAY

CU ON Seline's face in the mirror as her eyelids SNAP open. She takes a few deep breaths – centering herself.

SELINE
Ok. Let's go girl.

SELINE'S BEDROOM

Seline cuts up an old No Doubt t-shirt, turning it into a crop top.

Seline applies a layer of glittery Lip Smackers lip gloss.

BASEMENT ARMORY

Seline stands in front of an armory of weapons – racks of guns, knives, grenades lining the basement wall.

She grabs two bright pink 1911 handguns with extended mags – throws them in her backpack. Adds a belt of throwable tranquilizer darts to the mix.

INT. SELINE'S CAR – DAY

Seline weaves through LA traffic. Her fingers tap a nervous rhythm on the steering wheel.

EXT. BEL-AIR – DAY

Seline's car pulls into the prestigious Bel-Air neighborhood – winding up the road to a...

EXT. MILES' HOUSE – DAY

...cathederalesque mansion at the top of a long driveway.

Seline KNOCKS on the front door and the door swings open to reveal the HOUSE MANAGER dressed in an old-timey tux.

HOUSE MANAGER

Hello. Can I help you?

SELINE

I'm gonna be honest – I'm not usually a fan of the whole formal thing – but that little bow-tie is so stinkin' cute.

HOUSE MANAGER

Excuse me, but who--

Before he can finish the question, Seline ZIPS a tranq dart into his neck and he SLUMPS to the ground – knocked out.

HALLWAY

Seline enters the house – scans her surroundings – dashes down the hallway. She enters the...

KITCHEN

...kitchen where GUARD #1 sits, eating a sandwich.

GUARD #1

Hey – who the hell are you?

He rises to confront her and she delivers a kick to drop him to his knees – a spinning elbow to knock him out.

GUARD #2 turns from the fridge – reaches into his belt and pulls out a gun.

Seline springs onto the counter top – swings herself up onto the chandelier – poised in a feline crouch.

GUARD #2
I swear to God – I'll fucking
shoot.

ZIP. Seline slings another dart and it SMACKS him straight in the chest – but he doesn't go down. Instead--

-- BANG -- he FIRES a shot right past Seline's head – SNAPPING the chandelier cord and...

...Seline springs from the chandelier as it falls to the ground – Seline soaring through the air and...

...she swings her umbrella like a baseball bat mid-flight – CRACK – connecting with the goon's jaw and SNAPPING his neck.

She slips out the kitchen door and...

HOUSE ROOF

...runs up the side wall – using the point of her umbrella to vault herself onto the roof.

From the roof, she spies an olympic sized pool in the yard with a solitary figure at the head of the pool, tanning in a cheetah print speedo: Miles Porter.

She sashays to the edge of the roof – gazing over the pool. She takes one deep breath to center herself and...

...launches into our first original musical number:

Note: All original musical numbers will appear in **RED** on the page. On screen, Seline will enter a pseudo-dream-state full of radiant, high-contrast colors during each number. We begin with **"One to a Hundred"** – a bouncy, 90's-pop style declaration of a girl stepping out into the world.

"ONE TO A HUNDRED"

SELINE
*I woke up in a mood,
Today I make a big decision.
It's time I trust myself,
Gonna respect my own intentions.*

She opens her umbrella, steps off the roof – but instead of falling, she floats down – feet moving as if descending an invisible set of steps.

This is the first time we hear her full voice and it's a blistering beam of raw energy.

Miles sits up, Seline singing to him as she continues:

SELINE (CONT'D)
*I could end your life,
 But I got a better option.
 Share me with the world,
 And I take us triple platinum.*

She struts across the lawn and is joined by two rows of backup dancers who appear from behind the hedges.

Kick – spin – jump-step. They perform a dance routine as...

...a swarm of guards descend upon them. The dancers and guards perform a choreographed fight in tempo with the music. The dancers mirror Seline's moves – all of them connected as a single entity – delivering their fatal blows.

And now Seline strides toward the pool – kicks off the pre-chorus:

SELINE (CONT'D)
*Boy, you don't get it.
 They read the rules I write the
 book,
 Don't you forget it.
 You think they got me
 Locked down,
 Don't be pathetic.
 Set me free and let them
 Find out what
 Regret is.*

Seline arrives at the edge of the pool and...

...a series of swimmers emerge from underwater. They raise their hands – forming a human bridge for her to cross and...

...she steps out – crossing the pool on outstretched hands as she BELTS the chorus.

SELINE (CONT'D)
*I think I'm feelin' kinda generous.
 The kinda mood to give a last
 chance.*

(MORE)

SELINE (CONT'D)

*Gimme the keys because I'm sending
it
From one to a hundred.*

GUARDS flank both edges of the pool and draw their weapons.

She draws her pink pistols and – BANG BANG BANG – casually mows down the guards as they SPLASH into the pool one-by-one – her guns firing to the beat.

She continues crossing the pool/singing.

SELINE (CONT'D)

*From one to a hundred.
From one to a hundred.
From one to a hundred.*

Seline hops onto dry land on the far side of the pool – directly in front of Miles.

Her dancers lift him up and lay him on his lounge chair as...

...Seline unsheathes her umbrella sword and the music cuts out – Seline singing acappella now.

SELINE (CONT'D)

*I think I'm feelin' kinda generous.
The kinda mood to give a last
chance.
Gimme the keys because I'm sending
it.*

She lays the blade on his chest – launches into a final, shimmering vocal flurry:

SELINE (CONT'D)

From one to a hundred.

END MUSICAL NUMBER and the dancers scurry off.

Seline stands over Miles – blade pointed at his heart.

SELINE

Your decision – talk to me now or
send a letter from heaven.

MILES

Who the hell are you? Where'd you
learn to sing like that?

Seline shrugs – gives her sword a playful twirl and SLAMS it back into the sheath.

SELINE

My mama.

And we CUT TO BLACK.

INT. HOLLYWOOD HILLS HOTEL – NIGHT

FADE IN ON the same hotel room. Kitty stares out the window into the inanimate night. Man X slouched in the same chair.

KITTY

Usually I'd say it's rude to interrupt, but you can hand over that address any time you like.

MAN X

But see – if I do that now, I don't get to hear how the story ends.

KITTY

Silly me. I almost forgot the big twist. *And they all lived happily ever after.*

MAN X

You know what your problem is? You know why we're in this bullshit position to begin with? Because you kids don't get it. Nothing in this world will kill you faster than thinking you *deserve* to be happy.

Kitty wipes a drop of blood dribbling down her lip – sucks it off her finger.

KITTY

It's not that we don't understand. It's that sometimes it feels so fucking good to forget.

INT. KITTY'S JEEP – MOVING – DAY

We're BLASTING down PCH in Kitty's convertible jeep. Bubbles and Seline in the back seat – heads out the roof – singing, dancing, laughing – 'C'est La Vie' by B*Witched PUMPING through the speakers.

EXT. SANTA MONICA PIER – DAY

The three girls living it up at the Santa Monica Pier – ZOOMING on the roller coaster – riding the Ferris wheel.

AT THE 'SLEDGEHAMMER-BELL' GAME

A STRONG MAN swings a sledgehammer – SMASHES the lever and the bulb shoots up the tower – almost hitting the top.

Kitty takes the sledgehammer as a few MALE SPECTATORS jeer. She TWIRLS the hammer overhead – SLAMS it down so hard the bulb ZIPS up the tower and KNOCKS the bell off the top.

MOMENTS LATER

Seline & Bubbles strut through a row of carnival games.

SELINE

Oh my God – you should have seen him – totally in shock – trembling with his little speedo on. I could've asked for a new Ferrari and he would've called his dealer – just like that.

BUBBLES

Please – you don't need a Ferrari. You need three so we can have matching colors.

Kitty catches up with them – carrying the enormous stuffed Pikachu she's just won.

KITTY

Ok – I need deets! What comes next? Bury me in your optimism.

SELINE

Next steps – Miles said he wants me to pop by the studio at 8 p.m. for some kind of live audition.

KITTY

I said bury me...

SELINE

And he said if I totally blow them away, *maybe* they call me back for a little demo recording situation.

BUBBLES

Oh my God – like – swoon!

KITTY

But what about Claire? You need to talk to her before you just--

SELINE

--Claire doesn't need to know unless it's a thing. And if it's a thing, I'm sure I'll have the cash to work it out.

KITTY

Babe — I'm serious.
(grabs Seline's hand)
I know you say she loves you, but you go behind her back on something this big, you're saying you're willing to die for this.

Seline wears a brave face — but we see a flicker of fear in her eyes.

SELINE

I'm a big girl. I can handle her.

BUBBLES

Personally I think this whole situation smells like...what's that stuff called again...?
(sniffs the air)
...oh yea...*freedom*.

Bubbles approaches a BB pistol game — rows of ducks zipping back-and-forth above a fake pond. She SLAPS down a \$10 bill — as the CARNIE worker (name-tag "Steve") looks on.

BUBBLES

You know, Steve, Roman political theory held that very few people actually *prefer* freedom. The majority crave nothing more than fair masters.

CARNIE

Twenty shots. No refunds. Every mallard must go down.

BUBBLES

I'm one of the few.

Bubbles picks up two BB pistols and — BAM BAM BAM — knocks down the ducks in a blazing volley of BB gunfire until...

...WHACK — one last duck standing — she hits it but it doesn't go down. WHACK — same thing. The game is rigged.

She grabs a basketball from the prize rack and...

CARNIE
HEY. EVERY MALLARD MUST GO DOWN.

...she RIFLES the basketball at the last duck and – WHAM – the ball cracks the duck clean off the track – BOUNCES off the wall and zips back into her hands.

BUBBLES
Might wanna fix that.

Bubbles spins the ball on her finger and rejoins the girls.

KITTY
Ok – before you go – we actually have a little surprise. But there's one rule: you have to promise to keep it with you.

Kitty hands Seline a bedazzled Nokia cell phone.

SELINE
Get out! I can't take this.

BUBBLES
We love you, but that totally wasn't a question.

KITTY
If things ever start to get out of hand – which, believe me, they always do – your new managers need a way to reach you.

SELINE
Who said anything about managers?

Kitty and Bubbles share a playful look – turn to Seline.

KITTY
You didn't really think we were going to let you walk into the lion's den alone, did you?

INT. OMEGA RECORDING STUDIOS – BATHROOM – DAY

Seline in the bathroom. She stares at her reflection as she HYPERVENTILATES – fights to slow her breathing.

STUDIO BOOTH – MOMENTS LATER

Seline with Miles in the recording booth. Through the glass, we see Kitty, Bubbles, JULIUS (50's), and a few SOUND ENGINEERS in the control room.

SELINE

(panicked)

I'm sorry – I swear I'm not – like,
I can do it way better, I just--

MILES

--let's take a second and breathe,
ok? Deep breath in. Deep breath
out. Remember – Julius right there
– he's the one who pulls the
strings.

Seline makes eye contact with Julius through the glass. She gives him a wave, but he ignores her – checks his watch.

MILES

And if there's one thing you should
know about Julius – that
motherfucker doesn't take practice
shots.

SELINE

Right. He wants polished.

MILES

He wants perfect. So let's dial up
the energy. Sing like you did by
the pool and he's gonna love you.

BOOTH

The song starts from the top. Seline bobs her head to the intro, then:

SELINE

(singing)

*When I tell you all I need,
Is your body touching me.*

Her voice is hesitant – every note out-of-tune and off-beat.

SELINE

When I feel your tender lips--

The music cuts off.

CONTROL ROOM

Miles flips on the intercom:

MILES

(to Seline)

That's great – let's just – we're
gonna take five, alright?

JULIUS

This is a joke, right? Please tell me you're fucking with me.

MILES

Some kids can't handle the pressure. You want me to end it?

Kitty sees the panic in Seline's face.

KITTY

Can I hop in there for just one second?

BOOTH

Kitty hurries into the booth where Seline is on the verge of a panic attack.

SELINE

I'm sorry I'm sorry I'm sorry--

KITTY

---hey hey -- it's ok. You're doing great -- talk to me. What are you thinking?

SELINE

Everything. I'm thinking about everything. But I never think when I sing. It's just a feeling.

KITTY

Good -- ok -- great. So let's look at the lyrics again. We're feeling young. We're feeling sexy. Have you ever been in love before?

Seline blinks.

KITTY

Or maybe -- I don't know -- had a little crush?

Nothing. Kitty flips off the intercom. Now they're alone.

KITTY

Ok listen. I think we both know what kind of songs these creeps expect you to sing. But I know you didn't get here by giving people what they want. So I need you to trust me.

(MORE)

KITTY (CONT'D)

And I need you to tell me: what exactly do you feel when you go to sing?

Beat.

SELINE

I feel like...a lot of the time I – I have no control. It's like I'm locked in a dark room filling up with water. And if I don't open my mouth to sing, I drown.

KITTY

Can you sing about that feeling for me right now?

Seline shuts her eyes – EXHALES – and when she opens them...

INT. SOUNDSTAGE – NIGHT

"SHINE BRIGHT"

...she's standing alone in the center of a dark soundstage.

Note: This is an edgy 90's pop number with a modern hook. The entire number is performed on a single soundstage consisting of multiple sets. Each set depicts a scene from a job Seline has completed in the past, frozen in time – like a life-sized diorama. And in each frozen scene, we will refer to the frozen-in-time characters as FROZEN SELINE, FROZEN REGGIE, etc.

The music pulses to life as Seline speaks over the intro.

SELINE

You want the truth? No words can describe what it feels like to live in my world. So let me show you.

The beat picks up as Seline begins to sing:

SELINE

**Had no say in who I'm gonna be.
Born into a life of destiny.
Trying to be grateful for the
Life I have.
She says I'm such a good girl
When I stay bad.**

The music kicks up a notch as the lights turn on to reveal--

--frozen SCENE #1: we're in a bathroom – FROZEN SELINE holding a toaster over FROZEN REGGIE who's reading a Playboy magazine in the tub. Seline dances through the frozen scene as she sings:

SELINE
Halo on my head,
Boys, they never see it comin'.
Give 'em a little shock
With the bathtub runnin'.

She sashays through the bathroom door into SCENE #2: a restaurant kitchen – FROZEN SELINE suspended mid-dive having just fired two 9mm pistols. The bullets are frozen mid-flight – aimed at FROZEN CHEF CONOR – and they've burst a giant bag of flower – the white cloud now suspended in mid-air.

SELINE
They ask if I can cook,
Tell 'em that I got potential.
Two to the chest,
That's a blue plate special.

She twirls through the kitchen door into SCENE #3: a carousel at a carnival – FROZEN SELINE swinging from the support pole of a carousel horse, leg extended in a flying kick towards the face of FROZEN BRADY who's mounted on a giraffe.

SELINE
Tried to get romantic,
Ride my carousel.
Little did he know that
He'd be spinning still.

Seline pirouettes down from the carousel with a SNAP of her fingers...

SELINE
Spinning still.

...and as soon as she SNAPS, all three scenes un-freeze and come to life – each Frozen Seline finishing her hit-job at the same time – as our real Seline waltzes into...

...SCENE #4: a frozen concert venue – an empty stage glowing in a golden light. Seline floats toward the stage – her voice surging with raw emotion as she SOARS into the chorus:

SELINE
But I'm not that girl,
I can be something special.
I know she can't see it,
That's why she won't free me.
Mama, I'm gonna blossom.
(MORE)

SELINE (CONT'D)

*Mama, I'm gonna shine bright.
What's the world of my dreams cost?
It might cost me my damn life.*

Seline is an absolute force of nature – her voice equal parts thunderous and intimate. In her bravado, we feel the weight of her trauma as she ascends to the stage:

SELINE

*Dream big 'til I shine bright
Dream big 'til I shine bright
Dream big 'til I shine bright*

But now she looks into the crowd – and in the back of the room we see Claire raise a rifle, aim it at Seline and--

BOOTH

--BEEP BEEP BEEP – Seline's eyes snap open and she's back in the booth. She snatches a beeper from her pocket and reads a message from Claire: **Meet me at Lola's. NOW.**

Seline looks around to find everyone in the studio staring.

SELINE

Oh my God – sorry. Was that ok?

Kitty, Bubbles and the sound engineers break into CHEERING and APPLAUSE as Miles turns to Julius – smug.

MILES

Like I said – the girl can sing.

INT. LOLA'S DINER – NIGHT

A bustling diner – neon lights & music memorabilia lining the walls. At a corner booth, Seline and Claire sit in silence as a WAITER sets a burger and Roy Rogers in front of Claire.

WAITER

(to Seline)

Are you sure I can't get you something?

SELINE

Maybe just an order of--

CLAIRE

She's fasting. High cholesterol – poor thing.

Seline ogles the burger – starving – as the waitress departs.

CLAIRE

(re: the burger)

Do you mind?

(MORE)

CLAIRE (CONT'D)
(Seline says nothing)
Brilliant.

Claire digs into the burger as Seline leans forward to take a sip of the soda – but just as her lips hit the straw, Claire snatches the drink.

CLAIRE
Ah ah ah.

Claire SLURPS the soda and sets it out of reach.

CLAIRE
I have to say, it must be
exhausting sitting there pretending
to be clueless when a few simple
answers would make both of our
lives so much more pleasant.

SELINE
If I'm telling the truth, that's
not really pretending, is it?

A young KARAOKE SINGER finishes singing En Vogue's "Don't Let Go" in the center of the diner, and the patrons applaud.

CLAIRE
I'm going to share with you a
bedtime story my father used to
tell me – a little something about
responsibility. There are two
teenage boys who have a knack for
getting into mischief. One day the
older boy takes it too far and
shatters a kitchen window. Younger
boy is entirely innocent. The
father calls them both into the
living room – asks for a mea culpa
– neither confesses. Father says,
"I know how to solve this," and he
pulls over a dining chair. Older
boy says, "I get it. You want us to
sit in the chair and think about
what we've done." The father flips
the chair over. Quoth the younger,
"I know. You want us to crawl under
the chair to show our
subservience." The father pauses
for a moment. Breaks a leg off the
chair and clubs the boys both to
death.

Claire raises the Roy Rogers – slurps down the whole thing in
a few giant GULPS and let's out a lengthy BELCH.

CLAIRE

It's never the mistakes we make.
It's the lies we tell about them
that ruin us. So when you fail to
phone, and I send Deacon to look
after you, it's not your car parked
in front of a music studio that
sets me off. It's the finely tuned
stupidity to sit there perjuring
yourself, as if I couldn't possibly
comprehend what a wanna-be musician
would be doing inside a studio of
fucking music!

SELINE

Ok – I know what you're thinking...

CLAIRE

She knows what I'm thinking. A
singer and a psychic!

SELINE

...but if you hear me out for one
second – I wasn't lying to you. I
was trying to surprise you. I have
a chance to take my songs and make
us more money than we ever--

Claire SLAMS the table.

CLAIRE

--go choke on your money! This is
about loyalty. I sacrificed
everything to bring you into this
world. Trusted you to carry our
family torch. And first chance you
get, you try to abandon me like
some ungrateful little...

SELINE

Say it...

Claire takes a beat to cool down.

CLAIRE

Sweet pea – you know I love you.
And you know love looks like anger
at the times we care the most.

(beat)

Consider this a final warning.

Claire begins sliding her fries to Seline but--

SELINE

If you loved me, you'd let me sing.
My real mom would want me up on
that stage.

CLAIRE

Vanessa was a tone-def, pin-up
whore whose only talent was how far
she could bend over for--

At the mention of her mother, Seline snaps and--

--WHOOSH -- Seline swings to strike Claire, but Claire catches
her wrist -- SLAMS Seline's hand onto the table and STABS a
steak knife between her outstretched fingers -- barely missing
her flesh.

CLAIRE

Well ok then.

INT/EXT. DARK SHED -- NIGHT

Claire shoves Seline into the shed and Seline THUDS to the
ground. She springs back onto her feet but--

-- WHAM -- Claire slams the door in her face and we hear a
giant deadbolt CLANG into place.

SELINE

WAIT. PLEASE. I'M SORRY.

Seline POUNDS on the door -- panicked.

SELINE

I'LL BE BETTER -- I PROMISE.

BANG BANG BANG -- a nail PUNCHES through the wood.

OUTSIDE THE SHED

Claire swings a hammer -- nailing a 2x4 across the shed door.
It's the same shed where Seline had her childhood incident.

INSIDE

Seline -- desperate now:

SELINE

YOU'RE SICK. YOU KNOW THAT? THAT'S
WHY YOU CAN'T LET ME GO. BECAUSE
YOU KNOW WHEN I LEAVE YOU'RE GOING
TO DIE ALONE.

Claire HAMMERS the final nail.

CLAIRE
And you're fully-grown and afraid
of the dark.

Seline scoots backward into a corner – filled with terror.

A RAPID FIRE SEQUENCE OF IMAGES: A room filling with black water – the biker gang goons – a prison cell – a baby crying – her mom's face covered in blood. The images SPEED UP until Seline can't take it any more and she SCREAMS and we CUT TO--

MORNING

--Seline awakens in the shed, awash in a golden sunrise.

KITTY (V.O.)
Waking up that morning, Seline realized – for all she'd been through – in front of Claire she was still just a child. There would be no easy way out. To survive was to play the game. And only her music could save her.

INT. CLAIRE'S HOUSE – DINING ROOM – DAY

Seline at the table. Claire carries in an elaborate breakfast spread: eggs, bacon, OJ, handpicked flowers. She sets the spread in front of Seline along with a manila folder.

CLAIRE
Who said being a good girl doesn't have its perks? I assume we've learned our lesson...

Seline flashes a cheshire smile – playing the role of the *good daughter*.

SELINE
Of course we have...*mommy*.

INT. SELINE'S CAR – MOVING – DAY

Seline SPEEDS down the freeway as she rummages through her bag. She puts a hand grenade in the cup holder – sets an axe on the dashboard and – *Bingo* – finds a pack of Fruit Stripe gum. She pops in some gum – spies her phone in the bag.

SELINE
Oh shoot.

She turns on the phone and a cascade of alerts pop up: 7
Voicemails all from the same contact – **YourBFFKitty<3.**

She calls Kitty back:

KITTY (O.S.)
What the unholy hell, Seline?! The
whole point of having a cell phone
is so people can--

SELINE
--I know, I know – total ditz
moment. I turned it off for dinner
and--

INT. KITTY AND BUBBLES' APARTMENT – CONTINUOUS

Kitty and Bubbles in the living room – armed to the teeth –
surrounded by mountains of firearms, tactical gear, ammo. We
INTERCUT between the girls and Seline through the phone call:

KITTY
--Bubbles and I are over here two
ticks away from going full-on
psycho-bitch-with-an-uzi thinking
you got locked up in some sex
dungeon or--

SELINE
--I'm fine – everything is fine.

KITTY
(to Bubbles)
Be honest. Is this why we're both
single?

SELINE
I got an assignment from Claire
this morning. I'm coming right
after.

KITTY
Are you joking? Your studio slot is
11 a.m. Julius said if you're late,
don't even bother--

SELINE
--I know – I'm hurrying! But if I
blow another job, Claire said I'm
grounded for a month. We'd be
totally cooked!

Seline spies the clock: 10:07 a.m.

KITTY

Protocol – where's the job?

SELINE

It's on some yacht down in the Marina. *Magnolia*?

KITTY

Ok, well – you know – do the murder thingy quick.

SELINE

You know what I think? I think you called because you miss me.

KITTY

I don't miss anyone. But also: if you die I'm gonna be like...super mad at you.

INT. SELINE'S CAR – DAY

Seline parks in the marina parking lot – eyes a megayacht in the distance with the name plate *Magnolia*.

CU ON the assignment sheet: a photo of XANDER COETZEE (40's/M) above the job description: *Requested dead for drug trafficking and murder of 17 women and children.*

SELINE

See, mom. Community service.

EXT. MAGNOLIA MEGAYACHT – BRIDGE DECK – DAY

VIEW THROUGH BINOCULARS: We scan the sidewalk – a busy day of tourist traffic along the marina. Seline comes into frame as she hurries across the parking lot – slips onto the docks as we STEP OUT to reveal--

--DUNTON (40's/M) peering through the binoculars.

EXT. DOCKS – DAY

Seline whisks down the dock – hides behind a concrete pylon toward the bow of *Magnolia*. She waits until the coast is clear – gets a running start and--

--leaps onto the dockline connecting the bow to the dock – scurrying up the rope like a high-speed tightrope walker and--

MAGNOLIA – FOREDECK

--Seline lands on the foredeck of the ship without a sound. She pulls out a knife – shimmies open a deck hatch and slips--

STATEROOM

--into a luxurious stateroom. She glides out of the stateroom--

HALLWAY

--into the hall. Opera music BLARES in the distance. She tiptoes down the hall – hears FOOTSTEPS – and darts down--

SERVICE CORRIDOR

--a service corridor until she hears voices. She peers around the corner and watches as--WHAM--a CHEF in the galley beheads a fish with a machete.

She dashes past the galley, through a closed door into the--

MAIN ENTRYWAY

--main entryway of the yacht. Before her – a gorgeous LED illuminated staircase leading into the main salon.

She draws a Glock 19 – holds the gun by her side as she ascends the steps – MUSIC growing louder as she enters--

MAIN SALON

--the main salon: no one around. Just a stereo BLARING opera.

The room is lavishly ornate – lined with antique statues. She stalks down the corridor of sculptures as--

CU ON a match STRIKING. The match touches the wick on a string of firecrackers and--

--BAM BAM BAM – a series of rapid firecracker explosions surrounding Seline. They sound like GUNSHOTS.

On cue Seline dives – and while she tumbles she cracks open a smoke grenade – the room filling instantly with pink smoke.

Through the smoke, she spies human figures and – BANG BANG BANG – she fires at every glimpse of human shape – spinning in circles – expertly unloading her firearm as she twirls.

She drops her pistol – unsheathes her umbrella sword – and stands poised to fight as the smoke clears to reveal--

--an empty room. Seline surrounded by the shattered remains of the thirteen statues she's just blown apart.

She lowers her sword as Dunton approaches from behind and--
-- WHAM -- all goes black.

SUN DECK – MOMENTS LATER

Seline on the sun deck atop the ship – hands tied behind her back. A few armed henchmen stand on guard while Xander looks through a tool kit. Dunton inspects Seline's pink umbrella.

DUNTON

This has got to be the most asinine thing I've ever seen. Prancing around with rain gear in a full blown fucking desert.

SELINE

One, it's not for the rain – it's to protect my precious skin from the interstellar ball of plasma electromagnetically frying our planet. And two, it's called an accessory.

Xander tinkers with a few heavy tools.

XANDER

(S. African accent)

I hate to take her side – but we're all slaves to silly little habits in life, aren't we? Mine – for example – happens to be a compulsion for collecting the most significant sculptural works from civilization's seminal artistic epochs. The most sacred of which I keep here on this ship. You didn't happen to see any of them as you came aboard, did you?

Seline ignores the comment – eyes a mounted clock: 10:33 a.m.

Xander turns to Seline, holding something metallic.

XANDER

This is actually the third time your mother has sent someone to kill me. Which really makes me wonder what the reward--

SELINE

--she's not my mother.

XANDER

That's right. How could I forget.
You're the little orphan girl whose
mother she murdered at Riverbend.

The color drains from Seline's face.

XANDER

You know, I heard Claire smothered
your mom with the blanket she knit
to hold you. Touch dramatic – but
hey...that's showbiz, baby.

SELINE

That's a lie. You have no idea who--

Xander holds up the metallic object and Seline goes silent.
It's a spade with a razor-sharp tip – a torture device – and
he TORCHES the steel tip with a blowtorch.

XANDER

Pros and cons of getting my news
from prison. But none of that
gossip really matters now, does it?

Seline squirms – pulls on her hand ties – the moment becoming
a bit too real as Xander steps closer.

SELINE

You don't want to do that. You know
who I work for.

XANDER

You're right. But I also know who I
work for.
(points to himself)
And believe me when I say you don't
want to speak with my boss.

Dunton grabs Seline by the hair – pinning her in place – as
Xander steps in – his spade glowing red-hot and--

--the lights dim on the scene – everyone freezing in place –
except for Seline – caught in the beam of a lone spotlight.

"WHEN YOU FOUND ME"

Note: While the previous musical numbers have been centered
on late-90's pop, this song blends structural and melodic
elements of a Golden Age showtunes number to create a classic
Hollywood musical track infused with 90's era dance-music
elements.

Intro – Slow and sweeping:

SELINE

*Is this real or am I dreaming?
 Could this really be the end?
 The dice are cast, but I never took
 my turn.
 The lights grow dim
 Right when I'm ready to begin.*

*For a moment I thought maybe,
 The world was reaching out its
 hand.
 I'd break the chains,
 I would slash the strings of fate.
 But why did I think I deserved such
 happiness?*

A rapid PITTER-PATTER of footsteps in the background. The music halts as Seline looks around and--

-- BANG -- a gun fires -- we're back to real-time and -- WHACK -- Dunton takes a bullet straight through the head.

Xander and the henchmen dive for cover as we spin to find--

--Kitty and Bubbles in tap shoes -- heavily armed -- on the sundeck which is now lit up like a cabaret stage with a Maritime Theme as the music kicks up at a lively pace and--

--Kitty and Bubbles tap dance across the stage (à la Eleanor Powell and Fred Astaire) as they sing:

KITTY

*My darling Seline,
 Did you really think I'd leave you?
 When you found me,
 I found a friend.*

BUBBLES

*Oui, ma chérie,
 I'd never let them hurt you.
 I'd rather give my
 Life instead.*

The henchmen are out from hiding now and they OPEN FIRE on Kitty and Bubbles -- the two girls spinning, dancing, leaping in rhythm to avoid the gunfire as they sing together:

KITTY/BUBBLES

(harmonizing)

*Life's all milk & honey
 When you're riding high.
 But when you fall you know
 We'll be here by your side.*

(MORE)

KITTY/BUBBLES (CONT'D)

*Tonight the gals are headin' out.
 Let the revelry begin.
 When you found me,
 I found a friend.*

Kitty and Bubbles break out into a call-and-response tap dance solo: one taps – CLACK CLACK CLACK CLACK – and the other fires a matching rhythm with her sub-machine gun – RAT TAT TAT TAT – cutting down the henchmen in a MIST OF BLOOD.

They finish their tap solos in-sync – machine guns BLAZING as Kitty leaps over to Seline – SNIPS her hands free and--

--Seline dances across the deck with her pink umbrella as DANCING SAILORS in uniform descend the sundeck's spiral staircase.

Seline draws her sword and climbs the staircase – SLICING through henchmen as she climbs the steps and sings:

SELINE

*My dearest girls,
 How can I ever say thank you?
 I really thought
 I'd met my end.*

She reaches the top of the staircase – HACKS down one last attacker, and twirls down a pole with dramatic flair – landing back on the deck.

SELINE

*For all the times I've needed help,
 I could never bring myself
 To ask a favor or...you know...
 Admit I overestimated.*

And now the three girls strut towards the front of the stage – SHOOTING and SLICING through Xander's body guards in a rhythmic sequence of choreographed killing. The dancing sailors move in formation behind the girls – forming the CHORUS.

ALL

*We punched our one way ticket
 Straight for the stars.
 And if we stick together
 There's no stopping us.*

Xander is the last man standing. He chucks a hand grenade at the girls and Seline TWIRLS her sword – knocks the grenade high into the air.

ALL
*The curtain's comin' up,
 Time for the magic to begin.
 When you found me
 I found a friend.*

The girls and backup dancers all pose for the big finale – pyrotechnics sizzling on stage – confetti raining down as--

--Xander draws his pistol – levels it at Seline and has her dead to rights when--

--CLANK – he looks down to see the grenade has landed right at his feet and--

--BOOM – it blows him into ten thousand pieces.

TIME LAPSE/SERIES OF SHOTS:

We FADE INTO a TIME LAPSE/SERIES OF SHOTS as the music spins through an outro and transforms into the 90's pop version of the same song.

– Seline in the booth recording the vocals to the pop version of *"When You Found Me"*:

SELINE
*Tonight the gals are headin' out,
 Let the revelry begin.
 When you found me,
 I found a friend.*

– Kitty and Bubbles in the control room with Miles. They look to Julius who gives a small nod of approval.

The song shifts keys – twirls through an instrumental passage and overlays additional songs as we speed along:

– Seline recording the vocals for *"One to a Hundred"*:

SELINE
*Gimme the keys because I'm sending
 it
 From one to a hundred.*

– Shots of CD's being pressed and packaged. On the cover: Seline's photo and the words 'LOCAL DEMO'.

– Inside the DJ booth at a small-scale radio station. The DISC JOCKEY hops on the mic:

DISC JOCKEY
 Next up – we have the debut single
 from a fresh local artist.
 (MORE)

DISC JOCKEY (CONT'D)

You don't know the name yet, but
always remember where you first
heard the sweet sound of *Seline*.

— INTERCUT a mom in a car, a PE teacher in an empty gym, a little girl in her bedroom, etc. — all BELTING the words to "**SHINE BRIGHT**" as it plays over the radio.

ALL

Dream big 'til I shine bright.
Dream big 'til I shine bright.
Dream big 'til I shine bright.

We stay with the LITTLE GIRL as she hops up on her bed — holds one shimmering final note and we CUT TO BLACK.

EXT. GARDEN — DAY

A hummingbird hovers near a flower.

KITTY (V.O.)

Seline could see the light. She
could feel her own power blossoming
into something beautiful just
beyond her reach. What she had to
do now was prove to the label she
could perform in front of a crowd.

The hummingbird lands on the flower — drinks the nectar.

KITTY (V.O.)

And with us girls at her side, what
could possibly stop her?

WHACK — a shovel smacks the bird off the flower — leaving a cloud of feathers.

STEP OUT to reveal Claire in gardening attire — holding the shovel. Her cell phone RINGS.

CLAIRE

Hello?

MAN X (O.S.)

Hello is this Claire? Guardian of
Vanessa Hart's daughter?

Claire hesitates.

CLAIRE

How do you know that name?

MAN X (O.S.)
I have a couple questions about
your little girl.

INT. RADIO STATION – MEDIA ROOM – NIGHT

ANGLE FROM BEHIND Man X sitting in a dirty, dimly lit media room at the radio station. In his hand: Seline's demo CD with her photo on the front.

INT. HOLLYWOOD HILLS HOTEL – NIGHT

Kitty leans in, only inches away from Man X's face.

KITTY
But you already know how this part
goes, don't you?

INT. MALL OF THE MILLENNIUM – NIGHT

A small crowd of teens surrounding a stage at the mall.

BEHIND THE STAGE

Kitty & Bubbles apply finishing touches to Seline's make-up.

BUBBLES
Trust me – there are two things in
life you can never have enough of:
Sade CD's and eye shadow.

Miles swoops into frame.

MILES
Girls, please. You did great. She's
gotta go on.

The girls scurry off and Seline is left looking overwhelmed.

MILES
Hey – you doing ok?

SELINE
I'm gonna say yes – but also my
baseline for mental stability is
super not normal.

MILES
Listen – this time around I don't
want you to worry about Julius –
don't worry about the crowd.
(MORE)

MILES (CONT'D)

The world doesn't need perfect. The world needs you, just as you are.

SELINE

That's actually really sweet. Thank you.

Miles gives her a hug – turns to depart but:

SELINE

Hey – I just wanted to say, I'm sorry about how we met. That's not who I am. I've just been stuck in a weird situation and--

MILES

--hey – if it wasn't you, it would have been someone else. I deserved whatever I had coming. But trust me when I say – now that I got a second chance – I'm doing everything in my power to do the right things for the right reasons.
(beat)

You know it's never too late to build a life you can be proud of.

STAGE STEPS

Seline approaches the stage-steps just as Bubbles appears:

BUBBLES

Seline – wait. I don't think you should go out there. I like – I got this crazy fluttery feeling, and whenever that happens--

Seline is too caught up to take Bubbles seriously.

SELINE

--doy! They're called butterflies. That means you're excited.

Seline gives Bubbles a playful wink and...

ON STAGE

...ascends onto the stage as the small crowd CHEERS.

SELINE

Hey – oh my gosh – thank you!

MALL CORRIDOR

CLOSE ON a pair of black-heeled boots walking crisply down the mall corridor.

SIDE STAGE

Kitty & Bubbles watch from beside the stage. But Bubbles is nervous – glancing around. She clutches her crystal necklace and it glows red.

BUBBLES

Oh my God. She's here.

ON STAGE

SELINE

I'm gonna be honest – I'm really just that weird kid who sings alone in her bedroom. So to have you here supporting me means everything.

MALL CORRIDOR

CLOSE ON the woman's black boots as she cuts down the hall and slips behind the crowd.

In her hand, we see a switchblade FLICK open as she moves towards the edge of the stage.

ON STAGE

SELINE

This is one of my favorites. If you know the words, sing it with me. It's called 'One to a Hundred'.

The crowd cheers as the instrumental intro begins and--

EDGE OF CROWD

The woman halts – staring at Seline – and now we see her face: it's Claire disguised in a wig and dark glasses.

STEP OUT to reveal she's standing directly behind Miles.

They watch Seline for a moment – Miles glowing with pride. Then Claire leans in close:

CLAIRE

They grow up so fast, don't they?

MILES

I'm sorry?

SHOOMP – we hear a knife piercing flesh and--

ON STAGE

--Seline dances around the stage – lifts her mic to begin the song but as she does...

...she locks eyes with Miles – his face twisted in pain.

She slows her dance – spots Claire dashing away.

And when she turns back to Miles, she sees blood bubbling from his mouth as he crumples to the floor with a THUD.

And the crowd around him SCREAMS.

COMIC BOOK SEQUENCE

We see the following shots as a comic book style images:

KITTY (V.O.)

To survive is to play the game.

– Seline on stage – a look of horror on her face.

– Seline kneeling next to Miles – in tears.

– CU ON the knife sticking out of Miles' back.

KITTY (V.O.)

Those unfit to play are forced to
huddle in the shadows – call on God
as their Avenger – pray for help.

– Seline sprinting down the mall corridor – Kitty and Bubbles watching her go.

– Seline in her car – driving mach speed towards home.

– Seline standing in front of Claire's home – knife in hand--

KITTY (V.O.)

Those who have no God...they call
on themselves.

END COMIC BOOK SEQUENCE**INT. CLAIRE'S HOUSE – NIGHT**

--and – WHAM – Seline kicks open the door of the house to find Claire sitting in a chair next to the fireplace enjoying a cup of tea. Soothing orchestral music in the background.

Claire pats the chair beside her – points a .45 Cal pistol at Seline and motions for her to sit down.

Seline stalks toward the chair and takes a seat – knife still in hand – as Claire pours her a cup of tea.

CLAIRE

I added lavender from the garden.
What do you think?

Seline raises the steaming cup – takes a slow sip – eyes on Claire the entire time.

SELINE

(forced)
Delightful.

CLAIRE

You remember when I first started tinkering out in yard? I spent the first couple years all hot and bothered trying to protect the blossoms from the vines, the weeds – insulating them from chaos. When it turns out, the biggest threat to my darling perennials were the perennials themselves.

Beside Claire, we see Vanessa's personal belongings box (the one Seline found in the closet as a kid). Claire pulls out a photo of Vanessa – studies it as she continues:

CLAIRE

Take, for example, the Flag Iris.
Dainty as the day is long – but
relentless underfoot.

Claire tosses the photo into the fire.

Seline flinches – grip tightening on her knife – watching her mother's face burn as Claire pulls out another photo.

CLAIRE

The mature flowers are so dominant
in their footprint that they
suffocate their own seedlings –
starving them of nutrients.

She throws this photo into the fire as well. Seline tensing further – fighting the urge to lunge at Claire's throat.

CLAIRE

The decisions I make aren't easy,
but as reigning monarch of that
little horticultural world – well –
let's just say certain sacrifices
must be made to ensure the
viability of future generations.

Claire reaches into the box, and this time she pulls out the
videotape of Vanessa's performance.

SELINE

I need you to hand me that
videotape...

CLAIRE

I guess you could say the garden
isn't as much about growing plants
as it is about cultivating the
gardener.

SELINE

...and I need you to hand it to me
now.

Claire twirls the tape – points the gun at Seline's chest...

CLAIRE

Or maybe people who talk to their
plants shouldn't be trusted with
things that go 'bang'.

...and slings the videotape into the fire.

Seline stares at the tape as it melts – her most sacred
connection with her mother, the only recording of her voice,
incinerating before her eyes. For a second Seline is too
stunned to move...

CLAIRE

More tea?

...then Seline's shock is replaced by a primal rage.

Seline eyes Claire – eyes the pot of boiling water between
them – and in one swift motion--

--Seline flips the table – teapot launching into Claire's lap
and dousing her with boiling water. Claire SCREAMS as--

--Seline rolls across the floor – hops to her feet with knife
raised – ready to sling it at Claire and--

--Claire crouches behind the overturned table – picks up her pistol with scalded hands and points it at Seline.

Seline backs up slowly towards the open front door.

CLAIRE

Darling. Sweet Pea. Put the knife down. It's been a long week and we should really--

SELINE

--a long week? It's been 6,677 days since you took me prisoner. How many days make a long fucking week?

CLAIRE

Sweetheart – I get it. Cutting ties with a toxic past is a painful process. But if you apologize now--

SELINE

--you know, you never told me: how exactly did my mom die that night?

CLAIRE

I really don't think now is the time to be rehashing--

SELINE

--let me be a little more specific: did you or did you not murder my mother on the night I was born?

Beat.

CLAIRE

Your brood mare was bleeding out after you tore her in half. Mine was an act of mercy.

Seline clenches the knife – her knuckles bone white.

CLAIRE

I take no joy in what I had to do that night or this evening. But you should know that everything I do, I do for you, my precious daughter.

SELINE

Your daughter got run over by a car when she was five years old. Or were you too drunk to remember?

Claire turns frigid at the comment.

CLAIRE

You should also know that if you
choose to step out that door, you
become an orphan. And there's
nothing I take more pride in
killing than a filthy stray.

Seline eyes the threshold of the door behind her – hesitates
– then takes one giant step through the door.

She twirls her knife, tucks it away...

SELINE

Well, bitch. Game on.

...and she disappears into the night.

DINING TABLE – MOMENTS LATER

Claire slugs from a bottle of Scotch. She opens the scrapbook
we saw in Act 1 and now we see the truth about the book:

It's a scrapbook full of photos of Claire, her ex-husband,
and her real daughter. But in all the photos, she's covered
her daughter's face with cut-out images of young Seline. It's
equal parts tragic and deeply disturbing.

She flips through a few pages of smiling family photos with
Seline's face superimposed.

Then she SLAMS the book shut and heaves it into the fire.

OVER BLACK

The sound of 90's dance music PULSING.

INSTRUCTOR

(to the beat)

Step up...and down...other leg,
step up...and down.

EXT. BEACH – DAY

FADE IN ON a 90's step-aerobics workout class at the beach.
An INSTRUCTOR in bright spandex. Bodies dripping sweat.

INT. BOARDWALK CAFE – DAY

Kitty & Bubbles in workout attire, seated across from Seline
at a boardwalk cafe. Kitty with an XXL slice of pizza. Seline
disheveled, sleep-deprived.

BUBBLES

I know I should mind my own beeswax, but I think you'd get more out of our workouts if you didn't fill up on junk all the time.

KITTY

That wasn't a workout. That was a musical prelude to my erotic rendezvous with this pizza.

The CAFE WAITER sets a burger down in front of Seline.

CAFE WAITER

Everything good?

KITTY

(points at Seline)

You know what – can we get her some fries? And an extra Roy Rogers?

Seline is in a daze – her mind somewhere else.

KITTY

Babe. Look at me. I know it's been a crazy forty-eight hours and there's a lot of big-bad-unknowns floating around in your head right now. But believe me when I tell you this is really a blessing. From day one I said that Claire situation would blow up in your face. And now you're out of the house and you're free to--

SELINE

--I didn't tell you. Claire killed her.

KITTY

I'm sorry?

SELINE

I think I'm the one who did most of the damage when I...you know...but Claire finished the job. And now the only record of her singing – it's gone. Claire killed that, too.

KITTY

Ok. Well that's – wow – I mean that's really fucked up. I'm so sorry.

(MORE)

KITTY (CONT'D)

But on the bright side, at least you got to hear the recording, right? No one can take that--

SELINE

--my mom died so I could carry her legacy on stage. And I was too weak to even save her voice.

KITTY

But you have your voice. And you have a literal dream opportunity to--

SELINE

(heated)

--you don't get it - it's not about me! I don't deserve any of this. I'm a murderer, Kitty - just like Claire. I've been a murderer since the day I was born.

KITTY

So now self-pity is the superior option?

SELINE

(boiling)

Turning Claire into a stain on the sidewalk is the superior option.

KITTY

An option you've had available your entire life, but for some reason she's still standing. Why is that?

SELINE

Maybe I was scared.

KITTY

Or maybe you knew having your head blown off your body might adversely affect your singing career.

SELINE

(crazed)

Thankfully, I'm not asking for your medical opinion. I'm telling you that I won't ever be free to sing - free to live - until Claire is nailed in a fucking coffin. And I'm not going to sleep until I rip the heart out of her chest and stuff it down her throat with my bare--

The waiter sets down a drink – eyes wide overhearing the convo. And Seline halts – realizing how unhinged she sounds.

BUBBLES

I want you to know everything
you're feeling is like super
normal. I've felt that pain, too.
But I promise, the best thing you
can do right now is to step out on
that stage and make yourself proud.

KITTY

Bubbles is right. We're here for
you – whatever we can do. Now's
your chance to step away from the
violence – focus everything on your
music. And as long as you stick
with us, we won't let anything bad
happen to you.

(beat)

Hey – do you trust me?

Seline forces a smile.

SELINE

Yea...of course.

INT/EXT. CHURCH – DAY

A funeral procession leading into a church. Seline, Kitty & Bubbles wearing all black.

KITTY (V.O)

The truth was, Seline already knew
what Bubbles and I were too caught
up to admit: Claire wasn't a woman
you could keep at an arm's length.
She was the forty-foot-tall-fire-
breathing-dragon-bitch standing
directly between Seline and the
life she felt destined to live.

INSIDE THE CHURCH

Seline steps up to the coffin, gazes at Miles' lifeless face.

KITTY (V.O)

But selfishly, all I wanted was for
Seline to take that shame, that
rage – pour it straight into her
music – watch the sparks fly. And
for one shining moment, that's
exactly what she did...

EXT. OUTDOOR STAGE – VARIOUS – DAY**STAGE #1**

Seline on a promo stage outside a record shop – surrounded by a small crowd. She's performing "**One to a Hundred**" – talking to the crowd over an instrumental section.

SELINE

I'm sure some of you know what
happened last time I came on stage.
And I wanna say thank you for
sticking with me. There are no
straight lines in life. All you can
do is keep fighting. So anyone out
there who's been knocked down and
gotten back up – even when it felt
like the world was against you – I
want you to make some noise!

The crowd CHEERS and Seline launches into the chorus

SELINE

*I think I'm feeling kinda generous
The kinda mood to give a last
chance.
Give me the keys because
I'm sending it
From one to a hundred.*

STAGE #2

Another small stage with a slightly larger crowd – Seline singing with even more confidence now.

SELINE

From one to a hundred.

STAGE #3

Another stage – the crowd getting huge. This time the crowd sings along as Seline belts out with crazed intensity:

SELINE

From one to a hundred.

STAGE #4

A final stage – a jam packed crowd overflowing into the street. Seline flips into her whistle register and unleashes a glorious, cascading vocal run through descending octaves...

SELINE
(with everything she has)
From one to a hundred.

...and the CROWD GOES WILD.

EXT. BEVERLY HILLS HOTEL – POOL AREA BAR – NIGHT

Don rinses glasses behind the empty pool bar – closing time.
Claire appears from the shadows, plants herself at the bar.

DON
Miss Colette. To what do we owe the
pleasure?

CLAIRE
'Pleasure' isn't a word I've been
much acquainted with as of late.

DON
Trouble from old friends?

CLAIRE
Young ones, I'm afraid. You know,
you hang the moon for your children
and all they can think to do is ask
why it's crooked.

DON
You're not talking about Seline,
are you?

Beat.

CLAIRE
I have an extremely sensitive
request. Who's the best hatchet man
you have open for an assignment?

DON
With all due respect, I'm not the
type to put myself in the middle of
any family busin--

Claire slides Don an envelope. In the envelope: surveillance
photos of Don in various hotel rooms with naked women.

CLAIRE
Does your wife share the same views
on what constitutes "family
business"?

Don flares his nostrils.

DON

You know, somehow we haven't had a chance to discuss. Too busy raising an *actual* family.

CLAIRE

Then now's your chance to prove you really love them. Indulge me.

Don hesitates – but he knows he's trapped. And he gives in.

DON

So it's like that. Well then. I'm sure you've heard about my good friend Jackie South Paw...

INT. BOXING GYM – NIGHT

A rowdy, bareknuckle boxing night at a warehouse gym. JACKIE SOUTH PAW (30's) takes a PUNCH from a GERMAN FIGHTER to the face – staggers backwards. He wipes the blood from his mouth with his right arm and we see he's missing a right hand.

Jackie lunges at the German – hits him with an incredible one-handed flurry of punches and – WHAM – cracks the German's windpipe with a vicious straight left hand.

CU ON: a red phone RINGS in the corner of the gym.

DON (V.O.)

If you prefer the silent type, we have Shondra One Shot...

EXT. MALIBU CANYON – DAY

SHONDRA ONE SHOT lays at the edge of a canyon cliff – lining up her M82 Sniper Rifle for a shot.

FAR SIDE OF THE CANYON

SHONDRA'S BOYFRIEND is positioned on the far side of the canyon – talking to her via walkie-talkie.

BOYFRIEND

(into walkie talkie)

Clocking 1,232 meters. Wind at 7 knots – south by southwest. Baby, I know you like high pressure but--

BACK TO SHONDRA

-- BANG -- Shondra fires the rifle. Silence for a beat.

BACK TO BOYFRIEND

Then the WHISTLE of a high caliber bullet piercing the air.

STEP OUT TO REVEAL a beer can on boyfriend's head as he braces for impact and – WHAM – the bullet knocks the can clean off his head.

BACK TO SHONDRA

SHONDRA
(cool as can be)
I'm sorry, were you talking?

BZZZZZZ. Her cell phone buzzes on the ground next to her.

DON (V.O.)
And of course – if you really mean
business, there's Hammerhead Eddy.

INT. LIVING ROOM – DAY

The hulking HAMMERHEAD EDDIE in a sequin outfit – performing karaoke in the living room of his mansion to Macy Gray's "I Try" for an audience of three poodles – Eddie singing into a giant hammer as if it were a microphone.

The song is interrupted by his computer audio blasting through the speakers with an AOL message: "You've got mail!"

HOTEL BAR

Back at the Hotel Bar – as we were.

DON
Which one of those twisted bastards
would you like me to call first?

CLAIRE
All of them.

EDDIE'S LIVING ROOM

Eddie opens an email from 'DON CHERRY' and we read the top:
High risk, high reward. Think you can handle a little girl?

Eddie turns to the TV playing in the background...

ANGLE ON A TELEVISION

It's an MTV News segment with KURT LODER.

KURT

Tonight, a feel good story. A career that began in the shadow of violence has turned into a tale of the Little-Singer-That-Could. The artist who goes by *Seline* has been catapulted into the national spotlight as details have emerged regarding her resilience following the horrifying death of record executive Miles Porter. She continues to make waves as she stages a tale of redemption, drawing passionate crowds for her shows around Los Angeles where her progressive lyrics and fighting spirit have her fans asking when a debut album might be--

Someone MUTES the TV and we STEP OUT TO REVEAL we're now in--

INT. JULIUS' OFFICE - DAY

Julius' office. Seline, Kitty & Bubbles sitting across from him at his desk - MTV silently playing on a TV behind them.

JULIUS

Tick-tock-tick-tock. You know what that sound is? That's the sound of money. We have no album until you get me that new single. And my appetite for watching the clock is getting dangerously fucking thin.

Julius scribbles something in his check-book - an album advance for Seline of \$200,000.

JULIUS

A lot of artists see one check. Very few ever see two. You hear what I'm saying?

BUBBLES

Our client will take your comments into consideration.

SERIES OF SHOTS

We dive into a short dance/musical sequence set to "**One to a Hundred (Interlude)**", a variation of the original song.

The girls sashay down a store lined street – dance through rows of dresses in a hip clothing store – bob their heads to the music as they get their nails done – cheer Seline on as she spins in front of a mirror, trying on one gorgeous outfit...and another...and another...

...but then the music slows down...the smile fades from Seline's face as darkness creeps over her and she notices One Shot Shondra watching her through the store window.

KITTY (V.O)

We tried to keep her focused. But the die had already been cast. For Seline, bloodshed no longer looked like a problem. Bloodshed looked like the only solution.

INT. KITTY AND BUBBLES' APARTMENT – NIGHT

Seline at the dining room table. She scribbles a few lines in her songbook – RIPS out the page and SLAMS it on the ground where we find a pile of discarded lyrics.

SELINE

I'm sorry, mom. Maybe Claire was right. Maybe I'm not cut out for this world.

She leans back and exhales a deep BREATH – her gaze landing on a SIG 9mm pistol sitting on the side table.

MOMENTS LATER

Seline opens the front door to depart, but Kitty appears in the entryway.

KITTY

Hey – where are you going? It's nine p.m.

SELINE

I'll be back. I need to clear my head for a minute.

KITTY

Look – I know you're worried about the new single. Julius is a total dick – I get it. But have a little confidence in yourself, babe. The songs will come...

SELINE

You know, you're much more
convincing as a nihilist.

KITTY

...and honestly, I can't watch you
sit there obsessing over everything
Claire said while you ignore the
voice of Seline the artist.

SELINE

You say artist. But tell me, Kitty.
When she's not piling up dead
bodies, what exactly does Seline
the artist have to say?

Kitty tries to answer – but nothing comes out and--

SELINE

Exactly.

--Seline SLAMS the door as we pan to the side table and find
that Seline has left the SIG pistol behind.

EXT. CITY STREETS – VARIOUS – NIGHT

Seline strolls down the starlit sidewalk – deep in thought.

She crosses the street and then halts as she hears the faint
sound of FOOTSTEPS behind her.

She checks her tail: no one there.

BUILDING ROOF

Shondra on a rooftop – lining up a shot with her rifle.

RIFLE SCOPE POV: Shondra follows Seline – trying to square
her in the crosshairs as Seline walks behind a row of cars.

BACK WITH SELINE

Seline resumes her stroll, but she hears FOOTSTEPS again,
LOUDER, FASTER and Seline spins around to find--

--JACKIE SOUTHPAW dashing towards her – a knife in his left
hand and a metal chain hooked to a fake right hand. Seline
picks up a trash can lid as--

--Jackie WHIPS the chain – CLANG – Seline blocks the chain
with the metal lid – dodges a SLASH from the knife.

Jackie lunges after her – speeds up his attack as--

--Seline closes her eyes and we hear what she hears -- the WHOOSHING of the knife & chain forming a musical melody -- just like when she was a kid in training. She expertly dodges the furious storm of blows as the musical melody flows and--

RIFLE SCOPE POV

--Seline is now squarely in the rifle scope crosshairs.

BACK WITH SELINE

Seline sees a reflection of the rifle scope FLASH on a car mirror and--

-- BANG -- Seline ducks at the last second -- the rifle bullet DRILLING Jackie in the chest.

Seline rolls behind a parked truck -- safe from sniper fire.

BUILDING ROOF

SHONDRA

FUCK!

Shondra leaves her rifle on the roof -- slides down a water pipe to ground level and pulls out two pistols. She aims the pistols at Seline's hiding spot as she crosses the street.

SHONDRA

Baby, you can come out -- I'm here to help. There's some big, bad men coming to hurt you but--

Seline tries to sprint for better cover and as she does, Shondra OPENS FIRE -- a barrage of bullets ZIPPING past Seline as she dives behind another car -- one of the bullets GRAZING her shoulder and drawing blood.

SHONDRA

Why are you hiding, girlie? I just wanna be your friend.

Shondra stalks closer to Seline's hiding spot -- POPPING off a few shots that ZIP inches from Seline's head as--

--suddenly we hear a fast paced TWIRLING sound -- catch a glimpse of Eddie's hammer flying through the air and--

-- WHACK -- the thrown hammer connects with the back of Shondra's skull -- sending her to the pavement.

EDDIE

The little girl is mine!

Eddie picks up his bloody hammer – strides toward Seline as--

--Seline snatches Jackie's knife off the pavement – squares up to Eddie and now--

--Seline and Eddie stand face-to-face – ten meters apart in a standoff.

SELINE

Newsflash: I'm nobody's little girl.

Seline takes a step towards Eddie, but as she does – a group of Eddie's men emerge from the shadows – heavily armed – wearing matching track suits.

SELINE

You gotta be kidding me with these outfits.

EDDIE

GET HER!

Seline spins and takes off at a sprint around the corner as bullets RIP past.

She grabs a hold of a pipe – vaults herself onto a roof and--

MAN IN TRACKSUIT

Hey – she's up there!

--BANG – the man fires a shot – just missing her head and--

ALLEY

--Seline flips down into the dead end of an alley – FOOTSTEPS and SHOUTING in the street getting closer. No way out.

She turns to the wall behind her – taps the blade of her knife against it from left to right.

TUNK – TUNK – TUNK – TINK. Bingo.

She marks an 'X' on the hollow spot – winds up and – WHAM – spin kicks a giant hole in the alley wall.

She takes a few steps back – gets a running start and SLAMS her entire body through the weakened drywall--

PARKING GARAGE

--launching herself into a parking garage.

She rises to her feet and her face lights up as she spots a bright pink Ferrari at the far side of the garage.

SECONDS LATER

SMASH – Seline shatters the window of the Ferrari with the butt of her knife and the car ALARM SCREECHES.

She slides into the driver's seat – tears open the console and begins hot-wiring the car.

SELINE

Come on come on come on.

ON THE STREET

Eddie and the goons move down the alleyway – stalking towards the breach in the wall – guns drawn.

PARKING GARAGE

VROOM – Seline successfully FIRES UP the Ferrari and EXTREME HEAVY METAL – "Death's Hand" by Slayer – BLARES out of the speakers.

SELINE

No no no no no no.

She switches tracks – more heavy metal. She hits the FM radio button – nothing happens – just constant HEAVY METAL.

SELINE

NO!

She POUNDS the electronics console – jumps out of the car with CAR ALARM and METAL still BLARING.

ALLEY

Eddie and his men flood into the parking garage as--

PARKING GARAGE

Seline hops into the next car – a beat-up, old Lincoln.

She makes quick work of the hotwire – FIRES UP the engine – and Aaliyah's "At Your Best" PUMPS through the speakers.

Seline melts into the first few vocal lines – closing her eyes to absorb the magnificence that is Aaliyah – and when she opens them--

--she sees the men approaching from across the garage.

SELINE
 (under her breath)
 You didn't even wait for the
 chorus.

She revs the engine to 6,000 RPM's - drops the hand brake and--
 --her tires SCREECH as she LAUNCHES toward the men in suits.
 The men raise their weapons and unload a VOLLEY of bullets -
 shredding the car. And as Seline ducks for safety she--
 --yanks the handbrake, cranks the wheel and--

SLOW MOTION

--the Lincoln spins like a top across the slick surface -
 SLAMMING into the attackers like a twirling wheel of death -
 spraying their bodies across the garage as the sweet &
 sensual Aaliyah tune sparkles in the background.

REAL TIME

The car comes to a stop perfectly pointed towards the exit.
 The last man alive - Eddie - draped over the hood of the car.
 Seline jumps out of the car - pulls Eddie up by the jacket -
 SCREAMS in his face:

SELINE
 YOU DIDN'T EVEN WAIT FOR THE
 CHORUS.

He tries to raise his hammer but Seline HULK-SMASHES his face
 with a head-butt - twirls her knife and STABS him through the
 clavicle - blade plunging into his heart.

She HEAVES him to the ground - gets back in the car - CRANKS
 the music to full blast and ROARS off into the night.

INT. CLAIRE'S HOUSE - BEDROOM - NIGHT

A phone RINGS. Claire rolls over in bed - snatches the phone.

CLAIRE
 Tell me.

DON
 She got away. They were in position
 but--

CLAIRE
--of course she did. Who the hell
do you think raised her?

Claire hangs up. A naked man -- Man X -- sits up next to her.

MAN X
What'd they say?

CLAIRE
(pleased)
Now she comes to us. Patience.

INT. KITTY & BUBBLES' APARTMENT -- NIGHT

The front door to Kitty & Bubbles' apartment opens to reveal--
--Seline, battered & bloody, barely standing. Kitty & Bubbles
race to her -- take her in their arms.

BEDROOM

Kitty cleaning Seline's wounds in the bedroom. She stitches
up a gash on Seline's head with a sewing kit.

KITTY (V.O.)
There were a hundred things I could
have said to be the voice of
reason. Maybe we'd all still be
alive if I did. But then Bubbles
walked into the room and said those
four magic words.

Bubbles steps into the bedroom.

BUBBLES
I have an idea.

INT. KITTY'S JEEP -- PARKING LOT -- NIGHT

The girls parked in Kitty's jeep. Bags of tactical gear and
weapons surrounding them.

KITTY
You double checked it's all there?

Bubbles pulls a stack of bills from a duffle bag.

BUBBLES
177,000 dollars of Federal Reserve
notes containing the unfortunate
face of one Andrew Jackson.
(MORE)

BUBBLES (CONT'D)

(to Seline)

Good thing you didn't buy that
other dress.

Seline fakes a smile, and when Bubbles turns away, Seline
instantly drops the act. Her energy: ice cold.

KITTY

Remember, this is all about
stroking her ego. This only works
if she feels like she's winning. So
no matter what she says, you stay
cool and respond with--

SELINE

--yes please, and thank you, ma'am.

KITTY

(to Bubbles)

See that?

(to Seline)

And when this is all over, we
return to the time-honored
tradition of talking shit.

BUBBLES

What time did the message say?

Kitty reads a text on her phone.

KITTY

8:30. Four minutes.

(to Seline)

We'll be right here. If you need
anything, you just push that 'call'
button. And remember, we come in
peace...and we let the money do the
talking.

SELINE

Do I look like a girl that would
ever hurt anyone?

KITTY

Cross your heart...

SELINE

...hope to die.

We lower the camera and see that Seline has her fingers
crossed behind her back.

INT/EXT. RAINBOW ROLLER RINK — NIGHT

Seline marches across the parking lot toward the roller rink. Pink umbrella slung over her shoulder — duffel bag in hand.

She's rippling with rage — fire burning in her eyes — like a gladiator about to enter the ring.

ENTRANCE

She kicks the door open to find...

...the building empty. After-hours. Just a collection of GOONS near the concession stand. A lonely disco ball spinning above the vacant rink.

She approaches the concession stand and GOON #1 cuts her off.

GOON #1
I'm gonna need to check you for
weapons.

He opens and closes the umbrella. Pats her down. Nods.

SELINE
You missed a spot.

Seline points to her ankle. He kneels to frisk her leg and--

--WHOOSH — Seline unsheathes her swords and CHOPS him down in one swift motion.

The goons scramble to pull out their weapons — a cluster of laser sights all pinned on Seline's chest.

SELINE
Anyone else wanna touch?

A tense beat. Then a man's voice booms out:

MAN
Hey! Put the guns down!

The goons lower their weapons — and we see where the comment came from: at a booth by himself sits Man X.

Note: We'll now refer to him by his real name: LUTHER.

LUTHER
Seline — come have a seat.

Seline takes a seat across from Luther and a goon snatches her umbrella — hands it to Luther who places it in his lap.

LUTHER

A star performer and a star entrance. I expected nothing less.

SELINE

Where is she?

LUTHER

You have no idea how long I've been waiting for this moment. There's so much I don't know about you. Your favorite cereal. Your A.I.M. screenname. The first boy you ever--

SELINE

--I have the money -- she said she'd be here. That was the deal. So I'm gonna give you five seconds to tell me where she is, or I reach across this table and I--

LUTHER

--sorry -- not to interrupt, but I have to ask: has anyone ever told you that you look just like her?

SELINE

Five, four, three...two...

Seline leans across the table...

LUTHER

Ok ok -- you win -- I'm calling. You sure you want to hear this?

SELINE

Do it. Now.

Luther dials for Claire.

LUTHER

(into phone)

Snuggle-button -- hi -- it's me. I'm here with our daughter.

Seline's expression begins to shift from enraged to confused.

LUTHER

(into phone)

Spunky as expected. She's even prettier in person, I'll tell you that.

(MORE)

LUTHER (CONT'D)

She's very excited to see you again
so I was thinking--

(beat)

Yeah, we can meet at the house. No
problem. And if she acts up again,
how should we handle it?

(beat)

Crystal. Love you, pumpkin.

He hangs up the phone.

LUTHER

(shouting to the Goons)

Alright fellas – got the green
light. She tries anything else, you
shoot her dead.

SELINE

What the hell is going on?

LUTHER

I'm telling you – it's something in
the eyes. From the second I saw
that CD cover, I knew it had to be
you.

SELINE

You're insane. I have no idea what
you--

LUTHER

--which is funny, because I told
your mom a million times she was
never fit to be a mother. That's
why I never felt bad about leaving
her. But the way Claire takes such
good care of me – the way she's
going to take such good care of us
– she's like the mother we always
deserved.

Seline's whole body is trembling – too shook to speak.

LUTHER

We don't want to hurt you, honey.
We just want you to come home. This
is your family.

Seline is burning red now – two ticks away from exploding.

SELINE

Lies. You're fucking lying.

Luther lifts a straw to his mouth – downs his entire soda in a few GULPS and lets out an enormous BELCH.

LUTHER

I know what you're thinking. And don't worry. You can still call me 'daddy'.

With that, Seline snaps – reaches over the table for her umbrella but as she does--

--BANG BANG BANG – a hail of gunfire WHIZZES past and she's forced to duck for cover behind the retaining wall.

She dives across the lobby floor – rolls behind the rental counter as a smattering of bullets SMASH overhead.

Beside her – a bin of rental rollerblades.

GOONS POV

The goons close in on the rental counter – BLOWING it to smithereens with wave after wave of ammo. They peer over the counter – expecting to find Seline dead – but instead--

--nothing. Seline is gone. To their left, they spot her – with blades on – gliding into the Arcade Room.

ARCADE ROOM

Seline speeds around the room – spies the wall of pool cues behind the pool table and her eyes light up.

She pulls a cue from the rack as the goons enter and she spins around – strikes a pose with the pool cue high in the air as we SMASH CUT TO –

"HEAVEN SENT"

Note: This song is a 90's style pop number, but with a backbone of electric guitar and a dark, pulsing undercurrent.

The room has instantly transformed – everything white – as if we're in the clouds – as if we're in heaven.

The goons are dressed in all white, but Seline is dressed as the Teen-Pop Angel of Death – her pool cue now a glowing staff. Everyone wears rollerblades.

SELINE

*Step right up and take a ride,
Tonight we celebrate your life.
It's a party in the sky,
And everyone here is invited.*

Seline is bubbling with energy – smiling wide – but she looks possessed, demonic – her eyes glowing red.

She launches towards the first few goons – twirling the staff and striking them down with lethal CRACKS.

SELINE

*You thought I'd be the special
guest,
But it's my party, don't forget.
Maybe you had other plans,
But tonight my wish is your demand.*

She snakes around the clouds – weaving through attackers on her blades – expertly disarming multiple goons at once and finishing them off with FURIOUS BLOWS. Another group of goons spin around trying to shoot her – but she WHOOSHES past them and – BANG – they slay themselves with friendly fire.

SELINE

*There's someone I came to find,
And I demand her sacrifice.
Close your eyes, now on your knees,
Tonight we toast eternity.*

A huge, TATTOOED GOON attacks her with a sword – chopping Seline's staff to pieces. He SLICES her arm – goes for the finishing blow, but she twirls out of the way – stabs him through the chest with the sharp remains of the stick.

She rolls down a ramp into a wide-open white space--

--and now a big group of goons on blades surround her – skating in concentric circles as they close in on her.

Seline THUNDERS into the pre-chorus, performing with a FURY unlike anything we've seen:

SELINE

*I'm the problem,
I'm the answer,
I'm your God and I'm your Queen.*

A pedestal arises from the ground beneath Seline – raises her into the air as her intensity RISES.

SELINE

*Every monster kills its creator.
Every puppet cuts its strings.*

On 'strings' Seline turns her hands upwards and a ring of fire bursts from the floor – cooking the goons alive.

She leaps from the podium with a spin – and when she lands, an army of DEATH ANGELS surround her, skating/singing with her in formation as she belts the chorus:

SELINE

*I'm coming with a message and
You know it's heaven sent.
Time you learned your lesson,
Can't you see I'm heaven sent.
Step in my direction and
You'll soon be heaven sent.
Heaven sent,
Heaven sent,
Heaven sent.*

Seline and her death angels come to a halt – forming a line. Across from them, a line of goons has assembled – and the two groups stare each other down in a *Warriors* style stand off – wielding every type of bladed weapon imaginable.

Seline breaks the standoff – leads the charge as the two groups skate in formation, full-speed towards each other.

Seline flies towards the HEAD GOON – his spear extended – and at the last second she dodges the tip of his spear – grabs the shaft and plants the spearpoint in the ground – vaulting him up into the air. She pulls the spear from the ground – WHIPS it skyward and--

--SHOOMP – the spear impales the head goon mid-flight – sending his dead body CRASHING to the ground.

In the background – the angels fight the rest of the goons as Seline BELTS the pre-chorus with vengeance:

SELINE

*I'm the problem,
I'm the answer,
I'm your God and I'm your Queen.
Every monster kills its creator.
Every puppet cuts its strings.*

And now on a podium behind Seline a giant CHURCH CHOIR comes into view – singing along with every mention of 'heaven sent' – as Seline dives into the chorus:

SELINE

*I'm coming with a message and
You know it's heaven sent.
Time you learned your lesson,
Can't you see I'm heaven sent.
Step in my direction and
You'll soon be heaven sent.
Heaven sent,*

(MORE)

SELINE (CONT'D)

*Heaven sent,
Heaven sent.*

The Church Choir repeats 'heaven sent' over and over as a beam of golden light now appears in front of Seline.

Seline stares at the light – transfixed – no longer paying attention to anything around her.

In the beam of light, Vanessa appears as an angel – and Seline instantly drops the villainous energy – her inner child seizing control.

SELINE

Mom! Mom! It's really you! I'm so sorry that I--

Her mom says something but Seline can't hear over the music.

SELINE

I can't hear you! Talk to me!
Please!

This time Vanessa shouts:

VANESSA

Run!

SELINE

What?

VANESSA

RUN!

And everything goes BLACK.

OVER BLACK

The sounds of Seline's muffled SCREAMS.

ROLLER RINK – SKATE FLOOR

We're back to reality. Claire has Seline pinned to the ground as Seline fights to break free – a burlap bag over her head.

CLAIRE

Jesus Christ. You want something done right...

STEP OUT TO REVEAL: 20+ dead goons scattered about the rink.

INT. KITTY'S JEEP – PARKING LOT – NIGHT

Back in the jeep, Kitty & Bubbles sit in a tense silence.
Bubbles clutches her crystal necklace.

BUBBLES

I have to go in there.

KITTY

What? Why? What's happening?

BUBBLES

(extreme rapid fire)

In 1993, a neurophysiologist at the university of Parma by the name of Alessandra Galassini performed an experiment on the basis of mirror neurons proving that – because mirror neurons fire in identical patterns whether one performs an action or watches that same action being performed – an observer observing herself can – on a metaphysical level – become both the subject and object of her own attention, vanquishing the z-axis in favor of what we colloquially refer to as empathic universality.

KITTY

(dumbfounded)

What?!

BUBBLES

I'm saying if you love someone, you can always see them, silly. That's what's happening.

Bubbles grabs a shotgun – a belt of extra shells. Kitty spies Bubbles' necklace and it's glowing black.

KITTY

And what does that mean?!

BUBBLES

Keep the car running.

ROLLER RINK – ENTRANCE

Bubbles pauses outside the double doors leading into the roller rink. She takes a deep breath, KICKS open the doors and steps inside to find--

ROLLER RINK – SKATE FLOOR

--Seline in the middle of the rink -- gagged and on her knees. Seline tries to SPEAK but Bubbles can't understand her.

Bubbles halts in the entryway.

BUBBLES

Babe -- I'm here. You're gonna be
ok. I promise.

Bubbles inches forward -- shotgun raised.

BUBBLES

(shouting to the rink)
I'm just here to collect my BFF!

She scans the room -- finger on the trigger.

BUBBLES

Nobody does anything stupid and we
all make it home for dessert!

Bubbles holds her attacking posture for another second -- but the room is empty -- and she lowers her shotgun.

She slings the shotgun over her shoulder -- strides towards Seline.

BUBBLES

Oh my gosh. I can't tell you how
happy I am that you--

--a FLASH of steel and -- SHOOMP -- a blade pierces through Bubbles from behind.

Bubbles looks down to see a sword protruding from her gut.

She falls to her knees -- eyes locked with Seline -- and we see--

--Claire standing behind Bubbles -- gripping the sword.

Seline SCREAMS through the gag -- fighting desperately to break free as...

...Claire pulls out the sword and STABS Bubbles again -- this time through the heart -- finishing her off.

Seline can't bear to watch. She turns away as...

...Luther emerges from behind the rental counter.

LUTHER

Hate to say it, but that one got
what she asked for.

Claire pulls Seline up by the neck – Seline SCREAMING through the gag – fighting her restraints.

CLAIRE
(to Luther)
Go round up the cash. I'm taking
this little piggy back home.

KITTY'S JEEP

Kitty sits in the Jeep – anxiously tapping the dashboard.

She checks her watch one last time – grabs two Uzi's from her tactical bag and she...

ROLLER RINK

...bursts into the building. She scans the rink littered with bodies. Then spots Bubbles' lifeless body before her.

Kitty kneels over Bubbles – shaking with grief – breaking down entirely.

Kitty strokes Bubbles' hair – removes Bubbles' crystal necklace – hands trembling.

Then she hears the RUMBLE of a car start-up outside. And her grief hardens into rage.

PARKING LOT

Kitty storms outside to find Luther backing up his car. She runs at the car – UNLOADING both Uzis – SHREDDING the tires.

She pulls open the driver door and YANKS Luther out of the car – HEAVES him to the ground.

LUTHER
Wait – it wasn't me. I promise I--

--Kitty PUNTS him in the ribs with a steel-tipped boot.

She kneels down – straddles his chest and – WHAM – punches him in the face – WHAM WHAM WHAM – she continues with a cascade of brutal blows as she SHRIEKS IN RAGE – pummeling his face – winding up for a finishing blow when...

...Luther tries to say something.

KITTY
Go ahead, bitch. Last words.

LUTHER
(barely conscious)
I can find Seline.

INT. CLAIRE'S HOUSE - KITCHEN - DAY

Claire at the kitchen table. She pours herself a cup of tea. Beside the teapot - a bloody hammer and a couple XXL nails.

In front of Claire, a brand new scrapbook. She places a glittery sticker to finish the title on the first page:

My Perfect Family

Claire admires her work. And we CUT TO BLACK.

INT. HOLLYWOOD HILLS HOTEL - NIGHT

We're back in the same hotel room. Luther tied to the chair. Kitty takes a final drag of her cigarette.

LUTHER
I'm going to go ahead and assume
that's the end of the story.

KITTY
That's a loaded suggestion.

Kitty crosses to the bar cart - picks up an H&K 9mm pistol.

KITTY
I'm actually working on another
chapter - I just haven't decided if
you're gonna be in it.

She pops out the magazine - checks it for bullets - SNAPS the mag back into the pistol and RACKS the slide.

LUTHER
You know what's funny about your
little teeny-bop, fairy tale -
besides the fact that 90% of it is
total bullshit. You're trying to
make me feel bad, while I'm sitting
here thinking - if my little girl
is half as special as you say she
is, why the hell would I let you
have her?

KITTY
Your little girl. I swear the only
thing men have is the audacity.

LUTHER

You didn't answer my--

KITTY

--here's my answer: you never reached out to Claire because you gave a shit about Seline. You reached out because you're a goddamn leech. And leeches love money.

Kitty threads a silencer onto the barrel of the gun.

LUTHER

Holding a gun makes you right. It does not make you correct.

KITTY

You said you can help me find Seline. That means you have a price.

LUTHER

Even if that was true -- I'm not saying it is, I'm saying even if it was -- you should know that Claire treats me real nice for my company. You add that to my cut of the money we made tonight and -- *wheeew*. Me thinks, my little pumpkin, I might be out of your league.

KITTY

You mean the money you hid in the trunk?

Kitty opens the closet -- takes out the duffel bag of cash and tosses it at Luther's feet.

KITTY

Like I said when we started -- you get one chance to give me the right answer.

She levels the gun at his chest

KITTY

Otherwise, you may experience a certain loss of...what's the word...

She aims the gun lower and -- PEW -- unleashes a silenced round -- the bullet BLASTING through the chair between Luther's legs -- millimeters away from his crotch.

LUTHER
WHAT THE SHIT!

KITTY
Oops. Lost my train of thought.

INT. KITTY'S JEEP — MOVING — NIGHT

Kitty drives up the winding Topanga road towards Claire's house — a heavy sheet of fog woven through the dark.

In the passenger seat: a crowbar.

INT. CLAIRE'S HOUSE — LIVING ROOM — NIGHT

Claire sits in front of the fire, reading. In the distance she hears an engine RUMBLE — her ears perking up. But the sound fades and she returns to her book.

EXT. WILDERNESS — NIGHT

Kitty trudging through a dense grove of trees in the moonlight — branches SNAPPING underfoot — crowbar in hand.

CLEARING

Kitty punches out of the trees into a clearing and we see what she sees: the little shed from Seline's childhood incident, with a collection of 2x4's nailed across the door.

EXT. WILDERNESS — CLEARING — MORNING

The next morning. Claire approaches that same shed. She carries a gorgeous breakfast tray: eggs, OJ, flowers in a vase. She arrives in front of the shed to find...

...the door has been pried off the hinges — the shed empty.

And she drops her breakfast tray with a SMASH.

INT. KITTY & BUBBLES' APARTMENT — DAY

Seline & Kitty sit at the dining table in silence. Seline chases a lone Cheerio around the bowl with her spoon.

A tense beat. Then:

KITTY
We don't have to talk about it.

SELINE
I never said I wanna talk about it.

Beat.

SELINE
Why do you keep staring at me?

KITTY
Because you look like you wanna
talk about it.

SELINE
Do you wanna talk about it?

KITTY
Why would I want to talk about it?

SELINE
You keep asking me if I want to
talk about it.

KITTY
Because you've been sitting there
staring at the same fucking Cheerio
for twenty minutes. That's exactly
what people do when they want to
talk about it.

SELINE
Let me make this simple for you: I.
Do. Not. Want. To. Talk. About.
Anything.

KITTY
That's all you had to say.

SELINE
That's what I said.

KITTY
Good.

SELINE
Great.

KITTY
Excellent.

SELINE
Whatever.

Beat.

KITTY

I'm just saying, if you change your mind and you feel like you want to--

Seline leaps up from the table...

SELINE

I SAID DON'T WANT TO TALK ABOUT IT.

...and now Kitty jumps up - the two face-to-face.

KITTY

AND WHY THE HELL NOT?

SELINE

BECAUSE SHE'S FUCKING DEAD. AND IT'S MY FAULT.

The two lock eyes - like wild animals about to attack - and then at the same time--

--their defenses melt and they break down - both of them surrendering to their grief.

They collapse into each other's arms - bodies trembling - tears streaming.

Nothing but raw emotion as they hold each other for a beat. Then:

KITTY

It's my fault. I should have never pushed you like that. I was so obsessed thinking we finally found a way out that I never even--

SELINE

--your fault? Are you joking? You guys risked everything for me. All I had to do was listen. But I was selfish and I--

KITTY

--she was trying to take you hostage--

SELINE

--because she knew she could use my mom to control me. I was never locked in her prison. I built a prison in my own mind and I handed her the keys.

(MORE)

SELINE (CONT'D)

(beat)

But not anymore. I'm ready to step out on my own.

Kitty grabs Seline by the shoulders.

KITTY

Listen. You are not Claire. You are not your mother. You are Seline. And I love you for who you are. Soon, you're going to shine like a thousand fucking suns for the whole world to see. But first – there's one little thing we need to take care of...together.

The two share a look. Seline understanding.

SELINE

One last assignment.

KITTY

One last assignment.

SELINE

She killed our BFF.

KITTY

And now it's time for her to die.

SERIES OF SHOTS

A series of shots set to "**Heaven Sent (Interlude)**", an instrumental-only variation of the original.

- Seline & Kitty at their apartment – folding clothes and tossing them in suitcases.
- Seline fastening the clasp on Bubbles' crystal necklace – securing it around Kitty's neck.

SELINE (V.O.)

The thing about her – she's like a spider, always spinning a web. If we try to go after her – no matter where or when – she'll be waiting.

- The girls in a black town car speeding along the freeway.
- The girls checking their baggage curbside at the airport.

KITTY (V.O.)

So what do we do?

INT. RECORDING STUDIO – DAY

The "**Heaven Sent (Interlude)**" transforms into a freshly recorded pop version of "**Heaven Sent**" PUMPING through the studio speakers. Seline, Kitty and Julius are in the control room of the recording studio.

JULIUS

Yes! This is it! This is what I've been looking for. Where the hell has this been?

SELINE

I could show you, but I would literally have to kill you.

JULIUS

You know what this means, right girls? We got a goddamn album.

Seline and Kitty share a skeptical look.

SELINE

About that...before I finish this track, we had a couple silly little requests.

Seline hands him an envelope. On the front – written in sparkly glitter pen: *SELINE'S MOTHER FUCKING DEMANDS*.

Julius opens the envelope. Reads the sheet.

JULIUS

Alexa Dolce? You're joking me.

SELINE

(to Kitty)

What did we decide? Are we joking?

KITTY

We thought about it. But then we remembered I was tragically born without a sense of humor.

SELINE

(to Julius)

Yeah. So apparently we're like... super serious.

SERIES OF SHOTS RESUMES

The montage resumes and "**Heaven Sent (Interlude)**" kicks up into high gear:

- Seline & Kitty on their flight - seated in first class - CLINKING cheers with two giant Roy Rodgers.
- The girls stepping out of a yellow cab in their glammed up outfits - in awe of their first ever view of Manhattan.

SELINE (V.O.)

Simple: we beat her at her own game. We set a trap that she can't resist...

- The girls racing down the NYC sidewalk - full of life - weaving through human traffic.
- The girls stuffing their faces with street vendor hot dogs.

SELINE

...and we reel her in.

- The girls jumping on the bed in their hotel room. Kitty hits Seline with a pillow as we SMASH CUT TO--

INT. MTV STUDIOS, TIMES SQUARE - DAY

Seline on the set of TRL standing next to CARSON DAILY as they return from a commercial break.

CARSON

Welcome back to Total Request Live where we are about to reveal the #1 video in the country. But before we dive into today's top spot, we have a very special guest in the house. Here to promote her upcoming debut album, give it up for the wonderfully talented Seline.

The crowd CHEERS and Seline blushes - gives them a wave.

SELINE

Thank you - oh my God - thank you. I can't believe I'm - wow - I'm really here.

CARSON

This is not a drill - you are live in Times Square and we are so happy to have you. Now I know you have the album dropping in three weeks which is titled...

SELINE

Seline.

CARSON

Seline. And why the heck not – it's a gorgeous name. But I know you're also here to announce some other very exciting news...

SELINE

Exactly. So as some of you might know, I'm a massive fan of Alexa Dolce. She's actually signed to my same label – Omega Records – and because she's such a freaking sweetheart, she asked me to open for her LA show.

CARSON

First major concert and she's opening for the artist with today's #1 hottest video. I'd say I'm surprised, but have you guys heard these golden pipes? Give it up for Seline.

And the crowd CHEERS louder.

INT. DANCE STUDIO – DAY

Seline at dance rehearsal – dripping sweat, laser-focused. She dances with power, precision – sensing her moment.

A jump-step. A spin. A running slide. Even compared to the professional BACKUP DANCERS she looks like a force of nature.

Kitty watches from the side when her phone BUZZES and..

HALLWAY

...she steps into the hall.

KITTY

(into phone)

Hello.

INT/EXT. CLAIRE'S HOUSE – BACK PORCH – DAY

Luther on the back porch – talking under his breath. We INTERCUT between them for the rest of the call.

LUTHER

MTV, huh? Dramatic touch.

KITTY

I'm serving this on a platinum platter. Do not fuck this up.

LUTHER

When do I get the other half of the cash?

KITTY

I need a seat number. Make sure she's there before Seline goes on. You get the rest once I finish the job.

LUTHER

I got one favor to ask. When you do it - make it quick for her.

KITTY

I repeat: the fucking audacity.

Kitty hangs up the phone and Luther heads into...

LIVING ROOM

...the living room. He struts towards the kitchen when:

CLAIRE

Who was that on the phone?

He spins - surprised to find Claire on the couch with a book.

LUTHER

Oh - hey - sweetie. So you wouldn't believe this. Old friend of mine just buzzed. Apparently Seline was on MTV just now saying she's doing a concert at the Nokia Arena.

CLAIRE

And that's important to you because...

LUTHER

Sugar Plum, I'm not trying to be rude, but it's pretty obvious what's going on here, right? You've been sitting here for three weeks waiting for her to kick down the door and she's out there moving on with her--

CLAIRE

--I mean what are you suggesting?

LUTHER

Just hear me out on this one.
Unlimited lines of site. Noise
cover. Crowd cover. Defenseless
target.

CLAIRE

You know it's almost as if one of
us does this for a living.

Claire rises – caresses Luther's face – loving.

LUTHER

I know it's not easy to say
goodbye. But you said you're ready
to end this, right? And Friday
night--

-- WHAM -- she punches Luther in the windpipe – sending him
to his knees – GAGGING.

CLAIRE

I will say – I'd like to think this
was about money and not about your
feelings toward me. But that
doesn't quite fit into my worldview
of generalized self-loathing.

He rises – staggers toward the door but Claire grabs him.

CLAIRE

Here's the good news – because you
were the first man in twenty-three
years to make me think that I was
worthy of something resembling
affection, I'm going to extend you
a rare privilege: I'm giving you
one extra week to live.

She holds up his phone – tosses it in the fire.

CLAIRE

No need to waste it chatting up
silly girls from the mall.

She kisses him on the lips – CRACKS him with a knee to the
ribcage, sending him CRUMPLING to the floor.

INT. CLAIRE'S HOUSE – ARMORY – NIGHT

Claire steps into her home armory – surrounded by walls of
guns and bladed weapons. She stretches out – loudly CRACKING
every joint in her body.

She opens her tactical bag, reaches for an automatic weapon and we SMASH CUT TO--

INT. THE NOKIA ARENA - NIGHT

--An indoor arena set-up for a big-budget concert. Seline's music BLASTS through the speaker system and we see...

...Seline on stage - rehearsing with a handful of backup dancers. She strikes a final pose as the song finishes.

CONCERT DIRECTOR

Excellent. Well done, girls. Let's end it there. Remember - sound check and final run through tomorrow - 3 p.m.

MOMENTS LATER

Seline exits the stage to find Kitty SHRIEKING with excitement.

KITTY

Seriously - you are the cutest freaking thing I've ever seen. How excited are you right now?

SELINE

Stressed. Possibly distressed. Do I have to choose one or can I be both?

KITTY

You can shut-up and admit you were perfect.

SELINE

You have bad news. That's why you keep smiling.

Kitty smiles wider.

SELINE

You still haven't heard from him.

KITTY

Haven't heard from him yet. But please don't panic. With or without his help, when she shows up tomorrow night, I promise I will track her down and I will--

SELINE

--hey -- it's ok. I'm fine. I'm not worried.

KITTY

Ok. Thank God. Because I really don't want you to go back to feeling like she--

SELINE

--I won't give her that power. Not anymore.

The two share a beat -- Seline turns to leave but:

KITTY

Seline -- hey -- I just wanted you to know, it's not your fault...what happened to your mom. If she could see you right now, I promise she'd make the same decision all over again.

(beat)

Oh -- and for what it's worth, you didn't lose her voice with that tape. You share her voice with the world every time you go on that stage.

They hold their gaze for a tender beat -- and Seline departs.

SIDE-STAGE -- LATER

The last of the dancers and crew clear out of the venue. Seline walks back towards the stage -- alone.

CONCERT DIRECTOR

We're heading out. Rehearsals are done for the day.

SELINE

I'm going to run it through one more time. I want to be perfect.

ON STAGE

Seline strides across the stage. The empty arena is dark -- her footsteps ECHOING through the cavernous space.

She stands center stage -- absorbing the gravity of the moment when we hear--

--a slow CLAP from within the arena. Seline follows the sound and finds a figure approaching the stage.

CLAIRE
Brava! Brava!

Claire moves out of the shadows, towards the stage entrance.

CLAIRE
Allow me to extend a provisional
congratulations. It looks like I've
somehow mixed up my dates for the
performance.

SELINE
What are you doing? You know you
shouldn't be here...

Claire stalks up the staircase, onto the stage.

CLAIRE
Tell me – do you think they'll
realize you're a fraud right after
the show, or will they have to wait
for your album to find out?

SELINE
...but then again, you've never
been above looking desperate.

CLAIRE
Either way – none of my business
how you choose to humiliate
yourself. I was just stopping by to
return a lost item.

From behind her back, Claire pulls out Seline's pink umbrella
– extends it to Seline.

The two lock eyes for a tense beat.

CLAIRE
I'm sorry – is this not what you
and your dad had worked out for me?

SELINE
If you need to know, I was planning
on killing you tomorrow. But I'm
happy to make an exception for a
day one fan.

CLAIRE
Big words for a little girl.

SELINE
Little girl always said you would
die alone.

Seline snatches at the umbrella but Claire pulls it back – begins to draw the sword but--

WHAM – Seline stomps the ground and Claire falls through a trap door in the stage. Seline jumps through the trap door after her--

EXT. GARDEN – NIGHT

"CONSIDER THE ROSE"

--landing on the ground below in a feline crouch and--

--STEP OUT to reveal we're now in a glorious flower garden on a still, moonlit night. Pink rose petals fall like snowflakes from the sky.

Note: *This piece kicks off the final musical sequence of the film. We begin with "Consider the Rose" – sweeping and mischievous – but we'll flow through a number of musical variations and locations – akin to a 1990's spin on a Powell & Pressburger technicolor dream sequence.*

Seline rises – follows Claire as she winds through the maze-like rows of the garden – Claire perfuming in a sing-song style voice:

CLAIRE

*Before you choose to do
Something you might regret.
Before you let your pride set fire
To your Happiness.
Before the undertaker comes,
Before you hear the church-bells
toll.
Take a minute,
And consider the rose.*

Claire plucks a rose – extends the flower to Seline.

Seline takes the rose and notices it's covered in thorns – blood running down her fingers and--

--she drops the flower – lunges for the umbrella – both women with their hands on the weapon.

Claire sidesteps and Seline mirrors her. Claire steps back and Seline follows. Claire spins and Seline does the same – neither letting go of the umbrella. The two of them locked in a death-waltz as the music continues:

CLAIRE

*Wildflowers are nothing more
Than simple whores for the bees.*

(MORE)

CLAIRE (CONT'D)

*But in my garden, each bloom has
purpose,
A thousand color symphony.
Life can be so simple when you
Surrender your control.
Take a minute,
And consider the rose.*

Both woman try to YANK the umbrella away at the same time and the sword UNSHEATHES – Claire now holding the blade – Seline left holding the sheath.

Claire raises the sword and unleashes a WHIRLWIND of attacks – her blade spinning faster than the eye can see and...

...as Claire SLASHES and HACKS, her blade slices through the dense garden surrounding them – sending a cascade of multi-colored flowers soaring through the air as she continues her furious offensive.

Seline defends herself with aplomb – parrying the blows with her sheath – but Claire is clearly the superior fighter.

Seline takes a few steps back and – SHOOMP – trips over an exposed root – THUDDING to the ground.

Claire halts – staring down her prey.

CLAIRE

*I've no use for sleight of hand.
I've no time for idle threats.
Believe me darling when I tell you
That I only want what's best.
And a garden must be burned
When its flowers have overgrown.
Make one last wish,
And come to me, my rose.*

Claire dives in with a finishing blow but as she does...

...Seline snaps open the canvas of the umbrella – hiding herself from view as the blade pierces through the canvas – SLICING Seline's cheek and...

...Claire stabs through the canvas again-and-again until...

...Seline TWIRLS the umbrella – knocking the blade from Claire's hand and sending it flying out of reach.

Seline jumps to her feet as Claire darts from view – disappearing into a dark corridor.

Seline dashes after Claire – towards a bright light at the end of the corridor which opens up into--

INT. MALL OF THE MILLENNIUM – FOOD COURT – NIGHT

Note: *"Consider the Rose" transforms in musical style here to a No Doubt style 90's punk number.*

--the foodcourt in the mega-mall. Except this time, the mall is lit up with bright colors, glittery façades – a fantasy version of a Friday night at the mall.

Seline scans the scene for Claire when – BAM – a bullet WHIZZES by her head.

She looks up to find a group of BIKER GANG GOONS (like the ones from her childhood incident) spread out across the foodcourt. They OPEN FIRE on Seline as she dives for cover behind the counter of a 'Hot-Dog-on-a-Stick'.

Seline finds herself next to a tray of kitchen cutlery and she grabs a handful of steak knives.

She dives over the counter through a HAIL OF BULLETS and--

--she WHIPS the blades across the food court – the knives spreading out in perfect formation as--

-- SIFF -- all six knives hit six different biker goons – dropping them at once.

There's one goon left standing – racing to reload his weapon as Seline leaps from table-to-table – launches at him with flying kick and--

--Seline SLAMS into the goon's chest as they--

--SMASH through a bannister – fall from the third floor and--

MALL – GROUND FLOOR

-- SPLASH -- Seline and the biker goon land in a shallow fountain on the ground floor – Seline using the assassin's broken body to pad her fall.

Note: *As Seline steps out of the fountain, "Consider the Rose" comes to life as pure, Britney-esque 90's pop, but with a high school marching band as the backing music.*

Seline emerges from the fountain to find--

--CHEER SQUAD BELLA, and her posse of male & female CHEERLEADER ASSASSINS staring Seline down.

The little girl from the hotel pool bar steps into view – hands Seline a glittery jump rope.

And now Seline approaches the band of assassins as they fan out – forming a circle around her.

CHEERLEADER ASSASSIN #1
She thinks she's a real girl.

CHEERLEADER ASSASSIN #2
She thinks she can sit with us.

Bella steps into the ring – face-to-face with Seline.

BELLA
As if.

Bella handsprings away from Seline – pulls a pair of batons from behind her back and begins her dance – twirling the batons as she flips and spins – a masterclass in acrobatics.

She finishes her routine – strikes a dramatic pose.

Seline isn't phased. She jumps into her own dance routine – twirling the jump rope at warp speed as she grooves, slides, STOMPS to the beat in a series of dance moves even more impressive than Bella's routine.

Bella has seen enough. She hits a button to spring blades from each end of the batons – transforming them into deadly double-sided weapons.

She charges with the batons – Seline CRACKING her jumprope like a whip – fighting off the attack as she dances.

And the two engage in a beautifully orchestrated battle of TWIRLING batons and WHIPPING jump rope – a dance-off-to-the-death.

Bella HURLS a baton at Seline – Seline just barely dodging the blade – but now Bella is down to one baton and--

--Seline lassos Bella's leg – YANKS on the jump-rope, spinning Bella like a human top – and as Bella twirls toward her, Seline twists the opposite direction and delivers a spin-kick to Bella's incoming jaw – SNAPPING her neck as--

--the music halts and Seline stands over Bella's body – PANTING.

The circle of assassins step aside to clear a path towards an open door...

...and Seline approaches the door – ELECTRONIC MUSIC blasting from the other side as Seline steps through to find herself--

INT. RIVERBEND PRISON – NIGHT

--in the center of Riverbend Prison – rows of cells towering above her – a 90's style electronic dance rendition of "**Shine Bright**" pulsing through the cavernous space.

Two flanks of PRISON GUARDS step out onto the cold tile floor – an impressive armory of weapons in hand.

Seline engages the first guard – grabbing him by the hand and dancing him through the crowd of guards like a human shield.

They run through a few dance moves – Seline ripping the night stick from his hand as he pulls out a knife and Seline spins him around – SNAPPING his arm just as--

--a second guard grabs her by the waist – traps her with an arm bar as he forces her to dance toward an open prison cell.

Behind Seline, we see another guard approaching with a spiked club and--

--Seline spins her partner into the path of the club as – WHACK – he goes down with a club to the head and--

--she kicks the club out of the new guard's hand – pulls him in close for a series of dance moves – steals a pistol from his holster as she dips him and--

-- BANG BANG – she puts two holes in his chest.

Seline spins around as a mob of guards close in and she unloads a VOLLEY OF LEAD – gunning down half the mob with perfectly placed bullets.

She drops the empty pistol – CRACKS off a portion of rusty piping from the wall – and with a beautiful series of dance moves--

--she pulls in each remaining attacker for a *final dance* before SLAYING them one-by-one with the jagged pipe in a breathtaking whirlwind of motion until--

--just like that, Seline is the last one on the floor left standing.

A light glows in a prison cell on the floor above, and Seline looks toward the light as she hears the sound of BABY SELINE CRYING and--

--she looks across the dance floor to see Claire seated regally on the far side of the room.

The two lock eyes – Seline bursting into a full sprint towards Claire – primed to strike her down but--

--Claire raises her hand at the last second--

CLAIRE

Now!

--and a guard yanks the handle on an electric panel and--

--the music/lights CUT OFF.

In the dark, we can barely make out Seline's face.

She looks around – frantic. No sound but her HEAVY BREATHING.

THEN

A RAPID WAVE OF SELINE'S NIGHTMARE IMAGES: inside the shed with the biker gang – a room filling with black water – a prison cell with her mom on the floor.

SELINE

(to herself; panicked)

It's ok. You're not afraid.

ANOTHER WAVE OF NIGHTMARE IMAGES: Bubbles in a casket – Claire pouring blood-red tea – Vanessa cornered by a man in an alley.

Seline shakes off the images.

SELINE

Use your voice.

Seline's BREATHING slows...

...and she sings the first lines of her mom's radiant, triumphant ballad, "**Stardust Anthem**".

"STARDUST ANTHEM"

Softly at first, acapella:

SELINE

*Far from this world,
Far from this nightmare,
Places my heart will go.*

The lights fade in as she sings – her voice joined by backing music – and we see that she's--

INT. THE NOKIA ARENA – STAGE – NIGHT

--back on stage at the Nokia Arena. The stage now decorated with an elaborate set full of floating galaxies and stars.

Claire approaches from across the stage – sword in hand.

SELINE

*Dashing through time,
Soaring through space,
Leaving this world far below.*

Claire lunges at Seline, but Seline pirouettes out of the way – dashes onto a rainbow staircase lined with twinkling stars.

Seline leaps up the steps – Claire in pursuit – but Seline twirls out of her reach – sings without missing a beat:

SELINE

*I see it all now,
As this world slips away,
As I rise through the clouds,
As my fear starts to fade,*

As Seline rises up the staircase, the music rises up the scale – the melody soaring higher and higher with each line.

SELINE

*My fate brought me this far,
Now I choose not to break,
And I'm gonna shine through it all.*

Seline lands on a platform at the top of the staircase.

SELINE

Through it all.

Seline holds the word 'all' as the music SURGES around her – bumps up a half key as Seline digs deep and EXPLODES into the core of the song – her emotions overflowing.

SELINE

*Far from this world,
Far from this nightmare,
Places my heart must go.*

*Smashing through time,
Smashing through space,
I'm not giving in anymore.*

Behind Seline, we see Claire approaching.

SELINE

*I'm not that same girl,
I've marched through flames,
And I've heard the void call out
My name.*

Claire raises the sword, primed to strike, but just before she does--

--Seline pulls a razor sharp pin from her hair, spins and JAMS the point of the pin against Claire's neck.

SELINE

You didn't even wait for the chorus.

CLAIRE

Sweet pea – before you do anything rash, you might want to take a second and remember who gave you that lovely pin.

SELINE

Like everything else in your life, bought with my money.

CLAIRE

I gave you what money could never buy. I gave you love. I gave you family.

SELINE

And thanks to you – I spent my whole life thinking fear and love were the same thing.

CLAIRE

You know it's tragic, really. You'd rather kill me than admit how much you need me.

SELINE

There's only one woman I need. And she's the last one you'll ever see.

Seline digs the pin deeper into Claire's neck when:

CLAIRE

Wait wait wait – ok – listen – I'm sorry. I never told you this because I wanted everything between us to feel – you know – *natural*. But your mother – before she died – she said something to me.

(MORE)

CLAIRE (CONT'D)

She said the only thing she wanted was to know that you and I would stick together...as a team. That's the one thing she asked of you. To honor her dying wish.

SELINE

She really said that?

CLAIRE

Of course – yes! Why do you think I've been so adamant about keeping us together? Against all common sense.

Seline takes a moment to consider the information – apparently overwhelmed by the news.

She eases up on Claire – WHIPS the hairpin off to the side.

SELINE

Oh my God. It all makes sense.

CLAIRE

Yes, darling. It's all so simple, isn't it?

SELINE

I had a dream the other night. My mother came to me and she had a message about you – about us!

CLAIRE

Yes! Yes, of course she did. And what did she say?

Seline's expression flips – a mischievous sparkle washing over her.

SELINE

She said you know the rules:
everyone must pay their debt...

CLOSE ON: the hairpin and we see it wasn't discarded at all. Seline has thrown it as a perfect wedge in the clasp of some heavy stage rigging.

SELINE

...you pay it in dollars....

The rigging clasp POPS OPEN around the hair-pin...the rope unfurling as the color drains from Claire's face...

SELINE
...or pounds of flesh.

...and a giant metal star swings down at mach speed from overhead like a wrecking ball and...

...WHAMS into Claire as it SPEARS her through the gut – sending her bloody corpse SMASHING into the catwalk above.

Seline takes a beat to process the moment.

Then she turns to the edge of the platform – glowing with euphoria as the music resumes.

She steps off the platform and floats down through the stars – light as a feather – touches back down on stage.

And for a moment she stands frozen – awash with emotion – the weight of the universe lifted from her shoulders as she--

--plunges into the final chorus – her voice heartfelt & transcendent:

SELINE
*I'm not that same girl,
I've marched through flames,
And I've heard the void call out
My name.*

A group of BACKUP DANCERS flood the stage – lift Seline overhead as she SOARS into the finale.

SELINE
*Far from this world,
Far from this place,
I am free.*

The music cascades into an epic finale as Seline delivers one last dazzling vocal run.

Seline raises her hands – triumphant – free at last.

And now for the first time, the camera turns to the arena crowd as they BURST into WILD CHEERS and we see a sold out crowd – on their feet – CHANTING for Seline.

BACK STAGE – LATER

Post-show. Seline walks through a tunnel backstage full of production crew, staff – everyone showering her with praise.

DRESSING ROOM – MOMENTS LATER

Seline at the door of a dressing room – chatting with the one-and-only ALEXA DOLCE (22).

SELINE

With your outfits and your choreo –
like how are you so freaking
amazing?

ALEXA

You were amazing. Are you kidding
me? Every show, on my West Coast
leg, I want you opening for me.

SELINE

Stop – you're gonna make me cry.
This is actually real life.

ALEXA

And so dreamy, all at the same
time. Are you sure you don't need a
ride?

SELINE

Thank you. But I got a bestie
waiting for me.

EXT. LOADING GARAGE – NIGHT

Seline strides out of the arena – into a empty section of the
parking lot. She looks around for her ride as--

--Luther appears from behind a parking column – lunges at
Seline – grabbing her by the neck but--

--Seline flips backward, twirling over his shoulder – hooking
her legs around his torso and spinning him to the ground.

She pins him with a knee to the chest – flips open a
switchblade – presses it against his neck.

LUTHER

Woah woah woah – easy there,
pumpkin. I was just stopping by to
say congratulations.

SELINE

What the hell is wrong with you?

LUTHER

Oh – and to remind that little emo
bitch she owes me money.

SELINE

Listen to me. I don't know who you are or what your problem is. But I know for a fact my mom would never love a guy like you.

LUTHER

Desperate women are easy to fool.

Seline SQUEEZES the blade as she presses it harder against his throat.

LUTHER

You can't help yourself, can you?
Still a nasty little girl – even
now that Claire is gone.

Seline fights to resist the urge to kill – her muscles tensing as a new musical melody bubbles to the surface of her mind and--

--she pulls back the knife – rises to her feet.

SELINE

You can't make me a monster. You don't have that power. But if I ever see your face again...we'll call it justice.

Seline spins – struts toward the sea of parked cars as Luther rises to his feet.

LUTHER

Hey. I'm not done with you. Don't you walk away from your father.

Seline keeps walking. And Luther pulls out a revolver – levels it at Seline.

LUTHER

I'm giving you one chance. Where's my goddamn money?

Seline flicks him off without turning around.

Luther squeezes the trigger – hammer rising, then--

--the familiar sound of 'C'est La Vie' by B*Witched PUMPING through car speakers. The song surges louder as we see a flash of headlights and--

-- WHAM -- Kitty's Jeep slams into Luther – sending him cartwheeling through the air and SLAMMING into a concrete wall with a spine-shattering CRUNCH.

Seline turns around to see Luther's dead body and Kitty SCREECHES to a halt.

Seline saunters towards the Jeep – Kitty with the top down.

KITTY
(playful)
Hey you. Wanna go for a ride?

SELINE
(playing along)
Sorry. I gotta head home.

KITTY
What – you got some kinda curfew?

SELINE
I'm choosing to go home so I can
prepare for my job. What else would
I do on a Friday night?

KITTY
Ummm duh.

KITTY
Go to the mall.

SELINE
Go to the mall.

INT. MALL OF THE MILLENNIUM – FOOD COURT – NIGHT

The pop version of Seline's "**When You Found Me**" PUMPS through the mall speakers. Another quintessential 90's mall night – cliques of teens laughing, chatting, throwing food. Just like we found them when Seline first met Kitty & Bubbles.

But this time a bunch of eyes wander over to the table where Seline and Kitty sit – the kids starstruck by Seline.

KITTY
No – like I get it but I don't get
it. Aren't you a little nervous? If
you're totally done, where does the
inspiration for all the new songs
come from?

The Cute Guy from that first night is checking Seline out.

SELINE
Hold that thought.

Seline sashays over to the table with Cute Guy and his friends. They spot her approaching and halt their conversation. Cute Guy is too nervous to say anything.

SELINE
(to Cute Guy)
So are you gonna like...ask for my
number or something?

CUTE GUY
Um - yea I um - I mean if you want
to I - um -

Seline pulls out a pink gel pen - grabs Cute Guys wrist and
writes her number on the back of his hand.

GUY #2
We've never seen you at school or
anything. Were you like born here
or where did you even come from?

Beat.

Seline looks up through the window at the twinkling night sky
above.

SELINE
I came from stardust.

She winks - struts back to the table where Kitty is waiting.

KITTY
Hello - I need the 4-1-1, babe. I'm
your manager - don't leave me
hanging.

SELINE
What was the question?

KITTY
Your inspiration to write new
music...

She looks back over at Cute Guy who gives her a shy wave.

SELINE
I'm gonna write a love album.

Kitty lights up at the announcement. The two girls burst out
LAUGHING as Kitty gives Cute Guy a wave and we CUT TO--

INT. KITTY'S JEEP - NIGHT

Kitty & Seline BLASTING down PCH in Kitty's convertible jeep.
They pull up to a stoplight and Kitty looks down at Bubble's
crystal necklace hanging around her neck.

Seline places a finger on the crystal and it glows bright pink.

Kitty and Seline share a moment of bliss as the light turns green and...

...Kitty SLAMS on the gas pedal - cranks up the radio and the chorus BLASTS out of the speakers...

SELINE (V.O.)
(through the radio)
...when you found me I found a
friend.

...as the two girls drive into the star soaked horizon...

...and we FADE TO BLACK.

THE END