

EVERLY

SCREENPLAY
by
YALE HANNON

STORY
by
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WGA REGISTERED

THE ENTIRE FILM TAKES PLACE WITHIN THE CONFINES OF ONE APARTMENT.

THE CAMERA NEVER LEAVES THE APARTMENT.

ALL PHONE CONVERSATIONS ARE ONE SIDED.

OVER BLACK -- The sound of SIX GRUFF YAKUZA MEATHEADS talking in BROKEN ENGLISH mixed with JAPANESE. It's a testosterone fueled locker room atmosphere. Menace permeates the air.

LAUGHING YAKUZA (O.C.)
(thick Japanese accent)
She loves it!

CHEERING YAKUZA (O.C.)
(in Japanese; unsubtitled)
Get Her!

Cackles and hoots abound.

HARD CUT TO:

INT. APARTMENT - BATHROOM - NIGHT

A WOMAN (EVERLY) 30, limps into a white tiled bathroom. It gives off a travel worn motel room vibe. She looks shell shocked.

Everly leans against the bathroom door, shutting it. She fumbles for the lock without looking. Her heart pounding out of her chest. Adrenaline the only thing keeping her going.

The Yakuza Meatheads yammer in the other room, their words indistinct. Everly turns to a tiny hamper by the door. As she sifts through it, we see the arch of her spine -- Her vulnerability truly exposed. She pulls on a dirty, tight, SPAGHETTI STRINGED NIGHT SHIRT.

Everly looks in the mirror as she holds onto the sink below it. The muscles in her arms tensing as she forces herself to meet her gaze. The Yakuzas make a ruckus while horsing around, it snaps Everly out of it.

She goes and turns on the shower. A stream whistles down creating WHITE NOISE. The STEAM rising from the water lets us in on how cold our surroundings are.

Someone tries to open the bathroom door.

SUMO PALOOKA (O.C.)
Hey -- Open the door.

EVERLY
(calls out)
A second...

SUMO PALOOKA (O.C.)
Gotta piss.

The Yakuza Meatheads CHORTLE in the BG. Everly nervously fumbles to the water tank of the toilet. She lifts the lid and removes a GALLON SIZED ZIPLOCK BAG. Inside is a TINY BALLOON OF BROWN POWDER, a cheap CELL PHONE and a GUN.

Everly takes out the gun and slides down to the floor between the shower and the toilet. She looks at the balloon of heroin, but her gaze comes back to the cell phone. This is not her heart's first desire... Still, she dials a number and waits for someone to pick up -- it's agonizing.

EVERLY
(into phone)
It's Everly -- Please don't hang up.
(beat)
...Mom?

They hung up. Everly's heart sinks. Now BANGING on the door.

SUMO PALOOKA (O.C.)
Quit fucking around.

OTHER YAKUZA (O.C.)
(heavy Japanese accent)
Time for round two.

More BANGING. Everly looks at the door, resigned to her fate.

THIRD YAKUZA (O.C.)
(in Japanese; subtitled)
Break it down. Who gives a shit?

The Meatheads cheer in the BG as the door JARS violently.

EVERLY
Coming.

Everly gets up and opens the door. In front of her stands a three hundred fifty pound, bald SUMO PALOOKA with a FU MANCHU and a FULL BODY MULTICOLORED TATTOO OF A WATERFALL. He's wearing red satin boxers and black socks.

SUMO PALOOKA
Finally. My teeth were flo --

BLAM! -- Everly brings up the gun and SHOOTS HIM IN THE FACE. The Palooka flops to the ground, his blood spray hangs in the steam in the air.

INT. APARTMENT - CONTINUOUS

All the MEN look on stunned. They're a surly group of YAKUZA MEATHEADS -- grizzled, with intricate FULL BODY TATTOOS. All the men (save one) are in various stages of undress, having previously taken their turn with Everly.

There's a messed up BED in the room, a VIDEO CAMERA ON A TRIPOD is positioned over it.

CUT TO:

BLAM! BLAM! BLAM! -- Everly unloads the gun at the Meatheads, as she walks out of the wafting steam emanating from the bathroom.

What ensues is a gritty, execution style gun battle that's as sloppy as it is quick. The element of surprise and the Meatheads' unpreparedness in undress definitely favors Everly.

One of the Yakuza TWIRLS AROUND as he's shot and starts unloading his AUTOMATIC MACHINE HANDGUN across the kitchenette wall behind him; accidentally RIDDLING another Meathead Brother as he's going for his gun.

Everly isn't the greatest shot. Through the mayhem she misses or will hit a Meathead, but not kill him, causing her to have to fire more than once per target.

The FULLY CLOTHED MAN puts up his hands in reproach.

FULLY CLOTHED MAN

Wait --

Everly BLASTS HIM in the gut. He staggers back, plopping down on the couch -- DEAD.

A Mortally Wounded Meathead manages to SHOOT EVERLY. The shot PIERCES CLEAN THROUGH her side, above her waist. She steadies herself and re-aims at him --

Click.

-- Everly's gun is EMPTY.

The Mortally Wounded Meathead now raises his gun. His hatred willing him to survive long enough to pull the trigger. He's got Everly dead to rights. but -- too late. His head falls at a sickening angle. He's gone.

Everly -- The last woman standing. She holds the wound above her waist. Her blood soaking through her clothes, painting her right side down the thigh to the ankle and foot.

Despite this, or maybe because of the sharpness of the pain, she's able to breathe normally for the first time.

Everly lowers the gun, letting it fall out of her hand to the ground. What the fuck did she just do?

BUMP-BUMP! -- Everly looks up.

There's a THUMPING coming from the ceiling, as if someone is banging on the apartment floor above.

OLD CRONE (O.C.)
(muffled; barely legible)
QUIT THE RACKET!

Everly flashes up an "Are you fucking kidding me?" look.

CUT TO TITLE CARD:

White on black. A simple statement --

EVERLY

CUT TO:

INT. APARTMENT - CONTINUOUS

Everly falls to her knees. She hunches over, bracing herself, as blood from her wound drips through her fingers.

HER EXIT WOUND BLOOD SPLATTER RUNS DOWN THE WALL behind her. [THE LENGTH OF ITS TENDRILS A MOTIF FOR US TO MARK THE PASSAGE OF TIME THROUGHOUT THE FILM.]

Everly scans her surroundings. The Yakuza Meatheads are strewn about like rag dolls, felled at impossible angles. She crawls over to the nearest Meathead. His dead face looks up at her -- his eyes lifeless and judgemental. Everly meets his spectral glare as she pries the REVOLVER from his cold dead hand.

She falls back on her good side towards the bathroom and kicks her feet, while pushing back on her butt. It's a struggle.

As she's pulling herself through the bathroom archway, someone KNOCKS on the APARTMENT DOOR. Everly levels the revolver at it.

YOUNG LATINA (O.C.)
Everything okay in there?

EVERLY
Um... Peachy.

YOUNG LATINA (O.C.)
You sure?

The door slowly starts to open and an innocent looking YOUNG LATINA PROSTITUTE (19) pretty, sticks her head in. Her eyes dart around the carnage in the room --

YOUNG LATINA (CONT'D)
(more to herself)
Ah la chingada.

-- before landing on Everly, who's pointing the revolver at her. Their eyes meet. The Young Latina wants no part of this maelstrom.

YOUNG LATINA (CONT'D)
(quick; to Everly)
Okay then, bye.

And with that the Young Latina shuts the door. Everly lowers the gun once she hears her hustle down the hall into her apartment. She then resumes her arduous journey into the bathroom.

INT. APARTMENT - BATHROOM - MOMENTS LATER

Everly looks up at the heroin balloon right next to her cell phone, resting on the toilet tank. She reaches up, but we're not sure for which one. Her bloody right hand is tainting everything it touches. She can't seem to muster up the strength to reach. It's almost like she's given up.

Resigned, Everly falls back, her head hitting the ground. Her eyes remaining focused on the heroin balloon and or the phone. Her indecision a decision, as she listlessly drowns in the white noise of the shower and drifts through the steam it creates.

BRRRIIIING! -- The sound of a CELL PHONE from the other room PIERCES THROUGH the peaceful white noise of the shower. It startles Everly from her gaze. She looks at the open bathroom door as the steam breathes out it into the apartment.

Unable to ignore its ringing, Everly winces as she turns over and crawls out of the bathroom on her belly. With each ring the cell gets progressively louder and more obtrusive.

INT. APARTMENT - CONTINUOUS

Everly pulls herself up using the archway to the bathroom. We see her BLOOD SPLATTER WOUND ON THE WALL has dripped down a bit more. She leaves her HANDPRINT in it as she pushes off to the center of the room, trying to locate the ringing.

It stops abruptly.

A beat as Everly lets out a frustrated breath. Then in unison, MULTIPLE CELL PHONES RING. It's startling and spooky as shit.

Everly scrambles to a Dead Yakuza Meathead and grabs the cell out of his pocket. The screen reads TAIKO. She throws it down, SMASHING it. She goes over to the fully clothed DEAD MAN on the couch and grabs his ringing cell. It also reads TAIKO. She throws it against the wall; the ring dies in a whining sputter.

Still vexed by the ringing that won't abate, she picks up another Yakuza's phone. She looks at the cell a long time, the shrill ring dissecting her. She answers it.

The moment she picks up, the remaining cells stop ringing. Her jagged breath now the only soundtrack in the room. A beat goes by.

TAIKO (O.S.)
(calm, cool, collected)
Everly.

Everly freezes. It's as if Satan himself were on the other end. She can only bring herself to give an assenting murmur.

TAIKO (CONT'D)

A very long beat. Taiko is not the kind of man to repeat himself. He knows he commands her full attention.

EVERLY
Yes.

Now a long beat from Taiko. One can only imagine him gathering himself, suppressing his rage on the other end --

TAIKO

Everly eyes the video camera on the tripod aimed at the bed. She already knows the answer to that.

TAIKO (CONT'D)
You know I'm going to have to hurt
you now.
(no response from Everly)
I mean really hurt you. A line's
been crossed here. What my men did
-- That was nothing compared to
what I'm gonna do to you now.

Everly has to steady herself off that thought. She eyes the bed and the tripod again.

TAIKO (CONT'D)

Did you get my present? My men were going to leave it with you... after.

Paranoid, Everly glances around. This is the first time we really get a good look at our surroundings.

The apartment is a big ONE ROOM rectangular studio loft with HARDWOOD FLOORS and PICTURE WINDOWS looking out over a quiet industrial street. Below the windows is the COUCH with the Dead Man on it. A KING SIZED BED is the centerpiece of the room. A small FIBER-OPTIC CHRISTMAS TREE gleams on a BAR next to one of the walls. A wall mounted LCD TV behind it. There's a KITCHENETTE off to the side next to the BATHROOM DOOR. It's a tad run down (and bloody) but it gives off an executive suite type vibe. Some CHINTZY CHRISTMAS DECORATIONS and tinsel seep out of the "hotel room" motif.

Everly spots an EXPENSIVELY WRAPPED FESTIVE BOX WITH A BOW sitting on one of the bar stools under the twinkling tree.

EVERLY
I see it.

TAIKO
Open it. I picked it out myself.

Everly steps to the bar and places the cell down. The fiber optic tree lights create a myriad of colors on her face as her hands tremble over the present.

Everly tugs on the ribbon strand, it comes apart easily. She looks down at the wrapping and slits her finger through the tape of the top fold. The paper easily unblossoms down. The sides of the box fall, revealing a MAN'S SEVERED HEAD. His eyes GORY HOLES. A SPIKE RAMMED THROUGH THE BACK OF HIS SKULL.

Everly SCREAMS in horror. She frantically goes for the door and opens it. In the HALLWAY is a weather beaten, ex-sumo Samoan DOORMAN in full uniform, inching towards her with a raised SHOTGUN, a BLUETOOTH on his ear. Their eyes meet.

DOORMAN
(into Bluetooth)
Got her.

Before he can react, Everly SLAMS the door and chains it. She steels herself and picks up the phone again, turning her back to the severed head.

TAIKO

Now having seen what I did to your
DEA agent friend -- Who was just
doing his job. Nothing personal.
Imagine what I'm going to do to
you.

(beat)

221 Shaffer Ave.

EVERLY

(meek; can't believe it)
What?

TAIKO

(amused)

My men are already there waiting
for my call.

EVERLY

Please. You can do anything you
want to me. I'll let you.

TAIKO

I don't need your permission. You
seem to have forgotten -- You're my
property. Just like that building
you're in. I own you.

EVERLY

It would have been my third strike.
I didn't go to them.

TAIKO

I know.

EVERLY

I didn't have a choice.

TAIKO

There's always a choice, Everly.
You just made the wrong one.

EVERLY

Taiko --

TAIKO

Don't say my name with your whore
mouth.

EVERLY

Please. I'll do whatever you want.
I'll cut off my hands.

(breaks her to say)

You can bring more men over.

TAIKO

How old is she now?

EVERLY
Don't...

TAIKO

Gotta be four.

EVERLY
Please...

TAIKO

Long beat. It shames Everly to even say it --

EVERLY
Maisey.

TAIKO
Maisey. And your mother's Edith, right? She must be so proud.

EVERLY
I stay away from them. I haven't
seen my daughter in years. She has
a different life from this. From
me. I wanted that for her.

TAIKO

EVERLY
You cared for me once. I know you
did. I'm begging --

TAIKO
"Once" isn't today. Isn't "Now".
Now I have to hurt you where you
haven't numbed yourself into
oblivion yet. Where it's raw.

And it is raw. Very raw.

TAIKO (CONT'D)
I tell you what, I'll make it quick
on your mother. She's suffered
enough having you for a daughter.
And then having to raise her own
granddaughter with no help. She's
really the victim in this whole
scenario.

EVERLY
(rage building)
I swear to God if you --

TAIKO
(amused)
You must realize you're not getting
out of that apartment alive.

EVERLY
We'll see.

TAIKO
Yes -- We will. But I tell you
what, since we did have so many
"good times" together "once", I'll
let you live just long enough so
you can introduce me to your
daughter -- delicate little Maisey.
I'm sure she'll more than earn back
what you've cost me.

EVERLY
FUCK YOU!

Everly SLAMS down the phone in a rage. The THUMPING on the ceiling starts again. We hear the OLD CRONE'S muffled indignant castigation -- Everly shoots a look upwards as she storms into the bathroom.

INT. APARTMENT - BATHROOM - CONTINUOUS

Everly takes out her cell phone, hits redial and paces.

EVERLY
Please pick up. Please...
(someone finally does)
Mom! Listen --

EDITH
Everly, I don't want to talk. I
can't deal with your --

EVERLY
No, listen! You have to take
Maisey and get out of the house
right now.

EDITH
What?

EVERLY

There are men. There. They're already there. They're coming for you. They're gonna take Maisey.

EDITH

What are you talking about?

EVERLY

Mom, you have to go.

EDITH

I'll do no such thing.

Through the phone Everly hears a KNOCK on Edith's front door.

EVERLY

Don't answer that! Take Maisey and run!

EDITH

Everly --

BRACK! -- Everly hears the front door KICKED in and Edith SCREAMING. Then the sound of Edith running down a hall and SLAMMING a door as the muffled voices of two Yakuza Goons give chase.

The whole time we're on Everly. Each utterance, each noise is like a knife being twisted in her gut. As she helplessly listens on, she crumples to the floor.

Back to the cell, we hear the sound of a scared LITTLE GIRL (MAISEY) CRY. We hear Edith, terrified, BREAKING a window.

EDITH (CONT'D)

I'm right behind you, Honey.

The sound of the bedroom door BUSTING open as the Yakuza Goons CRASH in. Edith SHRIEKS as we hear broken glass and an ignominious fall to the ground.

YAKUZA GOON #1

(in Japanese; unsubtitled)

Cut her off!

Everly hears Edith and Maisey running to a CAR -- Edith throwing Maisey in and SLAMMING her door. We hear the Yakuza Goons in pursuit. Maisey is hysterical.

EVERLY

(yells into phone)

Get out of there!

SHOTS are fired. We hear the sound of Edith's rear window EXPLODING. Suddenly, the car ROARS OUT. Everly hears a Yakuza Goon's swearing fade into the BG as GUNSHOTS ring out in the distance.

EDITH

Are you okay? Maisey? Are you okay?

Tears and fear well up in Everly's face as she waits for a response. Then --

MAISEY

I think so...

Relief from Everly.

EDITH

Good girl. Pick up the phone. Give it here.

Everly hears Maisey hand the phone to Edith.

EDITH (CONT'D)

Everly?

EVERLY

Mom, are you okay?

EDITH

No! What is this?

INT. APARTMENT - CONTINUOUS

While she's talking to Edith, Everly comes out into the living room, heads to the KITCHENETTE and takes a dirty BUTTER KNIFE from the sink. She pushes away a DEAD YAKUZA MEATHHEAD, who leaves channels of blood in between the kitchen tiles on the floor. She pries away some of them REVEALING a HIDEY-HOLE with a BLACK TRAVEL SUITCASE inside.

Everly drags up the suitcase, it's heavy and awkward.

EVERLY

I'm in trouble. But that doesn't matter. I have to get you two safe.

ON THE PHONE: The sound of POLICE SIRENS WAILING towards Edith.

EDITH

I see the police. I'm gonna flag them down.

EVERLY

No! Mom. This man. He owns the police. This man I'm in trouble with -- He's untouchable. Nowhere's safe.

ON THE PHONE: The sound of POLICE SIRENS zooming past Edith and heading off into the distance.

EDITH

What have you done?

EVERLY

Mom, there's no time now. Drive to the corner of 7th and Grand, downtown. If I'm not there by forty-five past the hour --

EDITH

What do you mean "if"?

EVERLY

Mom, please...

Everly unzips the suitcase, revealing EIGHT HUNDRED THOUSAND DOLLARS in cash.

EVERLY (CONT'D)

(into cell)

It'll be okay. I've got a plan.

Everly hangs up as she looks down at the money, almost transfixed by it and the freedom it represents. PAN UP to the bullet hole riddled wall behind her. At the center is one BIG BLISTERED BULLET HOLE. An EYEBALL peers down at Everly from it, spying on her.

CUT TO TITLE CARD:

15 MINUTES AGO

SUMO PALOOKA (V.O.)

Finally. My teeth were flo --

CUT TO:

INT. APARTMENT - NIGHT

FROM THE OPPOSITE ANGLE AS BEFORE WE SEE --

BLAM! -- Everly brings up the gun and SHOOTS THE SUMO PALOOKA IN THE FACE.

NOW FROM THE YAKUZA MEATHEADS' PURVIEW; we see Everly start to unload on them. One of the Meatheads twirls as he's hit and starts unloading his AUTOMATIC MACHINE HANDGUN across the kitchenette wall -- BULLET HOLES BLISTERING THROUGH --

INT. ADJACENT APARTMENT - CONTINUOUS

[EVERYTHING IS SEEN THROUGH A BULLET HOLE IN THE WALL -- AS IF WE'RE WATCHING A STAGE PLAY UNFOLD.]

A "JOHN" sits up into frame and look back at the wall. He's lying down on a bed below the camera wall.

JOHN
What was that?

He looks down as an AFRO continues to bob up and down just out of frame. Without breaking stride, ZELDA, (mid 20's) a real firecracker, pushes him down.

The camera TREMBLES from the force of the wall being riddled with bullets, as muffled gunshots and Yakuza Meathead death cries continue to ring out. The John gets on his elbows and looks back at the wall again.

JOHN (CONT'D)
Seriously, what is that?

Zelda stops and looks up, annoyed.

ZELDA
Bitch next door likes to watch the "Predator". Gets her wet. Doesn't understand yet what it means to earn for one's self for a livin'. Now you want your dick sucked or not? Don't matter none to me if you butternut. You're paying by the minute not the ounce.

Sex sells. The John emphatically nods his head "yes". He takes the TV remote laying beside him and turns up the TV which is playing "Emmit Otter's Jugband Christmas" to drown out the mayhem next door. Meanwhile, Zelda goes back to bobbing out of frame.

The crescendo of the gunfight causes our wall to JOLT VIOLENTLY. The John JUMPS out of bed. Zelda hockey checks him back onto it. She stands and screams at the wall.

ZELDA (CONT'D)
Bitch, you're messing with my concentration. You do not fuck with my rent!

JOHN
Maybe I should...

ZELDA
Shut the fuck up before I smack the
shit out of you. You're getting
your dick sucked. Be happy.

JOHN
(scared shitless)
I'm happy. I'm very happy.

Zelda cools her jets a bit, then goes back down and resumes.
The John looks fearfully back at the wall -- All nerves.

CUT TO TITLE CARD:

5 MINUTES LATER

EMMIT OTTER ON TV (O.S.)
Thanks Santa, it's the gift that
keeps on giving.

CUT TO:

INT. ADJACENT APARTMENT - FIVE MINUTES LATER

Through the bullet hole in the wall we see -- Same view as
before. Emmit Otter is still loving Christmas. Zelda is
feverishly working the John just out of frame. The John,
obviously in pain, writhes on the sheets.

JOHN
I just wanna go. Please...

Zelda stops and looks up, pissed. Before she can say
anything her CELL PHONE RINGS. She gets up, but not before
VICIOUSLY BITCH SLAPPING the John's erection (out of frame of
course), sending him rolling off the bed and onto the floor.
Zelda looks at who's calling, her demeanor changes to playful
Southern Belle.

ZELDA
(into cell)
Hey Big Buddha. Zelda been missing
all your love -- every inch of it.
(looks towards wall)
Yeah, no shit. That bitch has been
fucking with my feng shui ever
since you moved her in here, Taiko.
Don't know what you ever saw in
that bottom bitch.
(beat; looks at wall with
new eyes)
(MORE)

ZELDA (CONT'D)
For real? Bitch did what? I
thought she was watching "Die Hard"
or some shit.

Zelda goes to her CLOSET and takes out a SUITCASE full of SAI'S and KNIVES. Meanwhile the naked John crawls on the ground grabbing his clothes.

ZELDA (CONT'D)
(into cell)
Oh you know I can handle that. Be
my pleasure. Though usual rates do
apply. Don't worry, I'll get her
ready for you. Good and ready --

Zelda doesn't like Taiko's reply, denying her that pleasure. She hangs up.

ZELDA (CONT'D)
(disgusted; to herself)
Men.

Zelda expertly twirls TWO SAI'S and steps onto the bed to investigate the bullet holes. She points one of the sais at the John then motions to the door.

ZELDA (CONT'D)
Get while the getting's good.

JOHN
(frantically pulling on
his clothes)
Just let me get --

ZELDA
Now faggot!

The John runs out her door, half naked. From the angle of the open door, we can see the DOORMAN bivouacked in the opposite corner of the hallway aiming his shotgun down at Everly's apartment.

INT. APARTMENT - CONTINUOUS

Zelda comes up fully into frame and peers in through our bullet hole. DOLLY OUT so we see Everly with the suitcase of money right when we last left her.

EVERLY
(into cell)
It'll be okay. I've got a plan.

Everly zips up the suitcase and gathers all the YAKUZA MEATHEADS GUNS into the center of the room.

She hears something from behind the front door. The knob gently twist. Someone used a key to unlock it.

Everly picks up a hand gun as the door delicately opens, quietly making the chain taught.

The tip of a SAI slips through one of the chain links and twists it up.

Then with ferocity, Zelda RAMS into the door. The pressure on the chain causes it to slide down the razor sharp steel of the sai and BURST the link apart.

Everly raises the gun and aims dead center, pulling the trigger as Zelda, wielding duel sais, KAMIKAZES towards her --

Click

-- It was her empty gun from the initial shoot out.

EVERLY (CONT'D)
Fuck stick.

Everly HURLS the gun at Zelda. It THUMPS into her chest, which sends her skidding down as she CAREENS into Everly and they begin to viciously cat fight.

The Doorman ventures in, but can't get a clear shot. Zelda is on top of Everly. One of the sais is about to PIERCE THROUGH her shoulder. It's tip just starting to draw blood.

Everly's other hand is by Zelda's mouth. Zelda chomps down, BITING Everly's fingers. She SHRIEKS.

Everly manages to move her body to the side, so the sai RIPS through her flesh, SLICES down the side of her upper arm and STABS into the floor next to them.

Using the hand in Zelda's mouth, Everly wrenches it down by the sai, so one of its backwards blades GASHES THROUGH Zelda's cheek.

Zelda lets go of Everly's fingers and staggers back. She touches her cheek gash, more horrified at her disfigurement than the pain.

The Doorman takes aim. Zelda THROWS her other sai at him. It STABS through the front door and NAILS his shoulder. He falls out of the room backwards and accidentally SHOOTS up at the ceiling.

ZELDA
(pissed; to door)
No one fucks this skank but me!

Everly tries to pull the other sai out of the floor, using her injured hand.

EVERLY

Sorry -- Not into chicks.

Zelda CRASHES into Everly again.

They roll on the ground by the sai, gnashing at each other even more viciously than before -- if that's at all possible.

Everly manages to grab a GUN as they roll over the pile. They fight for it.

THEY SHOOT OFF A COUPLE ROUNDS INTO THE CEILING. This causes the upstairs Crone to THUMP DOWN on her floor, HARD.

Zelda and Everly take a second from their mortal combat to look up. In retort, they let off a few more blasts at the ceiling -- That seems to shut the Crone up.

The fight finishes up with Zelda on top of Everly again, using both hands to force the gun at Everly's forehead.

Out of the corner of her eye, Everly sees ANOTHER GUN by her free hand. She frantically grabs for it.

Everly gets the gun just as Zelda SHOOTS TWO SHOTS into the floor by Everly's head. The bullets searing through her strewn hair.

Everly takes her gun and RAMS it into the Zelda's screaming mouth.

EVERLY (CONT'D)

Suck it.

BLAM! -- Zelda's body JOLTS back and plops down on top of Everly.

Beat as Everly catches her breath.

Just then, the Doorman returns, KICKING OPEN the door.

Everly sits up (with Zelda still on top of her) and SHOOTS.

The Doorman FALLS backwards again. The door's momentum from him kicking it open fulcrums around and shuts it. His SHOTGUN has fallen to the ground in the archway, keeping the door ajar.

Everly rolls Zelda off her and with her gun aimed, heads over to the shotgun. She can't leave the door open. She has to go over and move the shotgun to shut it.

Everly touches the business end of the shotgun and looks out the ajar door, her gun trained on the hallway outside. She meets eyes with the dazed Doorman, who scrambles to the shotgun.

Everly aims her gun point blank at the Doorman. He rolls away just as Everly shoots.

BLAM! BLAM! BLAM! -- The Doorman CATERWAULS up and manages to run down the hall with Everly shooting after him. He PINBALLS into the ELEVATOR DOORS at the far end of the hallway before BANKING OFF them around the corner into another hall, out of view.

[WITHOUT THE CAMERA LEAVING THE APARTMENT] -- Everly lifts up the shotgun and looks down the hall. She steps out a little, never fully leaving the room. Her RIGHT FOOT leaving BLOODY FOOTPRINTS from her wound dripping down her leg.

Suddenly, the Doorman POPS OUT from behind the corner with ANOTHER SHOTGUN and FIRES at her.

Everly, using her doorway for cover, POPS OUT and shoots back at him with the shotgun, western shoot-out style. The hallway walls around them BUST OUT with shotgun explosions.

There's a silence after a few volleys, as both seem to be reloading. Everly figures out how to awkwardly/frantically reload, singeing herself in the process.

DOORMAN (O.C.)
(curses out; feeble)
Bitch!

More silence. Then we hear the sound of CELL PHONES RINGING IN UNISON behind all the apartment doors on the floor just like before with the Yakuza Meatheads. This signifier scares the shit out of Everly. She knows what's coming.

EVERLY
Fuck-balls.

She SLAMS the door and rushes to the other side of the apartment by the gun pile. Just as she gets there, a SCREAMING OLD SLAG IN GARTERS AND HIGH HEELS, wielding a baseball bat, comes HOWLING in like a banshee.

BOOM! -- Everly BLOWS HER AWAY, sending her flying backwards.

A WAVE OF FOUR TENANT WHORES from the floor come KAMIKAZING IN one right after the other -- Everly BLOWS THEM AWAY in succession.

As Everly frantically reloads, FIVE MORE SLAGS come in and SWARM AROUND HER -- ROMERO ZOMBIE STYLE.

LOOKING DIRECTLY DOWN, we see Everly on her back, with the shotgun aimed up. She pulls the trigger, BLOWING BACK THE SLAGS from their craven circular huddle over her. They splay out backwards in unison, like a synchronized swimming movement. Blood and buckshot fly upwards, spackling the ceiling like confetti.

With all the slags seemingly vanquished, Everly plops down on the couch next to the Dead Man, exhausted. She looks over the massacred landscape of her apartment.

EVERLY (CONT'D)
That's a lot of whores.

CU OF DOOR: From behind the door we hear the Doorman.

DOORMAN (O.C.)
You still alive in there, Bitch?

No answer. The Doorman KICKS the door open in a shotgun stance. The handle of the sai sticks into the wall so the door doesn't bounce back.

He looks around and sees Dead Whores and Yakuza Meatheads strewn about the apartment. The walls and ceiling look like Jackson Pollack took advantage of a sale on red paint.

The Dead Man is alone on the couch.

DOORMAN (CONT'D)
Christ, that's a lot of dead
whores.

Track the Doorman's feet as he looks for Everly. We see him walk past a PARTICULARLY BLOODY SLAG by the sai stuck in the floor. IT'S EVERLY PLAYING POSSUM.

Everly gets up, pulls the sai out and begins to stalk him. The Doorman sees her BLOODY PHANTASMAGORIC IMAGE right behind him in the REFLECTION OF ONE OF THE PICTURE WINDOWS. He startles just as she STABS THE SAI INTO HIS SHOULDER.

The Doorman CRIES OUT and twirls around, FIRING the shotgun. Everly manages to JUMP OVER the bar just in time. The Doorman runs out, wailing, with the sai sticking straight out of his shoulder. Once he's out of sight --

DOORMAN (CONT'D)
(cries out)
Fucking Bitch.
(MORE)

DOORMAN (CONT'D)
("are you kidding me?")
With a sai?

The Doorman HURLS THE SAI BACK INTO THE APARTMENT with zero skill. It SKITTERS across the floor.

Everly runs to the door and locks it. She also TIPS OVER a CABINET that's next to the door as a barricade. She takes a moment to collect herself.

DEAD MAN (O.C.)
(weak)
Excuse me...

Everly turns, gun trained. Who said that? She scopes around the room, eyeing all the dead bodies. There's an eerie quality to the detached voice, almost like the space has become haunted.

Continuing her gun trained cartography of the room, she scans past the DEAD MAN on the couch. He coughs bits of blood and she puts her sights back on him as he stirs. Though mortally wounded -- He's alive... barely.

DEAD MAN (CONT'D)
Could I bother you for a glass of water?

Everly thinks about it. Then lowers her gun.

CUT TO:

Everly grabs a dirty glass with blood specks freckled across it from the sink in the kitchenette. She fills it from the tap. The blood specks dilute the water, turning it a musky yellowish pink. While there, she grabs a ROLL OF DUCT TAPE out of a drawer and puts it on her wrist like a bracelet. She pads over to the Dead Man and hands it to him.

He meekly looks at it. Too weak to grasp the glass. The Dead Man looks and acts like a detached spirit waiting to pass into the netherworld. There's a hollowness to him, as if he's a sorrowful zombie.

DEAD MAN (CONT'D)
Could you...?

Everly gives an "Are you fucking kidding me?" look.

QUICK CUTS: of Everly OPENING an arterial sprayed kitchen cabinet -- GRABBING a NEON ORANGE STRAW -- BENDING it -- WEDGING the cup in the Dead Man's breast pocket and PLOPPING the straw in. End with the Dead Man demurely SIPPING out of the straw.

Everly grabs a BOTTLE OF BOURBON from the bar. One of the last standing. The top blown off into a jagged spout. She guzzles from the bottle, trying to numb her pain.

Everly steadies herself, palms down on the bar and looks at the Dead Man, deciding what to do with him. He looks back at her innocently as he slurps from his straw.

Everly looks down at her throbbing injured hand; it's gnarly. She takes the remainder of the bourbon and pours it over the hand, disinfecting it. She tries not to scream as the bourbon ignites a fire in her appendage. Even the Dead Man winces a bit. Everly slams the bar with her good fist, grabs the gun and storms over to the Dead Man in a rage.

DEAD MAN (CONT'D)

(matter-of-factly)

Don't waste the bullet. I'm not going anywhere. 'Sides, you're gonna need em all. And even then...

Everly wants to kill him. She clenches and unclenches her hurt hand, trying to wring life back into it.

DEAD MAN (CONT'D)

Who knows, maybe I'll live long enough to tell Taiko what you did here.

EVERLY

(lowers her gun)

I sincerely doubt it.

Everly gives him the once over, deciding what to do with this new development.

EVERLY (CONT'D)

Get up.

DEAD MAN

Can't...

Everly KICKS the Dead Man in the leg, hard. He doesn't flinch. She checks out his gut wound.

EVERLY

Yeah, that doesn't look good...

The Dead Man laugh/wheezes a bit.

DEAD MAN

I can't even move my head to see.

EVERLY
(not ashamed)
Must have severed the spine.

BRIING -- Everly turns to her cell. All the Dead Man can do is dart his eyes towards the sound. Satisfied he's not going anywhere, she picks it up.

As Everly talks, she stands by the motionless Dead Man on the couch in front of her picture windows. It's as if she's having a conversation with her reflection.

EVERLY (CONT'D)
Where are you?

EDITH
I stopped on the side of the freeway, trying to figure out what I'm doing listening to you of all people.

EVERLY
Mom, you've got to keep moving.

EDITH
I'm not doing anything till I get some answers.

We hear cars ZOOM by adding a manic BG track to the conversation.

EVERLY
Taiko will have had the police department put an APB out on you already.

EDITH
Taiko? Is that the man who was more important to you than your own daughter?

EVERLY
Can we not do this now.

EDITH
I have a little girl scared out of her mind sitting in my shot up station wagon thanks to you. So, sorry if I'm not inclined to take your feelings into consideration at the moment.

EVERLY

It wasn't like that and you know it.

EDITH

Then what was it like?

EVERLY

(flustered; has to give her something)

He offered me a way. A lifestyle I couldn't provide for Maisey by myself. One you weren't able to provide for me.

EDITH

I never had to sell my soul, amongst other things, to provide for you.

EVERLY

No, you didn't... You just worked yourself to the bone.

EDITH

And what am I doing now?

EVERLY

(guilty)

I have money. Enough for you and Maisey to start a new life. Just meet me. I'm leaving soon. Okay?

Long beat as we hear an 18 WHEELER HONK and ZOOM by over the phone.

EDITH

...Okay.

Edith hangs up leaving Everly to stare at her reflection in the window. There's almost no resemblance to the shattered woman we first met.

EVERLY

(points to Dead Man)

Stay.

The Dead Man just looks at her, processing all he just heard.

Everly walks into the bathroom past her BLOOD SPLATTER TENDRILS, which have dripped further down the wall.

INT. APARTMENT - BATHROOM - CONTINUOUS

The lack of blood should be startling in contrast to Everly's bloody battered image. The white noise of the shower creates a sonic barrier, as if she's entering another world -- A safe haven.

Everly places the gun next to the heroin balloon on the edge of the sink. She holds it in her gaze a beat longer than she should.

Clothed in her night shirt and panties, Everly steps into the steam of the shower. She takes a moment to feel the water cascading down her as it melts away the layer of blood and gore lacquered over her.

Everly delicately tries to lift up her shirt, but it's stuck to the wound. With great care she strips off the shirt and looks down. The skin's shredded, blood pulsing out of it.

She takes some body wash and quickly does her hair, then steels herself as she squirts some of the bottle into the wound to clean it out. Everly winces and tumbles, catching herself onto all fours under the spray of the shower. She breathes in as she watches a stream of her blood circle the drain.

She crawls up and out of the palpitating shower, takes a towel and dries quickly. She then presses the towel into her side, trying to staunch the bleeding. She has to steady herself from the pain.

Everly grabs a tiny WASH CLOTH and places it over the wound. She takes the duct tape and wraps it around her midriff several times, securing the washcloth in place.

INT. APARTMENT - CONTINUOUS

Everly takes the gun and duct tape and walks out of the bathroom, gun aimed at the Dead Man just incase. Her other hand covering her breasts. The Dead Man looks at her and innocently, sucks on his straw.

Everly goes over to the tipped cabinet blocking the door and opens one of the drawers. Her clothes spill out.

DEAD MAN'S POV: Everly strips off her panties, steps through a new pair, throws on some jeans and a nondescript numbered baby tee jersey, before putting her hair in a pony tail. She then steps over to the bar and rips off little hangers of duct tape, WRAPPING THEM AROUND HER BITTEN FINGERS LIKE BAND AID RINGS. She finishes up by tying on some track sneakers. All in all she looks pretty normal now.

DEAD MAN
You know Taiko's never gonna let
you leave this building alive.

EVERLY
(looks at littered corpses)
What gives you that impression?

Everly goes over and steps on the couch by the Dead Man and looks out the picture window.

Four stories down, she sees DOORMAN #2 -- The surlier Tweedle Dee to the Doorman's Tweedle Dum. He's bouncing a rubber ball in front of a PSYCHOTIC PRESA CANARIO ATTACK DOG going ape shit on a leash. The balls rhythm hypnotizes the dog into a frothy rage.

DOORMAN #2
Banzai, Ball -- Ball!

Doorman #2 hucks the ball at the Dog. It viciously snatches the ball in its jaws and wrenches it as if it were snapping it's connected neck. Doorman #2 looks up at Everly and smiles, menacingly. She backs away from the window.

Even without Doorman #2 and his maniac dog, the quiet industrial street is too open -- There's no cover and it's too high. There's no way she could get out using this window.

Everly takes two guns from the stockpile and stuffs one in her belt behind her and the other in front by her crotch. She then grabs the shotgun and puts in the last four shells.

Readied, she slides the cabinet barricade out of the way and slowly opens the door.

BOOM! -- A SHOTGUN BLAST aimed where her head would be EXPLODES OFF a piece of the door and a hunk of the archway.

DOORMAN
Gotcha, Bitch!

Everly gets up and fires a retaliatory blast down the hall and then one into the knob of the apartment door directly across from her own. It bursts open.

EVERLY
Stop calling me bitch!

Everly runs across the hall into the EMPTY APARTMENT. She lands in a dive, pulling out one of the hand guns as she skids around. The Doorman comes running and shoots into the other apartment. We see Everly duck out of sight.

[FROM OUR VIEW -- NEVER LEAVING EVERLY'S APARTMENT] We hear a shoot out in the empty apartment across the hall. We see glimpses of the Doorman and Everly come into view every once in a while in the doorway.

The Doorman needs to reload the shotgun. He makes a running leap into Everly's apartment, kicking the door shut.

A tract of bullet holes pierce the door right by him. The Doorman just manages to roll out of the way.

The Doorman takes a deep breath trying to settle his blood pressure. He hears movement from behind the door and snaps to.

He frantically reloads the shotgun just as Everly KICKS OPEN her apartment door. The Doorman turns and shoots. She ducks away into the hall. Their roles now reversed.

The Doorman tries to get a good angle to shoot Everly as she runs back into the apartment across the way.

Everly tips over a dresser by the door and uses it as a barricade to pop up and shoot into her apartment at the Doorman.

The Doorman's finally out of ammo. We see his desperate anguish as he realizes how over his head he's in at the moment.

He tries to pull himself together. He spies Everly's gun stockpile in the center of the room. The Doorman psyches himself up, then scrambles into the open to grab a gun from it. Everly's shots chip away around him.

Now the Doorman is beside the door, heaving for air. The hallway wall behind him SHAKES SAVAGELY -- taking a pummeling from Everly's shotgun blasts. It's insanity.

He opens up his jacket and takes out THREE GRENADES. Due to the mayhem behind him, he juggles them a bit and almost drops one, but catches himself. He pulls the pin on one with his teeth and TOSSES it over Everly's head into the other apartment.

DOORMAN
Eat it, Bitch!

Everly registers the danger and JUMPS OVER the dresser out into the open hall before the grenade EXPLODES --

KA-BOOM!

-- Everly rolls around in the hall trying to shake off the concussion blast. The Doorman picks up a gun and aims it at her prone form.

DOORMAN (CONT'D)
Now you die, Bitch!

DEAD MAN (O.C.)
Ralph --

Startled, the Doorman turns around to the Dead Man on the couch behind him.

DEAD MAN (CONT'D)
Sorry...

The Doorman realizes -- Too late.

BLAM! BLAM! -- Everly shoots the Doorman from behind.
BULLETS BUST THROUGH HIS GUT, collapsing him to the ground.

THE LAST TWO GRENADES GO ROLLING THROUGH THE BLOODY MAYHEM,
STOPPING BY THE DEAD MAN'S FEET.

Everly PICKS UP the Doorman's SHOTGUN and aims it down at him. On his belly, the Doorman struggles towards the grenades. She kicks him over. The Doorman looks into her eyes with a Hell glint.

EVERLY
Sorry I never tipped you at
Christmas.

The Doorman laughs a bit. Is she fucking serious? Everly pulls the trigger --

Click.

-- She looks down at the shotgun... Unbelievable...

DOORMAN
(with dying breath)
Fucking Bitch...

SKLUARSH! -- Everly takes the butt of the shotgun and SMASHES it down.

Just then POLICE SIRENS whirl outside. Everly peaks out the window and sees FOUR PATROL CARS PULL UP out front.

Doorman #2 reigns in his dog as he jabbers with one of the UNIFORMED OFFICERS.

Everly tosses the shotgun aside and grabs two more pistols from the stockpile. She takes her cell and grabs the wheeled travel suitcase stuffed with money. She looks back at the Dead Man.

DEAD MAN

Taiko will already have the building surrounded. You'll never make it outside.

EVERLY

Can't stay in here.

DEAD MAN

He's toying with you. This is what he does. All he cares about is his personal amusement.

EVERLY

You act like I don't know the man.

They share a look. Both know the answer to that all too well.

The two start to hear muffled evacuation sounds as the rest of the tenants are taken out of the building above and below them.

FROM UPSTAIRS in the Old Crone (Mrs. Haberdash's) apartment directly above.

POLICE MAN (O.C.)

Ma'am, the building isn't safe.

MRS. HABERDASH (O.C.)

WHAT?

POLICE MAN (O.C.)

I said it's not safe.

MRS. HABERDASH (O.C.)

THERE'S SUCH A RUCKUS AND MY STORIES ARE ON.

POLICE MAN (O.C.)

Please unchain the door.

MRS. HABERDASH (O.C.)

GOOD NIGHT.

POLICE MAN (O.C.)

Ma'am....

We hear the door shut.

Everly takes the TV remote and turns on the LCD on the wall above the bar. It has a bullet hole in the screen, but otherwise works.

Everly flips through till she finds the aux channel video SECURITY CAM FEED FOR THE LOBBY of the building. She sees Doorman #2 pacing around, his attack dog lurks menacingly. A YAKUZA FLUNKY loiters by one of the pillars, dragging on a cigarette. A STREAM OF TENANTS are being ESCORTED OUT through the lobby by uniformed policemen.

DEAD MAN

I suppose it would be too much to ask of you to kill me rather than have to face Taiko.

EVERLY

You mean show you mercy after what you did?

DEAD MAN

I didn't join in. I could have.

EVERLY

You think cause you filmed it, that makes you less guilty?

DEAD MAN

If I hadn't, Taiko would have killed me.

EVERLY

And look where that got you.

DEAD MAN

I didn't say it wasn't deserved.

EVERLY

Well then...

This is her only shot -- Everly leaves the TV on, takes the suitcase and heads out the door.

DEAD MAN

(calls out)

Don't leave it for him to see.

A moment, then Everly comes back into the archway. She hadn't thought of that. She appraises the Dead Man, almost as if he is a bit human. She leaves the suitcase by the door and goes over to the TIPPED OVER TRIPOD and picks up the CAMERA. She pauses, debating whether to stare directly into the eye of the storm.

DEAD MAN (CONT'D)

Don't...

She looks at him, then back at the camera.

DEAD MAN (CONT'D)

Trust me. Destroy it.

Everly presses play and looks on the view screen.

TIGHT ON EVERLY'S FACE as the pain and agony of watching her rape seeps onto her visage. We hear the sound of the Yakuza Meatheads cheer on an assailant as Everly tries not to give in.

The Dead Man turns his head, ashamed.

Watching this back forever kills a part of Everly. Just hearing it and reading her expression, completely justifies what she's done to these monsters for revenge and what she'll do to them forthcoming.

Everly turns the video off as it reaches the apex and we hear her finally break. She rips out the mini DV tape and TEARS IT APART.

Inconsolable, she takes the camera on the tripod and begins to BEAT IT AROUND. BREAKING it apart against the Dead Yakuza Meatheads.

All the while the Dead Man can't bring himself to look at her. Almost as if he's trying to give her the dignity of privacy for this moment.

Everly turns back to the Dead Man. All her rage focused like a laser point at him. The last of the men she can hurt, who hurt her. She rages over to him.

EVERLY

Look at me!

He can't bring himself to. He begins to whimper.

EVERLY (CONT'D)

Look at me!

Everly takes her gun and presses it into his eye socket -- HARD. With his other eye, the Dead Man meets her gaze. They're face to face. This is the most alive we've seen the Dead Man since he's been shot.

EVERLY (CONT'D)

Death's too easy an out for you. I hope they save you for him.

DEAD MAN
Maybe that would be justice.
(wheezes; haunts him)
I've done things so vile -- so
disgusting...

EVERLY
Am I'm supposed to absolve you now
that you're dying?

DEAD MAN
(laughs; coughs blood)
No. Hold onto your hatred. It
will fuel you through the night.

Everly steps away. An understanding has been forged. She takes a couch pillow over the muzzle of the gun and aims it at the Dead Man's head. He gratefully closes his eyes --

Click.

DEAD MAN (CONT'D)
(opens eyes; resigned to
his fate)
...You've used a lot of bullets.

EVERLY
(tosses empty gun)
I gotta start making two piles.

DEAD MAN
If you're going to have any shot of
escaping -- This is it. While
they're evacuating. Before they
realize the Doorman's dead.

Everly nods to the Dead Man, then takes the suitcase and walks out the door, closing it behind her. Before she can shut it fully --

MAN (O.C.)
Can I help you, Ma'am?

We catch glimpses of a BEAT COP in full blues THROUGH THE CRACK OF THE DOOR talking to her. His measure is clipped friendliness combined with controlled menace.

EVERLY
Was just leaving.

Beat. The Cop smiles and nods to himself as he invades her space -- pushing her back into the apartment, causing the crack in the door to get wider.

COP
You know that's not possible,
Ma'am.

EVERLY
Aren't you evacuating the building?

COP
No, Ma'am. Not everyone, Ma'am.

He let's that sit with her, then --

COP (CONT'D)
(not asking)
Why don't you step back inside.

Everly is speechless.

The Cop opens the apartment door, exposing the Dead Yakuza and Whores dotted about. He takes it all in, then looks at her as pleasant as can be --

COP (CONT'D)
(tips his hat)
You have a nice night now, Ma'am.

Everly backs into the apartment as the Cop shuts the door -- locking her back into her cage.

DEAD MAN
(disappointed)
Konnichiwa.

Everly's completely trapped. She thinks about her next move, then dials her cell.

EVERLY
(into cell)
It's Everly.

TAIKO
I know.

EVERLY
I'm honored I rate so highly that
you had to call in your police
thugs.

TAIKO
What's the use of having power if
you don't flaunt it? Besides I
wanted to ensure we are
uninterrupted tonight.

EVERLY

Lucky me.

TAIKO

Indeed...

A beat, time for a new tack --

EVERLY

Sorry I killed all your whores.

TAIKO

I wouldn't have thought you had it
in you.

EVERLY

Taiko, you'd be amazed what you can
accomplish when you put your mind
to it.

(playful)

You hear from your Yakuza goons in
the valley yet?

TAIKO

Yes.

EVERLY

Just not your night, tonight.

(no response)

Sorry you won't get the chance to
meet my daughter. Guess you'll
just have to settle for visiting
me.

Taiko laughs, this off-puts Everly. The Dead Man can't
believe what she's saying.

TAIKO

Just how far do you think a broken
down old woman and a little girl
can get from me?

EVERLY

Unless you're suddenly traveling in
different social circles. I'd bet
pretty far.

TAIKO

I wouldn't wager something you're
not willing to lose.

EVERLY

You've already taken everything
from me.

TAIKO
Have I...

Everly hangs up.

DEAD MAN
I think that guaranteed Taiko's personal attention to the situation.

Everly agrees. Next on the agenda --

DEAD MAN'S POV: As he observes Everly pace around the dead bodies littered about, while talking on her cell.

EVERLY
(into phone)
Mom, where are you?
(beat)
Things have changed. I need you to come to me.
(beat)
I know it's dangerous. But it's the only way.
(beat)
Me getting out of this building is the least of my worries. Once I know you two are safe I'll worry about myself.
(beat)
I live in an apartment building. It's being evacuated. Some of the floors are rent controlled. So there's regular tenants. Say you're getting your mother -- Mrs. Haberdash in 4b. I live right under her in 3b.
(beat)
Just walk in with Maisey -- They're not gonna do anything unless I provoke them. They know they have me. You'll be able to get in and out. They would never suspect you two to come to me.
(beat)
Why? Cause it's insane. But Mom, it's the only way.
(looks at suitcase)
It's almost a million dollars.
(beat)
7th and Flower. 1516 7th Street -- And Mom, hurry.

Everly hangs up the phone, not sure if she just did the right thing.

DEAD MAN

Risky.

EVERLY

(doubting herself)

You mean foolish.

DEAD MAN

Who says they're mutually exclusive?

EVERLY

Looks like we're having company.

Everly eyes all the dead bodies littering the apartment. It's a Nightmare Hellscape.

DEAD MAN

Maybe they can meet you in the hall?

Everly flashes him a look.

SEQUENCE -- Some public domain, Big Band Christmas music plays as Everly cleans up her apartment.

-- Everly stuffs bodies into the kitchenette floor hole.

-- Everly drags Yakuza Meatheads into the bathroom -- Piling them in the still running shower. The bodies plug the tub. Water spills out onto the bathroom floor.

-- Everly hides bodies anywhere she can.

-- The Dead Man sips from his straw and watches.

-- Everly takes off the bed sheets and spreads them on the ground, trying to mop up the puddles of blood as best she can. She throws the bloody sheets into the apartment across.

-- Everly looks down at her HEROIN BALLOON deciding what to do with them. Their allure still magnetic. Finally, she throws them in the trash next to the toilet. Out of sight, but not out of reach.

-- As Everly walks out of the bathroom, we see the BLOOD TENDRILS have dripped lower.

-- She sees the police pull away below and take up strategic perimeter positions a block away. Their whirling light bars flashing ominously in the distance.

Everly looks around the apartment at her handiwork. Not too shabby. Now the only remnant left is the Dead Man. She stands over him.

EVERLY
I don't even know your name?

DEAD MAN
Does it matter at this point?

EVERLY
(she takes him in)
Well, "Dead Man" -- You gonna play nice or am I --

There's a KNOCKING on the door. It's stern and actually spooks Everly. The Dead Man and Everly lock eyes? This couldn't be Edith and Maisey, it's too soon.

DEAD MAN
If it were Taiko he'd be knocking with shotgun blasts.

Everly walks over to the door, gun raised. She peers out the peep hole, then opens it.

REVEAL A LITTLE OLD LADY -- Everly's upstairs old crone neighbor (MRS. HABERDASH) in a muumuu and rollers on a walker, waggling her finger. Her hearing aid is so loud we hear it SCREECH before she talks.

MRS. HABERDASH
(hard of hearing; shouting)
I'VE LIVED IN THIS BUILDING FOR
FORTY-SEVEN YEARS. NEVER HAVE I
HEARD SUCH A COMMOTION. THERE ARE
HUMAN BEINGS THAT LIVE HERE TOO.
YOU DON'T THINK I KNOW WHAT YOU DO?
THE DISGRACE. MISCREANT.

EVERLY
(dumbfounded)
Er... ah... Sorry...

Mrs. Haberdash leans in, she can barely hear and seems to have mild dementia. Disgusted, she waves off Everly.

MRS. HABERDASH
FEH.

Everly can only watch on as Mrs. Haberdash struggles with her walker back down the hall. She's seemingly oblivious to the gun blasts and blood all around her. The tennis balls on the front of her walker leave a trail through the plaster debris.

Everly sees the Young Latina's apartment door open a crack (it's down the hall directly across from Zelda's apartment, where the Doorman was bivouacked). She peaks out, sees Haberdash dragging past her and then makes quick eye contact with Everly before darting back in and shutting her door.

Everly shuts her door and leans against it.

The Dead Man starts to have a coughing fit. He's dying in front of her.

EVERLY

You know we met before.

DEAD MAN

I was wondering if you'd realize.
Seems a lifetime ago...

EVERLY

(agrees)

Before Taiko introduced me to
heroin.

DEAD MAN

He enjoys exerting control over the
things he chooses to surround
himself with -- Bending them to his
will.

EVERLY

Till he breaks them...

DEAD MAN

(rueful; knows first hand)
And everything breaks.

EVERLY

I did things for him... Things I
couldn't even imagine myself...

(whispers; devastated)
Giving up my daughter.

That's the first time she's admitted it. Everly breathes; then,

EVERLY (CONT'D)

I loved him once...

The Dead Man lets that resonate. He looks down at all the blood that's poured out of him. It's soaked through the couch cushions, making them soggy.

DEAD MAN

Taiko doesn't know love. He
doesn't understand value other than
as a possession.

(meets her gaze; sorry)
You weren't the first.

EVERLY

I will be the last.

DEAD MAN

No. If you can escape this
building with your family -- Go and
never look back. Cause that, that
love is something Taiko can never
have. Can never fathom. A bond
when forged he can never break.

EVERLY

You believe that?

DEAD MAN

(meek bloody smile)
It only matters if you do...

The Dead Man nods to the suitcase.

DEAD MAN (CONT'D)

Where did you get the money?

EVERLY

It's Taiko's. I hold it till his
fences can launder it through his
legitimate businesses. So I guess
all things considered, it's my
severance package.

DEAD MAN

Surprising he would leave so much
money with you.

EVERLY

He bought my loyalty cheap. One of
his underlings comes over every
couple of days. Adds to the till.
Drops off a balloon.

(looks away)
I thank him. Then every two weeks
they pick it all up and we start
again. Cycle of my life.

DEAD MAN

(teeth chattering)
I'm freezing.

Everly pulls out a blanket from a CLOSET NOOK and wraps the Dead Man in it. He looks pathetic. Everly's cell rings. She's relieved when she sees who it is.

EVERLY

Ready to meet the family?

DEAD MAN

(manages a small smile)

Are you?

That gives Everly pause as she answers the cell.

EVERLY

Mom?

EDITH

I just drove by some police. They were setting up a barricade. And there's are all these strange men around your building.

EVERLY

How many?

Everly goes next to the Dead Man and peeks out the window. She sees a BEAT UP STATION WAGON with a shot out rear window drive by. Outside she sees YAKUZA FLUNKIES in the shadows sparsed out at strategic places, casing the building. Their cigarette embers betraying them. Police lights flash in the distance.

EDITH

I don't know, like a gang. They're spread out up and down the street. They're all watching the building and chain smoking. Are they waiting for you?

EVERLY

Yeah.

EDITH

Everly, this is crazy.

EVERLY

If you can't -- you can't. But unless this one man is stopped, you'll never be safe. You can never go home. That's what this money is for. To save you.

EDITH

Everly, I'm not involved in this.
Why would someone --

EVERLY

Mom. It is what it is and I'm
sorry. But for Maisey. For every
time you tried to help me and I
wouldn't let you. Please. Let me
help you now.

No response... Then --

EDITH

I just parked.
(as she gets out)
Come on, Maisey. Take my hand,
Honey.

MAISEY

Where are we going?

EDITH

Inside.

MAISEY

I don't want to.

EDITH

I know. It'll be okay.

Everly looks on the TV at the closed circuit security feed to the lobby cam. She sees Doorman #2 (minus the dog). A YAKUZA FLUNKY loiters against a pillar, smoking a cigarette.

EVERLY

(into cell)

Take the elevator to the fourth
floor then come down the stairs to
the third. If you see any men on
the floor -- leave.

EDITH

There are men all over the stairs
outside.

MAISEY

They're scary.

EDITH

I know, Honey. Here --

Everly hears Edith pick up Maisey.

EDITH (CONT'D)
(to Everly)
We're walking into the lobby now.

Everly goes to the hallway and looks out. It's all clear. She stands in the archway and watches the TV. She can see Edith carrying Maisey as she walks up the steps between a column of men's shadows and smoke from their cigarettes. The Yakuza Flunky in the lobby takes notice.

Everly hears her mother's footsteps echo in the lobby over the phone. The muffled sound of the PRESA CANARIO'S thunderous barking coming from behind a door plays under, unsettling the tenor of the scene.

ON THE LCD -- Doorman #2 eyes Edith and comes out from behind his desk.

EVERLY
(into cell)
Say something.

EDITH
(faking into phone)
We're here. Yes, Mother. I have
your granddaughter with me.

ON THE LCD --Doorman #2 passive aggressively blocks her way. It'd read as too eager if we didn't know the truth.

DOORMAN #2
Can I help you, Ma'am?

EDITH
(keeps walking)
Yes. You have some strange men
loitering outside. I was scared to
even come in and visit my mother.

DOORMAN #2
Sorry, ma'am. They're waiting for
a friend. Who exactly are you
going to visit? We're not really
letting anyone up.

Edith takes a slight readjusting beat.

EDITH
(into phone)
Hold on, Mom.
(to Doorman #2)
My mother -- Mrs. Haberdash in 4b.
(MORE)

EDITH (CONT'D)
She called me up complaining about
an awful racket ...people trying to
kick her out of her place.
(shoots Flunky a look)
This used to be a nice
neighborhood.

A tense beat, then --

DOORMAN #2
Right. Mrs. Haberdash. Lovely
lady. Tell her sorry for the
noise. Unfortunate incident.
(steps aside)
Should be over soon.

Edith walks over to the elevator. Doorman #2 nods to the Yakuza Flunky. He gets in behind her.

EDITH
(into phone)
We're on the elevator. Be right
up.
(nervous to Flunky)
What floor, sir?

YAKUZA FLUNKY
Three.

EDITH
Three it is.

Edith hangs up the phone. Everly's in a panic. If she shoots the Flunky it will alert everyone downstairs that there's a problem.

Everly watches the elevator dial go past two. She looks and grabs the SAI off the door.

The elevator door dings open. Everly sees EDITH holding MAISEY next to the YAKUZA FLUNKY -- Everyone frozen in time.

Then, the Yakuza Flunky sneers and steps off the elevator.

As the elevator door shuts with Edith and Maisey still inside, the Flunky takes out a GUN.

Everly darts back into her apartment.

We hear the Flunky running after her.

Everly crouches down beside the door, sai in hand.

As the Flunky runs in, she times it perfectly, RAMMING the sai into his crotch.

The Flunky lets out a COMIC PAINED HYENA CACKLE as he collapses to the ground.

Everly KICK SHUTS the door and flops him over, then mounts him, struggling to get the gun before he shoots.

There's a KNOCK on the door.

EDITH (O.S.) (CONT'D)
Everly?

EVERLY
Just a sec.

She pulls out the sai and rams it into the Flunky's neck. It's unpleasant. The Dead Man cringes.

Everly drags the dead Flunky behind the bar. She leans against it and looks at the Dead Man. He motions to the severed DEA AGENT'S HEAD that's on the stool next to her. Everly doesn't know what to do with it. She brings up the flaps and reconstructs the box quickly, then refixes the festive paper so it looks like a present.

EVERLY (CONT'D)
(to Dead Man)
Thanks.

The Dead Man nods -- That's the least of your worries...

Everly opens the door. There stands EDITH (60's, soccer mom vibe) and next to her MAISEY (5, a beautiful, precocious little moppet). Everly doesn't even register Edith. She just stands in awe looking down at Maisey.

Maisey looks up at her pleasantly. She doesn't seem to recognize Everly -- This, the deepest cut.

EVERLY (CONT'D)
Hi.

MAISEY
Hello.

Everly kneels in front of her daughter. Coming to her level so they're eye to eye. Sharing a moment she never thought she'd have just an hour ago.

EVERLY
I'm Everly.

MAISEY

My name's Maisey.

EVERLY

I know... I --

EDITH

Can we come in?

EVERLY

(can't take eyes off
Maisey)

Of course.

EDITH

C'mon, Maisey.

Edith puts out her hand for Maisey to take and guides her into the apartment.

Awkward Beat -- Edith can't make eye contact with Everly. There's a ton unsaid between the two women. Edith checks out the apartment, sees the blood sprayed all over the ceiling and walls.

EDITH (CONT'D)

Is that...?

EVERLY

Ah, yeah...

Edith walks over and startles when she sees the Dead Man, earnestly smiling up at her from the couch. She pulls Maisey behind her for safety.

EDITH

Oh, ah... Hello?

DEAD MAN

Moshi moshi.

EDITH

Who's your "friend"?

EVERLY

He came with the place. Not important.

The Dead Man just smiles. Maisey peaks out from behind Edith and waves to him. He meekly smiles back.

EDITH

Maisey, I have to talk to Everly.
Wait out here. Don't touch
anything.

Everly sees Edith has spotted water seeping out of the bathroom door from the shower. It's already spread through most of the apartment.

EVERLY

Oh ah, must have left the shower running.
(to Dead Man; re: Maisey)
Keep an eye on her.

The Dead Man looks at her. An odd request all things considered. The Dead Man is nodding off, he's about to die. It takes immense effort to talk.

DEAD MAN

Yes.

INT. APARTMENT - BATHROOM - CONTINUOUS

They walk into the bathroom. Everly leaves the door slightly ajar.

EDITH

(turns to shower)
Why is the water --

EVERLY

Don't!

Too late. Edith pulls the curtain and sees a MOUNTAIN OF DEAD YAKUZA MEATHEADS STACKED UP IN THE TUB. Water cascades down over them. A waterfall of pinkish blood water pouring over the edge, flooding the floor out into the apartment.

EVERLY (CONT'D)

Open the curtain.

EDITH

Everly!

EVERLY

I had to put them somewhere. I
couldn't let Maisey see.

EDITH

Did you kill all these men?

EVERLY
(awkward pause)
It's not like I'm proud of it.

EDITH
What have you done?

EVERLY
What I had to do to get to this
moment. And I'll do what ever it
takes to get to the next.

Edith sits on the toilet lid, exhausted, shaking her head.

EDITH
What have you done?

Edith grabs some toilet paper and wipes away her tears.

EVERLY
(goes to comfort)
Mom...

EDITH
(brushes her away)
-- Don't.

Wounded, Everly takes a step back. Edith blows her nose and tosses the rag in the basket. She stops and stares inside. Everly realizes too late -- Fuck! Edith brings out the HEROIN BALLOON.

EDITH (CONT'D)
(re: heroin)
All cause of this, right?

Everly can't answer. Her shamed silence, the loudest truth possible. Edith looks at Everly with utter contempt. She tosses the heroin back in the trash and stands up.

EDITH (CONT'D)
I didn't think it was possible for
you to hurt me anymore. I'd
thought I'd seen it all. But you
just keep inventing new ways.

EVERLY
You think I asked for this?

Edith SLAPS Everly in the face, HARD. Fire in her eyes. She SLAPS her again two more times, back to back on the same cheek. Tears gush out of Everly. She just takes it.

EDITH
(grabs Everly's arms)
I don't see track marks.

EVERLY
(no hiding anymore...)
I shoot between my toes or skin
pop.

EDITH
Skin pop?

EVERLY
It's -- It's not important.

EDITH
I've been thinking about this ever
since what happened back at the
house. And I've come to a
decision. We're all gonna get out
of this building. All of us. But
after that, we go our separate
ways. Maisey and I will go it
alone.

EVERLY
I understand.

EDITH
She doesn't know who you are.
She's stopped asking if her mother
was ever going to come home years
ago. She just accepted. It's time
we all did.

EVERLY
(this is the hardest)
It'll be better if I don't know
where you two go.

EDITH
So then this is it.

EVERLY
This is it.

CUT TO:

INT. APARTMENT - SAME TIME

Maisey looks at the Dead Man alone on the couch.

MAISEY
Do you live here?

DEAD MAN
Just visiting.

Maisey goes over to a cubby hole by the kitchenette. She opens it. Out of her line of vision, TWO EXPIRED SLAGS are stuffed inside. The Dead Man sees though --

DEAD MAN (CONT'D)
Don't open that!

MAISEY
(thinks it's a game)
Why not?

DEAD MAN
(thinks quick)
Cooties.

Maisey freaks a little, shuts the door without looking and darts away to the center of the room. Relieved, the Dead Man gratefully sighs, then hacks up a lung. His strength all but gone. The blanket he's swathed in seeping with his blood.

MAISEY
Are you sick?

DEAD MAN
(playing)
Did you know I used to be a singer?

MAISEY
Really?

DEAD MAN
(raspy; sings)
The itsy bitsy spider goes up the
water spout...

Maisey laughs. It makes the Dead Man smile, possibly reminding him of his own children.

DEAD MAN (CONT'D)
Down came the rain --

The Dead Man coughs violently.

MAISEY
Why do you have a blanket?

DEAD MAN
I'm cold.

MAISEY
(looks around)
I don't like it here.

DEAD MAN
Me neither.

Maisey looks around the apartment. She eyes the fritzing Christmas tree and the severed head present on the bar.

MAISEY
Is that a Christmas present?

DEAD MAN
(not sure of what to say)
....Maybe
(calls out)
Everly.

MAISEY
Can I open it?

DEAD MAN
I don't think that's a good idea.
(calls out louder)
Everly!

Maisey goes towards the present.

MAISEY
What do you think it is?

DEAD MAN
I couldn't even imagine.

Maisey climbs up a bar stool and goes to open it.

DEAD MAN (CONT'D)
(takes all his will)
EVERLY!

Everly rushes out, gun raised at Maisey, who gets startled and upset.

EVERLY
(to Maisey)
No!

Everly tucks away the gun, grabs the "present" and puts it up out of reach. Maisey runs to Edith, afraid of Everly.

EDITH
It's okay.

EVERLY

(not sure what to do)

I'm sorry, Honey. It's just it's
not actually a present. It's
empty.

Everly kneels down to her, causing Maisey to hide behind Edith's legs for protection.

EVERLY (CONT'D)

You don't need to be afraid of me.

Maisey skirts a little more behind Edith. She doesn't necessarily believe that. This hurts Everly more than any gunshot wound.

EVERLY (CONT'D)

You know I do have something. A
Christmas gift, in fact. But it's
for a very special little girl.
You think that could be you?

Maisey shyly motions from behind Edith, her curiosity peaked.

EVERLY (CONT'D)

Wanna see?

Everly goes over to the closet nook and digs in the back on the top shelf. She pulls out a big stuffed HELLO KITTY DOLL in a plastic shopping bag.

EVERLY (CONT'D)

I didn't get a chance to wrap it.

Maisey looks up at Edith. She nods her ascent and Maisey tentatively comes over and takes the bag from Everly.

EDITH

What do you say?

MAISEY

(to Everly)

Thank you.

Everly watches her look over the doll. Maisey approves, hugging it close. This is the first time Everly's ever seen Maisey get a gift. It really lands on her.

EVERLY

(no, thank you)

You're welcome.

Maisey holds up the Hello Kitty to the Dead Man.

DEAD MAN
She's very pretty -- like you.

EDITH
Grams and Everly have to finish up
in the other room. Just one more
second.

She places Maisey and the doll on the arm of the couch.

EVERLY
(to Maisey and doll)
You two stay put.
(to Dead Man)
Watch her.

The Dead Man can only grunt and nod awake at this point.

EDITH
(worried; to Maisey)
Don't get too close to him.

Maisey just hugs the doll and sits on the arm of the couch looking at the Dead Man. Everly and Edith go back into the bathroom, leaving the door slightly ajar.

Maisey watches the Dead Man dying, it looks like he's nodding off and then will wake up.

MAISEY
Are you sleepy?

DEAD MAN
Very...

MAISEY
What's your name?

And with that the Dead Man nods over, blood slackening out of his nose and mouth. This scares Maisey, who gets off the couch and backs away towards the front door. She's very freaked out by this place.

CUT TO:

Everly looks out the door crack trying to keep an eye on Maisey. But she's not there.

EVERLY
Maisey?

Everly and Edith rush out of the bathroom. They look around for Maisey. She's gone. Everly sees the Dead Man has died.

EDITH
Maisey?

Everly spots the FRONT DOOR IS OPEN.

EVERLY
Oh no...

She rushes to it.

There in the hallway, she sees Maisey holding Hello Kitty, looking at DOORMAN #2 and his attack dog GROWLING back at her.

Doorman #2 is on his knees petting his dog, whispering in its ear. It growls more intensely. The dog looks like it's being prepped to attack. It's terrifying.

Everly grabs hold of Maisey. There's a stare down for a brief instance between her and Doorman #2. He cracks a devilish grin, then to the dog --

DOORMAN #2
Kill.

Doorman #2 unleashes the attack dog. Everly takes Maisey and HAULS ASS back into the apartment. The maniac dog is already on top of them. Everly PICKS UP Maisey as they run through her door -- The dog right behind.

They almost make it to Edith and the bathroom door before the dog FEROCIOUSLY BOUNDS into the apartment.

EVERLY
Take her!

With the dog almost on top of them, Everly manages to TOSS Maisey to Edith. Edith immediately SLAMS the bathroom door shut, insuring Maisey's safety.

Everly turns, just as the attack dog LUNGES for her. The force and the power of the beast is so vicious, that Everly goes sliding across the wet floor. Her head by the Dead Man's feet and GRENADES under the couch.

Doorman #2 leans against the doorway, arms crossed, holding a handgun (should things get out of hand), enjoying the show.

The dog BARKS, CHOMPING monstrously at Everly. She sees the bathroom door squeak open. Edith peaks out the crack.

EVERLY (CONT'D)
(to Edith)
Don't!

Everly looks over at the Dead Man who has been stewing in his own viscous juices for the last hour. She pushes away the attack dog with her feet.

Everly grabs the Dead Man's LEG and drags him between her and the dog, just as it ATTACKS AGAIN.

The dog RIPS into the Dead Man, gleefully mauling his bloody meat. Everly takes the respite to GRAB one of the GRENADES that was by the Dead Man's feet and gets up.

Doorman #2 frantically points at Everly --

DOORMAN #2
(in Japanese)
No, Banzai! Kill! Banzai -- Kill!

The dog stops flailing the corpse and looks over at Everly, still clamped down on the Dead Man's leg. Everly PULLS THE PIN on the bloody grenade as she shows it to the Dog, like she's gonna play catch with him.

EVERLY
(waves grenade)
Banzai, Ball -- Ball!

Once she sees the dog is locked onto the grenade, she throws it over Doorman #2's head and out the front door. Before Doorman #2 can react, the dog is already careening out the door in hot pursuit. He instinctively takes a step towards the dog in the hallway, but it's too late.

DOORMAN #2
BANZAI!! --

KA-BOOM! -- We hear the WILHELM SCREAM as the hallway wall SHAKES and crumbles, revealing a GASH AT HEAD HEIGHT THAT ALMOST RUNS THE LENGTH OF THE APARTMENT WALL, EXPOSING ITSELF TO THE HALLWAY. Smoke and ash billow out.

Everly picks herself off the ground and tries to open the bathroom door. It's locked. She knocks on it.

EVERLY
Open up. It's okay.

Edith cracks the door open.

EDITH
It is?

EVERLY
Relatively speaking. We have to go.

Edith gingerly opens the door and steps out with Maisey. Maisey spots the mauled Dead Man and hugs into Edith's leg. Everly sees she's upset and kneels down to her.

EVERLY (CONT'D)
I'm sorry about your friend. I
don't want you to be scared. If
you get afraid just close your
eyes. Okay?

MAISEY
(closes eyes tight)
Okay.

Maisey (with her eyes still closed) motions up at Edith giving the universal "I wanna be carried" sign. Edith picks her up. Maisey hugs into her closing her eyes. Edith and Everly share a look, then --

EVERLY
C'mon.

Everly looks over at the TV screen. She sees the GANG OF YAKUZA FLUNKIES having a frenzied "storm the gates" pow wow in lobby. She gets the SUITCASE of money, a GUN and the FINAL GRENADE. Everly sees one of the Flunkies leave the palaver to press the elevator button.

EVERLY (CONT'D)
Shit!

EDITH
(motions to Maisey)
Everly!

EVERLY
Sorry.

[WITH THE CAMERA STILL IN THE APARTMENT LOOKING OUT THE NEWLY FORMED GRENADE WALL GASH] The women head out the apartment door into the hallway. We watch them go down the hall through the gash in the wall. Everly sees the elevator heading down from the 8th floor.

EVERLY (CONT'D)
Watch out for the dog bits.

EDITH
(to Maisey)
Honey, keep your eyes closed.

Everly stops and knocks on the YOUNG LATINA'S DOOR. No answer. Everly BANGS on it with desperation.

EVERLY

I know you're in there. Please. I
need your help.

(nothing; MORE BANGING)
I'm begging you!

Everly keeps eyeing the length of the hall as the elevator goes down past the third floor. She doesn't like to be this exposed, especially with her Mom and Maisey in tow. After a moment the Young Latina opens her door, the chain still in place. Everly sees the elevator hit the first floor.

EVERLY (CONT'D)

Please help us.

YOUNG LATINA

I can't.

EVERLY

They're gonna kill my family if you
don't.

The muffled sound of the rowdy Yakuza Flunkies piling into the elevator in the lobby can be heard.

YOUNG LATINA

I don't wanna get involved.

EVERLY

Please, just hide them. They're
only after me. They don't even
know they're here.

Everly sees the elevator starting to come up.

EVERLY (CONT'D)

They're coming. They're coming
now.

The Young Latina looks at Maisey, clutching her Hello Kitty doll for dear life while being held by Edith, terrified. She takes pity on her.

YOUNG LATINA

Okay. For the little one.

(to Maisey)
I like Hello Kitty too.

EVERLY

Gracias.

The Young Latina shuts the door. A tense beat as the three are left hanging in the hallway.

Then we hear her unchain the door and open it. Edith and Maisey go in. Everly hands Edith the suitcase and a gun.

EDITH

Wait? What are you doing?

EVERLY

They're never gonna stop till they have me.

EDITH

Everly --

The elevator *dings* open just as Everly SHUTS THE DOOR on Edith -- REVEAL TEN YAKUZA FLUNKIES all amped up on meth, ready to rock n roll.

The one at the front sees Everly and grins. This is gonna be fun. He doesn't register the GRENADE Everly TOSSES AT THEM till it's to late. They all look down at it, then up at her in unison --

KA-BOOM!! -- The grenade goes off in the elevator, PUREEING ALL THE FLUNKIES INSIDE. The elevator PLUMMETS. The sound of rended metal careens downwards, till we hear it hit bottom with a gust of violence. Dust billows up the shaft like the scream from a monster's gullet.

Everly heads back into her apartment and CHECKS THE TV SCREEN to see the elevator crashing out carnage. Smoke and dust fills the lobby.

ON THE TV SCREEN: In the lobby, a group of military looking YAKUZA MERCS seem to be suiting up from various foot lockers. This looks intense.

In the midst of the paramilitary operation, a SLIGHT MAN in a cream cotton summer suit and matching fedora saunters in. He looks totally out of place in this milieu. The Man appraises the Mercs suiting up in full body armor, masks and goggles -- preparing for a black-ops siege.

The Slight Man looks up and points at the video camera as he speaks to one of the Mercs next to him. The Merc raises his gun and SHOOTS OUT THE FEED.

EVERLY

Fuck-bag.

POP! -- All the power goes out. The apartment is barely illuminated by the hues of the street lights outside. We start to hear the ominous sound of men marching. Everly ducks out of frame as the sound grows louder and louder, until it stops all together.

In the darkness, through the wall gash, we begin to make out
RED SNIPER SIGHT LASERS PIERCING THROUGH THE BLACKNESS.

A knock. Then a beat... Then -- BOOM!! --

The door EXPLODES inwards into a million shards. We see FOUR YAKUZA MERCS with HEAVY DUTY SNIPER SIGHTED MACHINE GUNS in full covert ops uniforms, covered head to toe, wearing night vision goggles.

The Mercs stalk through the shower water which is still leaking out onto the floor, creating an apartment lake an inch deep. With military precision, they flank out, each taking a quadrant.

In walks the Slight Man from the lobby -- THE SADIST (early 60's). He has rat like features. A DRAGON'S TAIL TATTOO wraps around his neck, ending with the spike of the tail etched onto his cheek. A knife scar runs through the other. The top of his hands are TATTOOED WITH DRAGON SCALES. The bottoms are scared with CHEMICAL BURNS. He has long claw like fingernails. Two fingers on one hand have been fused together from some sort of flesh burning accident. In the other he carries a LEASH that heads out the apartment, going somewhere down the hall.

[THE SADIST ONLY SPEAKS IN JAPANESE UNLESS NOTED.]

THE SADIST
(in Japanese; subtitled)
Begin.

And with that, the Mercs OPEN FIRE, absolutely shredding everything in the apartment to bits. They are packing heavy, HEAVY artillery. THE PICTURE WINDOWS BLOW OUT. The sofa is padding and sawdust. The walls crumble and crack, exposing support beams. The Yakuza Mercs are efficient and brutal. Nothing could survive this purging. All the while, the Sadist stands in the middle of them, admiring the effort.

INT. APARTMENT - BATHROOM - CONTINUOUS

Two of the Yakuza Mercs KICK IN the bathroom door. Their laser sights go over the shower curtain. One pulls it aside to see the pile of dead bodies heaped on top of each other. The shower still spraying down water, which is flooding through the apartment. Everly nowhere in sight.

YAKUZA MERC #1
(subtitled in Japanese)
Clear.

The two Mercs turn towards the door and head out. Just then, REVEAL EVERLY unwinding herself from the mountain of Yakuza corpses in the tub. She takes her gun and points it at the last Merc --

BLAM!

-- HEAD SHOT.

As the Second Merc turns, Everly SHOOTS HIM. He crumbles to the ground.

INT. APARTMENT - CONTINUOUS

Everly comes FIRING OUT.

The Sadist doesn't move. He just watches -- a spectator to the carnage.

Everly manages to hit the Third Merc with two out of three shots. He goes down, shooting up into the ceiling.

The Fourth and final Merc has her dead to rights. He pulls the trigger --

Click.

-- The Fourth Merc shot his load decimating the apartment. He looks down at his empty gun, upset.

EVERLY
I know the feeling...

As the Fourth Merc goes for another weapon, Everly SHOOTS HIM. The Sadist grins and claps, enjoying her handiwork.

THE SADIST
(in Japanese; subtitled)
Superb.

Everly walks over to the Sadist, gun trained.

EVERLY
Who are you?

THE SADIST
(in Japanese; subtitled)
I am truly sorry for you that our paths have crossed. Though if it's any consultation, I believe we will make beautiful art together. If but for a brief moment.

EVERLY

Huh?

The Sadist brings his hand out of his pocket and smiles at Everly. He then BLOWS POWDER off his hand into her face. Blinded, she stumbles around coughing.

THE SADIST

(in Japanese; subtitled)

You may now enter my presence.

In come FOUR ABNORMALLY LANKY YAKUZA CREEPS wearing Chinese STRAW PEASANT HATS, demonic KABUKI MASKS and ORNATE SILK KIMONOS -- each in a different primary color and each with a different intricate design. Their outfits are encased in a CLEAR FORM FITTING SHRINK WRAP UNIFORM to preserve their beauty. They each have a CLEAR PLASTIC GUN BELT around their waste with a PEARL HANDLED ANTIQUE PISTOL. Albino hands with abnormally long fingernails stick out from their sleeves. The Creeps seem to glide around, but their feet are exposed, showing the disgusting effects of Chinese foot binding.

THE SADIST (CONT'D)

(in Japanese to Everly;
subtitled)

Not to worry, the effects don't last long. Just gives me enough time to set up for our engagement.

The Creeps swarm in like they've done this a million times. One grabs Everly, who is too busy trying to breathe to put up much of a struggle. The other two grab the bed and drag it to the center of the room. The fourth and final Creep brings in a HARD TRAVEL CASE and places it on one of the barstools. All the while the Sadist hasn't moved. He's just observing her while holding his leash.

THE SADIST (CONT'D)

(in Japanese; subtitled)

Bring her to me.

The Sadist grabs Everly's face by the cheeks and turns it.

THE SADIST (CONT'D)

(in Japanese; subtitled)

Let me see what I have to begin with.

(appraises Everly's face)

Very good. Very good. Taiko has immaculate taste as always.

(to Creeps)

I approve. She is worthy.

The three Creeps bring Everly over to the bed and strap her to the posts, spread eagle.

THE SADIST (CONT'D)
(in Japanese; subtitled to
Yakuza Creep #4)
Let there be light.

Yakuza Creep #4 talks into a walkie-talkie. The power sputters back on. Everly's apartment now looks like a scorched Dresden bombing, circa World War Two thanks to the Merc's handiwork.

THE SADIST (CONT'D)
(in Japanese; subtitled)
And there was light...

The Sadist takes one of the Dead Mercs and jams his claw-like hand into a bloody exit-wound. He then goes over and paints the lights in the apartment red with the Merc's blood, using his bloody palm. We hear the sizzling of the Sadist's flesh as he holds onto the bulbs and halogen lamps, getting a release from his pain.

THE SADIST (CONT'D)
(in Japanese; subtitled)
To help set the mood.

The room is now doused in a hellish red hue.

EVERLY
(blinking; blinded)
What are you doing?

THE SADIST
(in Japanese; subtitled)
Now, now. Shhhhhh. Shhhhhh. We haven't even started. Nothing to be afraid of yet. Save your strength.

Everly SCREAMS. She still can't see.

THE SADIST (CONT'D)
(in Japanese; subtitled)
I know. I know. The powder is an irritant. Your eyes will flush it out soon. There -- there. We all must live with pain. Otherwise, how would we know we're alive?

And with that, the Sadist saunters over to Everly splayed out on the bed. She struggles to free herself, but her bonds are too tight. She has little to no wiggle room.

The Sadist goes to the post by her foot and WRAPS THE LEASH AROUND IT. Still DRAGGING THE LEASH he moves to the other side, working his way around the bed, PULLING THE LEASH ALONG, MAKING A TAUT X over Everly.

Once the Sadist heads back to her feet, we see what is being dragged in on the other end of the leash. It's a BALDING, PUDGY, SCHMOE OF AN ASIAN MAN (early 50's) in CLOTH SUMO UNDERWEAR and GLASSES. He has various scars, nicks and road rashes across his chest and arms. He's crouched into what looks to be a giant, squeaky wheeled, GOLDEN BIRD CAGE. His head sticking out a hole in the top -- The Man looks like he'd be a meager accountant or pediatrician, not involved in this insanity.

By the time the Sadist saunters to the end of the bed, he has pulled in the Man in the bird cage next to him. Everly can kinda blink what's going on.

THE SADIST (CONT'D)
 (in Japanese; subtitled)
 Please allow me to introduce
 myself. You may call me...
 (curtseys; then in perfect
 English)
 The Sadist.

The Sadist crouches down next to the Man in the birdcage, who is looking around, not sure of what to make of all this. He just blinks rapidly and takes it all in. He comes off a tad... slow.

THE SADIST (CONT'D)
 (back to subtitled
 Japanese)
 And this is my...
 (in perfect English)
 Masochist.

He smiles lovingly at Everly as he caresses the Masochist's head. This is the creepiest thing ever. Upon hearing his name, the Masochist starts to go mental -- SCREAMING at the top of his lungs.

MASOCHIST
 (in Japanese; subtitled)
 I AM A PIECE OF DOG SHIT.

POW!! -- The Sadist PUNCHES the Masochist in the face, sending the cage toppling over on its side.

MASOCHIST (CONT'D)
 (in Japanese; subtitled)
 YES! STEP ON ME!

The Sadist, sadistically STOMPS on the Masochist.

MASOCHIST (CONT'D)
(satiated; in Japanese;
subtitled)

AGAIN! YES! AGAIN!

The Sadist composes himself after having released so much sexual aggression. A Yakuza Creep straightens out the Masochist's cage.

MASOCHIST (CONT'D)
(in Japanese; subtitled)
NO! I DON'T DESERVE TO BE RIGHTED.
I AM AN ANIMAL IN HEAT. A DEAD RAT
FLOATING IN A SEWER OF PISS.

The Sadist loses his shit again and maniacally STOMPS on the cage. He then flashes the Masochist a look and suppresses his rage, forcing it through to a veneer merriment. He tidies himself after his outburst and softly pets his Masochist.

THE SADIST
(in Japanese; subtitled)
He's still very innocent. Really no more than a child. Now apologize.

MASOCHIST
(to Everly; subdued; in
Japanese; subtitled)
My apologies.

As Everly struggles against her restraints, the Sadist goes over to the bar stool and opens up the hard case. Inside are rows of VIALS AND AMPOULES FILLED WITH MYSTERIOUS COLORED LIQUIDS.

THE SADIST
(in Japanese; subtitled)
Like I said, I am an artist. The world is my canvas.
(motions to vials)
This is my paint.
(points to her with fused fingers)
You shall be my brush tonight.
(picks up vial; in perfect English)
Sulfuric acid.
(picks another; in perfect English)
Gasoline.
(MORE)

THE SADIST (CONT'D)
 (another; in perfect
 English)
 Battery acid.
 (yet another; in perfect
 English)
 Sodium Hydroxide.
 (back to subtitled
 Japanese)
 And this one...

The Sadist picks up a clear vial of liquid and walks over to the bed. Everly struggles harder to free herself. He stands over her from behind, looking down, amused at her futile tenacity.

The Sadist opens the container, takes a plunger and hovers it over her face. Everly clenches her eyes shut, squirming her head around, trying to avoid it.

THE SADIST (CONT'D)
 (in Japanese; subtitled)
 Now, now. We must help each other through this. Do not fear. Fear is a vessel of failure. With our work here tonight. I hope to make you more than "fear".
 (to Creeps)
 Hold her head.

The Creeps come and hold her head in place. Everly SCREAMS. The Sadist squirts the contents of the plunger into one eye.

THE SADIST (CONT'D)
 (in perfect English)
 H2O.

He squirts another bit in her eyes to clear out the powder, then takes out a handkerchief and delicately wipes them clean. Everly looks up at him, sneering down at her with his rat like features. The Sadist then drinks the rest of the contents of the vial.

THE SADIST (CONT'D)
 (to Masochist; in
 Japanese; subtitled)
 Have you been a proud boy?

MASOCHIST
 (like a child; in
 Japanese; subtitled)
 NO! NO!

THE SADIST
(playful; in Japanese;
subtitled)

Have you?

MASOCHIST
(like a child; in
Japanese; subtitled)

NO!

The Sadist walks over to the Masochist and crushes the vial in his charred fist. We hear the sound of the glass pulverizing, as blood drips from his hand.

THE SADIST
(babying; in Japanese;
subtitled)

Proud boys must be punished.

MASOCHIST
(screams; in Japanese;
subtitled)

I AM A PROUD BOY GONE BAD; LIKE
SOUR MILK FROM AN ENGORGED UDDER.

With his free hand, the Sadist YANKS BACK the Masochist's side hair and MASHES the glass into his mouth. The Masochist struggles a bit before taking it in. The Sadist is given a piece of duct tape by one of his Creeps and places it over the Masochist's mouth.

The Masochist struggles in sadistic glee and unbearable pain. All the while the Sadist makes play eating "num, num" sounds

THE SADIST
(in Japanese; subtitled)

When you swallow it all you can talk again. Then you will have something to be proud of. Now let me create on another's canvas.

The Masochist nods in pain -- perhaps beginning the process.

The Sadist turns his attention back to Everly.

THE SADIST (CONT'D)
(in Japanese; subtitled)

Now where were we?
(walks back to bed)
Oh yes. Fear.

The Sadist climbs onto the bed -- LYING ON TOP OF THE TAUT X HE CREATED WITH THE LEASH. He HOVERS DIRECTLY ABOVE Everly, looking down at her like the Cheshire Cat.

THE SADIST (CONT'D)
(in Japanese; subtitled)
Such a pretty face to start with.
But in the end...
(shows bloody palm scars)
...I will make it magnificent.

Everly SPITS up onto the Sadist's face. He savors it.
Allowing the thick lugey to drop back down onto her.

THE SADIST (CONT'D)
(in Japanese; subtitled)
Thank you.
(to Creep)
Show her my gratitude.

Two of the Creeps take out TASER GUNS and shoot lines into
Everly's side -- SHOCKING HER. She JOSTLES around, being
ELECTROCUTED directly under the Sadist. He lies on the "X"
above her, studying her struggle.

THE SADIST (CONT'D)
(in Japanese; subtitled)
Enough.

The Creeps, stop BUT LEAVE THE TASER LINES IMBEDDED INTO HER
SIDES. The Sadist rolls off his perch and heads back over to
the case to pick out a vial.

THE SADIST (CONT'D)
(in Japanese; subtitled)
This one's nasty stuff. I usually
like to work up to it. Momentum.
But you have spirit. So consider
this a taste of things to come.

The Sadist comes over to Everly's midsection.

EVERLY
No. Don't. Please.

THE SADIST
(in Japanese; subtitled)
Begging doesn't become you, my
dear. Embrace the inevitable.

The Sadist takes the plunger out of the vial and motions it
over Everly's body, taunting her with it. The DROP
precariously eschewing out of the tip, only being held back
by the Sadist's delicate pressure. He finally puts a drop
on the restraint holding Everly's hand. It SIZZLES as it
BURNS THROUGH.

Everly is FUCKING FREAKING. The Sadist loves it. He takes another plunger full.

EVERLY
(completely broken)
Please. Please...

The Sadist just smiles at her, then SQUIRTS it out on her inner thigh. Everly immediately begins to scream like she's being murdered. Her jeans begin to smoke at the contact point. The jeans material MELTS and FUSES into the skin of her inner thigh. The Sadist watches her pain for a few beats, then leisurely goes back to the case to pick out a new torture liquid.

Just then, Mrs. Haberdash upstairs starts stamping on the floor louder than she ever has.

MRS. HABERDASH (O.S.)
(muffled)
TRYING TO WATCH MY STORIES!!!

EVERLY
(at the top of her lungs)
HELP! HEL--

In unison, the two Creeps on either side of her bed swarm in and cover Everly's mouth with their hands -- One on top of the other. Everly's screaming now muzzled through their albino skin.

The Sadist brings his fused fingers to his lips and shushes Everly.

MRS. HABERDASH
(muffled)
I'M FED UP!

Everyone looks up at the bullet hole riddled ceiling. The Sadist goes over to the Masochist and unlocks his cage.

THE SADIST
(in Japanese; subtitled)
Pay our upstairs neighbor a visit.

The Masochist comes out of the cage awkwardly, ass first. It'd be comical if it wasn't so perverse. Once out, the Masochist stands before the Sadist.

The Sadist holds his shoulders, appraising him.

THE SADIST (CONT'D)
 (in Japanese; subtitled)
 Have a story to tell when you
 return.

The Masochist bows with honor before doing an about face and scampering out of the apartment. We hear him run down the hall, up the stairs and back up the hall before knocking on Mrs. Haberdash's apartment door.

MRS. HABERDASH (O.S.)
 (muffled)
 HUH? I CAN'T HEAR YOU.

We hear the door open -- then her screaming. The Sadist looks up as if listening to his child's first piano recital, nodding proudly at what's transpiring, then --

KA-BOOM!! -- The Sadist's attitude changes.

Another KA-BOOM!! -- then --

MRS. HABERDASH (CONT'D)
 (muffled)
 AL QAEDA! AL QAEDA!

The Sadist looks stymied, then to his Yakuza Creeps.

THE SADIST
 (in Japanese; subtitled)
 I think I need a new
 (English accent)
 Masochist.

BLAM!! BLAM!! -- THE TWO CREEPS BEHIND THE SADIST ARE BLOWN AWAY BY EDITH. One's Kabuki mask EXPLODES OUT, the other timbers over like a felled red wood.

Edith shakily points the gun at the Sadist and pulls the trigger, but he DEFTLY DODGES. With heretofore unseen agility, the Sadist goes over and PUNCHES Edith in the throat. She CRUMPLES to the ground.

EVERLY
 Mom!

Everly struggles with her restraints. The burnt bit by her hand tears a little. She pulls to help it along. She eyes the Creep standing over her and his GUN BELT (which is within reach).

THE SADIST
 (in Japanese; subtitled)
 My sincerest apologies.
 (MORE)

THE SADIST (CONT'D)

This is most unprofessional. I so wished for a perfect session with you. I like the spirit, but it's time to break that.

One of the remaining two Creeps grabs Edith and holds her up.

THE SADIST (CONT'D)

(in Japanese; subtitled)

So... This is your mother. I see a resemblance. The weariness around the eyes. Well that makes sense then. A mother will defend her cub to the death. Cannot hold maternal instincts against someone. This is the basic weakness of man. We lack the compassion of nurturing. It is an unfortunate truth for you both to experience with me.

EVERLY

(very calm)

I know you can understand me. If you touch her -- I will kill you.

The Sadist waves her off, totally dialed in on Edith.

THE SADIST

(in Japanese; subtitled)

This requires a delicate touch. A splash of irony. I have just the thing.

As the Sadist goes window shopping through his vial collection the woman desperately lock eyes.

EVERLY

Why did you come back?

EDITH

You're my daughter.

Edith realizing what's coming, takes this momentary respite to say her peace.

EDITH (CONT'D)

Everly, I'm sorry I failed you.

EVERLY

No. You didn't. You were there for who needed it most.

EDITH

I love you.

The Sadist turns back with a container.

EVERLY

Mom!

It doesn't seem like the Sadist has heard a word they've said. He goes over to Edith, but faces Everly.

THE SADIST

(to Creep; in Japanese;
unsubtitled)

Open her mouth.

(shows vial; in perfect
English)

Drano.

The Sadist GRABS EDITH'S THROAT, forcing her mouth open as she struggles. Everly cries out as THE SADIST POURS DRANO INTO EDITH'S MOUTH. The Creep clamps her nose as the Sadist covers her mouth. Edith struggles not to swallow. Finally, she has no choice. The Sadist eases her into it. She SWALLOWS and the Creep lets go.

EVERLY

(inconsolable)

MOM!!!

The Sadist turns to savor Everly's reaction to watching her mother die. Edith starts to shake. The Yakuza Creep holds her up. Her eyes look at Everly as she tries to croak out a word before shutting down.

The Sadist savors Everly's anguish, as Edith slumps to the ground. Dead. Spent. He turns back to Edith, crouches down and spoons her, listening to Everly's woe as if it were a lullaby.

THE SADIST

(in Japanese; subtitled)

I love to feel the warmth leave the
body. The life essence exiting.
It's exquisite.

As the Creeps study the Sadist, Everly makes one last desperate go at her restraint -- IT GIVES. She manages to GRAB THE GUN out of the Creep's belt and SHOOTS HIM POINT BLANK IN THE GUT. He falls over her. His mask coming off exposing his mouth and one eye have been sewn shut with coarse black string.

The Creep by the Sadist SHOOTS, but hits the Dead Creep slumped over Everly. Everly sits up, aims and SHOOTS the Creep in the chest three times.

Everly shoots off her other arm restraint as the Sadist comes up over the bottom of the bed, curious, still basking in his afterglow.

Everly SHOOTS him in the shoulder. He twirls around on the ground, crawling away through the vile blood filled water. Everly undoes her feet and climbs off the bed dragging the still embedded taser lines with her.

SHE'S GONNA KILL THIS MOTHERFUCKER!!!

THE SADIST (CONT'D)
(in Japanese; subtitled)
The pain is so REAL. The fear IS palpable.

EVERLY GRABS A VIAL FROM HIS CASE AND POURS IT OVER THE SADIST'S BACK. It immediately leaves chemical burns through his clothes.

The Sadist SCREECHES in orgasmic Christmas morning glee.

Everly KICKS him in the face -- He falls over. His chemically burnt back sizzles in the water.

She takes another vial.

THE SADIST (CONT'D)
(frightened pain; in
Japanese; subtitled)
Which one is that? Let me see --
Let me make sure you have the right
one.

The Sadist sees which one she has -- doesn't like it.

THE SADIST (CONT'D)
(in Japanese; subtitled)
No! Too soon...

He clenches his mouth shut, afraid. Everly pulls him up by his hair and opens the vial. She POURS THE LIQUID OVER HIS LIPS. They immediately BUBBLE and DISSOLVE. The liquid acid corroding through his teeth -- She pours the entire contents down his gullet.

The Sadist PUSHES Everly away, stands up and gulps. He convulses and looks afraid.

A beat as they look at each other, then ---

The ACID CASCADES OUT, BURNING THROUGH THE SADIST'S STOMACH. Hollowed out, he falls to the ground. FUCKING DEAD.

Everly rushes to Edith's prone form and holds her. Kisses her forehead. Taking the time to simply hug her, something she was never able to do when they were both alive. The air is thick with anguish, guilt and regret. Till --

EVERLY
Maisey...

Everly places her mother down. Gets up. Looks around. Picks up and STRAPS ON TWO MACHINE GUNS then walks out into the hall, locked and loaded. Her cell phone RINGS...

A beat.

Everly steps back into the apartment. She goes over to her cell on the bar and answers it.

EVERLY (CONT'D)
We're not done yet, Fuck-mouth.

TAIKO
No. Not by a long shot.

Unbeknownst to Everly, behind her, A LIGHT COMES ON IN ONE OF THE WALL-SIZED WINDOWS IN THE BUILDING ACROSS THE STREET. We see a MAN'S SILHOUETTE walk into the lit frame. He's looking at her.

TAIKO (CONT'D)
I am sorry about your mother. You know I take great pains to be proven a man of my word. I would have made her death swifter, but these things can get messy in the heat of the moment.

Everly pauses. The hair on the back of her neck stands up.

EVERLY
How did you know --

TAIKO
You didn't think I'd miss such a command performance.

Everly gets a sinking feeling. She turns around and sees the Man in the window in the building across the street -- TAIKO.

They face each other -- a chasm apart.

Next to Taiko is a PLUSH CHAIR with a TELESCOPE STAND in front of it. A VIDEO CAMERA on a tripod points at her apartment. On the wall behind is a FLAT SCREEN TV, SHOWING A CLOSE UP OF EVERLY thanks to the video camera. It's the perfect perch for Taiko to play Emperor Nero and watch his gladiators do battle.

TAIKO (CONT'D)

EVERLY
How long --

TAIKO
All night. Since the moment my men
first came. Its been impressive.
I must say, worth the body count.

Everly raises her machine gun.

TAIKO (CONT'D)
I wouldn't.

A YAKUZA STORM TROOPER kneels down next to Taiko and aims a COMPACT, SHOULDER LAUNCHED BAZOOKA at her.

TAIKO (CONT'D)
(matter of fact)
I think mine's bigger.

EVERLY
It's not the size. It's what you
do with it.

Everly hangs up the phone. She watches Taiko laugh and come over to his window. He leans against it and redials. Everly looks at him and lets her cell ring a couple of times before answering it.

TAIKO

EVERLY
You mean where I blow your brains
out?

TAIKO
Violence doesn't solve everything,
Everly. Just most things.
(beat)
(MORE)

TAIKO (CONT'D)
So your plan was to take my money
and escape with your little girl
and just disappear?

EVERLY
Sounded good to me.

TAIKO
Except for the part where
everything unravels.

EVERLY
(re: collateral damage)
Does this look like I'm keeping it
together?

TAIKO
I meant the part where I tell you
about the money.

That shut her up.

TAIKO (CONT'D)
Did you really think once I discovered you were selling me out to the DEA I would entrust you with anything of even the slightest value? The money's worthless. A final present for the DEA to find with your desecrated carcass and your case handler's severed head. About the only value that money has is as toilet paper.

EVERLY
(rug out from under her)
You're lying...

Am I?

Beat, as the truth hits Everly like a ton of bricks.

TAIKO (CONT'D)
You think I just woke up this morning and decided to exact revenge on a lark?

On Everly's stunned silence.

TAIKO (CONT'D)
The expression on your face, even
from this far makes it all worth
it.

Everly turns away from the window. We see her wounded trapped look. She's fucked.

TAIKO (CONT'D)

No reason to hide your true self at this late juncture. When we're done tonight, far worse will be etched on your face. Know you endangered your mother and daughter for nothing. Handed them right to me in fact.

Everly has to brace her hand on her knee. She's woozy.

TAIKO (CONT'D)

But we still have business to attend to you and I. I seem to remember making you a promise about young Maisey. And you know the lengths I am willing to go to to be proven a man of my word.

Everly twirls around and FIRES the machine gun across the street -- OBLITERATING TAIKO'S WINDOW and chair set up.

Taiko DUCKS out of sight.

The Yakuza Storm Trooper FIRES THE BAZOOKA. It SOARS across the street into the apartment.

Everly barely has time to register it before the apartment gets NAPALMED.

The CONCUSSION FORCE BLOWS OUT what's left of the apartment walls. The space is literally just beams and rubble.

The sprinklers pop on, pissing out the flames that are licking what's left of the remnants of the walls and support beams. At least two inches of water from the shower and the sprinkler fill the entire space like a reservoir.

[STILL LOOKING OUT FROM THE RUINS OF EVERLY'S APARTMENT]

Taiko throws down his cell phone in disgust -- Pissed at how massive the explosion was. The Bazooka Trooper realizes he fucked up.

TAIKO (CONT'D)

(shouts out across chasm)

EVERLY!

Nothing. Taiko paces. Mortified the Bazooka Trooper kneels down. He knows the price of failure in Taiko's world.

TAIKO (CONT'D)
(shouts out across chasm)
ANSWER ME!

Still nothing. Taiko goes over and takes his SAMURAI SWORD from its sheath. The Bazooka Storm Trooper prepares himself for Seppuku.

Without hesitation Taiko SLICES OFF THE STORM TROOPER'S HEAD.

Taiko calls out again --

TAIKO (CONT'D)
EVERLY!

On one side of the frame, in the FG, we see EVERLY catching her breath, hiding behind the kitchenette counter. The flames on the ceiling reflecting in the bloody gore water -- creating an oily shimmering psychedelic kaleidoscope effect on its slicked surface. On the other side of the frame in the BG, we see TAIKO looking into the apartment.

Everly gathers herself and gets ready to make a run for a machine gun lying out of the water on top of a prone Merc.

TAIKO (CONT'D)
WE'RE NOT DONE!

Everly darts and SCOOPS up the machine gun. She BOUNCES OFF the far wall, before righting herself and FIRING into the building at Taiko. He ducks out of view between the windows.

Everly continues shooting till she finishes the clip. Taiko walks back out into the window frame. The sprinklers abate, leaving spot fires around the apartment.

TAIKO (CONT'D)
FEEL BETTER?

EVERLY
(mimes "can't hear you")
WHY DON'T YOU COME OVER HERE AND
ASK.

TAIKO
I PLAN TO. SEE YOU IN A MOMENT.

Taiko walks out of the building space in the BG. The moment he disappears, Everly starts looking for another machine gun.

We hear the sound of a SQUAD OF STORM TROOPERS MARCHING up stairs with military precession. The marching is coming from the floors above and below.

It gets DEAFENING as its blunted precision comes to rest in the apartments directly over and under her. Then it stops, suddenly...

YAKUZA STORM TROOPER ABOVE (O.S.)
(muffled from above;
subtitled in Japanese)

Ready!

Everly looks up, standing in three inches of water amidst all the bodies. Then --

YAKUZA STORM TROOPER BELOW (O.S.)
(muffled from below;
subtitled in Japanese)

Aim!

She looks down at the floor. An extended eerie silence beat of calm hits.

BOTH YAKUZA STORM TROOPERS (O.S.)
(muffled from ABOVE and BELOW;
subtitled in Japanese)

Fire!

Then... **ANARCHY** --

PATTERNS OF MACHINE GUN BULLETS POP UP OUT OF THE WATER LIKE A FOUNTAIN OF DEATH. The Storm Troopers below SHOOT UP INTO THEIR CEILING IN THE FAR RIGHT CORNER OF THE APARTMENT. Dead bodies floating in the water jostle about, pulsing up, riddled with bullets.

Everly runs onto the bed. The bullets thudding into the bottom of the frame.

Then BULLETS START TO RAIN DOWN FROM THE CEILING IN THE FAR LEFT CORNER of the apartment. There's nowhere to hide. As the flak systematically decimates the area in concert -- North and south/east and west.

Everly eyes the picture windows. It's her only shot. She gets off the bed and staggers for them.

Everly's being chased by the ricochetting bullet barrage coming north and south that's scourging her apartment.

Everly makes it to the window with the bullets hot on her tail. She just has time to turn and see the oncoming onslaught, before she FALLS BACKWARDS OUT THE WINDOW to avoid becoming shrapnel.

A beat, as we the audience collect ourselves and realize that amidst the buzz saw of lead flying around, our heroine just DROPPED OUT A FOUR STORY WINDOW. DOLLY IN as debris and flak whiz by, till we see EVERLY'S HANDS CLAMPED DOWN ON THE WINDOW LEDGE. She's holding on for dear life.

WE SEE EVERLY HANGING OUT THE APARTMENT WINDOW FOUR STORIES UP scrambling to find purchase with her feet. Finally, the unrelenting onslaught dies out.

BOTH YAKUZA STORM TROOPERS (O.S.)
(CONT'D)
(muffled; subtitled in
Japanese)
Prepare frontal assault.

Everly struggles to pull herself back up into the apartment. She kicks against the side of the building for leverage and clammers back in.

The water is now draining down into the apartment below from all the bullet holes shot up into the floor.

Everly goes over to one of the DEAD TATTERED YAKUZA MERCS. She pulls off his GRENADE BELT. She goes to a large hole in the floor where most of the water is draining into.

She grips the grenade belt in a loop and PULLS THE PINS on all of them at once.

EVERLY
(into floor)
Sayonara, Fuck Faces.

She tosses the grenade belt into the hole as it swirls and flushes down with the water into the apartment below. We hear Yakuza Storm Troopers startle. Everly hops back onto the tattered bed --

KA—"FUCKING"—BOOM!!!

-- The remaining water SHOOTS UP all the way onto the ceiling as the entire building jolts from the explosion.

CU on Everly relaxed on the bed, almost post coital.

EVERLY (CONT'D)
Hope it was good for you...

We hear the sound of the Yakuza Storm Troopers gather upstairs, Everly grabs a machine gun. The entire floor is splinters, beams and floorboards.

She listens to the ruckus of soldiers as they come down onto her floor. Everly, with her back to the picture windows has both machine guns aimed at the front door. If she's going out, she's going out in a blaze of glory. Then --

PLUNK...PLUNK...PLUNK -- THREE SMOKE CANISTERS loft into the apartment through the blasted out picture windows from the street below. YELLOW SMOKE USHERS OUT of them, completely blanketing the area, creating an eerie sense of open space through the billowing smoke.

PLUNK...PLUNK -- TWO MORE CANISTERS shoot in from the hallway, completely enveloping the apartment in yellow smog/smoke.

Light raining in from the bullet holes above and below, along with the moonlight and street lamps from outside, create German Expressionistic abstract spacial mazes in the smoke.

What results is a DYNAMIC GUNFIGHT -- This entire action sequence takes place following Everly in THIRD PERSON, switching into and out of FIRST PERSON POV, like a living breathing video game.

-- The Yakuza Storm Troopers enter into the apartment as shadow wraiths.

-- Yakuza Storm Troopers grapple down through the picture windows from above.

-- The gunplay in this scene is more exact -- more cat and mouse. It comes in single shots or spurts -- not melee. It's a hunt.

-- The Storm Trooper's assault rifle laser sights make intersecting geometric patterns slicing through the smoke.

-- The Troopers move about the space using their assault rifle sight beams to hunt for Everly. It's intense.

-- The crosscutting laser sights beams shift with the Storm Trooper's movement. A terrifying reminder of the hunt, but also an indicator of where Everly's enemies are for her to hunt.

-- Everly runs out of ammo and has to use a knife to kill some Storm Troopers as an homage to first person shooters.

-- Everly grabs the spike on the severed DEA agent head and STABS it into one of the Storm Trooper's.

-- Everly ducks as the smoke reveals two storm troopers who think they have a bead on her and fire. Reveal with smoke that they just shot each other.

-- Everly sets up a dead body that a Storm Trooper thinks is her through the haze. She sneaks up and stabs the Trooper in the neck, his blood spraying out, hanging and mixing in the yellow smoke, turning it orange.

-- EVERLY IS WOUNDED AGAIN. A shot that really staggers her. A signifier that we're reaching the end.

AS THE SMOKE DISSIPATES we can begin to make out the apartment's outline through the haze. The spot fires still burning like beacon posts about the room. The space has literally become a portal to hell. There's no other way to describe it. Mars would be more hospitable.

A WOUNDED YAKUZA STORM TROOPER sneaks up behind Everly and grabs her, placing a KNIFE under her throat.

WOUNDED YAKUZA STORM TROOPER
(in Japanese; unsubtitled)
Got her!

Everly struggles, but the man is too powerful and the knife too sharp. A Yakuza Storm Trooper walks in the door, his laser sight on Everly's heaving chest. Once he sees she's incapacitated, he motions out into the hall and heads in. He grabs one arm as the Wounded Trooper grabs the other. All three face the front door.

In walks a BUILT MAN in a BLACK SUIT, its style should evoke business samurai chic. The man wears a GAS MASK and has a SAMURAI SWORD strapped to his back. He stands in front of Everly, appraising her.

Meet TAIKO -- mid 40's, modern day Samurai/Yakuza rouge. Kill you in 3 seconds flat -- 1.5 if you have his full attention.

TAIKO
(warmly)
Hello, Everly.

THWAM!! -- Taiko KICKS Everly between her legs. She falls to the ground.

TAIKO (CONT'D)
Cuff her to the bed and leave.

The two Storm Troopers drag Everly to the bed, throw her on it and cuff one hand to the top of the frame.

Taiko saunters around the apartment, checking out the remnants of the mayhem as if he were antique shopping.

TAIKO (CONT'D)
I love what you've done with the
place. Airy.

A Storm Trooper goes to cuff her other hand.

TAIKO (CONT'D)
Leave it. I think the fight's
finally out of her.

Taiko takes off his samurai sword and then removes his top coat, throwing it on a Yakuza Storm Trooper that Everly stabbed into the wall -- using him as a coat rack.

The two Storm Troopers leave. It's just Everly and Taiko.

Everly struggles to breathe on the bed. She looks over at the bathroom and sees her original EXIT WOUND BLOOD BLAST, which has been marking the passage of time for us. THE TENDRILS FINALLY REACHING DOWN TO THE FLOOR.

Everly looks at the FRESH GUNSHOT WOUND on her other side. It's much worse than the first. Blood already soaking through the mattress. She doesn't have long.

Taiko faces her and finally takes off his gas mask.

TAIKO (CONT'D)
(smiles)
And so it ends.

Taiko UNSHEATHES the SAMURAI SWORD. Its glimmering beauty pristine in the moonlight of this decrepit hellhole.

EVERLY
Not dead yet...

TAIKO
No, not yet.

EVERLY
Not for lack of trying either.

TAIKO

EVERLY
I have my moments. So that it?
You gonna chop my head off?

Taiko makes a HACKING motion to show just how expertly he wields the blade.

TAIKO

The thought had crossed my mind.

Everly flops over the headboard frame she's cuffed to and rotates the bed around, trying to keep it in between her and Taiko. For his part, Taiko doesn't seem to mind. He just continues stalking around her.

Everly goes to grab a hand gun that's on the floor. Taiko pulls the other end of the bed towards him, dragging her away from it.

TAIKO (CONT'D)

(points sword at her)

We've played by my rules all night.
We're not going to stop now.

Everly just stands there. She's not going to cower in front of him. She's been through too much.

EVERLY

If you're gonna do it. Do it.

TAIKO

(smiles; in good time)

You know this sword is worth more than this entire building.

EVERLY

(looks around at ruins)

I believe it.

TAIKO

(proudly displays sword)

A weapon of exquisite grace and cunning. The perfect force of trauma to the human spirit. A weapon so graceful it sings --
(slashes; we hear a WOOSH)
-- with every stroke.

EVERLY

And here I thought it was just an extension of your penis.

TAIKO

(hardly)

But I wouldn't waste the dirty rag
I would clean your blood off it
with to give you the honor of death
by its song.

Taiko hurls the sword through the air, it WHIZZES BY and STABS INTO a bit of wall at shoulder height behind Everly.

The blade sticking out. Everly smiles, there's one bullet dodged at least. Taiko smiles back. He takes a WALLET FULL OF SYRINGES out of his jacket and shows her.

TAIKO (CONT'D)
You lived as a junkie. And you'll die as one.

GAME TIME. Everly and Taiko play tug of war with the bed. She'll drag it a step back and to the right and he'll pull it two steps forward. She's too weak and he's too powerful.

Taiko jumps onto the bed and KICKS Everly. She falls to the ground. He pulls her up, flipping her over onto the bed with him. He PUNCHES her wound. She can't help but cry out in pain.

Taiko puts his knee over Everly's free arm, kneeling on her, pinning it down. In this position Taiko's head is at the same level as his samurai sword.

Taiko takes out the needle wallet and removes a SYRINGE. Everly's too faint from the punch and her injuries to put up much of a fight.

TAIKO (CONT'D)
Do you know what an airslip is, my dear?

Everly looks. There's nothing in the syringe. TAIKO STABS IT INTO HER CAROTID ARTERY. Everly SCREAMS like a wounded animal.

TAIKO (CONT'D)
An airslip is a particularly nasty way to die. But poetic in your case and quiet frankly fitting for what a pain in the ass cunt burn you've been to me tonight. What happens is I inject air into your blood stream and when it pumps through and reaches your heart it stutters -- killing you. Rather painfully I might add. Basically it's inducing a series of heart attacks in rapid succession. Trust me, it's more painful than it sounds.

Taiko PRESSES DOWN THE PLUNGER on the syringe, administering the airslip. Everly immediately writhes in pain as if she's being tortured.

TAIKO (CONT'D)

(tender)

I want you to know, after I watch
you die, I'm gonna scour this
building for your daughter. And
then I'll tell her about my sword,
right before I lob off her pretty
little head.

Everly struggles. Taiko laughs at her agony.

Everly manages to free her arm that was pinned down.

She bucks Taiko off her a bit, to a point where she can
swivel her legs in front of him and KICK HIM IN THE CHEST --

SLORSH!! -- There's a stillness as both try to comprehend
what just occurred.

Taiko looks down --

WHY IS HIS SWORD IN FRONT OF HIM NOW?

-- The realization dawns on Taiko just as his CLEAVED head
ROLLS OFF his neck and shoulders.

Everly KICKS TAIKO'S HEADLESS CORPSE AWAY, watching as the
embedded blade drinks his blood -- dripping off the steel.

Everly struggles, then realizes it's useless. She's dying.
She tries to come to grips with it. The fear and anguish
riddled on her face. Each breath a torturous struggle. Till
finally...

EVERLY

Maisey...

CUT TO TITLE CARD:

10 MINUTES AGO

YOUNG LATINA (V.O.)
Get in the closet!

The insanity of the Yakuza Storm Trooper gunfight's audio
shreds through the title card.

[FROM THIS POINT ON EVERYTHING IS FROM MAISEY'S EYE LEVEL.
WE'RE IN MAISEY'S WORLD AND HOW SHE SEES THINGS NOW -- LARGER
THAN LIFE. THIS IS ALSO THE FIRST TIME THE CAMERA IS LEAVING
THE CONFINES OF THE APARTMENT.]

INT. YOUNG LATINA'S SHOT UP APARTMENT - CLOSET - NIGHT

Audio cut to the shots chipping away in the closet --

REVEAL BULLETS RIDDLING THE YOUNG LATINA. Maisey SCREAMS next to her, protected by the suitcase barricade of worthless money -- flak ripping into its side.

The Dead Latina slumps over on top of Maisey, crushing down on her. The Latina's hand limp on Maisey's head.

Maisey cries out, struggling to free herself from under the weight.

CUT TO TITLE CARD:

MAISEY

INT. YOUNG LATINA'S SHOT UP APARTMENT - LATER

Things have quieted down a bit. CU on the closet door as Maisey finally manages to get it open and tumbles out onto her stomach with her Hello Kitty Doll as a cushion. The Dead Latina topples out behind her.

Freaked, Maisey gets up, clutching the doll and looks around. It's like a living nightmare.

MAISEY
(calls out)
Hello? ...Hello? ...Grams?

Maisey's trying to be a brave girl, stifling back tears. She slowly makes her way to the front door.

MAISEY (CONT'D)
Help! Please... Help!

Maisey just looks at the big forboding door. She turns and looks back at the Dead Latina. She'd rather take her chances out there.

Maisey twists the knob, opening the door. She steps back as she looks in the hallway. There's vague gore and carnage and lingering dust from the yellow smoke bombs. It looks like another world out there.

MAISEY (CONT'D)
(remembers; to herself)
Just keep your eyes closed if
you're afraid.

SINGLE CAM SHOT -- Track Maisey as she CLOSES HER EYES and heads out into the decimation of the hallway back towards Everly's apartment. She clutches the Hello Kitty for dear life and waves her free hand in front of her, so she doesn't bump into anything.

The trek is slow and arduous. She trips over a dead Yakuza's ankle, but catches her balance -- NEVER OPENING HER EYES. Her fear palpable. She continues to walk forward towards Everly's apartment TILL HER HAND TOUCHES A MAN'S THIGH. She stops.

MAISEY (CONT'D)
(eyes shut)
Hello...?

REVEAL THE MASOCHIST. He's severely nicked up, carrying a BLOODY MEAT CLEAVER. Duct tape still over his mouth, chipmunk puffed, glass shard cheeks.

MAISEY (CONT'D)
(eyes shut; really scared)
Please...

The Masochist swallows the glass and removes the duct tape. As he speaks, his voice sounds appropriately like he just swallowed a mouthful of glass. HE SPEAKS IN PERFECT ENGLISH.

MASOCHIST
It's okay, little girl. Open your eyes. Don't be afraid.

Maisey does. She sees him -- startles and IMMEDIATELY SHUTS THEM AGAIN, desperately clutching her Hello Kitty into her like a shield. The Masochist lovingly laughs, how cute. He raises the meat cleaver over his head, ready to hack Maisey in half.

MASOCHIST (CONT'D)
Your mother's a --

KA-BOOM!!! -- REALLY GREAT FUCKING SHOT!!

The Masochist BANKS OFF the wall from the shot's momentum -- falling DEAD beside Maisey.

REVEAL EVERLY STILL CUFFED TO THE BED, holding a SMOKING GUN halfway out of her apartment archway. She dragged the bed frame to the door.

Once we register it's her, she COLLAPSES to the ground. Her cuffed hand pathetically dangling -- holding her up. She's dying.

EVERLY
(looks at Maisey)
It's okay. It's over. You can
open your eyes now.

Maisey shakes her head "no".

EVERLY (CONT'D)
I don't blame you. I promise,
you're safe. I'm not gonna let
anything happen to you.

Maisey opens her eyes and sees Everly. They take each other in. The sound of SIRENS, AMBULANCES and FIRE TRUCKS pull up outside.

We hear a stand off/commotion in the BG walla coming from out front of the building.

DEA AGENT (O.S.)
DEA! Put your hands behind your
head and get on the ground.

COP (O.S.)
But we're police.

DEA AGENT (O.S.)
(forceful)
DOWN! NOW!

EVERLY
(beckons with free hand)
Come here. Wait with me.

Maisey tentatively comes over to her. Everly struggles to look up. Her breathing is pronounced.

MAISEY
I know who you are.

Tears stream out of Everly, uncontrollably.

EVERLY
(kills her)
You do?

MAISEY
I have your picture in my room.

EVERLY
(almost too much to speak)
That makes me so happy.
(MORE)

EVERLY (CONT'D)
(trying to breathe through
sorrow of this loss)
Take my hand.

Maisey looks down at Everly's hand, then after a beat takes it. Note the size difference. Where Everly's hand is bloody, battered and gnarled (the duct tape rings wrung, exposing her wounds from the Zelda bite) Maisey's are clean, young and pure.

MAISEY
Why did you leave?

Everly knows Maisey is too young to hear the truth. This is the hardest thing she's ever had to do -- letting go just as she's meeting her daughter for the first time.

EVERLY
I had to do what was best for you
and that was living with Grams.
But not a day went by. Not an
hour. Not a minute, that I didn't
think about you. I've been walking
around with a hole in my heart for
so long and just seeing you has
filled it. Know I love you always
and forever.

MAISEY
(wants to believe)
Always and forever.

Maisey turns as she hears the DEA come up the stairs.

DEA SWAT AGENT (O.C.)
Clear!

EVERLY
(knows this is it)
It's gonna be okay. Look at me.

Everly gazes at her daughter with her dying breath.

EVERLY (CONT'D)
It's gonna be --

Everly's expression doesn't change, she just stops speaking. Holding Maisey's hand -- LIFELESS.

DEA SWAT AGENT (O.C.)
Over here! There's a little girl.

Maisey doesn't react. She just looks down at her mother. The realization of loss and sorrow on her face is crushing.

A DEA SWAT AGENT and EMTs rush to Maisey.

EMT #1
Are you hurt?

DEA SWAT AGENT
She's in shock.

EMT #2
Get her out of here.

The DEA SWAT Agent picks up Maisey, BREAKING HER GRASP ON EVERLY.

MAISEY
(anguish)
MOM!

Maisey reaches out crying for her mother as the EMTs frantically work to save Everly. They can tell it's a lost cause, but there's an urgency to try for the kid.

EMT #1
Get me three hundred cc's of eppi
and prep the paddles.

Follow the DEA SWAT Agent hugging Maisey as he guards her head into his shoulder to protect her from the horror show all around. DEA SWAT members fan out, clearing areas on the floor.

EMT #2
(hands bore needle)
Here!
(turns to paddles)
Charging.

As we track down the hall with Maisey -- we see EMT #1 prepares to stab Everly in the heart with a BORE NEEDLE and inject the adrenaline in the BG.

EMT #1
C'mon, lady. Fight!

ON MAISEY: As she's whisked off the floor and into the stairwell past fire and police personnel on their way up. She holds onto the DEA SWAT Agent with one hand, the Hello Kitty Doll bouncing off his back in the other.

They go down the stairs, out the lobby, then FINALLY OUTSIDE -- THE SUN RISING. Police cars, fire trucks and ambulances parked around out front.

EXT. APARTMENT BUILDING - DAWN

Finally Maisey and the audience are given a chance to breathe after the suffocating confines endured in the apartment.

OFF MAISEY -- emotionless, looking up to the bright sky, a world of possibilities, as we --

CUT TO BLACK:

EVERLY
