

ROSES ON THE VINE

Written by

Jon Shaivitz

First 30 pages excerpt

jshaivitz@gmail.com
323-761-0085

INT. LOS ANGELES, CALIFORNIA - TOMMY'S HAMBURGERS - DAY

A BROAD-SHOULDERED MAN (30s, t-shirt, jeans) sits at a table in this old-school burger joint across from a LITTLE GIRL (6, ponytail) as she plays with a straw and its wrapper.

This is BILLY and his daughter, HAZEL. She's a dutiful girl who does as her father asks -- most of the time. But he's a patient, calming force with her.

HAZEL

What if we just ate the food
instead of bringing it to them?

BILLY

Would you like it if your delivery
driver ate your food?

HAZEL

What if we just took a couple
french fries?

BILLY

Don't you think they'd notice?

A devilish grin forms across Hazel's face.

HAZEL

We'd be real sneaky about it.

BILLY

And if they give us a low rating
and we get booted off the app then
what are we gonna do?

Hazel deflates.

HAZEL

You're a buzzkill, man.

A COOK (40s, mustache) at the counter calls out:

COOK

Order's up!

BILLY

Come on. Let's go do this then we
can go home.

Billy gets up and Hazel drags her feet behind him.

EXT. WEST HOLLYWOOD - SANTA MONICA BLVD - DAY

Billy drives his gas-powered scooter through a traffic jam in Historic Boys Town with Hazel sitting on the back, her arms wrapped around him tightly.

SUPER: ROSES ON THE VINE

People *HONK* as he weaves through the middle of the stopped cars and glides to a stop at a red light.

Hazel watches as the cars pass through the intersection in front of them.

The light turns green and Billy accelerates forward.

EXT. APARTMENT BUILDING - DAY

Billy holds Hazel up to the callbox so she can reach the call button and press it herself.

He puts her down as it rings twice, then a loud *BUZZ* as the door to the building unlocks.

INT. APARTMENT BUILDING - DAY

Billy and Hazel make their way down this long, carpeted apartment building hallway.

HAZEL

I bet they're fat and rich.

BILLY

From the looks of this building
they couldn't be that rich.

Hazel makes a game out of the carpet design and jumps from one section to the next.

HAZEL

Yeah this place smells funny.

BILLY

How do you know it's not yourself
you're smelling?

HAZEL

I DON'T SMELL!

Finally they reach the door to their delivery.

Billy knocks on the door.

He turns to Hazel and takes a whiff of her.

BILLY

Oh yeah, you're taking a bath after dinner.

HAZEL

UGH. Fine.

A few moments pass and someone comes to the door.

It swings open revealing an irritable-looking MAN IN SWEATS (40s, balding).

Billy hands over the bag of food and turns to go with Hazel but is stopped when the customer doesn't go back inside:

MAN

Where's my drink?

Billy turns back to the man.

BILLY

That's all they gave me.

MAN

Then you need to go back and get it.

BILLY

I'm sorry I can't do that, sir. You'll have to contact customer support in the app and get a credit for your drink.

MAN

How am I supposed to eat without a fucking drink?

BILLY

Watch your language in front of the girl.

MAN

I don't give a fuck about you or your little brat. I want my drink.

Hazel looks up at both men, tension growing on her face as she senses things aren't going well. She grabs Billy's hand.

BILLY

I told you. I can't get it. You'll have to contact customer support. They'll give you a refund for the drink.

MAN

Yeah, whatever. If you were smart you would've checked the order before you left. No wonder you're just a fucking delivery driver.

BILLY

Have a good --

The man slams his door shut.

BILLY (CONT'D)

Day.

INT. FORMOSA APARTMENTS - DAY

Billy and Hazel try to sneak past the building manager's office door but it doesn't work.

Billy quickly presses the button to the elevator but it doesn't open right away.

MR. RODRIGUEZ (O.S.)

Billy? Yeah that is you isn't it?

Billy turns back to see his building manager, MR. RODRIGUEZ (70s). Hazel looks up at him as he speaks to Billy through his slight Mexican-American accent.

MR. RODRIGUEZ (CONT'D)

Rent's late again.

BILLY

I got you tomorrow.

MR. RODRIGUEZ

You gotta tell me ahead of time if you have to pay late again. This can't keep happening.

The elevator door opens behind Billy. He turns back to it and steps inside.

BILLY

One more day.

The door closes, leaving Mr. Rodriguez as he shakes his head.

INT. BILLY & HAZEL'S STUDIO APARTMENT - DAY

A cramped, one-room apartment with a sleeper-sofa, currently unfurled with a mess of sheets on it.

There's a grimy coffee table and an older flat-panel TV on a dresser unit playing a kids show.

Hazel sits on the floor glued to the screen.

A microwave *BEEPS* in the makeshift kitchenette in the corner of the room. Billy opens it up and takes out a TV dinner.

BILLY

You want this over there?

Hazel answers without looking away from the TV.

HAZEL

Yeah.

Billy takes the food tray over to Hazel and puts it on the floor in front of her.

INT. BILLY & HAZEL'S STUDIO APARTMENT - BATHROOM - NIGHT

Hazel splashes around in the bath tub as Billy pours water over her head to rinse.

INT. BILLY & HAZEL'S STUDIO APARTMENT - BATHROOM - LATER

Billy wraps Hazel in a towel and dries her hair with another.

INT. BILLY & HAZEL'S STUDIO APARTMENT - NIGHT

Billy quietly looks over at Hazel sleeping on the sofa bed.

Yep. She's asleep.

He slips out his apartment door.

EXT. FORMOSA APARTMENTS - NIGHT

Billy shares a blunt on the sidewalk with his neighbor/friend COSMO (30s, arm tattoos, sleeveless shirt). Billy takes a long hit and lets out a violent cough.

COSMO

Yeaaaaaaah. That's the shit, homie.

Billy passes the blunt to Cosmo.

BILLY
Thanks man.

Cosmo takes a quick hit.

COSMO
I could throw you an O if you want
to make some extra cash.

Billy coughs again and shakes his head.

BILLY
Thanks but no thanks. I'm out of
that game. Can't get pinched again.

COSMO
You say that like it's a bad thing.

Cosmo takes another hit.

BILLY
Nah, it's just I got this delivery
thing right now and I don't want to
mess it up.

Cosmo passes the blunt back to Billy who takes one more puff.

COSMO
You can't be making what twelve,
maybe fifteen an hour when all is
said and done?

BILLY
It's cool, man. Really. I got
bigger things planned.

COSMO
Yeah, like what, you ain't got no
plans.

BILLY
Shut up. You don't know.

Billy takes another big hit, causing him to cough pretty bad
again. He passes the blunt back to Cosmo.

COSMO
I know you.

Cosmo takes a couple hits then offers the end of the blunt to
Billy.

BILLY
I'm good on that.

Cosmo puts it out on the sidewalk.

INT. GROCERY STORE - DAY

Billy pushes a shopping cart behind Hazel as they move down the aisle.

Hazel peruses the shelves, looking at all the different snacks.

She pulls two family sized bags of potato chips.

BILLY
Put one back. We can only get one.

HAZEL
You said I could have a special treat today.

BILLY
You want potato chips for your special treat?

Hazel thinks really hard about this for a moment.

HAZEL
No.

She puts the extra bag back.

INT. GROCERY STORE - DAY (LATER)

Hazel pulls a bottle of fruit punch from the refrigerated section.

BILLY
Is that your treat?

Hazel nods.

BILLY (CONT'D)
Okay. Put it in the cart.

Hazel puts it in the cart.

INT. GROCERY STORE - CHECKOUT LINE - DAY

A jaded CASHIER (20s, chewing gum) scans Billy and Hazel's groceries. She scans the last item and looks at the cash register screen for the total.

CASHIER
Thirty-nine forty-five.

BILLY
You sure you didn't scan something twice?

CASHIER
You asking me to check?

BILLY
Could you?

The cashier cross-checks the items with the list on the cash register screen.

CASHIER
It's all there. The total is thirty-nine forty-five.

Billy scratches the back of his head and turns to Hazel.

BILLY
We need to put the fruit punch back. I'm sorry.

HAZEL
But you promised me.

BILLY
I know I did but I don't have enough to cover it. You can get something special next time. Okay?

Hazel huffs and puffs, crossing her arms.

HAZEL
You're not giving me a choice, buddy.

Billy turns back to the cashier.

BILLY
You can take the fruit punch off.

Hazel stews.

EXT. FORMOSA APARTMENTS - DAY

Hazel sits against the wall under the hot midday sun next to her neighbor/friend/Cosmo's son LUCA (6).

They both look drained from the heat.

LUCA

...and it ended up as a big headed
snotty nosed shit monster.

HAZEL

What's a shit monster?

Luca doesn't miss a beat.

LUCA

It eats your face off when you look
at your poop in the toilet. It
jumps out at you.

HAZEL

Ewww. You're gross, man.

Luca laughs.

The door to the building opens revealing Cosmo.

COSMO

Yo! Lunch.

LUCA

I gotta go. I'll come get you
later.

HAZEL

Okay.

Luca gets up and heads inside with his dad.

Hazel stays outside and watches as people walk by her and cars pass on the street.

EXT. CONVENIENCE STORE - DAY

Hazel and Luca wait outside this convenience store asking people for money as they come and go.

A Minivan pulls into the parking space in front of them.

HAZEL

I got this one.

A KIND-FACED WOMAN (30s) steps out of the minivan and Hazel walks right up to her.

HAZEL (CONT'D)

Can you give us some change? We need money to buy candy because we have diabetic low blood sugar and if we don't get it fast we'll die.

The woman reaches into her purse and pulls out a dollar bill. She hands it to Hazel who lights up at the big score.

WOMAN

Here you go.

Hazel and Luca walk into the store after the woman.

EXT. CONVENIENCE STORE - DAY (LATER)

Hazel and Luca sit against the wall eating candy.

HAZEL

This one tastes like sunshine and rainbows combined.

LUCA

You don't know what rainbows taste like.

HAZEL

Sure I do. It's like chocolatey, sweet and sour all combined into one.

Luca takes the bag of candy from Hazel.

LUCA

Let me try.

Luca puts a candy into his mouth.

EXT. SUNSET BLVD - DAY

Hazel and Luca chase each other down the sidewalk lining Sunset Blvd across the street from a guitar shop.

They nearly knock a SKATEBOARDER (20s) off his board, but he recovers.

EXT. HOLLYWOOD HILLS - DAY

Billy and Hazel drive on his scooter up the curvy roads of the Hollywood Hills on another delivery.

EXT. PARTY HOUSE - DAY

Billy and Hazel park on the curb outside a house with loud music emanating from it.

They walk up to the front door and see a paper sign hanging on the door.

It reads: "BRING FOOD AROUND BACK."

EXT. PARTY HOUSE - POOL - DAY

Billy and Hazel walk around the side of the house and end up in the back yard which is filled with a young, handsome crowd of POOL PARTIERS (20s-30s).

They make their way through the crowd, around the pool.

HOST (O.S.)

What took you so long? The app said
it would be here thirty minutes
ago.

Billy and Hazel turn to see a MAN IN A SPEEDO (20s, muscular, sunglasses).

Billy doesn't answer at first.

SPEEDO MAN

Well? What took you?

BILLY

Sorry about that, there was
construction traffic.

Billy hands the food over to the man.

SPEEDO MAN

And what is this, you got your kid
with you?

Hazel bites her tongue.

SPEEDO MAN (CONT'D)

I'm not giving you a tip. The
food's probably cold by now.

BILLY

Look man, do what you want. You got
your food. Have a nice day.

Billy takes Hazel's hand and turns to leave.

SPEEDO MAN

One star!

EXT. PARTY HOUSE - DAY

Billy puts his helmet on and takes a deep breath, trying to
calm himself down.

HAZEL

It's okay, dad. He's an ass.

BILLY

Yeah.

They climb on the scooter and speed off into the distance.

INT. LAUNDROMAT - DAY

Billy and Hazel wait for their clothes.

Hazel looks through the glass window on the dryer door and
moves her head around and around playfully.

BILLY

Stop that, you're gonna get dizzy.

Hazel responds by stepping back from the dryer and just
spinning in circles on her own.

HAZEL

I wanna get dizzy.

BILLY

You're silly.

HAZEL

I'm gonna spin and spin and spin
until I fly away like a helicopter.

BILLY

Just don't make yourself sick.

Hazel spins away down the aisle of washer/dryers.

INT. FORMOSA APARTMENTS - HALLWAY - NIGHT

Two POLICE OFFICERS escort a squirmy, HANDCUFFED MAN (40s) down the hallway as Billy and Hazel walk past.

HANDCUFFED MAN
I'll kill the bitch I fucking
swear. I'll be out in no time and
then she'll see.

They run into Mr. Rodriguez on the way to their apartment.

BILLY
What happened?

MR. RODRIGUEZ
I can't say anything right now,
Billy. Go to your apartment.

Billy and Hazel look after him as he follows the cops into the elevator.

INT. FORMOSA APARTMENTS - BILLY & HAZEL'S STUDIO - NIGHT

Billy strokes Hazel's hair as she sleeps.

He puts his phone up to his ear to listen to a voicemail:

COLLECTOR (V.O.)
This is Vanessa with First American
Bank calling in regards to your
overdue account.

Billy deletes the message.

He sighs and rests his head back against the wall.

INT. FORMOSA APARTMENTS - DAY

Mr. Rodriguez shows a YOUNG MARRIED COUPLE (20s) around one of the available studio units.

They don't look very impressed so far as they stand in the middle of the room and look around.

Mr. Rodriguez steps over to the windows and opens the shades, letting the light in and illuminating the dust hanging in the air.

MR. RODRIGUEZ
You get a lot of light in this
unit. Lots of space, too.

WIFE

It's a little small, don't you think?

HUSBAND

It's bigger than the last place.

MR. RODRIGUEZ

The appliances were just updated last year. You'll have to provide your own fridge, though.

Suddenly, Hazel and Luca come barging in through the door.

They scream and squeal after each other as they run circles around the couple and Mr. Rodriguez.

MR. RODRIGUEZ (CONT'D)

Hey HEY. Slow down and get out of here.

Hazel and Luca stop running and catch their breath as they look up at the couple.

HAZEL

Are you gonna be our new neighbors?

Mr. Rodriguez smiles at the couple.

LUCA

This apartment has been empty forever.

WIFE

Where are your parents, sweetie?

HAZEL

Never mind, you're no fun. Let's go, Luca.

Hazel grabs Luca's hand and they run out of the apartment, slamming the door behind them.

Mr. Rodriguez shrugs. *What can you do?*

INT. FORMOSA APARTMENTS - BILLY & HAZEL'S STUDIO - NIGHT

Billy and Hazel have a dance party.

Hazel jumps up and down on the sofa until Billy starts tickling her. They fall onto the couch together.

Father and daughter having a great time together.

INT. STEAKHOUSE - DAY

Billy and Hazel hang out by the host stand in this white tablecloth establishment.

Billy looks at Hazel as she hops off the chair and turns to him:

HAZEL

I have to go to the bathroom.

Billy pockets his phone.

BILLY

You can't wait until we get home?

Hazel shakes her head. No.

BILLY (CONT'D)

Number one or number two?

Hazel holds up her index finger.

BILLY (CONT'D)

Okay. Hold on.

Billy steps up to the HOSTESS (20s, black dress, sweater).

He smiles at her as he approaches.

BILLY (CONT'D)

Sorry to bother you but I was wondering if you might be able to do me a favor.

HOSTESS

What can I help you with?

BILLY

I'm a delivery driver waiting for an online order and my daughter needs to use the bathroom. Would you mind if she just ran back there real quick?

HOSTESS

I'm sorry sir but the bathrooms are for customers only.

Billy sighs. Then:

BILLY

Look, we've been waiting forty minutes already because your kitchen is backed up or whatever and now she's gotta go. I'm not asking for much here.

HOSTESS

I'm really sorry. It's our policy.

BILLY

Come on. She's six years old. You know what it's like. When they gotta go they gotta go. I'm sure you can make an exception just this once.

Billy flashes a charming smile. The hostess nearly goes for it, but then:

HOSTESS

I really wish there was something I could do but my bosses are pretty strict about it.

Hazel interjects.

HAZEL

COME ON LADY. I CAN'T HOLD IT FOREVER.

Billy looks past the hostess to the tables filled with PATRONS. Then he refocuses on the hostess as Hazel looks on from just a few feet away.

Billy raises his voice:

BILLY

I'D REALLY HATE TO BOTHER YOUR CUSTOMERS AND MAKE A SCENE. DO YOU WANT ME TO MAKE A SCENE? IS THAT WHAT YOU WANT?

The hostess' eyes go wide.

HOSTESS

Please. Keep it down.

BILLY

OH NOW YOU WANT ME TO KEEP IT DOWN?

HOSTESS

I could lose my job.

Billy leans in.

BILLY
I can get louder. Your bosses gonna
like that?

Billy projects his voice towards the diners.

BILLY (CONT'D)
ALL I WANT IS FOR YOU TO LET MY
LITTLE GIRL USE THE BATHROOM.

Some of the patrons start to notice the commotion.

HOSTESS
OKAY. Okay. Just stop.

Billy backs down.

BILLY
Was that so hard?

INT. STEAKHOUSE - DAY (LATER)

The hostess escorts Billy and Hazel through the main dining area, past the somewhat annoyed diners.

Billy notices the stares, one in particular coming from an OLDER MAN (60s, grey hair, suit, glasses).

BILLY
What you lookin' at Warren Buffet?

The man turns back to his meal, shaking his head as Billy and Hazel pass by.

EXT. TACO TRUCK - DAY

Billy and Hazel eat tacos at a taco truck on a bustling corner in the Wilshire Corridor.

They sit and watch as busy PROFESSIONALS come and go from the tall office buildings on the surrounding blocks.

They've made a game of people watching and Hazel is really into it.

Hazel talks as she chews her food and looks at a BUSINESSMAN (40s, suit, briefcase) waiting to cross the street.

HAZEL

That's Phillip. His wife takes all his money so he has to work two jobs. During the week he's a business man, but on the weekends he makes balloon animals at kids birthday parties.

The light changes and the man crosses the street.

BILLY

There's money in balloon animals?

Hazel nods.

HAZEL

Oh yeah. It's a gold mine.

BILLY

Then I guess we're in the wrong business.

Billy takes a sip of his soda and another bite of his taco.

HAZEL

It's okay. You have to be really good at it and we don't know how to do that.

BILLY

Yeah, I guess you're right.

They sit in silence for a moment as cars drive past and they continue eating.

Hazel spots another pedestrian of interest. This time it's a MOM (30s) pushing a stroller with an infant in it.

HAZEL

Your turn. Do the lady with the stroller.

Billy looks up from his food to see the lady passing by.

BILLY

Oh that's Susan. You don't wanna know about Susan.

HAZEL

Why not?

BILLY

Susan has... emotional... let's call them idiosyncrasies.

HAZEL
What's a Indian sink crazy?

BILLY
It's like a weird or unusual thing
that a person does.

HAZEL
What does she do?

Billy takes another sip of his soda.

BILLY
She's known to have a short fuse.
Doesn't like strangers. If you say
one wrong thing, she'll really blow
up at you.

HAZEL
Susan sounds like a bummer.

Hazel takes a bite of a tortilla chip and talks as she chews:

HAZEL (CONT'D)
I feel bad for the baby in the
stroller.

BILLY
Yeah.

EXT. BEVERLY HILLS - DAY

Billy and Hazel pull up to the curb in front of a row of
parking meters in the business district.

They're both dressed up, Billy in a dated suit he picked up
at a thrift shop. It doesn't *quite* fit perfectly. Hazel in a
pink sundress.

BILLY
We'll walk from here.

HAZEL
Why do we have to walk?

BILLY
We want them to think we're people
with money and the scooter won't
help.

HAZEL
Okay.

Hazel gets off the scooter and Billy locks their helmets in the lockbox on the back.

BILLY

Let's go. Give me your hand.

Hazel takes Billy's hand in hers as they look both ways for traffic and then cross when it's clear.

EXT. MANSION - DAY

An open house sign with balloons hangs in front of a newly constructed mansion fit for a celebrity.

Billy and Hazel step up to the property where a YOUNG COUPLE (30s, designer clothes, sunglasses) are just leaving, shaking hands with the REALTOR (30s, suit) as he stands in the open doorway.

They pass by Billy and Hazel as they step up to the realtor.

He greets them with the cadence of a used car salesman:

REALTOR

Welcome folks. Are you here for the open house?

BILLY

It's still going on isn't it?

REALTOR

Of course.

BILLY

I'm Jack. This is my daughter, Samantha.

Billy shakes the Realtor's hand as he leans down and greets Hazel:

SCOTT

My name is Scott. How old are you sweetheart?

HAZEL

Old enough.

Scott doesn't quite understand the answer but goes with it.

SCOTT

Okay. Well, please, come in. There are drinks and other refreshments in the foyer.

(MORE)

SCOTT (CONT'D)

Feel free to help yourself. If you have any questions at all don't hesitate to ask.

He extends his arm inside.

BILLY

Thanks, Scott.

Billy smiles and steps inside. Hazel gives a cheeky smile too towards Scott on her way in.

INT. MANSION - BEDROOM - DAY

Billy stands in the doorway to the room as Hazel excitedly explores one of the empty bedrooms.

HAZEL

...and my bed would be over here.

Hazel steps over to the corner of the room.

HAZEL (CONT'D)

And here could be a play area where we could keep a bunch of new toys.

Hazel runs over to the closet and opens it up.

HAZEL (CONT'D)

And here I'll keep all of my dresses. A closet all to myself.

Billy watches his daughter as she does this, a warm look on his face, participating in the fantasy.

Hazel closes the closet door and spins around.

HAZEL (CONT'D)

There's so much space!

She plops down on the floor and lies on her back, staring up at the ceiling.

She sighs.

HAZEL (CONT'D)

It's perfect.

Scott steps up to Billy in the doorway. Billy notices.

SCOTT

You guys have any questions?

BILLY
Not yet. It's a nice place.

SCOTT
Yeah. We've seen a lot of interest.
Should get snapped up quickly.

Hazel steps up to them.

HAZEL
This place isn't haunted is it?

Scott smiles at Hazel.

SCOTT
Not that I know of, sweetie.

HAZEL
Good. We don't want roommates.

With that, Hazel walks past them down the hall towards the other rooms.

EXT. BAKERY - DAY

After the open house, Billy and Hazel share a piece of cake in the middle of the table, sitting across from each other, enjoying each other's company.

Billy looks at the entrance where a MOM (30s) with her three-year-old DAUGHTER in her stroller step inside.

He looks back at Hazel as he takes another bite of the cake.

BILLY
Your mother loved cake.

HAZEL
She did?

BILLY
Yup. She loved a lot of things.
Including you.

HAZEL
I don't remember her.

BILLY
I know. You were too young.

Billy puts his fork down as Hazel eats another small piece.

HAZEL
What was she like?

BILLY
She was tall. Slim but not too
skinny. Hair just like yours. She
cared about everyone. She was... a
wonderful soul.

HAZEL
Do you miss her?

BILLY
I do.

HAZEL
I wish she could be here. I would
share my cake with her.

BILLY
She would like that.

HAZEL
I feel a sugar high coming on.

Hazel smiles as she savors the cake in her mouth.

INT. SUB SHOP - DAY

Billy takes a bag of food from an EMPLOYEE (30s), Hazel close
behind him.

BILLY
Thanks. See you next time.

EMPLOYEE
See you.

EXT. STREET - DAY

Billy and Hazel drive on his scooter along La Cienega
Boulevard with the sun setting to the west, casting them in
an orange glow.

Hazel holds Billy tight.

EXT. APARTMENT BUILDING - DAY

Billy presses the buzzer to his customer's building
impatiently.

BILLY

Come on.

HAZEL

Maybe they're in the bathroom.

BILLY

Well, the timer started two minutes ago. Six more minutes and we're gone if they don't show.

Billy and Hazel step back from the door, waiting for anyone to appear.

HAZEL

What do we do with the food if they don't come get it?

BILLY

Technically we're supposed to throw it away but we can eat it if you want. I love that sub place.

HAZEL

Yeah. I wanna eat it.

BILLY

Well don't get too excited yet. They still have time.

HAZEL

Now I'm hoping they don't come so we can eat free subs.

Billy puts his hands up against the glass to peer into the building.

BILLY

I don't see anyone.

Billy steps back from the glass and pulls out his cell phone.

He tries calling them with his phone. He puts his phone up to his ear as it rings.

He gets their voicemail and puts his phone back in his pocket.

HAZEL

I hope they're okay.

BILLY

I'm sure they're fine. They probably just fell asleep or something.

Hazel plops down on the stoop to the apartment building.

She rests her head on her hand.

BILLY (CONT'D)

I know you're ready to go home. We'll be done soon.

HAZEL

Yeah... I'm hungry too.

BILLY

We'll take care of that too.

DISSOLVE TO:

EXT. APARTMENT BUILDING - DAY (LATER)

Hazel and Billy are still waiting outside the building.

Billy looks at his phone.

BILLY

That's it. We can leave.

Hazel lights up.

HAZEL

FREE SUBS?

BILLY

Free subs.

HAZEL

Yessss.

INT. BILLY & HAZEL'S STUDIO APARTMENT - DAY

Billy and Hazel watch TV while they eat the subs.

EXT. HOLLYWOOD - SIDEWALK - DAY

Hazel and Luca walk down the sidewalk.

HAZEL

I know a shortcut.

LUCA

Okay.

Hazel and Luca take a turn down an

ALLEYWAY

HAZEL

Anyways, as I was saying. There are giants that live in the clouds.

LUCA

No there aren't.

HAZEL

Yes there are. I saw them. They're old and have long beards.

LUCA

You're a liar.

HAZEL

You don't have to believe me. My dad saw them too. He'll tell you.

They walk through the alleyway until they reach the other end.

When they turn the corner, they see a couple JUNKIES shooting up right in front of them.

Hazel and Luca steer clear of them.

EXT. FENCED-IN HOUSE - DAY

Billy and Hazel pull up on their scooter to an older house with a fenced in yard. A large grey pit bull in the yard starts to bark at them as soon as they park.

BILLY

This should be it.

HAZEL

I wanna pet the doggy.

The dog barks more and more as they get off the scooter and grab the food from the container on the back of the bike.

BILLY

I dunno if this dog is the petting type.

They step up to the gate and the dog comes towards them, barking the whole way

Hazel puts her hands up to the fence and looks through the chain links.

HAZEL

Hey doggy.

The dog just barks back but Hazel is fearless.

Billy takes his cell phone out and starts to call the customer.

BILLY

I'm calling them.

HAZEL

Come here, doggy.

Hazel reaches her arm through the fence towards the dog.

The dog stops barking and steps up to sniff Hazel's hand.

It tickles her with its nose. She laughs.

The dog starts to lick her hand.

HAZEL (CONT'D)

See? He's nice.

BILLY

(into phone)

Hey yeah I'm out here with your food.

Hazel pets the dog through the fence.

HAZEL

He likes it.

Billy hangs up as the CUSTOMER (20s) comes out their front door.

He steps up to the gate where Billy is waiting for him with the food.

BILLY

Here you go.

Billy lifts the bag of food over the gate.

CUSTOMER

Thanks.

The Customer goes back inside.

Hazel continues petting the dog.

BILLY

Let's go.

Hazel dutifully stops petting the dog and climbs back on Billy's scooter.

HAZEL

Bye, doggy!

Billy starts up the scooter and drives off.

INT. FORMOSA APARTMENTS - DAY

Mr. Rodriguez stands in front of the door to one of the apartments on the building's second floor. There's a ripped up eviction notice on the door.

He stands up straight, readying himself for confrontation.

After a moment, he knocks on the door assertively three times.

An angry MAN'S VOICE erupts from the other side of the door.

MAN (O.S.)

GO AWAY.

Mr. Rodriguez takes a deep breath and bangs on the door again. He talks through the door:

MR. RODRIGUEZ

Look, Danny. I've tried to be patient with you but you're giving me no choice but to call the cops.

DANNY (O.S.)

I SAID GO AWAY.

MR. RODRIGUEZ

I'm not going anywhere until you're out of here. YOU HEAR ME?

Mr. Rodriguez angrily bangs on the door again.

DANNY (O.S.)

FUCK YOU.

Mr. Rodriguez pulls out his cell phone and starts to dial a number.

INT. FORMOSA APARTMENTS - MANAGER'S OFFICE - DAY

Mr. Rodriguez sits in his chair doing paperwork at his desk.

His cell phone *BUZZES*.

He picks it up.

MR. RODRIGUEZ

Yeah? Okay great. I'll be right out.

EXT. FORMOSA APARTMENTS LOBBY - DAY

Mr. Rodriguez opens the front door to the building to let in a FEMALE POLICE OFFICER (30s, short hair) and her MALE PARTNER (30s, mustache).

MR. RODRIGUEZ

Thank you for coming. He's extremely volatile and I can't get him to open the door. I wouldn't use my key without you guys here.

FEMALE OFFICER

It's what we're here for.

INT. FORMOSA APARTMENTS - DAY

The female officer knocks on Danny's door while her partner and Mr. Rodriguez stand behind her.

FEMALE OFFICER

Danny, this is Officer Carmine with the LAPD. Can you open the door for me?

There's no answer.

FEMALE OFFICER (CONT'D)

Danny?

After a few moments with no answer the officer turns back to Mr. Rodriguez.

FEMALE OFFICER (CONT'D)

Okay you can open it with your key.

Mr. Rodriguez takes his keys and unlocks the door.

As soon as he tries to open it, it hits something. It's been barricaded.

The officers push hard on the door and eventually get it to open.

They enter.

INT. DANNY'S APARTMENT - DAY

There, they find Danny sitting on his couch with two pools of blood on the floor, one for each wrist that he's slit.

From the hallway Mr. Rodriguez sees the vacant look on Danny's dead face and winces at the sight of it.

After a moment he looks away.

EXT. LACMA MUSEUM TICKET OFFICE - DAY

Billy and Hazel wait by the back entrance, approaching different PEOPLE as they enter.

Hazel and Billy approach an OLDER MAN (60s, grey hair).

Hazel takes the lead.

HAZEL

Excuse me, sir. We got separated from our camp field trip group and now we can't get into the museum. Can you help us?

Billy smiles innocently at the man.

OLDER MAN

(to Billy)

You don't have any money?

BILLY

The trip was supposed to be free but they left us behind. We just want to catch up with them but we need two tickets.

OLDER MAN

I -- I'm sorry. I can't help. Good luck to you.

BILLY

No worries. Thank you.

HAZEL

Are you sure? We could really use your help.