

## KAILEY IMPROV

**KAILEY never speaks. We never see her experience any of the terrible things she is said to have endured. She, however, must tell her story through an emotional trajectory including, but not limited to; anguish, fear, confusion, mistrust, sorrow, etc. Tears are essential. She has seen and experienced the worst that life can offer her at her young age or any age for that matter. For the purposes of this self tape, improvise (in tight closeup, no more than 2 minutes) a scene wherein you have lost something precious to a fire, accident, etc. Reader/Parent can do the talking and/or talent. Less talking and more showing is advisable. Must see tears, long stare, fear and a deep sadness. Script pages are to help inform the improvisation only.**

.90

Ray comes out. Little girl huddled against him. KAILEY. Filthy. Starving. WOMAN following them down the walk. Crop top. Gut hanging out. Up against the needle...

WOMAN

Motherfucker I'm a sue your motherfuckin ass!!! You come up in my shit??! Think I'm afraid of your punk ass, FUCK YOU!!!... Yeah, go ahead and take yo little bitch motherfucker!! We find us another one anyway, you think you some kinda shit?!—

GRABBING at him. Ray DECKS her. Right hook. Out cold. Dealer coming out now. WATTS. Shirtless. Dead eyes. Malevolence. Nick up with the Sig...

NICK

That's far enough asshole!!

Ignores him. Coming down the walk—

WATTS

Yeah you ain't real! You ain't real motherfucker!! You was real there'd be 20 a you, you'd be taking people outta this shit in handcuffs!

Ray stops. Watts at the bottom of the walk now...

WATTS

Yeah, you can't watch that little bitch forever can you? Way I hear she was sweet. I'm a find that little honey you can count on that! Yeah me and that little girl, we gonna fall in love! How you like that?

Ray stands there a second. Decides. Takes off his mask. Two steps forward now. Swings the Glock-- BAM!-- DROPS him.

Holding her head. Puppet with the strings cut. Nick tries not to react. Doesn't want to scare the girl. SCREAMING inside...

NICK

Shhhhhh... It's all right...

Ray gets in. Doesn't say a word. In reverse now. CUTS the wheel. Takes off. House fading in the distance. Gone.

Ray drives. Breathing. Adrenaline pumping. Trying to control it. Quiet sobs from the back seat. Watches in the mirror. Nick holding the girl close, rocking her...

NICK (CONT'D)

Shhhhh... everything's okay... it's all over now, you're safe... you're safe now...

RAY

She's got a grandmother in Eagle Rock... We'll take her there...

Nick meets his look in the mirror. They hold it a while. More questions than answers...

26 EXT. LITTLE HOUSE- LATER 26

Little house in Highland Park. Ray accompanies the girl up the walk. Her GRANDMOTHER running out. Pulls her in. Sobbing. Kissing her. Nick watching from the car. Can't hear what they're saying. Not his business anyway. Or ours.

Ray watches them go inside. Lingers a minute. Comes back to the car. Looks at his partner. Drives off..