

INT. ROOM - NIGHT

Meet TOM MCGLONE, but call him BUZZ. Buzz is a big guy, sandy blond hair. Buzz still projects vigor, but actually, he's 42.

He is humped over a word processor, face blank, staring at the screen.

He takes a sip from the beer at hand and lights a smoke. Where are the words that once flowed like a torrent of ideas that would not be stopped? Gone, he fears, along with his youth...

INT. APARTMENT - NIGHT

Meet Tinika. She is 35, African American. She carries a camera bag. If you looked closer, you would see the bags under her eyes. She has been up for hours and hours.

On the walls behind her, lots of arty B&W photos, some of Buzz, who, with his rugged weather worn face and perpetual stoic expression, makes a great subject. She sets her heavy gear down, and starts to sort through the mail when she hears a CRASH from the back bedroom.

Buzz comes out shortly, pulling on a jacket. He is surly.

TINIKA

What did you just do?

BUZZ

Knocked over a lamp. You look like shit.

TINIKA

Thanks. So do you. Where are you going?

Buzz doesn't answer. He looks through her purse, grabs some money, and leaves, slamming the door behind him.

EXT. HOLLYWOOD - NIGHT

Buzz walks the mean streets of Hollywood. Here is the quintessential Hollywood struggling writer, hunched over, smoking, walking past the Seventh Veil, past the hookers and freaks and street people....

INT. BORDNERS - NIGHT

Buzz sits at the long bar, staring at the TV screen over the BARTENDER'S head. By all appearances, Buzz is stinking, slobbering, smelly drunk. As a BIG GUY heads out the bar with his WOMAN, he bumps Buzz accidentally.

BIG GUY
Sorry, dude.

BUZZ
Watch where you're going, shithead.

BIG GUY
What did you just say?

Here is a true drunk's final act of foolishness; picking a fight he cannot win. His Southern drawl is intensified by the drink.

BUZZ
I said why don't you go fuck yourself, jaggoff, before someone kicks the living shit out of you. You and your fat assed ugly whore there ought to just...

CUT TO:

EXT. BORDNERS - NIGHT

Buzz and the Big Guy are thrown out of the bar by two big BOUNCERS. They continue to fight and swear at each other as they hit the sidewalk. In no time, the Big Guy has the upper hand, and he is kicking Buzz's ass.

BUZZ
That doesn't hurt!

POW! He is down.

INT. BEDROOM - DAY

Buzz wakes when Tinika sits on the bed beside him. He has several scrapes on his face. She grabs his chin to hold him still so she can swab the abrasions with alcohol. Buzz winces, then pushes her hands away and rolls over.

TINIKA
That's right. You just go right on back to sleep.

Tinika, disgusted with him, stands.

TINIKA (CONT'D)
I have to go to work. You better clean up this mess before I get back. When I get home, we're going to talk about last night.

Buzz opens one eye to see his desk turned over and his computer laying on its side on the floor. This is from his tantrum the night before.

EXT. APARTMENT - DAY

Buzz enters from the bedroom. Tinika is on the couch, cleaning her camera equipment. He sits beside her.

BUZZ
Hey, beautiful. Come on over here,
give me some of that brown sugar.

TINIKA
As if.

BUZZ
Oh, come on. Who loves ya?

Buzz starts to nuzzle her, but she pushes him away.

TINIKA
Get off me. I'm mad at you. I have to
be back at work for another 20 hours,
and my sleep time was interrupted when
you came staggering in, bleeding on
everything. You probably don't
remember.

BUZZ
I remember everything. It was
horrible. I was gang raped. By
midgets. Seven of them. One was really
grumpy, one seemed to be kind of
sleepy, one sneezed alot...

TINIKA
Hey! This is not a joke. You are on the
way down, Buzz, and I am not going with
you. Do you understand me? I'm too old
for it. So are you. Now get away from
me.

Buzz pantomimes a knife in the heart.

BUZZ
That's it, now give it a little twist!
I'm an artist, I have to be tortured.
What are you off to shoot tonight?
Some celebrity vanity piece?

TINIKA
Don't you dare denigrate my work. I am
a paid professional photographer.

BUZZ

Oh, come on. I've been paid for 100 words what you'll get paid for the whole shoot.

TINIKA

Yeah, in 1985! That was 13 years ago! Now get out! Get your sorry ass out of my sight!

Tinika starts to hit him, but he just laughs. This makes her even more angry, and she hits him harder, until he wraps her up, pinning her arms.

BUZZ

OK, OK. I'm sorry. Stop hitting me.

TINIKA

Let me go.

BUZZ

Not til I get a little sugar.

TINIKA

You get anything near my mouth, I'll bite it clean off. Now let me go. I have to go to work.

BUZZ

Come on. Just a little peck. Right here on the kisser.

Tinika softens a bit. There is real love, or at least affection, somewhere between these two. She gives him a little peck.

TINIKA

There. You're pushing your luck for anything more.

BUZZ

I'm sorry. I really am. I can't get any words flowing. It's like not being able to go to the bathroom.

TINIKA

Don't apologize to me. You're the one getting your ass kicked.

(softens)

I made you something to eat. It's warming in the oven. Are you hungry?

BUZZ

Starving. And for the record, I did not get my ass kicked. Midgets. Gang raped. Very Hollywood.

TINIKA

It's Snow White and the Seven Dwarves, not midgets. Now go shower. You smell.

BUZZ
Uh-huh That's who raped me? Those
guys? Yuck!

TINIKA
Go! I'll set the table.

INT. BEDROOM - DAY

Buzz is sitting back at his computer. He is freshly showered and wrapped in a towel. He hears the front door open and close. Tinika has gone off to work.

On the wall over the desk are several diplomas and awards; the National Press Club Award, the Book of the Month Award, a WGA Award for screenwriting, an Academy Award Nomination, and the biggie, a Pulitzer Prize for a book titled 'God's Country'.

Buzz stares at the wall full of awards, then picks up the phone and dials.

ROBERT (O.C.)
Hello?

BUZZ
Let's rumble.

ROBERT (O.C.)
Buzz? Hey, dude! Long time no talk!
What's up, my man!

BUZZ
Meet me at HAC in an hour.

ROBERT (O.C.)
You're on.

BUZZ
Out.

EXT. THE HOLLYWOOD ATHLETIC CLUB - NIGHT

Buzz is back at the bar, nursing a nice ripe drunk.

ROBERT enters, along with his girlfriend SUZANNE. Robert is a late twentysomething wannabe actor. He has long hair and the practiced pout of the true Hollywood creature.

Suzanne is petite, a knockout, always fashionably dressed, probably because she is French and speaks with a 'eavy accent. She is rarely seen without a cigarette in her manicured little paw.

ROBERT
Hey! Here he is! My man!

Robert gives Buzz and enthusiastic hug and back slap, then Buzz and Suzanne exchange cheek kisses and greetings.

BUZZ
Belly up, kids.
(To bartender)
Can we have a stoli on the rocks here,
and a Jack and coke, plus
(holds up his empty glass)
another one of these.

ROBERT
Spoken like a true alcoholic. You
always remember what people drink.

BUZZ
I have a mind like a steel trap for
booze.

SUZANNE
I thought you quit drinking.

Buzz slowly turns his head around to Suzanne and gives her an ice cold stare.

SUZANNE (CONT'D)
Tika said you quit drinking because
you not finish writing.

BUZZ
I am celebrating tonight, so I've
taken a break from abstinence. I'm
celebrating my retirement from the
writing profession, especially the
screen writing profession. I'm
declaring victory and retreating from
the field, as it were. I've finally
finished writing, as you so
eloquently put it.

ROBERT
Cool. Good for you. I can't wait to
finish acting.

BUZZ
Yes, it's a great relief, a giant load
off my mind. Frees me up for the finer
things in life.

The drinks arrive.

BUZZ (CONT'D)
Thank you, my good man. Shall we
drink?

Everyone raises their glasses.

SUZANNE

Salute'.

BUZZ
Bob's your Uncle.

They drain their glasses.

INT. POOLROOM - NIGHT

Buzz, Robert, and Suzanne have moved to the poolroom. Buzz leans heavily on his cue and watches Suzanne line up her next shot. A cigarette dangles from her mouth as she slams another one home.

SUZANNE
Eight ball, 'ere.

Suzanne lines up her final shot, and gently rolls the eight ball into the side pocket.

ROBERT
She did it again!

BUZZ
You know, for a frog, you've certainly mastered all things American. I think this whole accent thing is a load of crap. You're from Bakersfield, aren't you?

SUZANNE
Pay up. No excuses.

Buzz flips a twenty on to the table.

BUZZ
Bitch little hustler. Bobby, keep your eye on this one. Excuse me while I see a man about a horse.

EXT. HALLWAY - NIGHT

Buzz is headed for the bathrooms when he sees a tall, well dressed black man speaking into a cell phone just outside the ladies room. This is DARRYL WILLIAMS, Tinika's older brother.

Darryl is smiling and schmoozing with his phone partner when Buzz walks right into his space.

DARRYL
(Into the phone)
I'll call you right back.

BUZZ
Hey, good buddy. Praise Allah!

DARRYL

Buzz, just take a step back. You do not want to get up in my shit.

Instead, Darryl takes a few steps back.

BUZZ

I just got this one question for you. How come you're not returning my calls? I thought we were friends.

DARRYL

I got nothing to talk to you about. You and Tinika know where I stand on your whole thing.

BUZZ

I'm not talking about Tika, you douchebag. You're my agent!

DARRYL

We got nothing to talk about there either. Only writers who write need agents.

BUZZ

Hey! I write!

DARRYL

When's the last time you wrote anything new? It's been years. Now go away. Go get another drink.

BUZZ

I never got paid for the last thing I wrote and sent you. That's your job; to make sure I get paid.

DARRYL

It wasn't what they wanted. I told you that. They gave you notes, you ignored them! You couldn't hardly remember them anyway, because you're an alcoholic!

(Calming himself)

Now look, I am here on business, I can't continue this conversation right now. Tell Tinika her mother is disappointed in her.

As if on cue, the door to the ladies room opens, and a HOLLYWOOD BLONDE walks out and smiles at Darryl. They are clearly there together.

HOLLYWOOD BLONDE

OK, ready. Sorry that took so long. There's a lot of girls in there.

(To Buzz)

Hi, my name is Sandi.

Buzz physically recoils from her outstretched hand.

DARRYL
Come on. This is nobody.

Darryl starts to usher the girl away.

BUZZ
Wait a minute! You disown Tinika because of me, because I'm white, but you got this plastic thing hanging on your arm?

DARRYL
Buzz, this is not the time or the place.

BUZZ
It's as good a time and place as any. We were friends. What Tika and I have is real, and you should be happy for us.

Darryl keeps walking.

BUZZ (CONT'D)
Don't you walk away from me, boy!

Darryl spins, in a rage, and removes his nice suit jacket, and throws it down.

DARRYL
I'm going to fuck you up!

As Darryl starts to remove his tie as well, Buzz clocks him.

EXT. THE HOLLYWOOD ATHLETIC CLUB - NIGHT

The doors burst open, and, just as with Bordners, Buzz is thrown outside. He stumbles and falls on the sidewalk. Robert and Suzanne follow him out.

BUZZ
Motherfuckers!

ROBERT
Hey, man, it's cool. Just chill out. It's not worth it.

Buzz stands and walks towards the doors. They open, and a giant DOORMAN throws a crumpled suit jacket over Buzz's face. Buzz yanks it away and throws it down.

DOORMAN
Go home.

BUZZ

You fucking goon. Ugly piece of shit.

ROBERT

Hey, come on, man. Let's just go.
Forget it.

SUZANNE

Yes, we go before they come outside
and 'it you again.

Buzz spins, about to lay into Suzanne, when he notices the suit jacket he has just discarded. Not his. It's Darryl's jacket, mistakenly thrown to him.

He fishes through the inside pocket and comes up with a parking valet ticket. He smiles.

EXT. VALET STAND - NIGHT

Buzz, Robert, and Suzanne wait at the stand for the VALET to bring the car. The Valet drives up to the stand in a brand new midnight black Corvette Stingray.

BUZZ

All aboard the fun time express.

They smile and nod. Buzz slips some cash to the valet, and they pile in. Buzz makes a huge show of revving up the car, then popping the clutch so they peel out of the lot, leaving a trail of smoking rubber on the sidewalk.

EXT. SUNSET BLVD. - NIGHT

Buzz takes Darryl's Corvette down the Strip at top speed. Suzanne is in the back seat, living it up. She has her hands raised like she is on a roller coaster.

SUZANNE

Faster! Go faster!

Robert is going through the glove box. He takes out the registration.

ROBERT

This car is registered to one Darryl King Williams. Ha! Too cold, taking a man's ride.

BUZZ

Fuck 'em. He owes me. I was his first full time client. In the eighties, he made a fortune off me. We were good friends at one time.

ROBERT

This car is the shit. This is the life.
This is what I want! This is what I
came out here for.

BUZZ

Let me ask you something. How long you
been here?

ROBERT

Since 95.

BUZZ

How much money you made?

ROBERT

Per year?

BUZZ

From acting. How much, total?

ROBERT

Oh, let me see...

BUZZ

Less than \$6,000, I bet. Less than
\$1,000 per year. Right?

ROBERT

It's been more than that.

BUZZ

Right.

SUZANNE

He's a great actor.

ROBERT

Thank you, baby! Anyway, it isn't
about the money, man! This town is
great! You're just old and jaded. Look
at this place. We got the girls, we got
the ride, we're a part of 'it'.

BUZZ

Fine, whatever. 'It' is draining the
life out of me.

Buzz suddenly turns off the Strip and heads a new way.

EXT. THE DARRYL WILLIAMS AGENCY - NIGHT

Buzz whips the Corvette into the parking lot and parks in the
space marked 'Darryl Williams'. Buzz starts looking carefully
at the keys on Darryl's key ring.

SUZANNE

What are we doing? What is zis?

BUZZ

Hold your horses. This two bit flesh peddler owes me money, and I need it. So I'm going inside there, and I'm going to get it.

ROBERT

You're going to rob your agent? Dude, isn't that like... Extreme, and also, you know, illegal?

BUZZ

Why yes, Robert, technically speaking, it is. But the worst kept secret in Hollywood is that Darryl Williams, a professed Muslim and closet racist, is a big fucking coke fiend, and he'll have either cash or drugs on hand inside those doors. Either way, I'm getting what's mine. All you got to do is stay out here, keep a look out, and I'll throw a little something your way.

SUZANNE

Oww, cocaine. Try to find the cocaine, OK? I like cocaine.

BUZZ

I'll do my best. Honk the horn if you see anything funny.

Buzz gets out of the car, heads for the doors.

ROBERT

This is crazy, man. Get back in the car, let's go get another drink.

SUZANNE

Let him go. It's exciting. We should rob something. Don't be a pussy.

ROBERT

What??!

Buzz walks up to the back door of the building and starts trying different keys in the lock. In no time, he has one that is turning. He holds his breath, turns the key, and slowly opens the door. No alarm sounds.

With one last glance back at Robert and Suzanne, who have started violently arguing, he enters.

INT. THE DARRYL WILLIAMS AGENCY - NIGHT

Buzz enters a short hallway via the back door. After taking a deep, stabilizing breath, he makes his way to an office off the corridor, and tries the door. It opens.

INT. DARRYL'S OFFICE - NIGHT

A quintessential agent's office. The walls are covered with glossies of various celebrities, each inscribed 'Thanks, Darryl...' and the like. A picture of Mecca seems wildly out of place over the couch.

Buzz moves straight to a cheesy crouched lion statue on a shelf. Having been in this office many times before, he knows where Darryl keeps his stash of drugs. He runs his hand along the belly of the lion, opening a panel. Score! A baggy of coke falls into his hand, along with a ring with two keys attached.

Buzz lifts the coke baggy to his face; practically empty. He reaches into the lion and fishes around, but there is nothing more. No cash. The keys, however, now that's another matter.

INT. THE DARRYL WILLIAMS AGENCY - NIGHT

Buzz comes out of Darryl's office and starts down the hall, testing the keys in each lock. If it was with Darryl's stash, it has to be good.

And, sure enough, at the end of the hall; jackpot. He inserts the key, turns the lock and the door opens. Buzz finds himself looking into a broom closet.

BUZZ

Great. Come on Darryl, you can do better.

INT. BROOM CLOSET - NIGHT

Buzz scans the contents of the closet, looking for anything unusual. He sees cleaners, a vacuum, toilet paper, bundles of soda and water.. and there, up on the top shelf, behind some stuff, a steel box.

Buzz brings the box down, lays it on the floor, and tries the other key on the ring. The box springs open.

Buzz first sees a teddy bear. He pulls it out. Also enclosed, several polaroids of Darryl getting it on with a whole variety of women; short, fat, one woman with an eye patch. He has to turn one upside down to see what in the hell is going on.

Then at the bottom, a fat envelope. He opens it. JACKPOT! THE ENVELOPE IS STUFFED WITH CASH.

Buzz puts most everything back in the box except a couple of photos, the teddy bear, and the cash. He throws the box back on the shelf and hauls ass.

EXT. THE DARRYL WILLIAMS AGENCY - NIGHT

Buzz comes through the back door, walking very quickly. He hops into the front seat and hands the teddy bear back to Suzanne.

BUZZ
Got you a present, little girl.

Suzanne looks at it, curls up her lip, and throws it into the floorboard.

SUZANNE
I want coke.

ROBERT
Steal a man's ride, take his teddy bear. You are rude!

SUZANNE
You said we'd get coke.

BUZZ
(to Robert)
Is she always like this?

Buzz pulls the mostly empty baggie out of his (Darryl's) jacket pocket and flips it back to Suzanne.

BUZZ (CONT'D)
Knock yourself out, sista.

SUZANNE
Oui!

Buzz starts the car, revs the engine, and peels out of the lot.

EXT. CAR - NIGHT

Buzz drives along Sunset while Suzanne and Robert Hoover up the coke and lick the inside of the baggie. Buzz has purchased a beer which he drinks from a brown bag.

ROBERT
Come on! Save me a little!

SUZANNE
Leave me alone.

Suzanne has licked the inside of the baggie clean.

BUZZ

Hey, can you be a little less obvious,
idiots?

Robert and Suzanne start bickering again, so Buzz tosses Robert the envelope.

BUZZ (CONT'D)
Here, count this. That ought to quiet
you two down.

Robert picks up the envelop, and Suzanne snatches it out of his hand and takes out the cash.

ROBERT
Oh my God! Look at this!

SUZANNE
It's mostly 100s.

BUZZ
What?

Suzanne holds up a handful of Ben Franklins.

BUZZ (CONT'D)
How much?

Suzanne starts counting. It takes a moment, and Buzz's eyes get wider with every second she counts. She murmurs off numbers in French.

SUZANNE
Twenty six thousand dollars.

Buzz smiles.

BUZZ
That's a start.

ROBERT
I've never seen that much money in my
whole life. Let me touch it.

Robert and Suzanne start to rub money on each other and laugh.

INT. PINKS - NIGHT

Robert, Suzanne, and Buzz are at a booth, eating a huge meal. The table is covered in drinks and food. Suzanne and Robert chow down, Buzz is thinking.

ROBERT
Oh my God, this is good.

Suzanne stuffs a whole huge hot dog in her mouth at once.

SUZANNE

This is 'orrible. Pig food.

ROBERT

Oink, oink, baby. So, what are you going to do now that you're cash friendly and all?

BUZZ

I don't know. Take a vacation from paradise here.

ROBERT

Cool. We'll go with you. Where you going?

BUZZ

I don't know. Vegas, maybe.

Suzanne stops chewing. Her eyes light up.

SUZANNE

Vegas is so cool. We go there, and win a million dollars!

ROBERT

Yeah!

Buzz takes a long drink. Vegas might be just what the doctor ordered. But wait, what is he thinking? Tinika will never go for it.

BUZZ

No, not Vegas. Maybe Palm Springs.

SUZANNE

No, Vegas. Palm Springs is for old people. We're going to Vegas. Give us our money.

BUZZ

You're money?

SUZANNE

Yes. You said we watch out for you, and you would pay us. So pay. We want half.

BUZZ

What? You little scammer, get real.

ROBERT

Wait, that's right. You said it.

BUZZ

I said I'd throw a little something your way. So here.

Buzz takes out several hundred and throws it at Suzanne, whose temper flares. She shoves food his direction.

SUZANNE
You said half, you liar dog.

She gets up and stomps out the door. Robert picks up the money.

ROBERT
Sorry about that, dude. She's, you know.. French.

BUZZ
She's something, all right.

ROBERT
Thanks! It was fun!

Robert leaves so Buzz leans over and grabs Robert's beer and drains it. He drains Suzanne's as well, then gets up and leaves.

EXT. HOLLYWOOD BLVD. - NIGHT

Buzz drives along Hollywood Blvd., sipping from a brown paper bag. The boulevard is crowded with cars and the sidewalks jammed with people.

At the intersection of Hollywood and Caheunga, he turns until he is in the dead center of the two roads. Cars coming from the other way start to honk, but he turns the engine off and gets out of the car.

Just before he walks away, he leans into the back seat and gets the teddy bear from the floorboard. More honking.

Buzz bows deeply to the oncoming traffic, takes off the jacket, throws it into the car, and walks out of the intersection.

INT. APARTMENT - DAY

Tinika enters. She sets her cameras down and looks around the apartment. It is not only spotlessly clean, it is covered with flowers.

A card and a box of chocolates sits on the dining room table next to the Teddy Bear. Sitting up in front of the TV, sound asleep, is Buzz.

Tinika comes around to him and takes the remote out of his hand, and turns the TV down. Buzz opens his eyes, and smiles.

BUZZ
Hey, beautiful.

She smiles back. When Buzz wants to be charming, he can be.

EXT. THE ROSE CAFE - DAY

Buzz and Tinika are led to their table at the popular Venice Beach breakfast spot. Buzz sees several FRIENDS, and waves and smiles. He is feeling particularly happy and cheerful this morning, still high from the rush of having a pocket full of cash.

They reach their table and sit.

TINIKA
What has gotten into you? Wait, don't tell me. I don't want to jinx it.

BUZZ
Come on. Have I been that bad lately?

TINIKA
That bad and then some.

The WAITER arrives.

BUZZ
Ah, thank God. Sweetheart?

TINIKA
I need a minute. Go ahead.

BUZZ
OK. I want a double mocha latte, the eggs Benedict, a side of bacon, a side a sausage, the fruit plate, ummm... some croissants, a glass of milk, some orange juice, and some of the muesli.

TINIKA
Hungry?

BUZZ
Starved.

TINIKA
(to Waiter)
I'll just share a bit of what he has.

The Waiter leaves. Tinika just laughs at him.

BUZZ
What? I'm hungry!! Grrrrr! Hey, you know what? I love you.

Tika beams. She is a sucker for his attention. Suddenly, her cell phone rings. She glances at it.

BUZZ (CONT'D)
Ug. That's why I don't have one those god damn things. Don't answer it.

TINIKA

It's Suzanne. Wonder what she wants?

Buzz struggles to cover his alarm. She smiles and mutes it.

TINIKA (CONT'D)
OK, it's off. You're the only person
I know who doesn't have one.

BUZZ
Hate them. The end of intimacy.

EXT. POINT DUME - DAY

Tinika and Buzz sit on the beach, snuggling. She has her eyes closed.

TINIKA
This is nice.

BUZZ
Yes. I saw your brother last night.

Tinika sits up. Anything to do with Darryl, her brother, is probably bad.

TINIKA
And?

BUZZ
He paid me the money he owed me, plus
interest.

TINIKA
You're kidding.

Buzz takes out a stack of hundreds and shows it to her. She is suspicious.

BUZZ
Paid in full.

TINIKA
Why? What happened?

BUZZ
He was with some lily white blue eyed
devil bitch. Can you believe?
Traitor.

Tinika lays her head back down. It takes too much mental energy to figure out what might be going on.

TINIKA
Whatever. Good. Because I can't do
another publicity gig. I'm withering
creatively. I just stand around while
the DP does all the creative work,

then I shoot it. My eye is getting rusty.

BUZZ

We ought to take a trip. Get away for a while. What do you think?

TINIKA

Where do you want to go?

BUZZ

I don't know. Somewhere where the words will start flowing again. I'm dead inside. Nothing cooking. Not even any rust to build on. I need wheels under me again. Back when I used to write freelance, it was the motion that made me feel alive. Let's just get in the car and drive.

TINIKA

Are you serious?

BUZZ

As a heart attack. Let's do it.

TINIKA

OK. OK! Let's do it.

They get up and practically run to the car.

EXT. APARTMENT - DAY

Buzz pulls the car cover off his pride and joy; a 69 gold Impala, in perfect condition.

He walks around to the trunk, opens it, and throws a suitcase in. When he closes the trunk, he sees Robert and Suzanne standing there

ROBERT

Hey, hey, hey! What's up?!

BUZZ

Nothing. What do you want? Why are you calling her?

SUZANNE

Money. We want our money from last night.

BUZZ

I gave you money. Now get lost.

Just then, Tinika comes down with another suitcase.

TINIKA

Hey, guys!

She and Suzanne kiss cheeks. Buzz rolls his eyes at this.

TINIKA (CONT'D)
Did Buzz tell you about our trip?

SUZANNE
No, he didn't. What trip?

TINIKA
We're going to drive cross country,
take a little break from the city.

SUZANNE
Oh.

ROBERT
Yeah, that sounds like fun. We were
thinking about going to Vegas
ourselves.

TINIKA
Yeah, you should do it. Weather's
great, the desert is beautiful this
time of year.

SUZANNE
So, did Buzz tell you about last
night?

TINIKA
No. Did you guys meet?

Robert catches on to Suzanne's game.

SUZANNE
Yes, we meet big time.

BUZZ
Yeah, it was fun. We went out to eat,
had some laughs. Listen, we can give
you a ride to Vegas. Would that make
you happy? That's OK with you isn't
it, sweetheart?

TINIKA
Absolutely.

ROBERT
All right! Sure!

Tinika heads back upstairs.

BUZZ
I take you to Vegas, then you're on
your own. Got it? And you keep your

mouth shut about last night. Little blackmailer.

SUZANNE
And the money.

BUZZ
I'll give you \$5,000.

SUZANNE
\$10,000.

BUZZ
\$5,000! Don't push your luck. Now go home and get ready. We'll pick you up in an hour.

INT. THE DARRYL WILLIAMS AGENCY - DAY

Darryl sits at his desk, feet propped up, talking on the phone.

DARRYL
For you, anything. Anything! Hey, we're having a relationship here, OK? I'm sending it right now. I'm handing it to my assistant as we speak. OK, bye.

(hangs up)
Dickhead. Anita, have you found my car yet?

ANITA (O.C.)
No, sir.

DARRYL
Did you try Tom McGlone?

ANITA (O.C.)
His number's been changed since the last time you called him.

DARRYL
Damn it! Call the club back and see if they found my jacket!
(under his breath)
I'm going to sue the living shit out of those people...

Darryl gets up and goes over to the lion statue, and runs his hand along the bottom to trip the secret door. It opens, but nothing falls out. No coke, no keys. Darryl reaches into the belly and fishes around, but finds nothing.

His face registers alarm.

INT. HALLWAY - DAY

Darryl exits his office and passes his 1st assistant, ANITA, and JAMES, his gay 2nd assistant. Anita is dressed in a flowing white dress and has a scarf over her hair. She is obviously a Muslim, at least in dress. Ever sensitive to his moods, she notes his alarm.

ANITA
What's wrong?

DARRYL
Nothing.

Darryl moves quickly down the hall, and reaches the broom closet Buzz ransacked the night before. He holds his breath, and turns the door knob. To his horror, it turns; the door is unlocked.

INT. BROOM CLOSET - DAY

Darryl enters the broom closet, and to his relief, he sees the metal box on the top shelf. He takes it down quickly, and opens it.

Again, his face registers alarm. He starts to sweat. All that is inside are the photos (the one of him with eye patch woman is on top).

DARRYL
Anita!!

INT. HALLWAY - DAY

Darryl bolts out of the closet, and is on Anita in a flash.

DARRYL
Who's been in my office??

ANITA
What are you talking about? When?

DARRYL
Since yesterday!

Anita pulls out his schedule and hands it to him

ANITA
Here's who was here yesterday.

Then it hits him: Buzz.

DARRYL
Call my mother in Chicago and get my
sister's number from her. Now!

Darryl heads back into his office.

INT. DARRYL'S OFFICE - DAY

Darryl walks in, plops down at his desk. The phone rings, and outside, James picks it up.

JAMES (O.C.)
That's Mr. Wijaywardhana on 1.

DARRYL
Take a message!

After a moment, James comes back on.

JAMES (O.C.)
He says he works with Mr. Harrison.

Darryl closes his eyes. This is not who he wants to talk to.

EXT. CAR - DAY

Buzz pulls on to the 101 from Highland Blvd., leaving Hollywood behind.

Music is blasting. Buzz looks in the rearview and sees Tinika and Suzanne with head scarves on, huge sunglasses, and cigarettes. They smile and wave.

Downtown LA, full of traffic, of course, then East LA, then the 10/210 interchange; it all passes by as our merry crew head East out of town.

Already, Buzz seems different, not wound as tight, enjoying the wind in his hair and the wheels beneath his feet.

Tinika takes out her camera and snaps off a few pictures. Each time she swings the camera to Robert or Suzanne, they mug and strike poses for her.

EXT. MOJAVE DESERT - DAY

Buzz exits the freeway and pulls in to a 7-11.

INT. 7-11 - DAY

The gang enters the store and splits up. Buzz nods at the CLERK and heads for the cooler case with the drinks.

BUZZ
Whoa! It's hotter than Georgia asphalt out there.

Buzz opens the case and reaches in for a beer, but looks over to see Tinika watching him. He smiles, retracts his hand and reaches instead into the case with the Cokes.

BUZZ (CONT'D)
Ah, here's what I was looking for.

Buzz is at the check out counter with the Cokes, and some assorted items that Tinika has chosen.

Suzanne and Robert suddenly hustle passed them and out the door.

BUZZ (CONT'D)
They're not getting anything?

TINIKA
I guess not.

Buzz pays and they exit.

INT. CAR - DAY

Buzz is about to exit the parking lot when he sees Robert and Suzanne pulling items out of their pockets and from under their shirts. Suzanne has stuff hidden all over her person.

SUZANNE
Let me have a coke.

BUZZ
You shoplifted all that stuff?

SUZANNE
So?

BUZZ
Why? You have money, I'm sure.

SUZANNE
Why don't you look at your business mind??!!

Buzz is confused.

ROBERT
She means mind your own business.

Buzz glares at her, about to explode when she reaches into the floorboard and picks up the teddy bear.

SUZANNE
(taunting)
Oh, Buzz, is this for me? Where did this come from?

TINIKA
Actually, it was for me, but you can have it.

BUZZ

(angry, tired of Suzanne
already)
Here, give it to me.

Buzz takes it and is about to throw it out of the car when Robert speaks up.

ROBERT
Hey, wait, I want it.

BUZZ
A teddy bear?

ROBERT
Sure. Why not?

OK, whatever. Buzz hands it back to him.

BUZZ
Shall we continue, merry pranksters?

Tinika raises her camera and snaps off a few more shots of Suzanne and Robert holding up their freshly stolen goods as Buzz gets back on the road.

INT. THE DARRYL WILLIAMS AGENCY - DAY

Darryl sits at his desk in a high state of agitation. He is on the phone with the cops.

DARRYL
Tom McGlone. Yes, I'm sure. What
difference does it make, I'm
reporting it now. Go arrest him. No,
he's not a friend of mine!! He's...

Anita beeps in.

DARRYL (CONT'D)
What?!

ANITA
Mr. Wijaywardhana to see you.

Darryl hangs his head. This is bad news, clearly. He hangs up the phone.

DARRYL
Send him in.

Darryl takes a breath, sprays his mouth with breath freshener, and stands.

The door opens, and in steps a tall, well dressed Indian man named ANAL WIJAYWARDHANA (First name pronounced a-NAL', not A'-nal). He speaks with a proper British accent.

ANAL

Mr. Williams. Very pleased to meet you. Anal Wijaywardhana. Please call me Anal.

Darryl wanely shakes hands, then notices that two other MEN are with Anal. They are the TWO JANS; both are dressed in suits, blond, pale, unsmiling, and very muscled. They post themselves by the door.

DARRYL

Very nice to meet you. Have a seat. Would you like something to drink?

ANAL

Yes. Do you have tea? Hot tea, if you don't mind.

DARRYL

(into intercom)

Anita, one hot tea, please. Anything for your friends?

Anal shakes his head ever so slightly. They are to act as if the two Jans are not there.

DARRYL (CONT'D)

So... what can I do you for?

Anal leans forward and clasps his hands together. He smiles, friendly and reptilian at the same time.

ANAL

Let's go over everything that has happened, shall we? Very slowly.

EXT. GAS STATION OFF ROUTE 66- DAY

A faded Route 66 road sign is seen beside an abandoned gas station. The big convertible is ticking in the heat beside the building. Buzz and Robert are up against the building peeing, so, of course, Tinika gets a shot of it.

BUZZ

Hey! This is a family road trip! No dirty pictures.

Suzanne has her feet on the teddy bear in the floorboard and cannot get comfortable.

SUZANNE

Merde. This ugly thing must go!

She picks up the teddy bear and throws it out. It puffs up dust when it hits the ground. Robert sees this and starts to zip up.

ROBERT

Hey! That's my teddy bear! What did you do that for?

SUZANNE
It was ugly, so I throw it away.

ROBERT
It's mine. Now look at it.

SUZANNE
It's for babies! Like you!

ROBERT
I don't care. I wanted it. Now you ruined it, you bitch!

This sets Suzanne off, and she and Robert start yelling at each other violently. Buzz has seen this a million times, and tries to intervene.

He pulls Robert away from the car, who descends on the dusty teddy bear.

ROBERT (CONT'D)
For babies, huh? Ever seen a baby do this?

Robert starts to stomp the teddy bear into pieces.

ROBERT (CONT'D)
I bet you never saw a baby do this, huh, bitch. It was mine! I liked it!

Robert takes a last good stomp, kicks the remains, then stomps away. There is a moment of silence.

BUZZ
Nice.

SUZANNE
Big baby!

ROBERT
Selfish bitch.

BUZZ
Both of you need to be lobotomized.

Buzz starts to walk after Robert, but then something catches his eye. In the remains of the teddy bear, he spots a grocery bag. He picks up the bear and pulls out the bag.

Then he sees a smaller velvet bag further inside. He pulls out the velvet bag, tucks it under his arm and looks inside the grocery bag.

TINIKA
What is it?

Buzz lifts out a stack of \$100 dollar bills from the bag and looks up at the girls. They are stunned.

SUZANNE
Gott. How much?

Buzz starts counting the stacks as he pulls them out. Tinika is smiling.

TINIKA
Oh, my God. How much is it?

Buzz stops counting.

BUZZ
Looks like about half a million.

SUZANNE
Let me see!

Buzz hands the bag to Tinika and Suzanne leans over to watch as she begins to count it herself. Buzz opens the velvet bag and looks inside.

TINIKA
Buzz, where did you get that bear?
That's amazing!

BUZZ
Here's something even more amazing.

Buzz holds out his hand for all to see, and then pours out the contents of the velvet bag. Brilliant colors dance off the diamonds that spread across his palm.

INT. APARTMENT - DAY

The door to Buzz and Tinika's apartment bursts open. One of the Jans has just kicked the door in. He steps out of the way, and Anal enters.

ANAL
You, bathroom. You, kitchen.

The Jans split up, and Anal starts slowly looking around the room.

On a shelf, he finds several crinkled photos of Buzz and Tinika. He picks them up and starts to flip through them.

INT. CAR - DAY

Suzanne and Robert are in the backseat, their feud long since forgotten. Robert is grinning as he counts the money over and over. Suzanne has the diamonds laid out in her palm.

TINIKA

You robbed my brother?!!!

BUZZ

I didn't rob him. I just told you, I went to collect a debt. I took some cash, I didn't know what was in the fucking teddy bear.

TINIKA

You stole his car, then went to his place of business and robbed him!

BUZZ

I didn't.... OK, look, as I told you, I didn't steal his keys, they were given to me. And I earned that money, and you know that. And by the way, this is the brother that disowned you for going out with me. Remember? Don't take his side.

TINIKA

I'm not taking a side! Robbery is robbery no matter who you steal from.

Robert bumps Suzanne's arm, and she drops several diamonds onto the seat and floorboard.

SUZANNE

Oops!

BUZZ

Goddammit! Put them back in the bag. Put them back. Give me those.

Buzz snatches the velvet bag out of Suzanne's hand. She is livid, and immediately starts to hit him.

SUZANNE

Bastardo. Give them back! They are not yours! Give them back.

TINIKA

Suzanne, stop it! Calm down.

Mayhem. Buzz tries to drive and fend off Suzanne at the same time, Robert tries to find the diamonds they have dropped already, Tinika tries to separate Buzz and Suzanne.

EXT. ROADSIDE - DAY

Buzz pulls the car over. He hops out of the car and slams the door.

BUZZ

You are a fucking nutbag! Both of you.
Now get out of my car!

SUZANNE
You give them back! You want to keep
everything for yourself.

TINIKA
OK, cool down, everyone! Let's just
stop and think for a minute.

SUZANNE
He wants to keep everything for
himself! But we did this just like
you.

BUZZ
Just shut up! YOU didn't do anything
except sit in the car. We have to give
it back.

ROBERT
What?

BUZZ
We have to give these back! This isn't
what I bargained for. I just wanted to
get paid for what he owed me. But
this... she's right; this is robbery.
Someone will come looking for this.

SUZANNE
No! No!

Suzanne jumps out of the car and rushes Buzz, trying to get the bag from him. He easily dodges her, and with a little push, sends her into the dirt.

Robert's girlfriend has been sent tumbling, so he is next to bolt the car. He plows into Buzz and soon, he, Suzanne, and Buzz are grappling in the dirt.

Tinika jumps out and tries to stop them, but she is drawn in as well, making for a pile of four adults kicking, screaming, and rolling around on the side of a desert highway.

Cars pass by and honk their horns.

So, of course, a police car happens along. The COP pulls over, and for a moment, watches the spectacle. Then he hits the siren, and the Whoop! causes the mayhem to stop, and the four, each covered with dirt, to stand at what looks like attention.

The Cop slowly gets out of the car. As he approaches, all eyes glance downward to the velvet bag, that is now so filthy that it basically blends into the dirt.

COP

Afternoon! Little hot out here for a
wrestling match, ain't it?

Everyone glances around, each hoping the others can come up with
a credible explanation of why they might be fighting it out on
the side of the road.

BUZZ
We had a little disagreement over who
gets to ride in front.

COP
I see. This your car?

BUZZ
Yes, sir.

COP
I need your license and registration
plus proof of insurance.

Buzz takes out his wallet and hands the officer his license, then
walks around to the passenger side to get the registration. The
cop keeps a close eye on him as he does this. Buzz takes the
registration and insurance cards out of the glove box and hands
it to the cop.

COP (CONT'D)
I want all of you to form a line in
front of the car, and wait there. Do
you understand?

They nod, and the cop turns to go back to his car. Suzanne takes
that moment to quickly scoop up the bag and shove it into her
pocket. They move to the front of the car and form a dirty,
scruffy line as told.

SUZANNE
Now is your chance. Turn yourself in.

BUZZ
Fuck you.

ROBERT
No, fuck you!

TINIKA
All of you, just shut up!

They see the cop glance up, and quickly pipe down. After a moment,
the cop gets out of the car.

COP
Get back in the car. You
(points to Suzanne)
get to ride up front.

Each looks at the ground as they pile back into the car. Robert sits on the grocery bag.

COP (CONT'D)

I'm going to let you go with a warning. I'm too old and life is too short to try to figure out why four grown people would get into a sissy fight on the side of the road. Frankly, I don't care. When you get to Nevada, you can pull over and carry on. Until then, keep your speed down, and I suggest, your mouths shut. Understand?

BUZZ

Yes, sir.

The cop gives them each a good staring, then walks back to his car. Buzz cranks up and slowly pulls back onto the road.

A car honks as it flies by; he has nearly pulled out into the only bit of traffic there is. He looks back into his mirror and sees the old cop shaking his head.

Buzz waves, then looks over his shoulder. The way is clear, so he pulls out and drives away.

EXT. CAR - DAY

They cross the California / Nevada border at a neon gambling town called State Line. State Line has roller coasters and other fair rides woven in with the faux frontier town casinos.

Tension in the car runs high, and no one is speaking to anyone.

SUZANNE

Hey. Stop here.

Buzz is too tired to argue, so he does as she asks and pulls off the highway.

INT. HOTEL/CASINO - DAY

Buzz enters and sees Suzanne at the reception desk speaking with the CONCIERGE.

BUZZ

What are you doing?

SUZANNE

I'm getting a room. We are getting the 'High Rollers Suite'.

BUZZ

You're getting a room?

SUZANNE

Yes. I want a big room. I want to 'ave a shower, I want to 'ave a good dinner, and I want to play cards. And I don't care what you think, so don't tell me.

BUZZ

Look, I'm sorry about what happened back there, you know, on the side of the road. But we have to think this through. We're into something we don't understand now.

The HOTEL CLERK comes over and hands Suzanne the keys.

SUZANNE

There is a bar there. Why don't you get a drink, no?

Suzanne prances back out to the car.

INT. HOTEL ROOM - DAY

They enter the High Rollers Suite, and if tacky lived in one place, it would be here.

SUZANNE

Oh, this is 'orrible. I love it.

Robert is instantly bouncing on the couches and chairs.

ROBERT

Look at this big ass couch!

He and Suzanne run off to one of the bedrooms.

TINIKA

I'm taking a nap.

Tinika walks off to the other bedroom.

BUZZ

I'll join...

But before he can complete the sentence, she has closed the door.

He sighs and walks over to the mini bar, opens it, and takes out a tiny bottle of Jack Danials and swallows it down.

He pulls out a beer and drops down on the couch by the window. Out of his backpack, he takes out the grocery bag and the bag of gems and lays them across his chest as he kicks back to savor his drink. The sun is just starting to set.

LATER

The room phone rings, waking Buzz from his nap. He picks it up.

BUZZ (CONT'D)

Yeah.

INT. CASINO - NIGHT

Robert is on his cell phone with a drink in his hand. The lights of a casino floor blink behind him, and he must yell over the constant blooping of the slot machines.

ROBERT

Hey, bitch! Get down here.

INTERCUT WITH

BUZZ

Where are you?

ROBERT

We're downstairs. Suzanne's kicking ass. She's playing cards. Come down here!

BUZZ

Suzanne's gambling?

Buzz notices that the grocery bag is sitting on the coffee table. Cash has clearly been taken out. He checks the diamond bag; they are still there.

ROBERT

Hell, yes. Look, let's just forget about what happened and have some fun, OK? Now get down here, you old fart. Come on.

BUZZ

I'll be right down.

INT. HOTEL ROOM - NIGHT

Buzz hangs up and goes to the bedroom where Tinika went to nap.

INT. BEDROOM - NIGHT

When Buzz enters, he sees Tinika sitting at a make-up mirror. She has her hair up and is getting ready for a night out. She looks ravishing.

TINIKA

I was going to wake you if you slept much longer.

BUZZ
You look great.

TINIKA
Yes, I do.

She points to some clothes she has laid out on the bed.

TINIKA (CONT'D)
I want you to take a shower and get dressed. I just want to forget this mess for a while and have a wonderful time. I don't forgive you for what you did... but I know you didn't mean to hurt him.

BUZZ
That's my girl!

Buzz smiles, crosses to her and nuzzles her neck. Soon, they are kissing and he is trying to move her towards the bed.

TINIKA
Oh, no. I don't forgive you that much.

INT. BATHROOM - NIGHT

Buzz enters the bathroom with the cash grocery bag and the diamond bag, and another beer.

As the shower starts to steam up the room, he lifts the back off the toilet tank and uses the ice bucket to scoop out some of the water. Then he puts the grocery bag and velvet bag in the ice bucket and sets them inside the tank, and puts the lid back on.

He undresses, grabs his beer, and gets in the shower.

INT. CASINO - NIGHT

Buzz and Tinika hit the casino floor, dressed to the nines. Buzz, all cleaned up, just isn't the same guy. He smiles, nods, walks with his head up. This is the Buzz who used to be charming and on top.

BUZZ
You, my darling, are turning a lot of heads.

TINIKA
That's how it should be.

They spot Suzanne and Robert at a craps table. When Robert sees them, he starts waving madly. He is very excited.

ROBERT

Oh, wow. You guys, we have been having so much fun! Suzanne won \$8,000 playing black jack. Then she lost back down so we moved over here. This place is great!

Buzz looks down at Suzanne who is concentrating on the game. Then he notes how much money in chips she has in front of her; at least \$30,000.

BUZZ
Did you win all that?

SUZANNE
Oui.

BUZZ
Impressive.

A WAITRESS sets a drink in front of her.

WAITRESS
(to Buzz and Tinika)
Can I get you anything?

BUZZ
Yeah. Bring my friend here another stoli and tonic, and she'll have a rum punch, and I want a double scotch and soda, light on the soda please.

The waitress leaves. With an eye on Buzz, Suzanne pulls a roll of hundreds out of her cleavage and hands a few to Robert.

SUZANNE
Go get more chips.

ROBERT
You have a pile right there.

SUZANNE
This is nothing. I want more.

ROBERT
God, I love this woman.

Robert takes the cash and trots off. Buzz shrugs; he will not be baited further. Suzanne takes two five hundred chips and places her bets.

The DEALER hands her the dice and she rolls, losing the whole thousand.

TINIKA
What happened? How much did she just loose?

BUZZ

A thousand dollars.
(to Suzanne)
How much did you take?

SUZANNE
Oh, relax. Not that much.
(smiling, sickly sweet)
I would have asked, but I couldn't
wake you.

Suzanne places another thousand dollar bet, rolls the dice, and
looses again.

BUZZ
(casual, smiling)
You shouldn't have done that. We
haven't agreed on what to do with it
yet.

SUZANNE
'ave a drink, OK? I like to gamble. I
used to go to Monte Carlo with Pappa.
Finally, I know something more than
you do about something.

Suzanne places another bet, rolls and again looses. Robert comes
back with the chips.

ROBERT
Isn't this place the fucking coolest?

SUZANNE
This table is no good. We go to
another.

TINIKA
I can't watch this. I'm going back to
the room.

Tinika starts to go, but suddenly, Buzz grabs her and sits her
down beside him.

BUZZ
No, wait.
(to Suzanne)
My Daddy took me to Atlantic City, and
apparently, I learned more than you.
What did you just bet? Thousand on 7?

Buzz takes two thousand in chips and places it on the seven.
Suzanne is handed the dice, but Buzz takes them and give them
back to the dealer.

BUZZ (CONT'D)
Time for a new roller, I think.

The dealer gets a new pair and hands them to Buzz, who hands them
to Tinika.

BUZZ (CONT'D)
Go ahead, sweetheart.

She rolls, but loses. The dealer sweeps the chips away. Buzz picks up four thousand in chips and places it on the seven.

BUZZ (CONT'D)
Roll the dice.

Tinika rolls and loses again. Buzz hangs his head. He lays an eight thousand dollar bet on the seven.

TINIKA
What are you doing? That's... how much is that?

ROBERT
Eight thousand dollars.

TINIKA
Buzz!!

BUZZ
Roll.

She rolls and loses again!

BUZZ (CONT'D)
Stay cool, stay cool.
(To the dealer)
What's maximum bet on this table?

DEALER
Twenty thousand, sir.

Buzz takes the rest of the chips, \$16,000 in total, and lays it on the seven.

TINIKA
Buzz, no.

BUZZ
Just roll, and please get a seven this time.

Tinika takes a big breath, rolls and wins! Buzz lets out a huge sigh.

ROBERT
You! You are the man! Balls like cantaloupes! I got a man with cantaloupes for balls right here, ladies and gentleman!

The dealer pushes a huge pile of chips over to Buzz.

INT. CASINO - NIGHT

Buzz, Tinika, Robert, and Suzanne have moved to a table away from the gambling. Buzz has the winnings in a tray beside him, plus a stiff drink. He is excited, back to his old self.

BUZZ

It's called chasing a bet. It's not a guaranteed way to win, but it's a strategy that works if you do it right. I'll tell you how to do this, then we take this money and split it up, and whatever we win, we use towards returning the money in the grocery bag to Darryl, OK? The rocks go back as well. If there's any profits beyond that, we'll keep it.

ROBERT

OK! Yeah. That's fair.
(To Suzanne)
OK?

She shrugs again, and pouts.

BUZZ

Look, it's simple. Whenever you lose, you double down. You double your bet, so that when you win, you get back the total of what you lost so far, plus whatever your original bet was. You just keep doubling down, doubling down, until you come up a winner. Hopefully, you win before you run out of money.

ROBERT

Oh, I get it. You're a genius, man! You can't lose.

BUZZ

You can lose. You can run out of money. Or in a place like this, the tables have a maximum bet, so you may not be able to double down, even if you have the money. It's just a technique, but it works.

(to Suzanne)

You understand?

SUZANNE

I understand. I am not stupid. Give me the money.

Buzz splits the money and gives Suzanne and Robert half.

BUZZ

Remember, start small. You have to be able to go at least 10 rolls in a row. That's nine losses.

SUZANNE

I know, I know. Let's go.

They grab their money and head for the tables. Buzz drains his drink, then sees Tinika glaring at him.

BUZZ

Give me a break. I need a drink right now.

To his surprise, she leans in and kisses him.

TINIKA

Let's have some fun.

INT. CASINO - NIGHT

Buzz and Tinika settle on a table. The other BETTERS nod and make room for them. One of the better looks closer at Buzz.

BETTOR

Hey, are you Tom McGlone?

BUZZ

Maybe.

Buzz and Tinika both stiffen. Is this someone after the money and gems already? The bettor reaches into a small backpack and pulls out... a book! It is a copy of 'God's Country', the hit novel that Buzz once wrote.

BETTOR

I read this on the plane out here. It has your picture on the back.

He opens the flap and holds the picture up. There is Buzz twenty years earlier, looking young, healthy, and serious. The other better nod and smile at Buzz, happy to have a semi-celebrity at their table.

Buzz smiles nervously; it has been a long time since he received any positive praise for his work, and he is not used to it anymore.

BETTOR (CONT'D)

Will you sign it for me?

BUZZ

Sure.

Tinika looks over Buzz's shoulder as he signs his book. The reviews on the jacket flap are glowing; 'The next Hemingway' and the like. He smiles, and hands it back.

BUZZ (CONT'D)

I'm glad you liked it.
(to Tinika)

You just make yourself comfortable.
(To the other betters)
Anyone have an objection to this
beautiful lady trying her luck?

No objections. The Dealer hands her the dice. Everyone places
their bets.

BUZZ (CONT'D)
OK, baby. Let's see if you can get a
hand going.

TINIKA
A what?

BUZZ
A hand. A streak. Just let it flow.

Buzz gives her a wink and a smile, and she takes a deep breath
and rolls. Winner!

BUZZ (CONT'D)
Yes! That's a good sign. We'll just
keep going, nice and steady. We need
drinks over here!

Buzz places his next bet.

CUT TO:

Buzz and Tinika have accumulated a huge pile of chips and a small
CROWD has gathered. Tinika is really enjoying the attention.
Buzz is drunk, of course, but smiling and at his most charming
and genteel.

BUZZ (CONT'D)
OK, let's see it. Give it to me, baby.

Tinika rolls again, and loses.

TINIKA
Awww.

BUZZ
It's OK. No big deal. Time for a break.
(to Dealer)
Can we have a new tray here?

As he stacks their winnings, Buzz looks around but doesn't see
Robert or Suzanne anywhere.

TINIKA
How much is this?

BUZZ
About \$150,000. Let's go back to the
room.

They pick up their chips and head back to the room.

INT. HOTEL ROOM - NIGHT

Buzz and Tinika enter with their mondo pile of chips.

TINIKA
Suzanne? Come see how much we won!!

Buzz walks into their room and comes out a moment later.

BUZZ
Their stuff is gone.

He sprints to the bathroom.

INT. BATHROOM - NIGHT

Buzz enters the bathroom to see the toilet tank smashed on the floor, and in red lipstick, a giant hand flipping him the finger drawn on the bathroom mirror.

INT. HOTEL ROOM - NIGHT

Buzz returns.

BUZZ
They took it all.

TINIKA
No. They wouldn't do that.

BUZZ
Oui, mademoiselle. They would.

Buzz feels his pocket for his keys, notes he doesn't have them, then rushes out of the room.

EXT. HOTEL/CASINO - NIGHT

Buzz rushes up to the VALETS.

BUZZ
Did you just see someone leave herein
a gold 69 Impala? A couple?

VALET
About 30 minutes ago.

Buzz halts for a minute, staggered at the betrayal. Then he explodes into a foot stomping spitting rage.

BUZZ

Shit piss cocksucker motherfucker god
damn shit asshole whore loving
cunting stupid bitch! I'll kill her.
Arrrrrhhhh!

The valets have calmly watched this outburst.

BUZZ (CONT'D)
OK, great. Thank you.

Buzz calmly walks back into the hotel.

INT. BEDROOM - NIGHT

Tinika sits on the bed looking at her phone. Finally, she picks it up and dials. It rings for a moment, then Anita answers.

ANITA
(on phone)
Darryl Williams Agency.

TINIKA
Anita? It's Tinika.

INT. THE DARRYL WILLIAMS AGENCY - NIGHT

Cut to Anita reveals that she is surrounded by Anal, one of the Jans, and some electronic gear which is monitored by the other Jan. Darryl and James are handcuffed to chairs. Anal hovers over Anita listening.

ANITA
How have you been? Uhhh... We've missed you here.

TINIKA
(on phone)
I'm fine, Anita. Can I speak to Darryl? It's really important.

ANITA
Darryl's not in right now. But I know he really wants to talk to you. Where are you? Can call you back?

Anal looks to Jan 1, who nods slightly. He is tracing the call. Darryl takes a breath to speak up, but like lightning, Anal draws a big ass pistol and points it at him.

INT. BEDROOM - NIGHT

Tinika still on the phone.

TINIKA

Where is he? Is he OK?

ANITA
(on phone)
Well... I think he really needs to
talk to you.

Tinika is still on the phone when Buzz enters.

BUZZ
Who are you talking to?

TINIKA
(to Anita)
If he's in trouble, Anita, I want to
know. When will he be back?

BUZZ
You're talking to Anita? Jesus! Put it
down! They could be tracing it.

TINIKA
Darryl's in trouble.

BUZZ
All the more reason to hang up the
phone. Put it down!

TINIKA
(to Anita)
I have to go Anita. I'll call you back.

She puts the receiver down.

BUZZ
How long were you on?

TINIKA
I don't know. Not long. Did you find
them?

BUZZ
They're gone. They took the car.

TINIKA
Maybe they just went out for something
to eat.

BUZZ
They took the money, the jewels, all
their stuff, and my car. I don't think
they'll be back.

The cell phone rings. Tinika sees the number.

TINIKA
It's Darryl.

Buzz picks up the phone.

BUZZ
Hello.

ANAL (O.C.)
(on phone)
Is this Mr. Tom McGlone?

BUZZ
Maybe. Who's this?

ANAL (O.C.)
(on phone)
I believe your friends call you Buzz,
isn't that right, Mr. McGlone?

BUZZ
Who the fuck are you?

INTERCUT:

ANAL
My name is Anal Wijaywardhana, Mr.
McGlone. May I call you Buzz?

BUZZ
Anal? A.N.A.L?

ANAL
That's correct. I know what that
spells. It's actually a very common
name in India. May I ask, are you
having a nice time on holiday?

BUZZ
(imitating accent)
Oh, my, yes. Smashing good time. And
yourself?

ANAL
Oh, I'm not on holiday, Buzz. I'm
working. As a matter of fact, I
believe you may have something that
belongs to my employer, Buzz. A teddy
bear. Does this sound familiar to you?

BUZZ
Nope.

ANAL
(laughing)
Come now, Buzz. I know you have it. I
know all about your clever little
caper. Mr. Williams has told me all
about your confrontation. Are we on
the same page now?

BUZZ

Mr. Williams is a lying sack of shit.
He's lied to me a hundred times, he's
lying to you.

ANAL

Perhaps Mr. Williams wasn't entirely
truthful in the past...

DARRYL

Did he call me a liar? Hey, fuck you,
you fucking thief!!

Buzz hears Darryl, and they both start yelling at Anal!

BUZZ

He's a coke head, a lair, a freak and
a welcher. Tell him I said that!!

DARRYL

He's an alcoholic washed up writer who
was never that good in the first
place..

Anal motions to one of the Jans who grabs Darryl and covers his
mouth.

BUZZ

Tell him! Tell him what I said!

ANAL

(showing temper ever so
slightly)

No, Mr. McGlone, I will not tell him
that.

Darryl tries to yell something but it is muffled by Jan's hand.

ANAL (CONT'D)

Stop it! Both of you. Now... My
employer is a good man, Buzz. He
understands that sometimes a man such
as yourself might make a mistake when
he's down on his luck.

BUZZ

A man such as myself? Tell Darryl he's
lucky to ever have had the chance to
represent a man such as myself.

ANAL

If my employer was to have his
property returned to him, I'm sure he
would be forgiving, and grateful as
well I might add. Things could work
out nicely for you.

BUZZ

I need some time. To think.

ANAL

That's perfectly understandable, Buzz. It's a big decision. But make the right one. Give us what we want. You don't want to be a fugitive the rest of your life, do you? Greater men have died for less.

Buzz hangs up the phone.

BUZZ

We have to get out of here.

EXT. HOTEL/CASINO - NIGHT

Tinika is waiting at the curb when Buzz pulls up in an ancient, giant pick-up truck.

BUZZ

Get in!

TINIKA

Where did you get this?

BUZZ

I bought it.

As Tinika get's in, a couple of REDNECKS walk by. One waves a stack of cash and smiles. He is missing several teeth, but is happy with the cash. Tinika is in and Buzz floors it.

EXT. DESERT - SUNRISE

Buzz drives east through the desert. The sun is just peaking over the horizon. Tinika is asleep with her head in his lap. He is lost in thought.

But as he passes a gas station off the interstate, Buzz spots the Impala. He slams on the brakes, waking Tinika, and drives the huge lumbering truck off the road, down the embankment, across the on-ramp, and straight into the gas station parking lot.

EXT. GAS STATION - SUNRISE

Buzz cuts the engine and coasts up to the Impala. Robert and Suzanne are sleeping in the car.

Buzz jumps out of the pickup, runs around to the car, whips open the door and snatches Robert up by his shirt. He slams a groggy Robert against the car and punches him in the gut. Robert curls over.

BUZZ
What were you thinking, huh? Run out
on me! Steal my car!

Robert has had the wind knocked out of him and cannot speak. Buzz
moves to Suzanne. He grabs her by the hair.

BUZZ (CONT'D)
I bet this was your idea, you little
French dipshit. Now get out of my car!

But Suzanne brings a pistol from under her coat and puts it to
Buzz's chin. Defiance is in her eyes, a fire and malevolence that
has thus far not been seen.

ROBERT
(gasping)
No! Suzanne, don't.

Buzz lets her go and backs off.

BUZZ
Have both of you lost your minds?
You steal my ride, steal the money.
Some friend you turned out to be.

ROBERT
Hey, you were going to give the money
back! Our one chance to be rich, and
you were going to ruin it!!

BUZZ
Well, I've got news for you. It wasn't
Darryl's cash. He was holding, and
there are some serious hombres
looking for it.

Robert looks to Suzanne.

SUZANNE
'ho cares?

BUZZ
So you're prepared to be hunted down
for this?

SUZANNE
We leave the country, and don't come
back. It's a big world.

BUZZ
Hey, we're from this country! I'm not
going to be an exile in France for the
rest of my life. And what's with you?
Stop pointing that at me.

SUZANNE

I don't take orders from you no more!!
Fuck you. Get in your truck and go
away.

BUZZ
(to Robert, pointing at
Suzanne)
Who is she?

ROBERT
We can't give it back. If what you say
is true, and these guys are for real,
we can't just give the money back and
walk away. They'll kill us. We have to
just get out of here, not let them find
us.

Buzz and Tinika are both a bit stunned by Robert, who just made
sense for the first time.

ROBERT (CONT'D)
By the way, there's something wrong
with your car. It's leaking oil.

Buzz looks down and sees that he is standing in a huge puddle
of oil that is coming from under his car.

BUZZ
No!!

EXT. DESERT - DAY

All four are crammed into the front seat of the giant pick up
truck. None are happy.

TINIKA
(to Suzanne)
Where did you get that gun?

BUZZ
It's mine. It was in the trunk.

ROBERT
Look, I'm sorry about the car. We'll
buy you another one.

BUZZ
That car was not replaceable. I've had
that car since I was in high school.
Memories are not bought and sold. Who
was driving it last night?

Silence. This means it was Suzanne. Buzz gives her a look. She
shrugs.

SUZANNE
(slaps the dashboard)

This is better for you anyway,
Grandpa.

BUZZ
Where are they?

Suzanne looks over at him. She knows he means the money and gems. She looks down at her backpack which she holds in her lap

SUZANNE
I keep them for now.

BUZZ
Fine. So who is this friend of yours?

SUZANNE
Phaden? He is an old lover.

Robert's ears perk up. This is news to him.

INT. HOTEL ROOM - DAY

The door to the High Roller's Suite bursts open as one of the two Jans kicks it in. Anal enters and looks around. The two Jans split up for a search.

A dictionary has been left open on the table and Anal leans in to look closer. The word 'anal' has been circled in red lipstick. 'Anal; of or near the anus' is the definition.

The two Jans return and both shake their head. One of the Jans leans down to see what is circled in the dictionary. Anal slams the book closed, and for the second time, there is the slightest hint of irritation on his face. His veneer of calm is cracking.

EXT. DESERT - DAY

The truck rolls down a dirt road in a new part of the desert. This is the badlands of Utah. Suzanne is excited and pointing.

SUZANNE
'ere. Turn 'ere!

Ahead, down a long dirt drive, is a low house surrounded by old cars, motorcycles, and stray dogs. Buzz heads down the road.

ROBERT
Now, who is this guy?

SUZANNE
'e is an old friend of my mother's. 'e makes films. Very cool.

Whoever he is, Robert doesn't like him already.

EXT. PHADEN'S HOUSE - DAY

As they roll up to the house, several skinny dogs run out to greet them.

Loud rock music is heard coming from inside, and a few BIKERS and their CHICKS are seen lounging by the door drinking beer. They are suspicious of the newcomers.

Just then, an older, greasy haired man comes out of the house. This is PHADEN, and he looks leathery and smelly, aged far beyond his years. He has spotted Suzanne and is smiling. Suzanne sees him as well.

SUZANNE

That's him. Phaden! Bon Jour!

Before Suzanne can jump out of the truck, Buzz grabs her by the coat and retrieves his pistol from her pocket. Then he snatches the backpack as well.

BUZZ

Let's keep this in the truck for safekeeping, OK?

She glares at him then is out the door. She and Phaden embrace and kiss each other on the lips.

ROBERT

What the fuck is that?

Suzanne and Phaden burst into a flurry of French speaking, then kiss again. Robert's face hardens.

ROBERT (CONT'D)

He's dead.

Buzz stops him before he can jump out of the truck to fight.

BUZZ

Hey, chill. She said they were just friends. That's how they say 'ello.

Buzz, Tinika, and a sulky Robert get out of the truck as Suzanne leads Phaden over for introductions.

INT. PHADEN'S HOUSE - AFTERNOON

Although it is just the middle of the afternoon, a party is in full riot in the house. A huge poster of Jean Luc Goddard is seen on one wall. BIKERS, HIPPIES, WAIFS, various bohemian ARTIST types line the room.

Phaden and Suzanne are at the center of it all, dancing, smoking pot, and laughing and speaking French to PHADEN'S FRIENDS.

Buzz stands off to the side, nursing a drink, watching. Tinika is on the couch looking at photos with one of the ARTIST types. Robert is near Suzanne, glowering, since he can't understand what Suzanne and Phaden's friends are talking about. A young HIPPY approaches Buzz.

HIPPY
Isn't this place great, man? I love Phaden.

BUZZ
Yeah, he's cool.

He offers Buzz a toke off his joint, which Buzz declines.

HIPPY
So what do you do, man?

BUZZ
I'm a writer.

HIPPY
Cool, man. You writing screenplays?

BUZZ
No.

HIPPY
Good for you, man. Hollywood's bullshit, man. It's all controlled by the corporations, man, and like, Casper Weinberger and shit. Real cinema isn't about the script anyway, you know? That's why I love Phaden so much, man. He understands real cinema. The French practically invented cinema.

Buzz looks at the hippy with unrestrained contempt, which makes the hippy move on. Then he sees another of Phaden's friends finishing up a raucous story. Whatever the story is, it involves him standing behind Suzanne and humping her.

There is an explosion of laughter, but Buzz sees Robert starting to stand. Before Buzz can cross through the people and stop him, Robert jumps the poor Frenchman, and punches him, but the others pulls him away quickly.

Buzz steps in as well. There is much laughter. Suzanne kisses Robert.

SUZANNE
Look, he is jealous! It's OK, baby.
I'm all yours.

Tinika raises her camera and gets a picture of Suzanne comforting a wounded, enraged Robert.

EXT. PHADEN'S HOUSE - DAY

The party continues, but now a crowd has moved outside. A line of beer bottles has been set up in the sand and the bikers, Phaden's friends, and others have brought out their guns.

All are taking turns shooting at the beer bottles. The booze and drugs have made everyone a poor shot.

SUZANNE
My turn! My turn! Let me!

Phaden hands Suzanne a pistol and she fires it, and remarkably, a beer bottle shatters. A great cheer goes up. Suzanne raises her hands in the air.

Buzz crosses to her.

BUZZ
May I?

Buzz is handed a pistol, he steps into position, raises his pistol, and quickly fires off six rounds, and six bottles explode in a row.

Another cheer goes up, and Suzanne glowers, having been showed up by Buzz yet again.

Just then, a biker pulls out a gleaming black M-16 machine gun. He hands it to Suzanne.

BIKER
Here you go, sweet thing. See how this fits ya!

Suzanne's eyes go wide as she reverently takes the machine gun from the biker. A hush falls across the group; only the pounding rock and roll from inside the house is heard.

She raises it, points it at the remaining bottles.

BUZZ
Hey, that's not such a good idea...

Too late, Suzanne pulls the trigger. Now, due to the constant recoil, a machine gun is not an easy thing to control even for a full-grown man, and for petite Suzanne, it is impossible. But still, she will not let go of the trigger, so she begins to spin around with the gun still firing.

Everyone dives for cover as she sprays the yard, the house, the cars with machine gun fire. People dive for cover everywhere. When she finally takes her finger off the trigger, a look of sheer glee has spread across her face. Everyone slowly stands.

SUZANNE
I must 'ave this!

Buzz looks on at her, deeply concerned at what a lunatic she is becoming. Tinika is capturing it all with her camera.

INT. PHADEN'S HOUSE - NIGHT

It is late, and the party has subsided. Buzz and Tinika snuggle on the couch. Robert is crashed on the floor in front of them. Suzanne is sitting at the kitchen table with Phaden and FRANC, one of his friends. Buzz watches her snort up a line of coke.

BUZZ
(whispers)
Suzanne has snapped her cap.

Tinika sleepily opens her eyes and looks over at Suzanne. She snuggles closer to him.

TINIKA
She never was wearing a cap to snap.
It iz not fashionable. Didn't you
know?

Franc is playing the spread fingers and knife game on the table.

SUZANNE
Let me have that. I'll show you how to
do it!

She takes the knife, lays her hand on the table, and quickly starts to stab the knife in between her fingers. She stabs a finger and laughs as droplets of blood pour down her arm.

EXT. PHADEN'S HOUSE - NIGHT

It is the dead of night. A car stops on the dirt road overlooking Phaden's house. Inside, Anal and the two Jans.

ANAL
This will do. Turn off the car,
please. We'll walk from here.

All three men take out pistols, cock them, insert magazines, etc. There is a din of clicking and clacking and locking and loading sounds as they prepare. They step out of the car and walk towards the house.

INT. PHADEN'S HOUSE - NIGHT

The front door opens, and in walks Jan 1 and Anal. Everyone is either asleep or nodding off. Jan 1 raises his pistol and BANG! shoots the stereo, thus waking everyone and silencing the room.

From the back door, Jan 2 enters, also with a gun drawn. He is standing right behind Suzanne. There is a long silence as Anal scans all the faces in the room.

FRANC
(French, to Phaden)
They are here for the drugs.

Anal nods to Jan 2. Jan 2 raises his pistol and shoots Franc right in the head. Franc flips over on the floor, dead. Blood geysers out of his head.

ANAL
One of you, I believe, is Tom McGlone, also known as Buzz. This unfortunate soul on the floor is not whom I seek, as Buzz is an American, and doesn't speak French.

Anal raises his pistol and points it at Phaden.

ANAL (CONT'D)
It would also follow that he doesn't understand French either, and that would rule you out as the person I seek as well.

Fearing that he is about to witness another execution, Buzz stands up.

BUZZ
Wait! I'm him. I'm Buzz.

ANAL
Ah, Mr. McGlone. You didn't return our teddy bear as we agreed. Now look what has happened. This man would be alive right now, free to enjoy more drugs, if you had only done what I asked. His blood is on your hands, Buzz. And there will be more, I fear, if you've not got what we seek here. Please tell me I didn't come all the way to Utah just to kill a house full of drug addicts. You do have the missing items, don't you?

BUZZ
Yes.

ANAL
Please go and get it.

Buzz crosses the room quickly and exits.

Anal nods to Jan 1, who follows Buzz out. Anal then picks up the chair that Franc was sitting in and places it at the table. He sits and smiles at Suzanne.

ANAL (CONT'D)
(French)

I believe your name is Suzanne Teze'.
A certain policeman in Paris, Mr.
Petain, told me you suck cock better
than any of the other whores he has
known.

Pure hate flashes in Suzanne's eyes.

EXT. PHADEN'S HOUSE - NIGHT

Buzz walks to the truck, followed by Jan 1. He opens the door and reaches behind the seat. Jan 1 stops him, and shoves him out of the way. Jan 1, fearful that there is a weapon in the truck, starts to poke around before allowing Buzz access.

INT. PHADEN'S HOUSE - NIGHT

Anal has set his pistol down and lights a cigarette.

ANAL

(French)

Mr. Petain was very complimentary. He
said you were quite limber.

(To Phaden)

Do you share his view of her skills?

Well, that's as much as Suzanne can take. In one swift motion, she grabs Franc's knife off the table, stands, spins, and stabs Jan 2 right in the throat!

Anal scoops his pistol up from the table. But Suzanne spins the gurgling Jan 2 so that when Anal fires, BANG!, his body shields hers.

EXT. PHADEN'S HOUSE - NIGHT

Jan 1 has heard the gunshot as he is pulling Buzz's pistol from behind the seat. He takes the gun and rushes towards the house.

INT. PHADEN'S HOUSE - NIGHT

Phaden and everyone else have hit the floor. Still using Jan2's body as a shield, Suzanne backs up until she is shielded by the refrigerator.

She takes the pistol from Jan dead hand, and fires at Anal, who have retreated to the doorway. Anal and Suzanne exchange several rounds. Behind the refrigerator, Suzanne finds the machine gun.

Anal is slipping a new cartridge into his pistol when the door opens behind him. Jan1 enters and is scanning the room for the shooter. And that is when Suzanne steps out with the machine gun and lets loose a hail of lead. Jan 1 is smacked against a wall

as the bullets pound into him. Anal hits the floor and crawls out the door.

EXT. PHADEN'S HOUSE - NIGHT

Anal bolts out of the door as the machine gun fire continues inside. He looks around, searching for Buzz, who is no where to be seen.

ANAL
Mr. McGlone!

As he walks past one of the many cars, Buzz rises behind him and CRACK! smacks Anal in the head with a 2X4. As Anal falls, Buzz scoops up Anal's pistol and points it at him.

Anal does not believe that Buzz is a killer and would shoot him, but he knows crazy woman Suzanne absolutely would, so he turns, holding his bleeding head, and runs.

Buzz watches Anal retreat into the dark, then suddenly, there is the rat-a-tat of machine gun fire. Suzanne is in the doorway firing at Anal, but she is not in control of the gun.

Buzz hits the dirt as she sprays the house and a couple of more cars before the gun runs out of ammo. She slumps in the doorway and to the ground.

EXT. CAR - SUNRISE

Buzz and Tinika are in the front seat of a convertible Peugeot, Suzanne and Robert in back. Everyone is wide-eyed, each reacting to the events of the night silently.

EXT. THE UTAH/COLORADO BORDER - SUNRISE

The car crosses the border. Someone finally speaks.

TINIKA
Whose's car is this?

BUZZ
Franc's. He won't need it anymore.

TINIKA
Our lives are screwed. We're going to jail, you know that? This whole fucked up mess is going to end with all of us in jail.

SUZANNE
No one will know what 'appened. Phaden will bury everyone in the desert, and no one will know.

TINIKA

We'll know! We'll know that people are dead because of us. We'll have to carry that around for the rest of our lives!

Suzanne lights a cigarette and shrugs.

SUZANNE

C'est la vie.

Robert has been looking over some scraps of paper during this exchange.

ROBERT

Look at this! This is how those fuckers found us. It's our phone bill!

BUZZ

Where did you get that?

ROBERT

Off one of the dead guys. They must have gone through our trash or something. Look...

(reading from the bill)

Utah... Utah... Utah... This must be Phaden's number.

(to Suzanne)

Look how many times you called him. You called him almost every day!

SUZANNE

So?

ROBERT

Why did you call him so many times?

SUZANNE

He was my friend.

ROBERT

You said he was your ex-boyfriend!

SUZANNE

(temper rising)

So??!!

ROBERT

We were broke, barely had enough money to eat, and you were calling your ex-boyfriend in Utah everyday? What the fuck did you call him every day for, huh?

Suzanne raises her hand and bitch slaps Robert as hard as she can. She abuses him with a stream of French expressions. He hits

her back, and in no time, they are fighting in the back seat. Buzz, still driving, reaches back and tries stop them.

BUZZ

Oh, for Christ's sake! Not again!

Tinika, now past her breaking point, covers her ears and starts screaming. Now we have a car load of people screaming, slapping, scolding, wailing, and crying as they head further East.

Just then, Buzz spots a cop approaching behind them.

BUZZ (CONT'D)

Hey, hey! Stop it! Cop coming up behind us.

Now, for the first time, there is something that will discipline this group. The cop approaches quickly, but passes them and keeps going.

TINIKA

That's what our lives are going to be like now.

SUZANNE

It's not so bad.

EXT. MOUNTAINS - DAY

They have found an empty campground far from the road to chill. A gurgling stream is nearby, and Buzz sits on the hood watching Suzanne and Robert making up by the riverside.

Robert is actually crying on Suzanne's shoulder as she kisses him and strokes his hair. Tinika is laying on a picnic table.

TINIKA

I want to make a call. I have to find out what happened to Darryl.

BUZZ

Too risky.

TINIKA

I'll call my mother. If anything happened to him, she'll know.

BUZZ

Fine. But we need to use a pay phone, not your cell.

TINIKA

We'll never find a pay phone. Are there any left?

BUZZ

Jesus, of course there are still pay phones. There will always be pay phones.

He calls out to Suzanne and Robert.

BUZZ (CONT'D)
Hey! We're going to find a pay phone.
We'll be back in an hour.

Suzanne stands and walks towards the car.

SUZANNE
Leave my backpack.

He reaches into the back seat, grabs the pack and throws it to the ground.

BUZZ
We'll be back in an hour.

He and Tinika get in the car and leave.

INT. COFFEE SHOP - DAY

Buzz sits in a booth watching Tinika through the front window. She is talking on a pay phone right outside the door. She hangs up and runs back inside, beaming.

TINIKA
He's alive! My mom said he's called her several times asking if she'd heard from me. He wouldn't tell her where he was, but she called around all the relative's houses and found out anyway. He's in St. Louis at my Uncle Ray Ray's house.

BUZZ
If he didn't want to tell her where he is, that means he's hiding. That's a good sign. We can trust him, kind of.

TINIKA
She knows something has happened. She started crying. She was so glad to hear from me. I hadn't called her in weeks. I was so happy to hear her voice...

They fall silent for a moment.

BUZZ
We have to get the money and the jewels back to Darryl. He can give it back to whoever it belongs to and we'll be done with this. Otherwise, we'll

always be looking over our shoulder,
never knowing if that anal guy will
show up again. Or the cops. I don't
want to live like that.

TINIKA

Suzanne and Robert will want to keep
half.

BUZZ

Fuck what they want. Robert's lost his
mind. Suzanne never had a good grip on
reality anyway, now she thinks she's
the French Arnold Schwarznegger

(pause)

Look, uh... I'm sorry I got you into
all this. It was my idea. It was
stupid. It was wrong. I just wanted to
get some money so we could get away.
I didn't mean for it to get out of hand
like this.

TINIKA

I know. I went along. I'm sorry, too.

EXT. COFFEE SHOP - DAY

Buzz speaks on the phone as Tinika waits in the car. Ringing is
heard, then an answer.

VOICE (O.C.)

(on the phone)

Roanoke News.

BUZZ

Bill McGlone, please.

VOICE (O.C.)

May I ask who's calling?

BUZZ

Tom McGlone.

There is a pause, then a male voice.

BILL (O.C.)

Tommy?

Buzz smiles slightly.

BUZZ

Hey, little brother. How ya doing?

BILL (O.C.)

I'm fine, but... How have you been? I
can't believe it's you! It's been two

years, man, I was beginning to think
you'd fallen off the planet.

BUZZ
No, I'm here.

BILL (O.C.)
Where are you?

Buzz sees a MAN in the gas station across the street looking his
way. It looks like Anal...

BUZZ
I'm on the road right now.

BILL (O.C.)
Well, are you anywhere near here? I'm
getting married in three days. I tried
and tried to find you to tell ya...

Buzz squints, trying to see through the smoked glass of the
station.

BUZZ
You're getting married? To who?

BILL (O.C.)
To Linda. Buzz, after you left,
well... Good ol' Linda. She's
pregnant, so, you know, I had to do the
right thing.

The man walks towards the door, headed towards Buzz.

BUZZ
Bill, that's great. Listen, I have to
go. I'll call you again soon.

BILL (O.C.)
Come on, now. You're not mad at me, are
you?

BUZZ
No. Not at all. I'm happy for you.
Look, I'll call you again soon. Bye.

Buzz hangs up the phone and walks towards the car quickly,
watching as the man exits the station. It isn't Anal; just a
Native American that looks a bit like him. The man gets in his
car and drives away. Buzz slips into the car next to Tinika,
visibly shaken.

TINIKA
What's wrong?

BUZZ
Nothing. Nothing.

He starts up the car and leaves.

EXT. CAMPGROUND - NIGHT

It is late at night, and only the moon and stars light the dark campground. Buzz is carefully picking up things and quietly setting them in the car.

Tinika is also walking carefully as she loads up her stuff. When she steps on a branch that makes a loud crack, both freeze and look to the clumps on the ground nearby. This is Robert and Suzanne, asleep on the ground and wrapped in blankets.

Nothing. Buzz tip toes over to the rising and falling blankets, picks up Suzanne's backpack, and walks back to the car and sets it in the back seat. Tinika quietly gets in driver's seat as Buzz starts to push the car backwards.

TINIKA

My purse!

BUZZ

Shhhh!

Too late. Buzz looks back and sees the dark clump sit up. It is Suzanne, and even in the faint light, she can see that the car is rolling away.

SUZANNE

Hey! They are going away! Up, up up!

Buzz scrambles over the hood of the car and lands in the driver's seat just as Tinika shifts over. He fires up the car and struggles to get it in reverse.

BAM! Suzanne fires the pistol, putting a nice clean hole through the windshield.

BUZZ

Get down!

Both of them crouch behind the dash as Buzz slams the car in reverse and screeches away from the camp spot.

Suzanne runs after them as well as she can, but she is barefoot and the rocks hurt her feet. She gets off a couple of more shots before Buzz is able to turn the car around, ramming a couple of trees in the process, and speed away.

SUZANNE

Merde!

EXT. MISSOURI - MORNING

Buzz drives while Tinika doses. He pulls a bottle of Jack Daniels from between his legs and takes a long pull.

Buzz has a beard going, Tinika is a greasy mess, and their dead man's dented car has three bullet holes in the windshield. Suddenly, Buzz starts laughing, and Tinika wakes.

TINIKA
What? What's so funny?

She can tell right away by how he slurs his words that he is drunk.

BUZZ
I just can't believe my little brother
is getting married.

TINIKA
You have a brother?

BUZZ
Yes. Talked to him yesterday. He's
marrying my high school girlfriend,
Linda. He never even kissed a girl
until he went to college. He's
terrified of women.

Tinika thinks about this for a minute.

TINIKA
How long have we been going out?

BUZZ
Two years, six months... 18 days.

TINIKA
All this time, you never once mention
you have a brother.

BUZZ
So?

TINIKA
So I don't know anything about you,
really. You never tell me anything
about your past, your... You don't
hardly ever talk about how you feel,
or what you dream. What have we been
talking about for all that time?

BUZZ
Movies. Same thing everyone else
talks about in LA.

TINIKA
Well, that's sick. I don't know you at
all. I know you have some vague
painful past, but that's it. And it's
getting old. And boring. Everybody
has pain.

BUZZ

Hey, my pain is special. It's writer pain, the best kind. And of course you know me. I'm... Buzz! I'm, you know, I'm... your man. If you want to know more, just ask.

TINIKA

OK, why did you stop writing books? I saw that guy in Vegas, he loved your work. Why did you stop?

Buzz takes a deep breath.

BUZZ

I grew up in the newspaper business. I was covering school board meetings when I was 12. When I was 19, I went overseas to cover Entebbe, then later Beirut. When I was 25, I wrote that damn book, and won a Pulitzer Prize. It wrote itself practically. It was like I found the thing, uncovered it, it was so easy. But then, nothing. The trail just went cold. My Daddy, who never liked a word I wrote for his paper, loved me because I was this novelist that he never was, but that was it. I had no more stories in me. When your Dad starts telling people 'My son is the next Ernest Hemingway' and you know there is no more... I just thought, hey, I'll give them Hemingway, less the books, of course. Sometime along in there is when I picked up the 'Buzz' moniker.

Buzz raises the bottle and takes a drink.

TINIKA

That's the stupidest story I have ever heard.

BUZZ

Well, I told you I didn't have anymore good ones

TINIKA

You're an alcoholic. That's probably why you can't write anymore. You drown your good ideas. Give me a break. And give me that.

She takes the bottle and throws it out.

TINIKA (CONT'D)

I've seen a man get his head blown off, and I've been shot at, I'm not going to be a drunk driver casualty now.

She rolls back over and closes her eyes.

EXT. CAMPGROUND - DAY

Robert is pacing back and forth as Suzanne sits on a picnic table flipping through Tinika's little black address book.

ROBERT
What an asshole! He steals the car and takes the money! I guess I didn't know him as well as I thought.

SUZANNE
We'll find them.

ROBERT
How we going to do that? They could be anywhere!

SUZANNE
Here is a list of places to look for them.

Suzanne holds up the address book. Robert takes it from her and looks. He obviously doesn't get it.

SUZANNE (CONT'D)
Tinika's friends and families.

Suzanne snatches the book back and puts it in her coat pocket.

SUZANNE (CONT'D)
We are going.

ROBERT
Where we going?

SUZANNE
We need somesing to eat, we need money, and we need a car. We are going to get it.

Suzanne starts walking towards the highway.

INT. WEST LOS ANGELES HOUSE - DAY

Anita is seen, tied to a chair. Pull back to reveal Anal, one eye hideously swollen from where Buzz clobbered him, standing over her. He has tracked her down to her house.

Anal is calmly munching from a big bag of fried pork rinds and cradling Anita's toy poodle, Nelson, in his arms. He feeds the poodle a pork rind

ANAL

These are so tasty, aren't they little doggie!

(To Anita)

But I guess you wouldn't know anything about that, given your religious aversion to pork.

Anita's chin is trembling.

ANAL (CONT'D)

It's a bit ridiculous, this banning of an entire category of animal, isn't it? When I was a boy, my family did not allow me to eat anything of a cow. We were Hindus, you see. But when I was 18, I ran away and joined the Royal Marines. One day, shortly into training, we were served roast beef. I sat looking at the heaping mound of flesh, so red and tender. The other men were watching me, I knew, waiting to see what I would do. I remember I was ashamed that I was hesitant to eat this cow, ashamed at the superstitions of my culture. I was afraid they would laugh at me. After some time, I picked up my fork, cut off a piece, and ate. And it was good. Now I adore roast beef. I eat it often, as well as pork. As you can see, nothing bad has happened.

He takes out a long fried pork rind and holds it up.

ANAL (CONT'D)

You really have to experience this.

Anal pulls out Anita's lower lip and places the rind at the gum line in front of her teeth, then he pulls out her upper lip and does the same thing. The rind now stands up in Anita's mouth.

ANAL (CONT'D)

Just stay still, and enjoy as it melts in your mouth. While you enjoy it's smoky flavor, you must think about where Mr. Williams has gone. You must tell me...

Anal holds the dog out by the throat. The poodle starts to struggle and whine.

ANAL (CONT'D)

Or while you enjoy the pleasures of pork, I will simply close my hand and choke this poor doggie to death.

Anita spits out the pork rind.

ANITA
St. Louis!

EXT. EAST ST. LOUIS - NIGHT

Ever cross the Mid-West in a convertible? Tinika and Buzz have. It's a long drive, with St. Louis hours out of the Rockies.

EXT. EAST ST. LOUIS SUBURBS - NIGHT

The Peugeot rolls past run down brick and wood houses. Some are boarded up, some covered in burglar bars. The rough LOCALS stare at them as they pass. Tinika is looking at the houses, trying to remember which is her uncle's.

TINIKA
They all look the same.

BUZZ
When were you last here?

TINIKA
There! That's it!

They come to a stop in front of a nice, modest home.

BUZZ
What's this Uncle do?

TINIKA
He's a Minister.

BUZZ
Beautiful. Well, let's go face the music. This cracker's got to pee.

TINIKA
No, wait. It's late. Let's wait until morning. I don't want to wake him.

BUZZ
Morning? That's hours from now.

TINIKA
I know, but I'm... ashamed. Let's just stay here together. Just hold me.

These are welcome words to Buzz. He wraps his arms around Tinika and they kiss. She snuggles into him.

BUZZ
It's not your fault. I got us into this. I'll make sure Darryl understands. I'm the fuck up.

TINIKA
I'm just so tired.

She lays her head over and they both close their eyes.

INT. GAS STATION - NIGHT

Somewhere in Colorado. A CLERK is handing a CUSTOMER his change when Suzanne and Robert enter. Although it is night, both have on dark sunglasses. Both have pistols raised.

ROBERT
(to clerk)
Get out here!

The frightened customer raises his hands as the clerk hurries around. Robert gets behind the register and starts emptying it out.

SUZANNE
(to customer)
Is that your car?

She glances at the El Camino at the pumps. The customer nods.

SUZANNE (CONT'D (CONT'D)
(to Clerk)
Where is your car?

CLERK
Out back.

SUZANNE
What kind of car?

CLERK
A Ford.

SUZANNE
Mustang?

CLERK
(fearful)
Pinto.

Suzanne rolls her eyes. She wants a real car. Robert comes around with the money.

ROBERT
There's only \$70 here.

Just then, a Corvette pulls up to the pumps.

SUZANNE
(to Clerk)
Where's the freezer?

He nods towards the back.

SUZANNE (CONT'D)
(to Robert)
Put them back there and wait.

Suzanne heads out the door.

EXT. GAS STATION - NIGHT

Suzanne walks up to the 'vette. FRAT BOY 1 is in the passenger seat while FRAT BOY 2 pumps gas.

SUZANNE
Hey! Get inside.

Both guys look up at her. She has the pistol trained on them.

FRAT BOY 1
All right! Check it out!

FRAT BOY 2
Where's the party, baby?!

Suzanne takes aim at the baseball cap and fires. The cap stays put but the boys know she is seriously crazy.

SUZANNE
Shit! Hold your cap out like zis.

FRAT BOY 2
It's OK, we'll do what you say!

SUZANNE
Hold out the cap! I will shoot it!

The terrified boy takes his cap off and holds it out at the end of his arm. He closes his eyes and waits for the inevitable. She fires, misses again but hits the gas pump.

SUZANNE (CONT'D)
Get inside!

CUT TO:

EXT. GAS STATION - NIGHT

Robert and Suzanne come running out of the station, smiling and laughing, and jump in the Corvette. As Suzanne pulls away, Robert lets out a yell and shoots out the glass front at the station. BANG! BANG! BANG! BANG!

EXT. EAST ST. LOUIS SUBURBS - MORNING

Buzz opens a sleepy eye to see Darryl right in his face.

BUZZ
Hey, Darryl.

DARRYL
Get up!

Darryl opens the car door, grabs Buzz by the shirt and pulls him forcibly out of the car. Behind Darryl is UNCLE RAY RAY, a heavy set man with a turned around collar.

UNCLE RAY RAY
Darryl, no. Are you crazy?

Tinika is awake now, and she covers her mouth as Darryl stands Buzz up, then punches him in the stomach as hard as he can.

DARRYL
Motherfucker, steal my car, my money.

TINIKA
Darryl!

BUZZ
Your drugs, your hot diamonds.

Darryl hits Buzz again.

TINIKA
Darryl, no!

Tinika is out of the car and blocking Darryl from hitting Buzz again. Darryl softens at seeing his sister alive and well. He leans in and hugs her.

DARRYL
You've been a very bad girl, little sister, but I'm glad you're OK. Come inside out of the cold.

Darryl leads Tinika up the walk as Ray Ray crosses to Buzz.

UNCLE RAY RAY
You OK?

BUZZ
Beautiful. Never better.

Buzz follows him inside.

INT. UNCLE RAY RAY'S HOUSE - DAY

Buzz and Tinika sit on the couch across from Ray Ray and Darryl. The grocery bag and velvet pouch are on the coffee table between

them. LEVEDA, Ray's wife, comes in and out with breakfast for the group.

DARRYL

You're lucky to be alive. That Indian man is a killer. I've had to close down the agency for a while.

BUZZ

You were a shitty agent anyway.

Darryl glares at Buzz. Ray Ray gives him a stern look that tells him to watch his mouth.

BUZZ (CONT'D)

Sorry.

DARRYL

Mom's worried sick. She asked me if you were still with the alcoholic, and I had to tell her yes.

BUZZ

OK, hold on. Let's put things in perspective here. I drink too much, I know. But I'm not acting as a bag man for the mob, or terrorists, or whoever the Indian guy works for. You had millions in diamonds in your safe, Darryl, and most agents don't have that going on. That's why were all in this mess. What are you into? Is it money laundering? You cleaning up someone's drug money, or what?

DARRYL

Shut up, white man. You don't know the first thing about my business.

BUZZ

Who sent the Indian guy? Whose money is it?

DARRYL

I work with an investor. We had an arrangement. It was all perfectly legal.

BUZZ

Bullshit.

(to Ray Ray)

Sorry.

(back to Darryl)

You work with a crook. Investors don't have hit men. Investors don't hide their loot in teddy bears, Darryl. You're in to something up to your eyeballs.

Darryl turns to Ray Ray.

DARRYL
Uncle Ray Ray, what would our Dad
think about this?

Darryl means Buzz and Tinika, but Ray Ray looks at Darryl and answers.

UNCLE RAY RAY
He would not approve.

DARRYL
Oh, you're taking his side? I'm
talking about her knocking boots with
mighty whitey over here.

TINIKA
Darryl!

BUZZ
Well, while we're on the subject, Ray
Ray, what do you think Daddy would
think about this?

Buzz reaches into his pocket and pulls out the polaroids of Darryl getting it on with a white woman who has an eye patch. He hands it to Ray Ray, who glowers and hands it to Darryl.

BUZZ (CONT'D)
Oh, that put a damper on things, huh?

Darryl is furious! He stands and lunges for Buzz, but Ray Ray and Tinika intercept him.

UNCLE RAY RAY
Stop it! Everyone! I'll not have
fighting in this house. This will not
solve the problem.

Buzz stands.

BUZZ
Look, I didn't mean to bring this into
your home. I just need some sleep,
then I'm on my way. I'll go back out
to the car.

UNCLE RAY RAY
Don't be ridiculous, you can sleep in
the spare room.

TINIKA
I'm tired, too.

UNCLE RAY RAY
(quickly, panicky)
You can sleep in the den!

INT. BACK PORCH - AFTERNOON

It is later when Buzz walks out to the patio carrying two beers. He has slept and showered and shaved.

Darryl is sitting at a picnic table reading, and Buzz sits across from him and pops the top on the can. They stare silently at each other for a moment as Buzz takes a long pull from the beer.

BUZZ

So what's it going to be, Darryl? If we reach your 'investor' ourselves, give him the loot, can we walk away from this thing?

DARRYL

Maybe.

BUZZ

Can you find him?

DARRYL

I have his address where I mailed things.

BUZZ

What is it? And just tell me. It hardly matters now. We're in this mess together.

Darryl sighs.

DARRYL

Couple of the writers I represent, they go overseas, they're given these things to bring home, they bring them to me, I send them off to wherever I'm told. I get a commission, the writers get work.

BUZZ

That's taking agenting to a whole new level. Wish you had been so dedicated to me.

Buzz places the other beer in front of him, but Darryl pushes it away.

DARRYL

I'm a Muslim.

BUZZ

Yeah, right. I'm the Dali Lama. Come on, Darryl. That Indian guy catches us, we'll be fighting for our lives. Live it up, for tomorrow we die. Come on, we had some good times together back in the day.

Darryl considers this, and in his eyes, something clicks over. He isn't going down easy.

DARRYL
You don't have anymore of those pictures, do you?

BUZZ
No more freaky deaky pictures. I promise.

DARRYL
I don't like you.

BUZZ
Well, I hate you.

Darryl picks up the beer, pops the cap, knocks his can against Buzz's, and drinks it down.

EXT. GAS STATION - DAY

Robert and Suzanne are at the phone booth at a gas station in Denver. Suzanne is holding Tinika's address book.

SUZANNE
OK, OK, it's ringing.

ROBERT
I hope this is the one. I'm getting hungry.

INT. KITCHEN - AFTERNOON

Leveda picks up the phone.

LEVEDA
Hello?

INTERCUT:

SUZANNE
'ello. This is a friend of Tinika's. Is she there? This is an emergency.

Now, Leveda is the wife of a Baptist Minister, and evasion is not her forte. Still, she knows something is up, and is unsure which way to turn.

LEVEDA
Well... Uh, she... Who is this?

SUZANNE
This is a really good friend of hers. Is she there?

LEVEDA
Uh, hold on a minute.

INT. DEN - DAY

Leveda carries the phone in and gently shakes Tinika.

LEVEDA
Baby, there's someone on the phone for
you.

Tinika is instantly awake.

TINIKA
Who is it?

Bam. Suzanne hangs up.

SUZANNE
She's there.

END INTERCUT

LEVEDA
It's someone that says they're a
friend of yours.

Tinika warily takes the phone.

TINIKA
Hello?

Nothing. Dead air.

TINIKA (CONT'D)
Was it a girl? Talks kind of like ziss?

LEVEDA
Well, I think so...

Before Leveda can get another word out of her mouth, Tinika is up.

EXT. PATIO - DAY

Tinika rushes outside, sees Buzz and Darryl smiling, which is suspicious. She sees two men who are not suppose to be drinking with a small pile of empty beer cans between them.

TINIKA
What's wrong?

BUZZ
Me and Darryl are having a moment,
baby.

TINIKA

I don't want hear it. We have to go
right now. Suzanne just called.

EXT. UNCLE RAY RAY'S HOUSE - AFTERNOON

Tinika, Buzz and Darryl are all crammed into the Peugeot. Buzz pulls away from the curb while Darryl and Tinika wave bye to Ray Ray, who looks very worried.

After Buzz turns the corner, Ray Ray heads inside. Just as Ray Ray reaches the door and steps in, a white rental car pulls up to the curb from the opposite direction Buzz and crew have just gone. It is Anal!

INT. DEN - NIGHT

It is pitch black in Ray Ray's house. Not a creature is stirring. But, at the sliding glass back door, a hand reaches from the corner and tries the door. It slowly slides open. Two shapes slip in the room, and one fishes around for the light. It snaps on.

Robert and Suzanne raise their guns and aim at the two figures up against the wall. It is Ray Ray and Leveda, and both are tied to chairs. Their eyes dart around fearfully.

Before Suzanne can add everything together, a hand comes from behind the curtains by the door and grabs Robert around the neck. It is Anal, and he has a huge knife pressed to Robert's throat before Suzanne can even turn around.

ANAL

Drop the gun. Right now.

Robert drops his pistol.

ANAL (CONT'D)

You, too. Do it.

Suzanne stiffens her arms; she is going to take her shot. Anal moves Robert's face in front of his own, and in the same motion, slides the blade against his cheek. Blood drips out.

ROBERT

Owww!

ANAL

Do you see this young man's blood?
You'll be seeing a lot more of it if
you pull the trigger, and you'll be
seeing more still if you don't put
that weapon down! Tell her.

ROBERT

Do what he says! That hurt!

The fire in Suzanne's eyes doesn't diminish a bit as she lowers her arm and sets the gun down on the floor.

ANAL
Now step back.

Suzanne takes a step back. Anal shoves Robert over to her and leans down to pick up his gun. Suddenly, Suzanne dives for her gun on the floor! She raises it just as Anal raises Robert's gun. Suzanne has the jump on him.

ANAL (CONT'D)
Oh, beautiful one. I see a cold heart
behind those fiery eyes.

SUZANNE
These eyes will be the last thing you
see.

And with that, Suzanne pulls the trigger. Nothing. Her gun is jammed. Anal raises his arm and smashes her across the head, and she drops out cold.

LATER:

Suzanne comes to when water splashes on her face. Anal pulls the glass away and picks up the phone. She looks around and sees Ray Ray and Leveda still tied up, Robert sitting on the couch beside her with a cloth pressed to his face. She feels the bandage on her forehead. Anal dials 911.

ANAL
(into the phone)
Good evening. You'll need to send the
police and an ambulance to Mercer
Drive. There are two very fine people
here that have had a harrowing
evening, and I'm sure will have a lot
to say to your police. Please be
prompt.

He hangs up, drops Suzanne's pistol in her lap, and walks out.

EXT. UNCLE RAY'S HOUSE - NIGHT

Anal strolls out of the house with Suzanne and Robert right behind him.

SUZANNE
Where are you going?

ANAL
Run along, children.

Suzanne raises her pistol, which catches the eye of a few people on the street.

SUZANNE

You know where they are. Tell me, or
I'll shoot you like a dog.

Anal is unconcerned with Suzanne, but he is concerned with something new. Where his rental car once sat is only a space.

ANAL

Where is my car?

(Turns to Suzanne)

Have you two hoodlums moved my car?

In a fury, Anal pulls a pistol from his pocket and places it against Suzanne's forehead. A small crowd of interested people has started to gather

ANAL (CONT'D)

Listen carefully to me. You do not
have a loaded weapon. I, however, am
fully loaded and out of patience. Now
where is my automobile?

SUZANNE

You know where they went. Tell us,
we'll tell you where the car is.

Anal, at the beginning so cool and collected, loses it.

ANAL

This is not a negotiation, you little
tart. Both of you imbeciles are
getting very tiresome! Now where is my
fucking CAR!

SUZANNE

Take us with you. We find them, we'll
split the money. Your helpers are
dead. You need our help now.

ROBERT

Cops are on their way, remember?

Anal thinks a moment, then lowers his pistol.

ANAL

Little shits!

(takes a deep breath)

OK. Now where is my car?

SUZANNE

I don't know. But I know where our car
is. We go.

Anal starts to argue, but hears sirens closing in.

ANAL

Unbelievable.

EXT. ALLEY - NIGHT

The trio comes into an alley, where several STREET THUGS are partying in and around the stolen 'vette. Anal sees this, and his face falls.

ANAL
Is nothing safe in this town? I'll
handle it.

But before Anal can draw his pistol again, Suzanne calls out to their new friends.

SUZANNE
Hey, homeboyz!

Suzanne and Robert make their way to the car and start high fiving and soul shaking the thugs.

Suzanne jumps behind the wheel, peels off a stack of bills and pays the head thug, who has been hired to watch the car.

She fires up the car, and pulls forward to Anal at the head of the alley.

SUZANNE (CONT'D)
Maybe we 'ave a few things to teach
you, no?

Anal settles into the tiny back seat, which draws jeers from the thugs.

THUG
This seat is being rather small for my
bottom!

The thugs burst into laughter as Suzanne peels out of the alley and onto the streets.

EXT. CAR - NIGHT

Suzanne drives the 'vette towards the freeway. Robert fiddles with the radio. Anal, in the back seat, can hardly believe it is his lot to be pared with this duo.

SUZANNE
Now that we are partners, we must know
your name.

Anal sighs; here it comes, the bane of his existence.

ANAL
Anal. A. N. A. L.

He waits, but sees no reaction. Robert's bulb is just too dim, and Suzanne's English is not that good.

ROBERT

Cool name.

ANAL

And you are Robert Smith, an unemployed actor, and you are Suzanne Teze', no known occupation.

ROBERT

We're outlaws now.

ANAL

Ah. Congratulations. Very commendable.

SUZANNE

So, where are we going?

ANAL

Your friends and Mr. Williams are headed for the home of Mr. Sebastian Harrison to return the jewels and money in the vain hope that he will forget everything that has happened. They are mistaken, and he will have them killed. But, if we intercept them before they reach Harrison, we can split the money and jewels and Harrison will be their problem.

Suddenly, Suzanne floors it, and the 'vette quickly accelerates to over 100 m.p.h.

ANAL (CONT'D)

What in the hell are you doing now?

SUZANNE

Give him the gun!

ANAL

Slow down! You'll attract the police!

Anal draws the gun and holds it to Suzanne. But, up ahead, Suzanne is gaining in a semi, and she isn't changing lanes. Now cops are the least of the problem!

SUZANNE

Go ahead! Do it! Pull the trigger! We all die tonight. Do it!

Anal holds off as long as he can stand, then throws the gun to Robert. Suzanne slows down.

SUZANNE (CONT'D)

I am not afraid to die. That gives me the power. We split it three ways. You take orders from me. Understand? You don't like it, you can get out now.

Anal, once the baddest on the block, has been trumped by a tiny French fireball and he knows it.

ANAL

As you wish.

Suzanne takes out a cigarette pack and hands one to Anal. He lights them both, and they smoke on the deal.

EXT. ROANOKE, VIRGINIA - DAY

Buzz pilots the car down the charming streets of Roanoke, Virginia. Huge old houses line the streets, and wide live oaks sway in a gentle breeze.

TINIKA

This is beautiful.

BUZZ

Home sweet home.

He turns, and glides into a Little General store. Buzz is quickly out of the car. Tinika and Darryl see him head straight for the cooler, where he grabs a six pack of beer.

DARRYL

Your man has a real problem.

Buzz throws money down for the beer, and exits, opening a can as he reaches the car.

TINIKA

You're sure you ought to be doing that? I mean, we're going to a wedding, you know.

BUZZ

Can't let my family down!
Hemingway returns!

Tinika just shakes her head as Buzz pulls away.

INT. CHURCH - DAY

Inside an enormous Baptist Church, a wedding is taking place. The church is full, and the CROWD assembled represents the who's who of this part of Virginia. The women wear gloves, and no man present is without a tie.

The wedding march starts, and the bride, LINDA, starts down the aisle with her FATHER on her arm.

At the alter stands BILL MCGLONE, the groom, his BEST MAN, the BRIDESMAIDS, and other WEDDING PARTY members.

When Linda reaches the alter, her Father passes her off to the groom, and the music stops. There is a somber, silent moment as the PREACHER waits to let the guests settle in. The atmosphere grows more reverent.

But as he opens his mouth, from outside, a loud car motor is heard, then a screech, then a squeal of tires, then the unmistakable sound of metal crunching. The preacher doesn't start, and so the crowd hears next the voice of Darryl.

DARRYL (O.C.)

You dumb drunk mother fucker! Going to get us killed!

TINIKA (O.C.)

Stop it. Darryl, stop it.

BUZZ (O.C.)

Get off me!

A general murmur falls over the crowd. Seeing that their attention is being drawn away, the preacher quickly starts.

PREACHER

We are gathered here today to join these two, William and Linda, in holy matrimony. Marriage is not a compact to be entered into lightly, but with fear of the Lord.

Suddenly, the back doors of the church are flung open. Buzz is standing in the doorway, Darryl and Tinika right behind him. His words echo around the huge silent church.

BUZZ

I said I was sorry. Jesus Christ!

Buzz enters the church and sees that every head has turned to him. A murmur falls over the crowd as Buzz, the prodigal son, returns with two oddball black folks.

He makes a sorry sight with greasy hair and stained clothes. Buzz makes a tiny wave, then he, Darryl, and Tinika sit in the back row.

PREACHER

God gives men and women each a special role to play in the marriage, each special, each precious in his sight...

Buzz sees his father, BIG DADDY, turn around and glare at him. He can feel himself perspiring, his breath getting shorter.

The booze is taking its toll, and since he is sitting so still, and it is so warm, Buzz starts to drift off to sleep.

LATER:

PREACHER (CONT'D)
Do you, Linda, take this man to have
and to hold, in sickness and in
health, till death do you part?

Just before Linda answers, the distinct sound of a tiny fart is heard. Tinika nudges Buzz to wake him up.

BUZZ
What?

LINDA
I do.

PREACHER
And do you, William, take this woman
to be your wedded wife, to have and to
hold, in sickness and in health, till
death do you part?

BILL
I do.

PREACHER
May we have the rings?

The RING BEARERS are just little boys, and they have heard the fart. Little boys know farts when they hear them, and they want to see who it was.

As they step forward, one of them trips because he is looking to the back. The ring rolls away. He is pulled up, and after a moment, the ring is found.

LATER:

Buzz wakes when the exits music starts. Bill and Linda are headed down the aisle. Tinika, Darryl, and Buzz stand and clap with the rest of the guests, and Bill smiles at him as he passes. The rest of the wedding party glares.

Buzz sees Big Daddy headed down the aisle, and he quickly joins in the crowd and heads out the door.

EXT. CHURCH - DAY

On the grounds beyond the church, a huge tent has been set up for the reception.

Buzz makes a beeline for the car with Tinika and Darryl behind. Buzz is sobering a bit, and he sees that he has scraped the wrecked Peugeot against a light pole.

BUZZ
This car is a mess.

TINIKA

Aren't you going to the reception?

BUZZ

Not on your life. I've seen the main event, don't want to stick around for the post mortem.

TINIKA

It's your brother, stupid!

Bill runs over to see them.

BILL

Tom! Hey, brother! You made it.

He rushes over and hugs Buzz.

BUZZ

Yeah. Congratulations.

Bill is all smiles and good feelings. Unlike Buzz, he is simple, well meaning, and kind. He also obviously adores his big brother. He turns to Tinika and Darryl.

BILL

Hi! I'm Bill McGlone. Thanks for coming.

TINIKA

Congratulations. I'm Tinika, this is my brother Darryl.

Bill vigorously shakes Darryl's hand.

BILL

Darryl, nice to meet you! Y'all come on over and have some refreshments, OK? Come on, Tom!

Before Buzz can protest, Bill is dragging him towards the tent. Darryl and Tinika reluctantly follow.

EXT. RECEPTION - DAY

Darryl and Tinika follow behind as Bill takes Buzz through the crowd of people. Everyone present seems to know Buzz, and they all greet him with warm smiles and a hug.

Tinika sees Buzz shake his head when offered a glass of champagne, and she swears to have seen a tiny, tiny hint of guilt flash across Buzz's face. He looks back and smiles at her wanly.

Darryl takes two glasses and quickly downs them.

Finally, they reach the edge of a bandstand, and here is where Big Daddy and Linda are greeting more guests.

Buzz's arrival at Linda and Big Daddy seems to cause a hush amongst many of the guests, and several sets of eyes covertly turn to witness this exchange.

BILL
Tom, meet... well, Mrs. McGlone.

Buzz smiles, but it is an awkward moment for some reason. There was clearly a history here.

LINDA
Tom, I'm so glad you could make it.
It's wonderful to see you.

BUZZ
Yes... You, too. Congratulations.

Buzz leans in and gingerly hugs Linda. When he pulls back, he is staring at Big Daddy. Buzz takes a minute to gather his wits, but then, he smiles his best, most charming smile. He opens his arms and steps forward.

BUZZ (CONT'D)
Hey, Daddy. It's been a long time.

But Big Daddy, rather than respond, takes a mean step back, and then, after a last glare of condemnation, turns and walks away.

Gossip among the crowd causes the sound level to turn up by an embarrassing notch. Buzz lets his arms drop. After a moment, he turns to Tinika and Darryl.

BUZZ (CONT'D)
Time to go.

With that, he quickly makes his way through the crowd.

EXT. CHURCH - DAY

Buzz walks quickly to the car, Tinika and Darryl behind him. Just as they get into the car, Bill comes running over.

BILL
Hey, Tom! Don't leave. Come on. It's just Daddy being Daddy.

Buzz slides into the front seat and starts the car.

BILL (CONT'D)
Tom, don't go. Please. We haven't had a chance to talk or anything.

BUZZ
Congratulations. I wish you the best.
Linda's a great girl. I'm sure you'll be very happy.

Bill reaches in and cuts the ignition off.

BILL

Now, Tom, damn it, listen to me. You two have to talk. You haven't spoken to each other in 10 years. I want my brother back. My kids need an uncle. This is your family, and you can't run away forever.

BUZZ

I just tried to talk. You saw what happened.

BILL

I know, but you have to try again. You know how he is. You have to butter him up. He talks about you all the time, you know. He talk about his big war correspondent son, about how you won the Pulitzer Prize, and all.

BUZZ

Oh. He doesn't say anything about the alcoholic screen writer?

BILL

No, he doesn't bring up that part. But it doesn't matter. Come on. Come back to the party. He'll warm up.

BUZZ

I can't. I'm sorry. I tried for years to please that mean son of a bitch, and then I decided that life was too short for that. It's your big day, Bill. Go enjoy it. Don't worry about me.

Bill is disappointed.

BILL

I love you. We all miss you.

This touches Buzz and seems to make it even harder to accept that he can't feel welcome at home.

BUZZ

I love you, too.

BILL

We could use some good writers at the paper. You could come home, write for me.

Buzz pulls away, and the car scrapes off the pole.

BILL (CONT'D)

It takes talent to make art out of
small town life, brother. And you were
the master of it.

Buzz waves as he drives away.

INT. STEAK HOUSE - NIGHT

In a Midwestern steak house, Anal watches Suzanne and Robert finish off an enormous steak dinner. Suzanne gulps down the last of her wine, then rubs her stomach.

SUZANNE
I'm starting to like American food.
Scary, no?

ANAL
Terrifying.

ROBERT
Hey, dude. Won't eating cows bring you
like, bad karma and shit.

ANAL
You may have a point.

The WAITRESS brings the check just then, and sets it down with a smile.

WAITRESS
They'll take that at the register when
you're ready.

SUZANNE
(huge fake smile)
Thank y'all so much.

WAITRESS
(uneasy)
You're welcome.

As the waitress walks away, Robert picks up the bill.

ROBERT
Wow. That's a lot for steaks.

ANAL
I have it.

But to Anal's horror and amazement, Suzanne pulls a pistol from her purse and hands it to Robert. Then she takes out another for herself.

ANAL (CONT'D)
What are you doing?!

SUZANNE

We're out of money.

ANAL

I have money. Now put those away.

But Robert and Suzanne have gone into outlaw mode.

ROBERT

Let's Rock!

Robert jumps up, waving his pistol.

ROBERT (CONT'D)

Everybody be cool, this is a robbery.

Suzanne is up as well, her magnum at the end of her arm.

SUZANNE

If any of you fucking pigs moves, I'll
fucking kill each fucking one of you
fucking fuckers.

ANAL

Oh, my God. This is not a movie, you
idiots!

EVERYONE in the place stops moving, each more confused than
scared by Suzanne's garbled threats. BANG! She fires a shot into
the ceiling to make clear her intentions.

SUZANNE

Get down on the floor.

The patrons do as she says. Robert and Suzanne start rifling
wallets for cash.

ANAL

Stay calm, friends. They won't hurt
you.

A CUSTOMER suddenly breaks for the door, when BANG, Suzanne puts
a bullet in his side. She then levels her pistol on Anal.

SUZANNE

Get the money in the... the...

ROBERT

Cash register.

SUZANNE

Yes. The cash register. Get it.

Anal rolls his eyes and goes to the register.

ANAL

(to WAITRESS and MANAGER)

I'm sorry about this. These two are completely insane. I have nothing to do with them.

Anal gathers the money, and Suzanne takes it from him.

SUZANNE
Merci. This was a good idea you have.
Now we go.
(To the Manager)
You're wine taste like piss. Get somesing better, or I'll come back and kill you. Now get down on the floor.

Suzanne, Robert and Anal head out the door.

EXT. PARKING LOT - NIGHT

The trio hustle across the parking lot for the 'vette.

ANAL
That's was totally unnecessary and foolish. We had money for the meal.

ROBERT
We're outlaws, dude. It's what we do.

ANAL
You're both insane, is what you are. I'm going to spend my life in an American prison eating mashed potatoes everyday.

SUZANNE
You don't like it, fine. Don't get in the car.

ANAL
Wonderful advice.
(under his breath)
Nightmare...

They reach the car and all hop in.

EXT. HOTEL - NIGHT

Buzz comes out of the hotel lobby with keys in his hand.

EXT. HOTEL BALCONY - NIGHT

Buzz hands Darryl the keys to his room. Darryl glares at he and Tinika as they go into their room together.

INT. HOTEL ROOM - NIGHT

Buzz and Tinika enter. He falls face first on the bed as she heads for the bathroom.

TINIKA
I'm going to take a bath.

Buzz just grunts from the bed. But when he hears the shower come on, Buzz gets up and goes to the door to the bathroom.

Buzz opens the door and finds Tinika undressed down to her underwear.

BUZZ
Hey, uh... Listen, I'm sorry, you know?

TINIKA
For what exactly?

BUZZ
You know... the drinking.

TINIKA
You quit for a while. When did you start again?

BUZZ
I never stopped. I've not gone a whole day without a drink since I was 9 years old. That's how I got the name Buzz.

TINIKA
You going to stop now?

Buzz shrugs.

BUZZ
Honestly, I don't know. If I could say for sure that I would never drink again, I would say it. But I don't want to lie to you. I don't want to let you down. I just... I can't control it. I like it. But... I love you.

TINIKA
I'm sorry, but I just don't want to hear that anymore.

Tinika slowly closes the door on him.

EXT. HIGHWAY - DAY

Robert, Suzanne, and Anal are speeding along a secondary highway through the Maine countryside when Robert spots the Peugeot along side a gas station.

ROBERT

Look!

Suzanne perks up and sees what he is talking about.

EXT. GAS STATION - DAY

Buzz has the hood up and is putting water in the radiator. Tinika waits in the car, Darryl is not seen.

Both look up when they hear the revving of the 'vette, which Robert parks beside them and shuts off the engine.

SUZANNE

Look. It's our friends, Tinika and
Buzz. 'ello, friends.

Buzz and Tinika know this is not good. Robert and Suzanne climb out as Buzz comes around to Tinika.

BUZZ

All right, both of you, now listen.
This has gone far enough...

Robert punches Buzz in the stomach, and Suzanne brings the pistol down on the back of his head. He falls.

TINIKA

Suzanne, no!

But Suzanne has the pistol in Tinika's face, and she shuts up.

SUZANNE

I thought we were friends. Where is
it?

BUZZ

We're taking it back to where it
belongs...

Suzanne hits Buzz over and over in the back of the head, then kicks him several times.

SUZANNE

You shut up! I kill people now!

Robert starts looking through the bags in their car for the money while Suzanne keeps kicking Buzz.

SUZANNE (CONT'D)

You are nothing! Cheap bourgeois
American shit for head!

Unseen by all, Darryl comes around the corner. He is particularly alarmed to see Anal sitting calmly in the back seat of the 'vette.

He picks up a piece of rusty pipe and sneaks forward. While Suzanne rants at Buzz, and Robert riffles the bags looking for the money, Darryl sneaks up on Anal.

ROBERT
Found it!

BONK! Darryl hits Anal in the side of the head on exactly the same place Buzz hit him with a 2X4 days earlier.

ANAL
AHHHH!!!!

Darryl pounces on the pistol Robert has left on the front seat of the car.

Buzz springs up and grabs the pistol Suzanne is holding, and with the other fist, pops her in the face. She falls, he gets the gun. The table are turned.

BUZZ
OK! OK! That was good, that was good.

ANAL
(holding his head)
I hate every one of you people!

BUZZ
OK, Darryl, get him over here, in the back seat. Robert, put that down, get in back.

DARRYL
(to Anal)
Remember me, mother fucker!

ANAL
Yes, the peace loving Muslim.

BUZZ
(to Tinika)
Go inside, and get some rope or cable or something.

Tinika, in shock, rushes away. Buzz leans down, grabs Suzanne by a handful of her hair, and slings her into the back seat with Robert and Anal.

SUZANNE
I'm going to kill you.

EXT. TREE-LINED NORTHEASTERN LANE - DAY

Our merry band is nearing their goal. They pass by beautiful multi million dollar mansions along the winding road. The once spotless Peugeot, on the other hand, is now a smashed up mess, and packed with people.

All Tinika could find in the gas station was towing belts, so Anal, Robert, and Suzanne are trussed up in the back seat with thick seat belt sized tow belts that loop around them in a tangle. Everyone is thoroughly miserable.

ROBERT

I have to go to the bathroom, dude.

BUZZ

Too bad.

ANAL

We're almost there. We're going to be killed, however. I've worked for Mr. Harrison, and I know he wouldn't allow this many people to know about his business. This is a suicide mission.

Buzz looks to Darryl for confirmation. Darryl shrugs.

DARRYL

I told you, I never met the man.

ANAL

There's only one way to possibly get out of this alive. When we get there, give me the valuables, and let me go in and see Mr. Harrison. I've worked for him for several years. He'll listen to me.

BUZZ

Yeah, right.

(To Darryl)

He's your partner. What's the play?

DARRYL

I say we go in with the guns, and give him the money, shoot our way out if we have to.

TINIKA

Oh, God. This is insane.

SUZANNE

Fucking idiots! You 'ave it backwards! You have the guns, go in and get more money!

BUZZ

Pipe down.

ANAL

He has armed guards present at all times. We have to try and reason with him.

DARRYL

(looking at addresses on
the houses)
Well, we better make up our minds,
cause we got to be getting close.

EXT. MANSION - DAY

Buzz stops at the arched gateway to a huge stone mansion.

BUZZ
Is this it?

ANAL
Yes.

BUZZ
What do we do?

ANAL
Pull up to the intercom and press the
button.

Buzz pulls forward and presses the call button.

BUTLER (O.C.)
Yes?

ANAL
This is Mr. Wijaywardhana. Open the
gate please.

Like magic, the gate swings open. Buzz slowly drives through.

EXT. MANSION - DAY

Buzz drives up to the front door. No one is around.

DARRYL
Where's all those guards you were
talking about?

ANAL
They're discreet. But you can be sure
every move is being watched.

BUZZ
So will yours.
(to Tinika)
Unbuckle him.

Tinika reaches through the seats and unbuckles Anal's hands.
Buzz hands Tinika his pistol.

BUZZ (CONT'D)

Keep an eye on these two. Well, wish us luck.

TINIKA

Luck.

Buzz reaches under the front seat and pulls out the grocery bag and the velvet bag; the source of all their troubles, then he, Darryl, and Anal clamber out of the smashed car and head for the front door.

Buzz rings the doorbell. After a moment, a tuxedoed BUTLER opens the front door. The Butler is Indian as well.

ANAL

We're here to see Mr. Harrison.

The Butler hesitates for a moment, then steps back and allows the men to enter.

INT. FOYER - DAY

The Butler allows the men to enter a huge, marbled foyer. Their footsteps echo through the giant house, but some where in the house, classical Indian sitar music is heard.

Buzz looks up at the tapestries hanging along the walls.

ANAL

OK, give me the money and the jewels, and I'll do what I can.

BUZZ

Right. Go get him.

ANAL

That isn't wise. If you lay eyes on him, he'll be far less likely to...

BUZZ

Just get him.

Anal sighs.

ANAL

As you wish.

Anal and the Butler head upstairs. Darryl lets out his breath and sits down.

DARRYL

This is all your fault, you know that? If you would have just listened and written the script those people wanted, I would have paid you, and we wouldn't be here.

BUZZ

Yeah? Well, you know why I drink?
Because I'd rather be a drunk than a
hack. I don't write shit, and I don't
pander. Those people wanted shit.

DARRYL

Whatever, man. Mmmm. What's that
smell?

BUZZ

Curry.

DARRYL

Harrison must have Anal's whole
village working for him. He must let
them do his decorating too. Look at
this wild shit.

Buzz notes the various Indian deities woven into the tapestries.

BUZZ

That's Shiva, that's Ganesh, and
that's Kali, the God of Destruction.

DARRYL

It's freaking me out. I just want to
get the hell out of here. I'm tired.

Something new and alarming crosses Buzz's mind.

BUZZ

Did you ever even speak to Harrison on
the phone?

DARRYL

Sure. Bunch of times.

BUZZ

What did he sound like?

DARRYL

British. Talked just like...Anal.

Out of the corner of his eye, Buzz sees Anal at the top of the
stairs raising a gun.

He dives and pushes Darryl out of the way as BLAM! a bullet hole
appears in the wall where Darryl's head was.

Buzz and Darryl scramble through the foyer and into a hallway.

INT. HALLWAY - DAY

They can hear Anal rushing down the stairs as they consider which
way to go.

DARRYL
There is no Harrison! This is Anal's
house!

BUZZ
No kidding!

They rush down the hallway looking for an escape route.

EXT. MANSION - DAY

Tinika, Suzanne, and Robert have heard the gunshot.

SUZANNE
Let me go!

Tinika is confused. She's armed; does she go in to help? Does she set loose Suzanne the menace?

SUZANNE (CONT'D)
Come on! They'll kill them. Let me go!

Tinika decides Suzanne is right. She quickly unbuckles Suzanne, who hops out of the car and heads for the trunk.

SUZANNE (CONT'D)
Give me the gun!

Tinika tosses Suzanne the pistol then starts to free Robert.

Suzanne fires one shot through the trunk lock; it flops open. She quickly pulls back some blankets, and underneath, finds the machine gun that she loved so much at Phaden's. Now she is ready to rock! She kisses the barrel.

SUZANNE (CONT'D)
Let's get it on.

INT. HALLWAY - DAY

Darryl and Buzz run quietly down the labyrinth hallways of Anal's house. They hear people speaking rapidly in a foreign tongue. Buzz is drunk, so every table he passes, each covered with delicate glass figurines, he knocks over and smashes.

DARRYL
Can you make some more god damn noise!

As if on cue, Anal appears at the end of the hall and fires just as Buzz and Darryl turn a corner.

EXT. MANSION - DAY

Robert, Tinika, and Suzanne reach the door, but it is locked.

ROBERT

Aww, man!

Robert rings the doorbell and steps back to wait. Suzanne butts him out of the way, raises the machine gun, and fires. RAT A TAT A TAT! The door is splinters! They rush inside.

INT. HALLWAY - DAY

Anal has heard the machine gun. He is not happy, but continues to chase his treasure.

INT. ROOM - DAY

Buzz and Darryl rush through a door and gasp at what they see; Anal's FAMILY/VILLAGE. It is a huge great room with 30 Indians eating and talking and smoking and playing games.

Outside, a huge pool is seen with another 30 or so Indians playing and lounging. Loud Indian music plays. They rush into the room, barely noticed by the many people. Anal appears where they were just standing, and fires a shot into the air.

ANAL

(in Hindi)

There are two men here, one white, one
a black man.

As the PEOPLE look around, they see Buzz and Darryl not blending in at all.

Both are seized by several INDIAN MEN. Anal walks over to Buzz and takes the grocery bag and pouch from him. He quickly pours the diamonds into his hand, then slips them back.

BUZZ

There is no Mr. Harrison, is there?

ANAL

No. I find him to be a useful white
identity to help me get my business
done. There is only me.

DARRYL

Nice work. We been running from the
guy we were going to see.

BUZZ

(To Anal)

You got your money. Now you're going
to let us go, right?

They hear footsteps running down the hall.

ANAL

If only anything with you, Mr.
McGlone, was so simple.
(to family/village)
Everyone move outside! Quickly!

The many people, men, women, and children, start to move towards the glass doors at the back, but not quickly enough.

Suzanne appears at the hallway door, machine gun in hand. Robert and Tinika are right behind her. Anal pushes Buzz and Darryl in front of him and stands behind with a gun pointed towards Suzanne.

ANAL (CONT'D)
Put it down.

SUZANNE
Give me the money!

ANAL
This is my house! This is my money! I have a big family to support as you can see. Now get out! Or I'll kill this one right now!

Anal raises the pistol to Buzz's head. Suzanne smiles.

SUZANNE
Merci.

He moves the gun to Darryl.

ANAL
OK, I'll kill this one!

SUZANNE
Merci Beaucoup.

But Buzz hits Anal's arm just as it appears that he will execute Darryl. Suzanne now decides to take her shot, but Tinika reaches over and hits the barrel of the machine gun.

SLOW MOTION: Buzz and Darryl hit the floor. Anal tries to fire at Suzanne. He swings his pistol around, but she has seen his move and side stepped. His bullet whizzes passed Tinika and hits Robert between the eyes.

Suzanne is falling sideways, but she pulls the trigger of the machine gun, causing a spray of lead to geyser forth into the crowded room.

The bullets hit the glass at the back of the room, which showers over the many Indians jumping and diving for their lives.

Anal fires several more shots at Suzanne, none hitting, until she levels her spray on him. Both the grocery bag and the velvet bag are hit as the bullets clear a path to his mid section.

Diamonds scatter everywhere, and pieces of paper money mixed with blood spew forth. Anal falls.

RESUME NORMAL MOTION; Suzanne lets off the trigger and throws the gun down. It is too hot to hold any longer.

There is now a silence as she steps forward, over Buzz, and looks at the blood stained, bullet holed grocery bag Anal clutches to his chest. His eyes, even in death, show he is still unwilling to give up his treasure.

But instead of the money, she reaches forward and picks up his pistol. She turns around and points it at Buzz.

SUZANNE (CONT'D)

I hate you.

She pulls the trigger, but click! It is empty. Suzanne drops the pistol and walks out the way she came in, not even pausing to stop and look at Robert, who is dead.

EXT. MANSION - NIGHT

Tinika and Buzz are on the front steps of the mansion amid a army of COPS, PARAMEDICS, FIREMEN, INVESTIGATORS, Anal's family members. Both are numbed by the events, and watch with expressionless eyes.

Robert's body is wheeled passed them and into a waiting ambulance.

Buzz watches Darryl, talking with two MEN IN SUITS. He gestures and points, and they take notes.

Buzz reaches into his jacket pocket and takes out a fat, rolled up wad of cash. He discreetly taps Tinika on the arm and holds it out for her.

TINIKA

What's that?

BUZZ

Vegas money.

TINIKA

I don't want it.

Buzz pleads with her with his eyes, then sees the suits headed their way. Tinika sees them too, and deftly takes the money and tucks it away.

SUIT

Tom McGlone, stand up.

Buzz stands.

SUIT (CONT'D)

Turn around and put your hands on your head. You're under arrest for felony burglary. You have the right to remain silent. Anything you say in court can and will be used against you. You have the right to an attorney...

Buzz, cuffed, is led away. The other Suit addresses Tinika.

SUIT 2

Ma'am, you're not under arrest, but we need you to come with us and answer some questions. Do you understand what I just said to you?

TINIKA

What am I? Stupid? Of course I understood you. Come on.

Tinika stands and lead the suit away.

EXT. CALIFORNIA PRISON YARD - DAY

It is months later. Various INMATES loll around inside the fences of a minimum security prison. Most are black or Hispanic, and Buzz, seen in his prison jumper, stands out as he runs around a track.

A closer looks shows that he is starting to change. Now sober for the first time in a long time, he has thinned out a bit, and shows flushed, healthy skin.

He stops running, shadow boxes for a moment (which brings jeers from several black inmates), and heads over to the weigh benches.

EXT. WEIGHT BENCHES - DAY

Buzz lays down and starts to bench press. The other inmates, most of whom are heavily muscled and Hispanic, look at him suspiciously, but Buzz presses on, undeterred.

INT. CELL - NIGHT

Buzz lays on his bunk in a tiny cell, watching the moon rise outside his window and listening to the sounds of the prison at night. In some strange way, it is peaceful.

He is not struggling to control anything now, not trying to prove anything, or overcome anything. Life has gone beyond his control, and he knows it.

INT. PRISON DAY ROOM - DAY

Buzz is mopping the floor. Several other inmates are lounging around. He glances up at the TV and sees a NEWSCASTER talking, and over the newscaster's shoulder, a picture of Suzanne.

BUZZ

Hey! Hey! Turn that up! Turn the sound up!

One of the guards behind the glass raises the remote and unmutes the sound.

NEWSCASTER

... born in Lyon, France, this sexy outlaw has now robbed 7 banks across the country, netting over million dollars, and shows no signs of letting up.

Bank surveillance video comes up, showing Suzanne and Phaden robbing a bank. Suzanne appears to be yelling and shoving patrons around.

NEWSCASTER (CONT'D)

Police estimate Suzanne Teze' to be only 5 feet 2 inches tall, and weigh only 105 pounds. But this tiny French terror is nearing a record for most banks robbed set by Clyde Barrow nearly 70 years ago.

The footage changes to a still of Suzanne that was clearly taken by Tinika on the road trip. The camera dramatically zeros in on Suzanne, making the innocent photos see more ominous.

NEWSCASTER (CONT'D)

The FBI says French law enforcement officials have no information that might explain why she would go on a crime spree that includes armed robbery, grand theft auto, bank robbery, and murder!

Buzz starts laughing and laughing and laughing.

INT. MAIL ROOM - DAY

Buzz stops by and picks up his mail. He is handed several letters, and a box. Everything has been opened already.

The box is covered in airmail stamps. He sets the box down on at table and looks inside. There are several newspapers, and a letter. Buzz looks at the letter first.

TINIKA (V.O.)

Hello, babe. I'm sorry it's been so long. Things have changed a lot. I've moved to Paris! Can you believe it?

I've enclosed some of the newspapers that have bought my work. I'm off to Istanbul on an assignment next week, and then Israel. I've grown so much since we last saw each other. As a photographer and artist, but also, inside. I'm sure it's hard where you are, and I hope you won't be bitter about it. I appreciate everything you did for me. I owe you in more ways than one. Look inside yourself. There's something good there. Something great. I know it. But only you can bring it out for the world to see.
Yours always, Tinika.

Buzz lifts the newspapers out of the box. Each has one of Tinika's photos of Suzanne on the cover. There is Le Monde, The Daily Mail, the Sydney Herald, The Los Angeles Times... plus magazines that have glossy layouts of Suzanne. Suzanne's crime spree has made Tinika a photographic superstar.

INT. PRISON CELL - NIGHT

Buzz lays on his back in his cell, listening to the sounds of the prison. More time has passed, and he has grown a beard.

After a moment, he reaches over to a metal stand by the bed and picks up a legal pad and a pencil, and starts to write something. He sits up to write more, and then hunches over to write faster. He isn't just writing; he is Writing!

INT. PRISON LIBRARY - DAY

Buzz has transferred his writing into the old word processor at the library and is watching it pour out of the ancient printer. He looks at the pages as they pour out and starts marking them up.

The shot pulls back to see that he has several big stacks of printed pages and another stack of full legal pads as well.

EXT. WEIGHT BENCHES - DAY

Buzz writes a new scene while resting between sets. His beard has thickened, and his concentration has sharpened to a point. He is focused like a laser, and the words seem to be tumbling out of him in a torrent. He can't write it down fast enough.

INT. MAIL ROOM - DAY

Buzz has a thick envelop in his arms. He looks at it for along time, then hands it over to the INMATE that handles the mail. His life is out of his hands again. He turns and leaves.

INT. CELL - NIGHT

Buzz sits on his bunk and does something truly unique for him; he folds his hands, and it is clear that he is praying.

His lips move slightly as he says his piece with whomever he is praying to. The shot moves back and away from him in this most private and revealing moment.

EXT. PRISON GATES - DAY

The gates to the prison slide open and Buzz steps through. He has shaved his beard, and while looking fit, he also looks a bit forlorn and scared.

But then, from the far side of the prison parking lot, he hears a horn honking. He looks in the distance to see a giant black limousine approaching.

The huge lumbering limo drives up to the gate and stops right in front of him. The back door opens and out steps Tinika and Bill! Buzz smiles, laughs, and even starts to cry and they rush to each other and embrace.

BUZZ
(to Tinika)
I missed you.

TINIKA
Oh, I missed you, too.

BILL
Welcome back.

EXT. STREETS OF NEW YORK - DAY

It is winter, and Buzz is bundled up against the cold. In his long coat, he looks dapper, cosmopolitan, and for the first time we've seen him, happy and content.

While prison gave him peace, life has now rewarded Buzz with a new satisfaction. He is looking into the window of a giant bookstore, gazing at the window display.

In the display, surrounded by Christmas decorations, are stacks of his two new books! Seeing the finished product on sale gives him a rare sense of completion. A sign over the books says 'Book signing today!'

One book is billed as 'The powerful new novel by Pulitzer Prize winner Tom McGlone, 'The Devil's Land'. The other is a non-fiction novel titled 'The Making of an American Outlaw: Life on the Road with Suzanne Teze'. The photo on the cover is one of Tinika's many from the road.

Through the window, Buzz can see SHOPPERS are snapping up the books left and right. This adds to his contentment.

He is so wrapped up in the sight, that he barely notices a petite woman step up beside him. She has a scarf over her hair and sunglasses.

After a moment, Buzz notices someone standing beside him, and he glances down, then away. Then, he slowly looks back down at the woman, and she lifts her sunglasses up for a moment before dropping them down. It is Suzanne.

SUZANNE
'ello, sailor.

BUZZ
Are you going to shoot me?

SUZANNE
Maybe. You write your stupid book, and now I think I should leave the country. It's worse than being on America's Most Wanted.

BUZZ
I hear Bolivia is nice.

SUZANNE
You look different. Not so angry.

BUZZ
You think so?

SUZANNE
You were always so mad at everything. Now you look happy. I think you had forgotten who you were, and now, you have found your authentic self again.

Buzz looks down at her. This is the only smart thing he has ever heard come from her mouth.

Beyond her, he sees two NYPD cops on the beat rounding the corner. They are headed right for him.

Suzanne sees his look, turns to see the cops, then turns back and looks Buzz in the eye. He hears the distinct metallic click of the hammer on a pistol pulled back. He notes Suzanne's hand in her pocket. She looks straight ahead until the cops pass.

SUZANNE (CONT'D)
Do you see Tinika?

BUZZ
Sure. We're married. She's inside setting up for the book signing.

SUZANNE

Treat her right. Or you will see me
again.

With that, Suzanne heads in the opposite direction from where
the cops have gone, and in a moment, has disappeared. Just then,
Tinika sticks her head out the door.

TINIKA
OK, we're ready. Come on in!

There's a huge crowd! Buzz is still looking down the sidewalk
where Suzanne went.

TINIKA (CONT'D)
Are you OK?

BUZZ
Yeah. I'm fine. I'm just nervous.

TINIKA
You'll do great. You are great. And I
love you.

BUZZ
Thanks. I love you, too.

Buzz heads into the bookstore as the shot pulls back....

FADE OUT

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