

Radio Redsand

by

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FADE IN:

EXT. LONDON BRIDGE - PHOENIX ARIZONA - NIGHT

At both ends of the bridge there's construction equipment, cones with flashing hazard lights and white vans. FOUR GANGSTERS, Male, Latino, wearing luminescent coveralls hold construction equipment and look around.

A car drives up to the bridge, stops, makes a U-Turn and drives off. FRANK, late thirties, Latino, dressed in a sharp white suit, steps out of the white van and shuts the door. He walks over to the start of the bridge and spots the similar set up of cones and blockades on the other end.

He checks his watch, it's two minutes to three. He bangs on the white van. The back doors open and VINCE, a well built Italian wearing orange overalls and handcuffs is thrown out. He picks himself up, walks to the edge of the bridge. In the distance, MIKE, Franks son, early twenties, wearing a tracksuit, hands bound with rope, stands surrounded by GANG MEMBERS, all wearing luminous coveralls.

EXT. HOTEL ROOF - PHOENIX ARIZONA - NIGHT

A couple of air cons, ducting and an access door. ROLAND, a well built, white, middle aged man lays on the roof holding a suppressed sniper rifle. He turns a dial on the scope a few clicks.

EXT. LONDON BRIDGE - PHOENIX ARIZONA - NIGHT

Frank walks up to Vince.

FRANK

You're not worth my son, (BEAT)
You're not worth shit.

Vince looks straight ahead. Frank checks his watch. It's three A.M.

FRANK (CONT'D)

Start walking.

EXT. HOTEL ROOF - PHOENIX ARIZONA - NIGHT

Roland moves the rifle between the two ends of the bridge. The men down below start to walk towards each other. He follows Vince with the scope.

Vince walks across as Mike, walks towards Franks end. Vince's head vanishes behind Mike. Roland pulls the trigger.

EXT. LONDON BRIDGE - PHOENIX ARIZONA - NIGHT

Both men slump on the ground. (BEAT)

FRANK

No!

Frank runs up to Mike and falls to his knees at the bloody mess.

FRANK (CONT'D)

No, no, no, no!

Frank pulls out a pistol and fires it at the Gang Members at the other end. They fire back. A firefight erupts between everyone at either end of the bridge.

EXT. HOTEL ROOF - PHOENIX ARIZONA - NIGHT

Roland unscrews the suppressor, The sound of rapid fire and distant sirens is heard as he puts the rifle and the suppressor in a black bag and walks toward the access door.

FADE OUT:

FADE IN:

INT. TRAILER - EVENING

Packed full of old records, books on aliens and engineering with football memorabilia dotted around. At one end is an unmade bed and on the wall there are photographs of JAMES, a twenty something ex football player in his uniform along with newspaper clippings of him being the youngest HAM radio operator in the state. Clippings of UFO sightings and a photograph of him in an eagle scout uniform. A blow up gray alien is taped to his wall and an old guitar propped against it. A bathroom door with a dartboard is to one side.

James sits by a desk with a laptop computer. To one side is an old record player attached to the laptop through a series of wires. There is a professional microphone on the desk and on a rack, some radio equipment. An old fan is on a shelf. James puts on a pair of headphones.

EXT. TRAILER - EVENING

Situated on a desert ridge overlooking a small dimly lit town. To one side is a radio mast. In the foreground, lit up with string of lights is a push bike and a glowing spit roast fire with a snake on a skewer.

A bright pink Ford Focus with those eyelashes on the lights drives up. AMY, a white twenty something steps out dressed as a cowgirl. She holds a tray of eggs. She throws one off the trailer.

INT. TRAILER - EVENING

The sound of eggs smashing off the trailer is heard. James takes his headphones off and looks up. Another smash is heard. James gets up and walks out.

EXT. TRAILER - EVENING

James steps out as Amy throws an egg off him. She marches to the mast.

AMY
You Asshole! You selfish Asshole!

JAMES
What the fuck are you talking about, Amy?

She throws an egg off the radio mast.

JAMES (CONT'D)
Not the mast!

She throws another egg off the mast.

AMY
Not taking that job. You know I've always wanted to live in New York!

JAMES
Are you for real?

Amy struts over to her car, gets in and rolls the window down.

AMY
We are done, Redsand. Done!
Selfish Prick!

She spits out of the car then drives off leaving James in the dust.

INT. TRAILER - EVENING

James sits and wipes off the eggs from his shirt, he throws the cloth into a wastepaper bin overflowing with notices. He cracks open a can of energy drink.

EXT. TRAILER - EVENING

Crickets chirp as a red 'On Air' light in one of the windows comes on.

INT. TRAILER - EVENING

He clears his throat and positions his microphone.

JAMES
Good evening this is Radio
Redsand. I'm James Redsand,
welcome to the show or welcome
back to the show.

He takes a sip of the energy drink.

JAMES (CONT'D)
The time is Seven O'clock in the
evening. The police have asked us
to repeat their plea for any
information regarding the cartel
war on London Bridge last night.
Call them on their usual
non-emergency number.

He takes another sip.

JAMES (CONT'D)
I'd like to start off with a
classic that I'm sure you all
know.

James switches off his mike and clicks play on the record player.

EXT. TRAILER - EVENING

James walks over to the spit. A snake is on the skewer above bright embers. He picks up the skewer and takes a bite of snake. He looks up at the stars for a few moments then walks back into the trailer.

INT. TRAILER - EVENING

James sits in his chair and puts his headphones on as the record comes to a stop. He turns the mike on.

JAMES

Great song, almost thirty years old. If you want to be one of the first advertisers for this station, send me an message on the Radio Redsand website.

James refreshes the inbox on his computer, no new messages. He changes records. He clicks play and takes a bite out of the skewered snake.

INT. TRAILER - TOILET ROOM - EVENING

Small, very clean and brightly lit. James sits on the toilet looking at his phone. He messages Amy 'Cant we talk about this?'. A message is returned that she has blocked him.

INT. TRAILER - EVENING

JAMES

This next song is the same song that was played on the old ATFM station thirty years ago today.

James pulls another record off the shelf and trade the one in the player out.

JAMES (CONT'D)

The anniversary of the strange triangular lights hovering over Phoenix. If anyone has any information they would like to share on that night or any other strange events call in on the usual number.

James presses a button which starts the record.

EXT. TRAILER - NIGHT

Crickets chirp as the embers of the fire burn down. Smoke trails into the stars. The 'On Air' sign is switched off, then the string of lights.

INT. TRAILER - DAY

An alarm sounds. Underneath the bed covers James hits the clock and sits up. He gets up and sits by the laptop. He refreshes his radio email account and finds an empty inbox.

EXT. TRAILER - DAY

James walks to his bicycle, hops on and cycles off down the dirt road into...

EXT. OAKPOINT - MAIN ROAD - DAY

A couple of cars and trucks are on the sides of the streets. TWO WORKERS dressed in coveralls are stringing up red, white and blue banners across the buildings. A banner titled '2017 Annual Pie Eating Contest' is strung between two buildings. James cycles past some small stores to a Post Office, dismounts and walks inside.

INT. POST OFFICE - DAY

A wall is lined with PO Boxes. James opens up his box and takes out three small envelopes and a large one that has been folded in half. He unfolds it and reads 'DO NOT FOLD'. He keeps a hold of it, stuffs the other envelopes into his jacket pocket and walks out.

INT. GROCERY STORE - DAY

Brightly lit with aisles of produce. James walks around the store and picks up some groceries. The envelope is in the basket. He gets some energy drinks and goes to the till manned by MR. CARTER, an old white man wearing an apron.

MR. CARTER
Morning, Jimmy.

Mr. Carter rings up the items.

JAMES
Hey, Mr. Carter.

MR. CARTER
I caught your show last night,
still no advertisers huh?

JAMES
No sir, it's only a matter of
time.

MR. CARTER
I hope so, Is that everything?

JAMES
Yep. Hey, are there any job
vacancies here?

MR. CARTER
Afraid not, That's nine dollars
and twenty eight cents.

James opens his wallet and pays Mr. Carter with the last
ten he has.

MR. CARTER (CONT'D)
I'll let you know if anything
comes up.

JAMES
Thanks, Mr. Carter.

He takes the items, puts the coins in a charity box then
leaves.

EXT. OAKPOINT - RESIDENTIAL STREET - DAY

He cycles up to a house with wheelchair access. He rings
the doorbell and after a few seconds the door is opened by
BILL SHRADER an African American seventy something war
veteran in a wheelchair.

JAMES
Hey, Mr. S, I'm just dropping
these off.

James hands Bill one of the bags full of vegetables and
ground coffee.

BILL
Thanks Jimmy. You really are a
star.

JAMES
Have you heard back from the
pension firm?

BILL
They sent a letter this morning,
they should be paying us back by
the end of the month.

JAMES
Glad to hear it! Are you still
coming on the show tonight?

BILL
I sure am, usual time?

JAMES
Usual time.

BILL
Till then.

James cycles away as Bill heads back into his house.

INT. TRAILER - DAY

James puts the bag down. He pulls out the brown envelope and opens it to reveal an engineering degree. He puts it on his desk.

James sits down and opens the other letters which are all bills. One demands \$10,000 for a payment on the trailer. He crumples them up and throws them in the bin which has a few crumpled up letters in there.

He cracks open an energy drink and opens the magazine. He grabs a pen and reads through it, circling a job. His phone rings, he picks up.

JAMES
Hey, Dad.

INT. JAMES PARENTS HOUSE - LIVING ROOM - DAY

The room is spacious and clean with lots of houseplants. JOHN, James's dad, a balding man dressed in a white shirt and gray trousers stands beside Gail, his mom, in a white summer dress.

JOHN
Hey, James. Hows broadcasting?

INTERCUT BETWEEN JAMES AND JOHN.

JAMES
I've got a regular caller now
which is good news.

JOHN
What about advertisements?

JAMES
Still none but as soon as I get
one they'll be a domino effect,
Dad.

JOHN

Son, you've been looking for advertisers for the past two months with no luck.

JAMES

I know, Dad, but lots of broadcasters start out this way. Listen, I never got your letter for this month.

JOHN

Son, I don't think you're cut out for a career in media. James, your mother and I agree, it's time for you to do something with your education.

JAMES

What do you mean?

JOHN

I've financed your foolish fantasies for too long, It's time to get a real job.

JAMES

This is a real job.

JOHN

Look, I can pull some strings at the firm, they've listened to your channel but you still have a chance in engineering James. It's time to come home son.

JAMES

One month, one month Dad and I promise I'll put the degree to use.

JOHN

Make that two weeks, then your getting cut off for good. I mean that.

James rubs his eyes.

JAMES

Fine. How's Mom?

JOHN

She's right here.

John hands Gail the phone.

GAIL
Come home James. Real jobs pay
money, like that one in NYC.

JAMES
Mom, I've got to go.

James hangs up and leans back in his chair. He rubs his eyes.

EXT. TRAILER - DAY

James steps out of the trailer, folds a knife away and puts it in his pocket. He then walks to the spitfire and starts building the logs.

EXT. DESERT - DAY

Populated with a few cacti. James approaches a trap with a hissing snake inside of it. James pulls out the knife and opens the trap. He quickly grabs the snake and cuts it head off. He lets the blood drain out on the sand. He pulls out a plastic bag and places it in there. He resets the trap and walks away.

EXT. TRAILER - DAY

James walks back with a plastic bag full of dead snakes which he dumps beside the fire. He walks inside the trailer.

INT. TRAILER - DAY

A toilet flushes and James opens the bathroom door, walks over to the laptop and refreshes his email. No new messages.

EXT. TRAILER - DAY

He walks over to the waste box. He disconnects it and pulls it out. He grabs a shovel and walks off.

EXT. DESERT - DAY

James climbs out of a two foot deep hole he just dug and then tips the contents of the waste box into it. The glugging of the container subsides and he picks up the shovel and fills the hole in again.

EXT. TRAILER - DAY

James walks up to the trailer, throws the shovel into the ground and then pushes the waste box back into the trailer. He tries to close the latch but it's broken.

EXT. TRAILER - NIGHT

Crickets chirp as stars emerge behind the trailer, the spitfire dies down. James sits in a folding chair by the fire and eats snake. He leans back and gazes at the starry canopy. He sparks up a joint and takes a few puffs then heads inside the trailer. The 'On Air' sign turns on.

INT. TRAILER - NIGHT

James, wearing headphones, removes a record from his player and places it back in its envelope. Beside his desk is an ashtray with half the joint smouldering away. He leans back in his chair holding the microphone and checks his watch. The trailer is dimly lit by the inside 'On Air' sign.

JAMES

Alright listeners it's that time of week again when we talk to our frequent caller Bill Shrader about any unusual events.

James pushes a button on his computer.

BILL (O.C)

Good evening.

James spins in his chair with his microphone.

JAMES

So what's on the agenda tonight? Any new UFO sightings we and the people of Oakpoint should know about?

BILL (O.C)

Nothing to report in that department Jimmy. Tonight I want to talk to you about the deep web and the amount of information that is on there about government cover ups.

JAMES

The deep web, huh?

James gets a pen and writes 'The Deep Web' on a sticky note.

BILL (O.C)

That's right. So there is a whole hidden network which I've been looking at it all day. There's stuff on there about Roswell, about secret aircraft, black projects, weather control, assassins for hire, Area fifty one you name it.

JAMES

Sounds interesting.

BILL (O.C)

I've yet to find out who shot Kennedy on there it's worth checking out.

JAMES

I'll do that, I'm sure the listeners would love to hear about it.

BILL (O.C)

Well, Jimmy, I have to cut this weeks chat short. Mrs. S has made a lovely stew tonight.

JAMES

Same time next week?

BILL(O.C)

Same time next week. Goodnight now.

James disconnects the call.

JAMES

Alright, that was our weekly chat on UFO watch ladies and gentlemen, the deep web, UFOs and government cover-ups. Call in if you want to talk about them. This next song is for anyone who is preparing for college in fall.

James puts a record on.

JAMES (CONT'D)
OK, this one is a bit personal to me, one of the first songs that I recorded during college. This is 'Fate's Recoil'.

INT. STRIP CLUB - DRESSING ROOM - NIGHT

There's a chaise lounge, costumes everywhere and a row of dressing tables with vanity mirrors. Next to each other, with a radio in-between is AMY, dressed as a cowgirl and BECKY, a white, twenty something waitress, dressed as an Indian. James's guitar plays over them as they apply mascara.

AMY
Ugh, I just can't seem to shake him.

Amy reaches over to the radio and switches it off.

AMY (CONT'D)
Untalented little toe rag. I never want to see him again.

Amy quickly applies lipstick, smacks her lips then walks out. Becky checks that Amy is gone then switches the radio back on.

INT. TRAILER - NIGHT

Takes his headphones off and leans back in his chair. He looks at the newspaper again then puts the headphones back on.

He gets on the computer and searches for the deep web. There is a page explaining that it is a lot of servers which are not indexed by conventional search engines.

He searches for 'How to access the deep web', an answer comes up as download this software. He clicks download and watches as the file downloads. He proceeds to open it and then clicks connect.

A black page comes up with a list of headings titled 'Data and services'. Underneath data there is 'CIA black projects', 'secret military aircraft' and 'UFO sightings' under services and sales there are lists of 'Guns and Ammo, Drugs, Cleaner services and Wetwork services'.

JAMES
Wetwork?

He goes off the page and quickly searches 'Wetwork'. A Wikipedia article comes up stating it is a euphemism for assassination, he heads back to the black page and clicks the link and is brought to a page showing 'contractors operating in your area' he selects Arizona and then a list of three contractors come up.

He clicks the first one, a page comes up, with a blank profile photo and description. fee: \$25,000 in Bitcoins. A caption states 'If contract not completed in forty eight hours, twice your money back. Covers anywhere in Arizona'.

James takes a drink then looks at the screen.

JAMES (CONT'D)
That's crazy.

He closes the laptop lid.

EXT. TRAILER - NIGHT

Crickets chirp as the 'On Air' sign goes out.

INT. TRAILER - DAY

There is a sharp rap on the door, James wakes up and hits his alarm clock, then looks up at the door. Another Knock. James gets up and walks to the door dressed in boxers and a t-shirt.

EXT. TRAILER - DAY

JENKINS, a twenty something Asian Lawyer with a British accent, wearing a suit that is one size too small for him is outside the door. A black dusty sedan is parked a few feet away.

JAMES
Jenkins, what the fuck are you
doing here?

JENKINS
Got a job in the city, Redsand.

JAMES
Good on you, so what the fuck are
you doing here?

JENKINS
This is a final notice.

He hands James the papers.

JENKINS (CONT'D)
 You're far behind on your
 payments, you have three days to
 pay us the remaining ten thousand
 or you will be removed from the
 premises.

JAMES
 Well, that's no notice at all,
 Jenkins.

Jenkins looks to the floor at all of the crumpled notice
 letters.

JENKINS
 Didn't you get the letters?

Jenkins turns and walks back to his car.

JAMES
 Hey, Jenkins?

Jenkins stops and turns around to James. James points to
 the ground.

JAMES (CONT'D)
 You dropped your Candy Ass card.

Jenkins looks down.

JENKINS
 Mother!...

James shuts the door before Jenkins can finish.

INT. TRAILER - DAY

James sits on his bed. He opens the letter and scans
 through it to read \$10,000 within three days of the
 delivery of this notice. He leans back and stares into
 space.

He gets up and sits by his laptop. He sparks up a leftover
 joint in the ashtray and eyes the newspaper. He flips the
 laptop lid up looks at the screen, '\$25000, If contract not
 completed in forty eight hours, twice your money back.
 Covers anywhere in Arizona'.

James spins in his chair blowing out smoke.

JAMES
 You're a madman.

He leans back, Leans forward again and accesses his account shows that he has thirty dollars. James spins again and comes to a rest.

JAMES (CONT'D)

Sandy.

EXT. STRIP CLUB - CARPARK - NIGHT

James approaches a large single story building with a neon dancer on the side. Outside is SIMON, an African American heavy set bouncer dressed in black. Simon holds his hand which stops James from entering.

SIMON

ID, Kid.

JAMES

Kiss my ass, Simon.

SIMON

No one calls me Simon anymore,
it's Big Dog.

JAMES

Big Dog?

SIMON

Yeah. It's my street name.

JAMES

Can I get through?

SIMON

As soon as I see some ID.

INT. STRIP CLUB - DANCE AREA - NIGHT

There is a main stage with a pole, a couple of booths to one side and a long bar to the other. It's dark and smoky with lasers and eighties music playing. A DANCER dressed as a cowgirl is on the main stage and MALE PATRONS, dotted around.

Amy, dressed in a bikini, approaches him.

AMY

I told you James, I don't want to
see you anymore.

JAMES

Totally fine. Is she in?

AMY
Is who in?

JAMES
Sandy.

AMY
What do you need her for?

James walks past her as Becky, dressed in a bikini, walks past him.

BECKY
Hey, James.

JAMES
Hey, Becks.

BECKY
I listened to your show last night, you're great on guitar.

JAMES
Thanks, I've been practising.

BECKY
I've never seen you in here before.

JAMES
I'm here to see Sandy.

BECKY
Isn't she a bit old for you, James?

Becky cocks her head and winks at him, he smiles.

BECKY (CONT'D)
I think shes in.

She gestures James towards a door which he proceeds to walk through into...

INT. STRIP CLUB - CORRIDOR - NIGHT

Darkly lit with mirrors on the wall. He walks to the very end door and knocks. The door is opened by SANDY, a White forty something Soccer Mom.

SANDY
James.

JAMES
Hey, Sandy.

SANDY
You look good. Come in, come in
take a seat.

James walks inside and Sandy shuts the door.

INT. STRIP CLUB - OFFICE - NIGHT

What you would expect a lawyer or a businesswoman to have.
A wooden desk with the glass ornaments, a shelf lined with
books and a large safe in the corner with a mini Bar on
top. MAX, a Huge African American Biker with a beard and
tattoos leans against a wall.

James sits down as Sandy walks to the mini bar.

SANDY
Can I offer you something, soda?
Juice?

JAMES
I'm good, thank you.

Sandy fixes herself a martini and sits down opposite James.

SANDY
So what can I do for you, James?

JAMES
I want to borrow twenty five
thousand dollars.

SANDY
HA!

JAMES
I'm serious.

SANDY
Is this until the aliens beam you
some money or until you get a real
job?

Sandy takes a sip of her drink and looks at James.

SANDY (CONT'D)
Hypothetically, if I lent you this
money, how do I know you're not
going to run off with it?

JAMES

Come on Sandy! Would I do that to you? We're like family.

SANDY

We were like family James, until you broke my daughters heart.

JAMES

Not taking a job in New York so she could move there was breaking her heart?

SANDY

Technicalities Jimbo, what do you need it for?

JAMES

Investments.

SANDY

In this town? what you investing in? Pumpkin patch?

JAMES

Online investments, with high rate of return.

INT. STRIP CLUB - DANCE AREA - NIGHT

Becky stands by the bar next to a JOSH, a white scrawny twenty year old wearing a t-shirt and jeans. Across the bar is ADAM, a huge Native American male wearing black jeans and shirt. She beckons Adam.

BECKY

Tequila please!

ADAM

Coming up.

She turns to the face the rest of the club, AMY approaches the bar.

AMY

I wish he would leave me alone.

BECKY

I think he is speaking to Sandy, you're not still into him are you?

He puts down a shot as Becky and Amy still have their backs to the bar, Josh sneakily and quickly puts some white powder into the shot glass. Adam walks up to him.

ADAM
I saw that!

JOSH
Saw what?

Adam grabs Josh's head.

ADAM
What was in it?

JOSH
I didn't do anything!

He smashes his face off the counter which brakes his nose.

ADAM
What was in it?

JOSH
Muscle relaxant! Muscle relaxant!

ADAM
Why muscle relaxant?

Josh busts into tears.

JOSH
(stammering)
Because I couldn't get any
rohypnol.

ADAM
You sad bastard.

He smashes his head off the counter one more time. Amy and Becky watch as he slumps to the floor beside them. They turn to face each other.

AMY
I lost interest when he forgot to
grow up.

BECKY
So you're not still into him?

AMY
Not one bit.

BECKY
So you wouldn't mind if I?...

AMY
Go ahead Girl.

BECKY
Because I don't want to come
between...

AMY
Nothing to come between.

BECKY
Are you sure?

AMY
I'm Positive.

Amy walks off as Becky turns to Adam.

BECKY
Two fresh shots, Please.

INT. STRIP CLUB - OFFICE - NIGHT

JAMES
Just for one week, seven days.

SANDY
You know the interest rate?

JAMES
Fifty percent?

SANDY
This is business James, not
family, not ex family, this is
business, you know what happens in
business, in my business?

JAMES
No, I'm pretty new to the whole
business world.

SANDY
You honor your word, I give you
twenty five now and you pay me
back thirty eight in three days,
that's the transaction.

JAMES
Three days?

SANDY
Did I stutter there, Jimbo? I have
a repayment due and I need my
return on investment before then.

James looks up and his mouth moves as if he is counting. He looks back at Sandy.

JAMES
Okay, three days.

SANDY
And you're aware of the
consequences if you don't?

JAMES
Fully aware.

SANDY
Good, well, that's settled then.

JAMES
So you're lending me it?

SANDY
Leave your details with me.

James and Sandy sit in silence for a few moments.

JAMES
So, are you going to give me the
money?

SANDY
Oh what do you expect? I just go
over to that safe and pull out a
duffel bag? As if anyone has that
kind of money just laying around.
It's all done online now. Email me
your account number and I'll
transfer it.

JAMES
OK. Thank you very much.

James gets up to leave.

SANDY
And, James?

James turns to face her.

SANDY (CONT'D)
Seeing as this is an online
investment, there will be no need
for you to leave town, will there?

(BEAT)

JAMES
None whatsoever.

SANDY
Until I get my return on
investment. That's all.

James leaves as Sandy turns to Max.

SANDY (CONT'D)
Make sure he doesn't skip town.

He nods and pulls out his phone.

INT. STRIP CLUB - DANCE AREA - NIGHT

James walks out of the corridor door and walks towards the exit. Becky walks up to him with a shot in each hand.

JAMES
Hello again.

BECKY
Tequila?

Becky hands James a shot and he takes it.

JAMES
Cheers.

They clink glasses.

BECKY
Bottoms up.

They both drink and then look at each other.

JAMES
I need to go, Becky. I won't be
around for a couple of days.
(BEAT) Don't tell Sandy.

BECKY
I'll come over later, and you can
tell me your plans.

Becky walks off as James checks his watch and shouts after her.

JAMES
Actually, Becks, that's a bad
idea!

She turns a smiles at him then walks over to a table with four BIKER PATRONS and picks up empty bottles. Amy walks up to James holding two shots.

AMY
Take a shot with me, James, for
old times sake.

JAMES
Actually, Amy, I need to go.

AMY
It's a shot James, not exactly
time consuming.

JAMES
Right, fine, fuck it.

He takes the shot, they clink glasses and drink the shots, he hands the glass back to her.

JAMES (CONT'D)
I'm leaving.

AMY
See ya!

James walks off to the door glancing at Josh still on the floor. The smile on Amy's face vanishes.

INT. TRAILER - NIGHT

James pulls his bed up revealing camping equipment, torches, backpacks, knives, matches, a tent and a sleeping bag. He packs them in the bag then goes to his fridge, piles energy drinks in there and beef jerky. He closes up his backpack and leaves it by the door.

He sits down by his computer and a message pops up that he has mail, he opens an email which reads '\$25,000 in account'.

He holds his hand up and his vision gets a little blurrier.

James types in buy bitcoin's then enters a bitcoin website and buys twenty five thousand dollars worth of bitcoins. He goes onto the dark webpage with the hitman listed. He selects pay, a box come up with prompting the targets name and address. He types in his name and address and the bitcoin details.

He looks at the send button, hesitates, clicks pay then a pop up comes up saying 'Target Confirmed, James Redsand - Oakpoint Arizona'. He shuts the lid.

James hears a sharp rap at the door. He jumps in his seat.

EXT. TRAILER - NIGHT

Becky is outside wearing knee high boots and a leather jacket with only lingerie. James looks through the blinds then opens the door.

BECKY
Hey, Cowboy.

JAMES
Becky, this isn't the best time.

BECKY
Oh really?

Becky pushes James inside the trailer and shuts the door.

INT. TRAILER - NIGHT

She pushes James closer to his bed.

BECKY
It's really hot in here.

She takes her jacket off.

JAMES
I can turn on the A/C.

James reaches for the fan.

BECKY
What else can you turn on, James?

Becky edges towards James, slowly, she pulls his shirt off.

JAMES
Maybe, fuck, maybe we do this some other time.

James vision starts to blur as Becky pushes him onto his bed.

BECKY
I drove all the way out here.

JAMES
Becky, I'm super serious right now.

She lays on him and looks into his eyes as James vision gets blurrier, his head falls back passed out. Becky stands up.

BECKY

James.

Becky gives him a light slap.

BECKY (CONT'D)

James... You little lightweight.

She pulls a nearby blanket over him, she goes over to his laptop and writes 'Call me sleepy Head' and her number on a post it note.

EXT. TRAILER - NIGHT

Becky exits the trailer, gets in her car and drives off.

INT. MALCOLM'S OFFICE - NIGHT

Brightly lit, messy and full of empty cups of coffee and electronic equipment. MALCOLM, a white thirty something computer nerd sits by a computer eating instant noodles. On the screen a new email pops up. He puts the noodles down and opens up the mail which reads 'James Redsand, Oakpoint Arizona'.

INT. ROLAND'S HOUSE - KITCHEN - NIGHT

Clean and industrial with some houseplants. Roland wears a cooking apron and fries a steak. On the counter is his laptop and a book on business marketing and a book titled 'Turn your passion into your business'. He receives mail.

He puts the steak on a plate with some salad and walks over to the counter, sits down and spins the laptop to face him. He takes a mouthful of steak then makes a few clicks. His phone rings, he answers it.

INTERCUT CONVERSATION BETWEEN ROLAND AND MALCOLM

MALCOLM

Did you receive the message?

ROLAND

Yes, James Redsand.

MALCOLM
He isn't too far away.

ROLAND
I'll leave now, have it done by
tomorrow afternoon, stay online.

MALCOLM
OK, and Roland... be careful out
there.

ROLAND
Fuck off.

Roland hangs up.

MALCOLM
Well, that wasn't very
professional.

INT. ROLAND'S HOUSE - LIVING ROOM - NIGHT

Lined with stag heads and framed photographs of hunting trips. The room has large wooden bookcase filled with self empowering business management books. He walks over to the bookcase and pushes a hidden switch, pulls the case open as a white neon light flickers on to reveal rifles, handguns, knives, scopes, wallets, phones, badges and cash.

He takes an FBI badge and pockets it. He takes a phone and some business cards and does the same. He hovers his hand over the selection of handguns and then selects one and puts it in his trousers, he takes a suppressor and does the same. He takes a smaller gun in an ankle holster and straps it to his ankle. He pulls a huge rifle off the shelf and puts it in the duffel bag. He zips the bag up and closes the hidden door.

EXT. ROLAND'S HOUSE - NIGHT

The driveway is lit by pavement lights. his black Dodge Charger is in the driveway. Roland exits the house dressed all in black holding a duffel bag, he holds his thumb to the trunk door, there is a beeping sound as the door unlocks. He puts the bag in the trunk, gets in and drives off.

INT. TRAILER - NIGHT

James is in bed asleep.

EXT. DESERT HIGHWAY - NIGHT

No cars, dark. The Charger speeds along it.

INT. CHARGER - NIGHT

Clean and lit up by the dashboard. A CD is playing.

TRAINER (O.C)

Now always remember, one of the best ways to differentiate yourself from the competition is to offer incentives. Can you list the some incentives?

ROLAND

Money off next purchase, free gifts upon purchase, money back guarantees.

TRAINER (O.C)

Very good, you don't have to offer every single incentive, it is all about working out what works best for your own company. That is the end of lesson eight.

Roland switches to some music.

EXT. DESERT HIGHWAY - NIGHT

The charger keeps speeding past a sign that says 'Welcome to Oakpoint.'

EXT. TRAILER - DAY

James alarm sounds, he doesn't move.

INT. TRAILER - DAY

James stirs in his sleep and then comes around and rubs his eyes, sits up, wraps the blanket around him, picks up a can of energy drink and drinks it all down. He walks over to his laptop and opens it. He looks at the screen showing the same 'Target confirmed message' as a rumble of an engine is heard. He closes the laptop lid and stands.

EXT. TRAILER - DAY

The Charger slowly pulls up to the trailer and then the engine is killed. Roland steps slowly out of the car and closes the door. He walks up to the trailer.

INT. TRAILER - DAY

James opens a curtain slightly to see the Charger.

JAMES

Fuck fuck fuck fuck fuck.

James rushes to the door and slides the latch across brushing Becky's post it note onto the floor.

EXT. TRAILER - DAY

Roland approaches the door and tries the handle, it won't budge. He knocks.

ROLAND

FBI! Open up!

Roland gives the latch a strong pull braking it. He opens the door and rushes inside.

INT. TRAILER - DAY

The covers over the bed are drawn, Roland takes out his gun, points it at them and slowly walks up. He takes the covers and pulls them back quickly to see the blow up gray alien doll. He turns and walks towards the bathroom door, gets a hold of the handle and gives it a sharp pull. The door opens and he points his gun inside. The toilet has been moved leaving a hole to the outside exposed. Roland turns and runs out the door.

EXT. TRAILER - DAY

Roland points his gun around but there is no one in the immediate area. He looks out into the distance and sees James on his bike, peddling into the town, heat rising off the track. Roland gets into his car and drives off.

EXT. OAKPOINT - DAY

James cycles up into the town and then dismounts and hides his bike in the bushes. He climbs a fence into...

EXT. RANDOM HOUSE - BACKYARD - DAY

A grass lawn. He waits as the sound of Roland's car engine rumbles past him. James gets up and climbs another fence into...

EXT. BECKY'S HOUSE - BACKYARD - DAY

Lined with rose bushes. James falls into a rose bush and then climbs out of it onto the grass.

BECKY (O.C)

Oh Romeo, oh Romeo, doth thy look
handsome.

JAMES

Becky, shush!

BECKY

Doth thy not bring your guitar
with you Redsand? I thought I was
going to get a serenade!

INT. BECKY'S HOUSE - LIVING ROOM - DAY

Becky opens the back door then immediately pinches her nose.

BECKY

What is that smell?!

INT. BECKY'S HOUSE - BATHROOM - DAY

A typical girls bathroom covered in all sorts of products. Becky throws James in the shower (still wearing jeans), turns it on and shuts the curtain.

INT. BECKY'S HOUSE - LIVING ROOM - DAY

Decorated with posters from old horror films with models of Frankenstein and Dracula on a table. In the corner is a human skeleton model and on the coffee table books on anatomy and medicine.

James sits on the sofa wrapped in a towel, Becky walks in with some clothes. She is wearing normal jeans and shirt, very different from the night before.

BECKY

These should fit. Ex boyfriends.

JAMES

Thank you.

James looks uneasy as Becky looks at him. She turns around as James quickly gets up and puts the jeans and t-shirt on.

BECKY

Sorry, I'm too used to it. You still haven't told me what you're doing here, shirtless, in the middle of the morning.

JAMES

I was sleepwalking.

BECKY

Over a six foot fence?

The doorbell rings.

JAMES

Don't answer that!

BECKY

I've been waiting in all day for this package, why wouldn't I answer it?

JAMES

Do me a favor, if anyone is asking about me, tell them I'm not here.

BECKY

OK, Cowboy.

Becky leaves to answer the door as James looks out of the blinds. Roland's car slowly drives past, James takes in a sharp breath and pulls away as Becky comes back into the room.

JAMES

When can I get a bus ride out of here?

BECKY

I think you've just missed one, maybe Monday.

James nods.

BECKY (CONT'D)

Are you alright? Do you want a multivitamin or something?

The doorbell rings for a second time.

JAMES
I'm not here Becky.

BECKY
Gotcha.

James looks at her, she gets up to answer it. He sneaks a peak out of the window. Roland is by the door. James hears the door opening.

ROLAND (O.C)
Hello, Miss.

EXT. BECKY'S HOUSE - FRONT DOOR - DAY

BECKY
Hello, can I help you?

ROLAND
John Ackerman, I'm with the FBI.

Roland flashes his badge.

ROLAND (CONT'D)
I was wondering if you know who or where this person is?

Roland holds up a photograph of James.

BECKY
Can't say I have.

ROLAND
Are you sure? He's around your age.

BECKY
Sure I'm sure. I Haven't seen him since high school. Is he in some sort of trouble?

ROLAND
We want to talk to him about illegal broadcasting.

BECKY
Oh, I always knew he was a bad apple.

ROLAND
If you see him, call me- this is my card. There is a reward for aiding small investigations like this.

Roland hands Becky the card with a gloved hand. She shuts the door and walks back into...

INT. BECKY'S HOUSE - LIVING ROOM - DAY

BECKY
So, illegal broadcasting, Mr.
Redsand.

She flicks James the card, he reads it. The name 'John Ackerman' and a number, with the FBI logo in the background. They both look out of the window to see him still outside.

EXT. BECKY'S HOUSE - DAY

Roland stops, turns and sees James and Becky quickly duck down.

INT. BECKY'S HOUSE - LIVING ROOM - DAY

Becky and James lay under the window.

BECKY
I think he saw you.

JAMES
We have to leave right now.

BECKY
Why we all of a sudden?

JAMES
Because that man is coming to kill
me.

BECKY
Oh come on, don't be so
melodramatic.

Becky looks up to Roland withdrawing his wallet from his jacket and walking up to the house.

BECKY (CONT'D)
Why isn't he knocking?

They scurry into...

INT. BECKY'S HOUSE - HALLWAY - DAY

Lined with horror posters with a front door and a door leading to the kitchen. They both watch the front door and hear a metallic scratching noise.

EXT. BECKY'S HOUSE - FRONT DOOR - DAY

Roland has a lock pick set and is quickly picking the lock.

INT. BECKY'S HOUSE - HALLWAY - DAY

The lock slowly begins to turn.

BECKY

Lets go.

INT. BECKY'S HOUSE - KITCHEN - DAY

Clean without a dirty plate in site. They run from the hall into the kitchen. A door leads into the back garden. Becky opens the door and they both run into...

EXT. BECKY'S HOUSE - BACKYARD - DAY

They run out of the house, Becky veers to the right and James to the left of the back wall.

BECKY

Split up!

JAMES

Good idea!

They both begin climbing the fence.

BECKY

Meet me where you and Amy first kissed.

JAMES

What, why do you know?...

BECKY

Just do it!

Becky hops over the fence and out of sight. James is on top of the fence he gets shot in the shoulder.

JAMES

Fuck!

He falls down into...

EXT. BACK ROAD - DAY

A couple of trash cans, no one else in sight. Becky is already gone, James picks himself up and quickly runs off down the road holding his shoulder.

EXT. BECKY'S HOUSE - BACKYARD - DAY

Roland runs out holding a suppressed handgun then climbs the fence onto...

EXT. BACK ROAD - DAY

Roland drops down onto the back road and looks both ways. James and Becky are both out of sight. He holsters the gun and starts walking.

EXT. PARK - DAY

Swings and a climbing frame. Becky sits on one of the swings as James approaches holding his shoulder. She runs up to him.

BECKY
You're hurt.

She pulls James hand away to see blood.

BECKY (CONT'D)
He shot you! Why would he shoot
you?

James closes his eyes and sighs.

JAMES
I paid him to do it.

BECKY
You did what?

Becky pulls out a tampon and opens it up.

JAMES
What are you planning on doing
with that?

BECKY
I need to plug it up for now.
You're lucky it didn't hit
anything important.

She pushes the tampon into the bullet wound, James breaths in sharply.

BECKY (CONT'D)
Turn around.

He turns around, there is no exit wound.

BECKY (CONT'D)
The bullet is still in you. You
hired someone to kill you?

JAMES
Yes, I can explain.

She pushes the tampon in further, James gasps.

BECKY
You're insane, you're insane, why
would you do that?

JAMES
Because if I survive he gives me
double my money back.

BECKY
Why would he do that?

JAMES
I'm guessing as an incentive to
hire him.

BECKY
And it's worth getting the town
shot up for it?

JAMES
Well, not the town, just me.

BECKY
How the hell did you hire him in
the first place?
(Beat)

JAMES
Internet.

BECKY
Call him!

JAMES

What, why?

BECKY

To cancel the contract!

JAMES

If I cancel the contract I'll still owe Sandy money I don't have.

BECKY

So you either get shot up by this guy or cut to pieces by her?

JAMES

You should probably crash at one of your friends houses tonight and chill out.

BECKY

How much interest do you owe Sandy?

JAMES

Like Thirteen.

BECKY

Thirteen thousand?

JAMES

Well it should have been twelve and a half but she rounded it up.

BECKY

How long do you have to pay her?

JAMES

Two days and change.

BECKY

OK, OK... I'll talk to her and get you an extension, you call that guy and get him to stop chasing you. You sell the trailer, and the radio equipment, I'll scrape enough money together to pay her the twenty five. Then you need to get a job and pay me back and her back the interest. What you're doing in this place with an engineering degree I do not know.

JAMES

I'm happy here.

BECKY
Just call him!

James pulls out Roland's card.

JAMES
Can I use your phone?

She throws him her phone.

BECKY
Make sure to withhold my number.

He punches in the number and dials.

INT. TRAILER - DAY

Roland is looking at the wall of achievements then sits down by the laptop. He flips the screen up and sees his web page on there, the same box saying 'target confirmed'. He looks at it for a few moments then rubs his eyes as his phone begins to ring. He answers.

ROLAND
Hello, James.

EXT. PARK - DAY

JAMES
How, how did you know?

INTERCUT THE CONVERSATION BETWEEN JAMES AND ROLAND

ROLAND
You know, you should really delete your search history James.

Roland makes a few clicks on James laptop.

ROLAND (CONT'D)
You're into some strange things kid.

James looks at Becky who shoots him a death glare.

ROLAND (CONT'D)
Why is it you called?

JAMES
I want to cancel the contract, please.

ROLAND

James, the terms and conditions clearly state that you can't cancel the contract during the forty eight hour period. After that you can negotiate a new deal.

JAMES

Well I'm cancelling the contract now. keep the money just stop chasing me.

ROLAND

But if you cancel then how can you possible collect the double return if you live?

JAMES

Forget about it, keep it, it's yours.

ROLAND

Oh it is, for the next...

Roland checks his watch.

ROLAND (CONT'D)

Thirty two Hours.

JAMES

So you're not stopping?

Becky glares at him.

ROLAND

I always stick to my contracts James, once the contract has been made, it can not change.

JAMES

What, are you serious?

ROLAND

Does it sound like I'm laughing?

JAMES

So, what now?

ROLAND

I am a man of my word. Integrity is fundamental to any good businessman.

Roland stands and goes to the wall with all the newspaper clippings.

ROLAND (CONT'D)
 You evade me until the time
 expires and we can negotiate a new
 deal. You don't evade me and,
 well, you die.

JAMES
 OK.

ROLAND
 Alright.

JAMES
 OK.

ROLAND
 Alright.

JAMES
 Thank you for your time.

ROLAND
 That's fine. You're paying for it.

James hangs up.

BECKY
 Thank you for your time. Thank you
 for your time. He's out to kill
 you and the best way you can end a
 conversation is by thanking him
 for his time?

EXT. TRAILER - DAY

Roland walks out and over to the ridge, He looks out over
 Oakpoint before walking back to the trailer.

EXT. PARK - PATHWAY - DAY

Lined with cacti. A few FEMALE RUNNERS, twenties, in
 tracksuits, run past. James and Becky walk.

BECKY
 So even though he knows it's you,
 if you evade him, he'll still pay
 out?

JAMES
 Yes, he went on about being
 integral.

BECKY

Well, at least he is an integral hitman. Right now we need to get that bullet out.

JAMES

Yeah, I should go to the hospital.

BECKY

He knows he hit you so he will be looking there I bet.

JAMES

Yeah, man I'm screwed.

BECKY

I can get it out, we just need some supplies. How long do you have left?

JAMES

Around thirty two hours.

BECKY

Why couldn't you have just got a job, James? It's a little extreme isn't it? Even for the biggest maverick in high school.

JAMES

There's no other way I could pay back the trailer money before repossession. Even if I did get a job.

INT. TRAILER - DAY

Roland spins in James seat. He stands and kicks the sticky note then picks it up and reads it. He pulls out his phone.

ROLAND

Get a trace on this number.

INT. MALCOLM'S OFFICE - DAY

More instant noodle cartons piled up than before. Malcolm plays an online game and listens to Roland through a headset.

MALCOLM

I'll do it after this.

INTERCUT CONVERSATION BETWEEN MALCOLM AND ROLAND

ROLAND
What are you doing that's so important?

MALCOLM
We're so close to defeating it.

ROLAND
You're gaming? You're' playing a video game?

MALCOLM
Yes, and I'm the healer, Roland.

ROLAND
Pause it.

Malcolm elaborately rolls his eyes.

MALCOLM
How many times. How many times do I have to say it, you can't pause online games. Send me the number and I'll do it later.

INT. TRAILER - DAY

Roland holds up his phone and types in a number then presses send. He pockets the phone and walks out.

EXT. BACK ALLEY - DAY

Dark with a couple of dumpsters, the walls covered in graffiti. James and Becky walks behind a dumpster to find DINGO a white homeless man asleep cradling a bottle of whiskey. James sits leaning against the wall.

BECKY
Less than two days?

JAMES
Seems easy enough.

BECKY
Yeah, how hard can it be?

TABBY, A white old homeless woman walks along the alley with a shopping cart full of junk.

TABBY
Dingo, Dingo, are you down here?

She pushes her trolley along further and sees James and Becky.

TABBY (CONT'D)
Oh sorry, I didn't know this spot
was taken.

James and Becky both stand up as Dingo wakes up.

TABBY (CONT'D)
Dingo, You didn't tell me we had
company, don't get many travellers
round these parts any more.

JAMES
No, Miss. We were just leaving.

TABBY
Wouldn't have any spare change,
wouldja?

BECKY
I think I might.

Becky reaches into her jeans as Dingo stands up and walks over to Tabby. He hands her the bottle of whiskey and then takes a swig. Becky pulls out twenty bucks as Tabby looks at James.

BECKY (CONT'D)
Here you go.

Beck hands Tabby the money and she takes it before taking another swig of whiskey.

TABBY
Oh god blessing ya.

Dingo turns to Becky as Tabby looks at James.

DINGO
So, what are you doing in these
parts anyways?

JAMES
Just surviving.

DINGO
I hear that.

Becky pulls up James shirt revealing a bloody mess.

TABBY
Damn! That looks bad.

BECKY
I'm going to the pharmacy. Stay
here, I'll be back soon.

Becky runs off down the street.

INT. PHARMACY - DAY

Becky picks up a pair of needle-nose pliers, some stitching, some rubbing alcohol, a needle, some paracetamol and a bandage and dumps them on the counter.

EXT. BACK ALLEY - DAY

Becky runs back down the road and up to James. She gets the rubbing alcohol and rubs her hands with it. Gets the pliers and does the same. She pulls the tampon out. James breathes in through his teeth.

DINGO
Nasty.

BECKY
Keep very very very still,
Redsand.

Becky inserts the pliers into the wound and gently pushes them in. She pulls them out and in between the two needles is a bullet. She drops it to the floor and pours alcohol onto the wound before threading some stitching and sewing it up.

JAMES
How do you know how to do that?

BECKY
Paramedic training.

JAMES
Really? I know you always wanted
to do it.

BECKY
I finally did, lots changed since
you went to college. The job at
the club pays for most of it.

She stops stitching and then cuts the leftover stitching off.

BECKY (CONT'D)
Why didn't you become an engineer?

Becky unpacks a bandage and places it on the wound.

JAMES
I just couldn't imagine spending
my twenties in a dusty office
designing gears.

BECKY
Yes, sitting in a dusty trailer is
so much better.

They smile at each other.

BECKY (CONT'D)
That should hold for now. We can't
stay here, not unless you want
tetanus.

She helps him up. He puts his bloody shirt on then they
walk down he road.

TABBY
You two take care now.

JAMES
See ya later guys.

They walk down the alley. Becky hands James the
paracetamol.

BECKY
Put two of those under your
tongue, they work faster that way.

EXT. RESIDENTIAL STREET - DAY.

Becky checks her phone as James looks around, BETTY, a
white old woman opens her house door.

BETTY
Hello, hellooo!

Becky and James both look at each other then to Betty.

BETTY (CONT'D)
Would you nice young kids want to
try some of my brownies? Fresh out
of the oven.

They turn to each other.

JAMES
We should get off the road.

BECKY
Yeah, I'm hungry too.

BECKY (CONT'D)
Yes please, that would be lovely.

BETTY
Come in, come in.

They both cross the road and walk into...

INT. BETTY'S HOUSE - HALLWAY - DAY.

Betty, James and Becky walk through a dusty and dimly lit hallway.

BETTY
You kids just go through there and sit down. I'll be back in a minute.

Betty walks into the kitchen as James and Becky both walk into...

INT. BETTY'S HOUSE - LIVING ROOM - DAY

On every sofa and chair sit mixed race SENIOR CITIZENS. Betty walks in behind them. AGATHA, a white senior citizen dressed in a floral dress and cardigan stands up.

AGATHA
Get them, Betty!

JAMES
What is ...

They both turn around to see Betty with a bottle of perfume and she sprays it in their eyes.

JAMES (CONT'D)
Fuck!

James kicks a table.

BECKY
What are you doing, you crazy old bitch?!

James and Becky fall over each other and furniture rubbing their eyes.

BETTY
You're both under citizens arrest.

AGATHA
Did the nice FBI Man mention a
reward for capturing the
fugitives?

BETTY
Yes Agatha, we can finally get
that extension to the church.

Becky grabs James by the scruff of his neck and drags him
out of the living room door.

EXT. BETTY'S HOUSE - DAY

Becky and James run out of the house, eyes red with
perfume. They stumble towards the road. Behind them the
gang of senior citizens burst out the door and chase after
them. Bill Shrader pulls up in his car adapted for
wheelchair use.

BILL
Get in!

BECKY
Bill?

JAMES
MR.S, is that you?

BECKY
You know him?

JAMES
You know him?

Bill coughs.

BILL
Quick!

Becky opens the sliding door and pushes James inside then
climbs in and closes the door in the nick of time before
the seniors catch up.

AGATHA
Shrader!

Bill slowly drives off and flips Agatha the bird.

INT. BILL SHRADER'S CAR - DAY

Bill passes a large bottle of water back to James. They
keep down and out of sight.

BILL
Here, fresh water.

James opens the bottle and pours some in Becky eyes then her own.

BECKY
That's better.

They both take turns to pour water into each others eyes.

BILL
You're lucky it's not pepper spray!

JAMES
How did you know we were there?

BILL
Neighbourhood Watch radio chatter, they don't exactly use encrypted frequencies.

JAMES
MR. S!

BILL
They were telling the whole street of there plan to spray you and put you under citizens arrest until the feds came. I tried to ring you but your phone is off.

JAMES
Fucking old people, coaxing us in with brownies and what not.

Becky pours some water into James eyes.

BILL
Tell me whats going on James.

BECKY
Yeah, James, tell him whats going on.

INT. BILL SHRADER'S HOUSE - LIVING ROOM - EVENING

Becky and James sit on the sofa with Bill in his wheelchair. The room is piled high with books on UFOS. There is a CB radio in one corner and a telescope looking out the window. MRS.SHRADER, an ageing African American lady wearing a long skirt and cardigan walks in and places tea down.

JAMES
Thanks, Mrs. Shrader.

BECKY
Thank you.

BILL
Thanks, dear.

MRS. SHRADER
I'll leave you to it.

She leaves the room.

BILL
So let me get this straight. You
hired a hit man to kill yourself?

JAMES
Yeah, found him on the dark web.

BILL
And all for the compensation money
if he doesn't manage to do it?

JAMES
It seemed like a good idea at the
time.

Bill bursts out laughing.

BILL
You've got some balls on you son,
I'll tell you that. He has a time
frame I take it?

BECKY
Just thirty hours to go.

BILL
So he still has time. Get out of
town. You don't have a car.

JAMES
I sold it.

BILL
I would lend you mine but's it's
adapted for wheelchair use.

He looks at Becky.

BILL (CONT'D)
What about you.

BECKY
At my house.

BILL
Which is blown?

BECKY
Yeah, wide open.

The radio comes to life, headphones sound off static. Bill rolls over to them and holds them to his ear.

BILL
They're talking about you.

He pauses and listens.

BILL (CONT'D)
Sounds like the neighbourhood
squash told him you're with me.

He pauses and listens some more.

BILL (CONT'D)
And they know where I live.

Becky and James look at each other.

BILL (CONT'D)
He's on his way now, you two need
to get out.

JAMES
What about you?

BILL
We'll be fine Jimmy but you two
need to leave. Keep moving around.
Don't stay in one place too long.

James and Becky stand.

JAMES
Will do Mr. S. Thanks for
everything.

BILL
Wait just a second.

Bill wheels over to an old dresser and opens one of the drawers. He pulls out two shirts and jacket and throws it to James who catches them. James breathes in sharply.

BILL (CONT'D)
These should fit.

JAMES
Thanks a lot, Mr. S.

BILL
Stay safe son.

EXT. ROAD - EVENING

Houses either side. In the distance, the sky is red as the sun begins to set. Roland's Charger is pulled over to one side of the road. A police car is ten feet behind with lights flashing. The SHERIFF, A middle aged man, sharply dressed in uniform, walks up to the Charger.

INT. ROLAND'S CAR - EVENING

Roland rolls his window down and pulls out his badge.

SHERIFF
I've had a couple of calls about someone matching your description driving around town looking for a kid.

ROLAND
I'm FBI sir, I'm here under investigation.

Roland flashes his badge.

SHERIFF
Investigating what exactly?

ROLAND
Illegal radio stations, broadcasting without a license.

SHERIFF
You're going around town asking anyone if they have seen the kid operating a radio station out of his trailer. Hardly a federal offense is it?

ROLAND
The waves are interfering with some aircraft communications officer. That is a federal offense.

SHERIFF
It certainly is, well, I'll leave you to it then.

ROLAND
Thank you kindly.

SHERIFF
Oh, and next time, it would be nice to get a courtesy call.

ROLAND
I'll pass that on Officer, I was under the impression we did.

He rolls up his window and sits in his car as the Sheriff walks up to his car, gets in and drives off.

EXT. BACK ROAD - EVENING

Becky and James walk along an empty road wearing the clothes Bill gave them.

BECKY
There is a house party tonight, we could go there for a couple of hours?

JAMES
Mikey's Place?

BECKY
Yeah, we should get there by night if we stick to back roads. Hopefully he will have put a spread on.

EXT. BILL SHRADER'S HOUSE - EVENING

Roland slowly approaches the house as Bill opens the door.

BILL
Can I help you son?

ROLAND
Mr. Shrader, I believe you are harbouring someone wanted for investigation.

BILL
Not in this house. Kicked him out once I found out he was a wanted man.

ROLAND
I was told you helped him escape citizens arrest.

BILL

I did no such thing. I was under the impression I was giving him a ride after some old bag sprayed perfume in his face.

ROLAND

And you just happened to be passing by?

BILL

That's right.

ROLAND

Is it OK if I take a look around?

BILL

Be my guest.

Roland walks past Bill into the house. He shuts the door behind him. A few moments later Roland opens the door and walks out. He pauses and turns to the door.

ROLAND

You have a nice evening now.

BILL

And you too, son.

EXT. RESIDENTIAL AVENUE - EVENING

Lined with leaf covered trees, with a couple of cars, a HOMEOWNER cuts his grass as James and Becky walk along the path.

BECKY

Can you hear that?

The sound of the Charger gets louder.

JAMES

Fuck, it's the Charger.

At the top of the street, in the distance the Charger turns onto the road.

BECKY

Climb, quickly!

Becky climbs the tree, she gets up onto a branch hidden by the leaves as James starts to climb. The sound of the Charger gets louder but the view is obscured by the rows of trees. James falls back and gasps.

JAMES
Damn, my arm.

BECKY
Come on, James.

The engine gets louder.

JAMES
Stay there!

James keeps his back to the tree, as the Charger rolls slowly past, he edges around the tree keeping out of eyesight of Roland until he drives up the road and out of sight. Becky hops down.

BECKY
I'm too young to have a heart
attack.

EXT. MIKEY'S MANSION - NIGHT

There is a CROWD OF PEOPLE partying on the front lawn as James and Becky walk up. People outside drink out of solo cups and whistle at Becky. They walk into...

INT. MIKEY'S MANSION - LIVING ROOM - NIGHT

Glass coffee table in the enter with a few sofas and a large TV. Full of GUESTS, Mixed race, Male and Female. The music is loud, the floor is smoky and the air hazy with lasers firing past them every couple of seconds.

BECKY
I guess we should just try and
enjoy ourselves.

JAMES
It would be nice to catch up with
these guys, I haven't seen them
since leaving for college.

BECKY
I'm going to get a drink, you want
a beer?

JAMES
Sure, I'd love one.

She leaves James as he walks into...

EXT. MIKEY'S MANSION - BACK YARD - NIGHT

Large pool full of blow up animals with a few DRUNK STUDENTS playing in it. The whole back yard is Caribbean themed but with lasers and smoke. Music is Blaring. MIKEY, a white, late teen, football player is on the DJ decks, headphones to his ears. A couple of people are around him having a good time. CHRIS, an African American, ex football player spots James and walks up to him smoking a joint.

JAMES

Chris, How's it going, man?

CHRIS

Ah, I can't complain, I'm going backpacking once I've saved up.

JAMES

Nice, eagle scouts will have finally paid off.

CHRIS

Yeah man, want a hit of this?

JAMES

I Won't say no.

James takes a quick hit from the joint and hands it back.

CHRIS

Listen man, Amy is Kinda with Mikey now and she is cruising around inside, like a cruise missile.

JAMES

That was quick. Thanks for the heads up.

CHRIS

Aight, we should catch up later when everything has died down.

JAMES

Definitely, it's good to see you.

Chris points to another EX FOOTBALL PLAYER and walks off. Mikey spots James, takes off his headphones and walks up.

MIKEY

James, what's happening, man?

JAMES

What's happening?

MIKEY
I've got into NYU on a full
scholarship.

JAMES
Fucking awesome, man! Come here!

They both embrace then walk away from other people.

MIKEY
What's this I hear about the feds
being after you?

JAMES
It will die down soon. Just some
BS with the computer.

MIKEY
Hey, come up here- check this out.

Mikey and James walk to the decks. James looks at them and
whistles.

MIKEY (CONT'D)
Just got them today. Give them a
spin.

James pushes some buttons and turns some dials as Mikey
picks up a microphone.

MIKEY (CONT'D)
Everyone listen up! We have our
own guest DJ James Redsaaaand from
Radio Redsand.

The crowd cheers.

MIKEY (CONT'D)
Here to show us how it's done.
Take it away, James.

James starts up the music, the crowd goes wild. James plays
around with the decks as people dance and drink.

MONTAGE:

A) EXT. MIKEY'S MANSION - BACK YARD - NIGHT - GUESTS kiss
in the pool.

B) INT. MIKEY'S MANSION - KITCHEN - NIGHT - Large and
spacious with lots of kegs and bottles everywhere. GUESTS
Play beer pong and cheer.

C) INT. MIKEY'S MANSION - MASTER BEDROOM - NIGHT - Huge bed with large paintings on the walls. Two FEMALE GUESTS lay on the bed kissing.

D) INT. MIKEY'S MANSION - LIVING ROOM - NIGHT - GUESTS pass a large bong around.

E) EXT. MIKEY'S MANSION - BACK YARD - NIGHT - A LARGE CROWD has formed around James.

END OF MONTAGE

EXT. MIKEY'S MANSION - NIGHT

Roland drives slowly past the mansion as the music comes to an end.

INT. MIKEY'S MANSION - CONSERVATORY - NIGHT.

The conservatory had a couple of sofas and a FEW PEOPLE dotted around chilling out. Mikey and James walk through the crowd of people inside.

MIKEY
I'll be back in a second, I need
to take a leak.

Mikey walks off as Amy stumbles over.

AMY
Hey, stranger.

Amy falls into James's arms.

JAMES
Amy, you're drunk.

AMY
I'm not.

She starts to ruffle his hair.

AMY (CONT'D)
I almost forgot how cute you are.

JAMES
It's over between us, Amy.

AMY
No, it's not!

James looks up to see Becky looking at him, he shakes his head.

JAMES
You should go home.

James gently pushes her away and walks over to Becky.

AMY
Asshole!

INT. MIKEY'S MANSION - CLOSET - NIGHT

Lots of coats from the guests hang. Dimly lit by a bare bulb. Becky and James stand next to each other in the closet. James pushes the lock on the door handle.

JAMES
Kinda cozy in here.

BECKY
Well, don't get any ideas.

They look at each other a moment in silence.

JAMES
Maybe we can hide here until it's over.

BECKY
I don't think so, people talk.

JAMES
Maybe it's unsafe to be here then?

BECKY
I think we're safe for now, no one is going to call the cops on a party they're at, not with everything going on here.

INT. MIKEYS MANSION - KITCHEN - NIGHT

Guests, Male and Female, mixed race, play beer pong on the table. Mikey is by the counter filling up a solo cup with beer. Amy approaches him.

AMY
Oh my god, Mikey, your friend James just tried to kiss me.

MIKEY
James, no, he wouldn't do that, he knows we are together.

AMY
He did it Mikey, you're not going
to let someone hit on your girl
are you, in front of everyone, in
your own house are you?

Mikey looks at her.

MIKEY
Where is he?

INT. MIKEY'S MANSION - CLOSET - NIGHT

BECKY
We could stay here for a while
though.

They move a bit closer together.

JAMES
That's a good idea.

BECKY
I'm sure we can think of something
to do to kill the time.

They move a bit more closer.

JAMES
What do you have in mind?

They lean in and are just about to kiss as the door handle
is pulled, it's locked.

INT. MIKEY'S MANSION - OUTSIDE CLOSET - NIGHT

Mikey and a couple of other well built mixed race FOOTBALL
PLAYER'S are outside.

INT. MIKEY'S MANSION - CLOSET - NIGHT

MIKEY (O.C)
You hitting on my girl, dog?

James and Becky exchange glances.

JAMES
She was hitting on me, Mikey.

MIKEY (O.C)
She wouldn't do that, open the
door.

JAMES
Stay here behind the coats, until
I move him away, then go into the
garden.

BECKY
James, come on, are you gonna
fight him?

JAMES
Probably, You know how he gets.

Becky hides behind some coats then James opens the door and
steps out.

INT. MIKEY'S MANSION - OUTSIDE CLOSET - NIGHT

James walks out standing around him and Mikey is a CIRCLE
OF SPECTATORS, mixed race, male and female watch.

JAMES
Hey, man.

AMY
Hit him, Mikey!

Mikey hits James in the face. James hits him back. Mikey
lunges at him and the both move into....

INT. MIKEY'S MANSION - LIVING ROOM - NIGHT

They both stumble into the room and Mikey pushes James into
the glass table. They fall into it and then off and get up.
Mikey goes to hit him and James dodges it, responding with
an uppercut to the chin, Mikey stumbles back and falls.
Knocked out. James grabs his shoulder and rubs it.

INT. MIKEY'S MANSION - CLOSET - NIGHT

Becky moves through the coats until she finds a white fur
lined female one.

BECKY
Yesss.

She sticks her hands in the pockets and then pulls out car
keys.

INT. MIKEY'S MANSION - MAIN ROOM - NIGHT

The music stops. Everyone is silent. A FOOTBALL PLAYER walks up to Mikey and checks for breath.

FOOTBALL PLAYER
He's alright.

Everyone cheers and the music starts up again as James moves past the crowd. Becky appears.

BECKY
We should go.

JAMES
Yeah we should.

They go towards the front door and open it. Outside is the Charger.

BECKY
Upstairs!

JAMES
Shouldn't we?...

BECKY
No, come on!

They both run upstairs.

INT. MIKEY'S MANSION - BEDROOM - NIGHT

A teenage boys room plastered with sports memorabilia. Becky and James walk in and shut the door. They slowly go to the window and look at Roland sitting in the Charger outside.

BECKY
He's going to pretend he's FBI and walk right in.

They watch as Roland exits his car and pulls out his badge and walks up to the house.

BECKY (CONT'D)
Wait for it.

James looks at her. Roland walks inside.

BECKY (CONT'D)
Lets go.

Becky opens the window and begins to climb out.

EXT. MIKEY'S MANSION - NIGHT

The both climb out of the window and down on the ledge, James climbs down first careful not to hurt his shoulder. Becky follows him down. She runs and he follows.

EXT. MIKEY'S MANSION - STREET - NIGHT

Becky runs past a bunch of cars until she gets to Amy's bright pink ford focus with those eyelashes on the lights. She pushes the keys and it beeps to unlock.

JAMES
Nice thinking.

BECKY
Thanks, I've always hated this car.

They get in and drive off.

INT. AMY'S CAR - NIGHT

Seats are pink and fuzzy with a large pair of dice hanging off the rear view mirror.

JAMES
I still can't believe we stole Amy's car.

BECKY
She had it coming. I hate working with her.

JAMES
Really?

BECKY
I don't know why you were even with her.

JAMES
She changed a lot since high school.

BECKY
Get down.

James ducks down.

EXT. DESERT HIGHWAY - NIGHT

The car drives along an empty dusty highway. They pass a biker bar, outside a lot of Harley Davidson bikes and a couple of BIKERS smoking and drinking.

INT. AMY'S CAR - NIGHT

BECKY

Sandy is connected to that bar somehow. They might report you back to her.

JAMES

So, where are we going?

Becky looks at the Gas Meter.

BECKY

Not far. We're short of gas, Springfield maybe.

Becky switches the radio on and spins the dial around. They can only hear static.

BECKY (CONT'D)

No signal.

JAMES

I don't get coverage this far.

James opens the glove compartment and pulls out a bag of weed and a pipe.

JAMES (CONT'D)

Hello.

He rummages through and finds a brown envelope with 'Emergency' written on it. He opens it and finds a few twenty dollar bills and an old phone. Becky looks at it.

BECKY

It's not like her to be prepared.

JAMES

I got her to do it when she bought the car. Here.

James hands Becky half the money which she puts in her top. He pockets the rest including the weed and pipe.

BECKY

Does the phone work?

James turns it on, it lights up.

JAMES
Yep, full signal.

BECKY
Good, take my number.

EXT. MIKEY'S MANSION STREET - NIGHT

Amy struts down the street searching in her white fur lined coat pocket. Mikey is behind her with a bag of frozen peas to his head.

MIKEY
Amy, please, come back, lets talk.

Amy stops and looks at the empty space her car was.

AMY
Wheres my car?

MIKEY
I don't know, Amy. Come back inside, lets talk about this.

AMY
Wheres my fucking car?

She screams.

EXT. SPRINGFIELD - MAIN STREET - NIGHT

James and Becky drive into the town and along a road full of stores.

INT. AMY'S CAR - NIGHT

BECKY
We are almost out of gas, we should hide this then hide out.

JAMES
Like in a motel?

BECKY
That never works out, maybe try camping out in the desert.

JAMES
I was going to do that but I left my gear in the trailer.

BECKY
I need something to eat first, I'm
wasting away.

INT. STRIP CLUB - OFFICE - NIGHT

Playing poker around the office table is Sandy, Max and
OTHER POKER PLAYERS. A mound of cannabis is in the middle.
Sandy is smoking a large cigar and is on her phone.

SANDY
OK, leave it with me.

Sandy puts the phone down and looks at Max.

SANDY (CONT'D)
Tell everyone to be on the look
out for a bright pink Ford Focus.
I want to know immediately where
it is and I want Rebecka and
Redsand found- make sure she
doesn't get hurt and he stays
alive until I see them.

Max nods then pulls out his phone as Sandy pushes some more
buds into the pile.

SANDY (CONT'D)
Raise.

INT. AMY'S CAR - NIGHT

They drive towards a diner.

BECKY
I'll park it round the back.

She manoeuvres the car round the back of the diner and
kills the engine.

BECKY (CONT'D)
I'm starving.

INT. DINER - MAIN ROOM - NIGHT

There are a few booths and tables with some ELDERLY PATRONS
dotted around. They sit in a booth.

JAMES
We shouldn't stay here.

BECKY

But I'm so hungry, Redsand. Saving your ass works up an appetite. Besides, he is probably checking out the motel at the other end of Oakpoint anyways.

INT. MOTEL - RECEPTION - NIGHT

A small desk with a row of keys behind it. An OLD FEMALE RECEPTIONIST sits by an old computer with Roland standing by the desk.

RECEPTIONIST

No, sir, no one has checked in matching your description.

ROLAND

That's fine. Hey, do you know where I can catch a bite to eat around here?

RECEPTIONIST

Only place around here that's open is the town over, Springfield. Stick to the main road and you can't miss it.

ROLAND

Thanking you kindly. And if you see anything here is my card.

He hands her his card with a gloved hand then heads for the door.

EXT. MOTEL - CAR PARK - NIGHT

A few cars are dotted around and a white neon sign with 'Vacancy' is in the reception window. Roland walks out of reception and towards his car.

INT. DINER - MAIN ROOM - NIGHT

A white middle aged WAITRESS approaches the table.

WAITRESS

Hiya, hun, do you want to see the menu?

BECKY

Sure.

She hands Becky a menu.

BECKY (CONT'D)
Is there anything you would
recommend?

WAITRESS
The soup is really good.

BECKY
Thanks, can you give us a couple
of minutes to decide?

WAITRESS
Sure thing hun, coffee in the mean
time?

BECKY
Yes please.

The waitress pours them some coffee then walks off. Becky
leans towards James.

BECKY (CONT'D)
I never trust the waitresses
recommendations, it's always the
just the food the cook wants rid
of before it goes off.

MARTIN, a white middle aged man wearing a Hawaiian shirt
hops off his seat and walks past James and Becky.

MARTIN
Hey, wait a second, I know you.

JAMES
I think you might...

MARTIN
Youngest operator in the state.
You were in the papers a few years
back.

Martin sits down next to Becky.

JAMES
Yeah that's right.

MARTIN
James Redsand?

JAMES
That's me.

INT. STRIP CLUB - SANDY'S OFFICE - NIGHT

There is a huge mound of weed in the middle of her desk, the rest of the players are gone apart from Max. Sandy pulls out a laptop and types in a few things.

SANDY

I had her car chipped.

She spins the laptop around to reveal a map with a little red dot. Max leans in and looks at it then leans back.

SANDY (CONT'D)

Know the place?

He nods.

INT. DINER - MAIN ROOM - NIGHT

MARTIN

So what system you on?

JAMES

Used to be on the LS one five six but it's a bit outdated. I've had to go digital.

MARTIN

one five six, I've got a one nine five back home, I could never get the thing to work.

JAMES

I can take a look.

MARTIN

You would, you're welcome to come over whenever you're free.

JAMES

We can go right now.

MARTIN

Alrighty.

James gets up to leave.

BECKY

But food.

INT. COMPUTER REPAIR STORE - SHOP FLOOR - NIGHT

Full of laptops, printers and other tech equipment. James and Becky watch Martin lock the glass door. They hear rumble of bikers riding past.

MARTIN

Those bikers are a menace to this town. Do you guys want some coffee, something to eat?

BECKY

I'm starving.

MARTIN

My apartments upstairs.

INT. APARTMENT - KITCHEN/LIVING ROOM - NIGHT

It has an open plan kitchen facing into the living room which is packed full of electronic equipment ranging from old radios to synthesizers to computers. Becky sits on a barstool eating scrambled eggs. James is by the curtains and opens them a peak to see bikers down below driving about. James sits next to Martin on the sofa and looks around.

JAMES

This stuff is awesome.

James gestures at an old CB radio.

JAMES (CONT'D)

Is that the one nine five?

MARTIN

Sure is.

JAMES

There was always a problem with the valves making a connection, do you have any foil?

MARTIN

You know, I think I do.

Martin goes to the kitchen, opens a couple of draws then finds the foil.

MARTIN (CONT'D)

Here.

He throws James the roll and he catches it. James proceeds to open the radio and sets away. Becky finishes her meal and joins Martin on the sofa.

BECKY

So you repair all this stuff by yourself?

MARTIN

Sure do, most people just throw out there stuff now when it breaks, don't bother with getting it fixed, they don't know how much money they can save.

INT. DINER - MAIN ROOM - NIGHT

TOMCAT and DEAN, two white bikers walk into the diner. The Elderly Patrons all fall silent. Tomcat walks up to the waitress.

TOMCAT

I'm looking for a boy and a girl, about twenty.

WAITRESS

Sorry hun, can't help ya.

Tomcat lets out an elaborate sigh and looks the waitress dead in the eye for a few seconds.

ELDERLY MAN

They left about ten minutes ago.

Dean turns towards him.

DEAN

Where did they go?

ELDERLY MAN

I don't know but they were talking with that Martin Cross, from the computer repair store.

Tomcat pulls out some dollar bills and puts them on the Elderly Mans table.

DEAN

Thank you. We'd like to pay for your dinner.

TOMCAT

He'd like to pay for their dinner!

They walk out.

INT. APARTMENT - KITCHEN/LIVING ROOM - NIGHT

James re-assembles the radio and switches it on, it comes to life.

MARTIN
Nice Job, thanks.

JAMES
The pins on the valve were about
an eighth of an inch out.

MARTIN
That explains the fuzzy shortwave.
So, what are you doing with
yourself?

JAMES
I have a small radio station up in
Oakpoint.

MARTIN
Nice, I've been trying to get an
advertiser for this place, but the
broadcasters brother is a
competitor.

JAMES
I'll host your advert, First
client gets a good deal.

MARTIN
If thats the case, I can code the
antenna on this roof to boost your
signal.

A buzzer sounds.

JAMES
Fuck, don't answer it.

BECKY
They're after James.

MARTIN
It's all locked up. why are they
after you?

JAMES
I owe their friend money and I'm
not supposed to skip town.

MARTIN

Oh, I don't want any trouble here.

JAMES

I'm paying it back, with interest,
I just need a day to get it
together.

They hear glass braking.

MARTIN

Hide, Hide!

James and Becky run into his bedroom as Tomcat and Dean enter the apartment.

MARTIN (CONT'D)

What can I do for you fellas? I'm
afraid I don't know how to fix
bikes.

They don't say anything, they just walk around looking at the equipment. Dean looks at the old radio with his back to Martin.

TOMCAT

A friend of mine told me that you
have some guests over tonight, a
young couple.

They sit either side of Martin.

MARTIN

Me, no, I talked to some kids
earlier but we parted ways after
eating.

Dean cracks his knuckles.

INT. STRIP CLUB - OFFICE - NIGHT

Sandy and Max sit by the desk with a small fondue fountain on top. The rest had gone. They both eat marshmallows. Sandy is on her phone.

INT. APARTMENT - KITCHEN/LIVING ROOM - NIGHT

Becky's ring tone sounds.

MARTIN

Oh, thats my phone. Do you mind if
I answer it?

TOMCAT
Be my guest.

Martin gets up to and walks over into...

INT. APARTMENT - BEDROOM - NIGHT

Martin walks into his room and opens his closet doors.

MARTIN
You need to turn that off.

JAMES
I'm going to pay for your fucking
door man.

BECKY
James, shut up! What are we going
to do?

INT. APARTMENT - KITCHEN/LIVING ROOM - NIGHT

Dean looks over at a phone on the counter, he nudges at
Tomcat and nods over to it.

TOMCAT
It could be broken.

EXT. DINER - NIGHT

Roland exits the diner with a full paper bag and a drink,
he walks over to his car.

INT. ROLAND'S CAR - NIGHT

He shuts the door and opens up the paper bag, pulls out a
burger, he is just about to take a bite as his phone starts
ringing, he looks at his burger then at the phone before
putting the burger down and answering.

INT. MALCOLM'S HOUSE - OFFICE - NIGHT

The office has a few more empty instant noodle cups than
last time.

MALCOLM
I've managed to trace it.

INTERCUT CONVERSATION BETWEEN MALCOLM AND ROLAND

ROLAND
Took you long enough.

MALCOLM
It's on an old network in the
middle of fuck knows where. What
did you expect?

ROLAND
Where are they?

Malcolm looks at a map on his computer screen.

MALCOLM
Currently, the same town as you,
Springfield, seem to be in a
computer repair store.

ROLAND
Alright, keep me updated.

Roland hangs up, starts his engine and revs it.

INT. APARTMENT - BEDROOM - NIGHT

James and Becky are still in the closet and Martin is
pacing hyperventilating.

MARTIN
I should head back out.

INT. APARTMENT - KITCHEN/LIVING ROOM - NIGHT

Dean gets up and goes over to the phone. He switches it on
to see Martin wearing a flower necklace and a coconut drink
smiling.

DEAN
They're here.

Tomcat gets up and walks over to Dean.

TOMCAT
Remember, she doesn't get hurt, he
doesn't get killed.

The both walk towards the bedroom door.

INT. APARTMENT - BEDROOM - NIGHT

They burst into the bedroom and look around, Martin jumps
and they push him onto the floor.

TOMCAT

Closet.

They both walk over to the closet and open it, James and Becky are in there. Dean grabs Becky and She starts kicking and pushing.

BECKY

No! No!

Tomcat points a gun at James, Dean wraps a cloth around her mouth in a few moments she is asleep.

TOMCAT

No medicine for you.

JAMES

Yeah, I gathered.

He pistol whips James on the head knocking him out.

INT. BIKER BAR - NIGHT

Dimly lit, neon beer signs, a pool table and a LOT OF BIKERS, wearing denim and leathers. Tied to a chair is James still asleep with a gash in his forehead. Sandy walks through the door and up to James. She looks at him for a second then goes to the bar manned by a BARTENDER.

SANDY

Water.

BARTENDER

We don't serve water.

SANDY

Beer.

He pours Sandy a beer, she walks over and throws it James face, he stirs as she moves away. she slowly pulls a seat towards him, she turns it around and sits down. She snaps his fingers in his face.

SANDY (CONT'D)

Hello, Jimbo.

James looks up and right at her.

JAMES

Where's Becky?

SANDY

She's safe.

JAMES
Where am I?

SANDY
In deep shit.

EXT. BIKER BAR - CAR PARK - NIGHT

Populated with bikes and a silver sedan. Dean carries sleeping Becky over to it, opens the back door and puts her in. He searches her pockets, pulls out some car keys and chucks them over to a BIKER.

DEAN.
Go up to the diner, there is a pink Focus there. Bring it to Sandy's Joint.

INT. BIKER BAR - NIGHT

JAMES
I'll get you your money.

SANDY
You know Jimbo, I thought you would as well, but I've got a stolen car, two lovebirds and thirty-eight thousand bucks heading out of town, tell me how it looks?

JAMES
Crazy, I know.

SANDY
More than crazy Jimbo, It looks like a closed case to me.

JAMES
I'll get you your money, Sandy.

SANDY
James James James, you said it was online didn't you?

JAMES
Yes, it is.

SANDY
Great so I'll get you a laptop and you can stay here and finish it. You still have just over a day to pay me back.

JAMES
No Sandy, you don't understand.

SANDY
Take him away!

A couple of Bikers grab James and drag him off.

SANDY (CONT'D)
I am a merciful businesswoman.

EXT. BIKER BAR - ROAD - NIGHT

Roland drives past the bar.

INT. ROLAND'S CAR - NIGHT

Roland drives down the road and turns off his lights. He turns to look at the bar. He checks his phone, sees a red and blue dot on a map almost touching. He checks his gun. Sandy exits, gets in her car and drives off, the red dot on his phone moves away. He starts up his car and follows.

INT. BIKER BAR - CELL - NIGHT

The cell is bare. The door is missing a handle and has a barred view-hole. Opposite is a barred window. The door opens and James is thrown inside and the door slammed shut.

JAMES
Fucking hell.

EXT. STRIP CLUB - CAR PARK - NIGHT

Sandy pulls into the club with Roland behind.

INT. ROLAND'S CAR - NIGHT

Roland watches as Sandy gets out and beckons Simon to help her with Becky. He pulls Becky out of the car and carries her inside. Roland starts his car and drives out of the car park.

INT. BIKER BAR - CELL - NIGHT

James gets up and pushes the door, it won't budge. He goes up to the barred windows and gives them a shake but they won't come loose. He pulls out Amy's phone and then checks the screen, no signal.

INT. STRIP CLUB - DRESSING ROOM - NIGHT

CHARLIE, a dancer dressed as a Native American walks past Simon who carries Becky in and sets her lying down on the chaise. Sandy walks in with a martini.

CHARLIE
Is she alright?

SANDY
She's just had too much to drink,
let me know when she wakes up, OK?

CHARLIE
I will.

INT. BIKER BAR - CELL - NIGHT

The door opens and TWO BIKERS walk in, one with a laptop and a bucket and one with a beer and a packet of chips. They set them down on the floor and walkout, closing the door behind them. James looks at the laptop before pulling out Amy's pipe and weed.

EXT. STRIP CLUB - BACK ALLEY - NIGHT

Has a couple of dumpsters with graffiti on the walls. Roland parks his Charger by the door then walks off.

INT. BIKER BAR - CELL - NIGHT

James packs the pipe full of weed and burns it and takes a hit. He paces the cell back and forth then stops, looks at the door he exhales.

EXT. STRIP CLUB - CAR PARK - NIGHT

Roland walks up to the main entrance, Simon is by the door and lets him through.

INT. BIKER BAR - CELL - NIGHT

James inspects the barred view-hole and then takes off a sneaker. He pulls the lace through the eyelets and makes a lasso out of it.

INT. BIKER BAR - OUTSIDE CELL - NIGHT

Outside the cell is another door and a staircase leading up to the bar.

James slides the lasso through the barred view-hole and down towards the door handle. He moves the lasso back and forth and gets it to tie around the door handle.

INT. BIKER BAR - CELL - NIGHT

James looks around and grabs the beer, he ties the lace around the neck (Just under the cap). He takes a sock off and then wraps the sock around the beer bottle.

INT. STRIP CLUB - MAIN FLOOR - NIGHT

Roland walks up to the bar, by the bar is JACK, a thirty something librarian, wearing worn out brown jacket, clearly nervous. Roland looks at Adam.

ROLAND
Beer please.

Adam nods, opens Roland a bottle of beer. Roland pays. He turns to face the club. He watches as dancers finish and go off stage as new ones come on.

INT. STRIP CLUB - MAIN FLOOR - NIGHT

MARINA, a young Asian dancer dressed like Cleopatra walks up to Roland.

MARINA
Hey, Cowboy, wanna dance?

ROLAND
Later darling.

She walks off as Roland turns to face Jack, who is looking down at his drink.

ROLAND (CONT'D)
Hey.

Jack nervously looks up.

JACK
Oh. Hi.

ROLAND
So what brings you here?

JACK
Oh, I'm just here to drink.

ROLAND
You're just, you're just here to drink, whats the matter with you man?

INT. BIKER BAR - OUTSIDE CELL - NIGHT

There was another door and a staircase leading up to the bar. James pushes the bottle through the bars on the door, the bottle falls out and down, pulling the lace attached to the handle, the handle depresses pulling the bottle top off slightly. James opens the door.

INT. STRIP CLUB - MAIN FLOOR - NIGHT

Jack nervously smiles.

ROLAND
You gonna get a dance or not?

JACK
Probably not.

ROLAND
You gotta be kidding me, look around, you see these girls, they are all here to give guys like you dances, in exchange for bills. Thats the transaction, it's just like any other business.

INT. BIKER BAR - OUTSIDE CELL - NIGHT

James walks out and shuts the door gently. The bottle falls off the shoestring and James quickly catches it before it hits the floor.

James takes his sock off the bottle and quickly puts it and his sneaker on. He gets the lace off the handle and pockets it. He puts the bottle inside the cell and shuts the door. He walks up the staircase slightly, hears some talking then walks back down. He walks to the other door, opens it slightly and peaks inside. He opens it fully and walks into...

INT. BIKER BAR - GROW ROOM - NIGHT

Lined with rows and rows of cannabis plants with another door at the end. Everything is brightly lit and connected to a hydroponics machine. James walks through the room and through the door, seconds later he jogs back into the room then jogs off, then comes back.

JAMES

That is a lot of weed.

He pauses, shakes his head then jogs into...

INT. BIKER BAR - BEER CELLAR - NIGHT

Dimly lit with no windows, lots of crates and beer barrels. A cellar hoist with an access door leads outside.

James walks over to the hoist and pushes the buttons to operate it, it wont move. He looks around then goes over to the motor box and pulls the cover off.

INT. STRIP CLUB - MAIN FLOOR - NIGHT

JACK

Just business, yeah?

ROLAND

Exactly. What's your name?

JACK

Jack.

Roland turns to Adam.

ROLAND

Four shots of tequila please.

Adam lines them up, Roland takes two hands them to Jack.

JACK

Oh, no, I couldn't.

Roland takes the other two.

ROLAND

Bottoms up.

Roland drinks the two shots and then after hesitating, Jack does the same.

ROLAND (CONT'D)
I'm in a good mood tonight Jack,
so I want to spread the love
around a bit.

Roland pulls out a roll of 100 dollar bills.

JACK
Wow.

ROLAND
Wow is right.

Roland tucks them into Jacks jacket pocket.

JACK
What are you doing?

ROLAND
Jack, I want you to go over there
and sit down in that seat then
every minute pull out a bill and
tuck it into a different dancer.
It will be the best ten minutes of
your life.

JACK
No, I couldn't.

Roland slaps him.

ROLAND
Grow some balls man. It's Just
business.

JACK
Just business?

ROLAND
Just business. Now get over there.

JACK.
Alright, I'm going, I'm going.

Jack gets up and walks towards a seat.

ROLAND
Remember, don't pull them all out
at once!

Jack turns back and looks at Roland then sits in a seat as
a dancer approaches him and leans forward. Jack pulls out a
bill and puts it in her G-String.

ROLAND (CONT'D)
(muttering)
Not too fast.

Another DANCER comes around and sits in his lap, then two more as he pulls out another bill.

INT. BIKER BAR - BEER CELLAR - NIGHT

James is by the electronics box. He twists two wires together and then goes to the control box. He pushes a button and the cellar doors open. He climbs out.

EXT. BIKER BAR - BACK AREA - NIGHT

James silently emerges from the cellar and then closes the doors behind him. He edges towards the side of the building. On the other side are Bikers smoking and drinking. He turns and runs off into the desert.

INT. STRIP CLUB - DRESSING ROOM - NIGHT

Marina walks into the dressing room and sees Becky still Passed out. Charlie sits looking into a vanity mirror doing her makeup.

MARINA
Hey, Charlie, some guy is out
there handing out Franklin's.

CHARLIE
Seriously? That never happens.

Charlie looks at Becky.

CHARLIE (CONT'D)
I'm not really supposed to leave
Becky.

MARINA
She'll be fine, come on.

Marina takes Charlie's hand and they run out of the dressing room.

INT. STRIP CLUB - MAIN FLOOR - NIGHT

Roland watches as Marina and Charlie walk out into stage and then down to the ever growing CROWD OF DANCERS by Jack. Who pulls out another bill. Roland takes a sip of his beer

and walks around the main floor. All eyes are on Jack. Roland hops up onto the stage and into...

INT. STRIP CLUB - DRESSING ROOM CORRIDOR - NIGHT

There is a door leading into a bathroom, a door leading into the dressing room and an emergency exit door. Roland walks into...

INT. STRIP CLUB - DRESSING ROOM - NIGHT

Roland walks in and sees Becky still asleep on the sofa. He picks her up and walks to...

INT. STRIP CLUB - DRESSING ROOM CORRIDOR - NIGHT

Roland walks over to the emergency exit with Becky still in his arms. He nudges the door open.

EXT. STRIP CLUB - BACK ALLEY - NIGHT

Roland exits the club carrying Becky, she starts to come around. He gets his car keys and opens his trunk, puts her in, closes the trunk then gets in his car and drives off.

EXT. DESERT - NIGHT

James runs through the desert towards a dimly lit Oakpoint in the distance. He stops to catch his breath and pulls out Amy's phone. He dials Becky and holds it up to his ear.

INT. ROLAND'S CAR - TRUNK - NIGHT

The trunk is pitch black. It lights up as Becky's phone rings. She sits up and thuds her head. She can hear the car driving. She finds her phone and answers it.

INTERCUT BETWEEN JAMES AND BECKY

JAMES

Becky are you alright?

BECKY

No, I'm in the trunk of a car.

JAMES

Shit, is it him or Sandy?

James starts jogging towards Oakpoint.

BECKY
I don't know!

JAMES
Can you describe how you feel?
like are you going over rocks or
road?

BECKY
Rocks, we've stopped.

JAMES
Pretend to be still passed out.

Becky puts her phone away as James keeps jogging. The sky is dimly lit. It's just before dawn.

EXT. TRAILER - EARLY MORNING

The sky was a dark blue, the sun hadn't risen. The Charger pulls up beside the trailer. Roland gets out. He opens the trunk door and lifts Becky out. She kicks him and then runs. He chases after her and tackles her to the ground.

BECKY
No, no!

Roland pulls out a gag and stuff it in her mouth and then drags her up. She struggles and tries to get away, he proceeds to pull out his gun. She stops moving and stares at it.

ROLAND
I am not. Fucking. Around.

EXT. OAKPOINT - MORNING

James runs through the town panting loudly and pouring sweat. The sun rises in the distance. LOTS OF PEOPLE are setting up tables and banners.

EXT. GOODS AND HARDWARE STORE - MORNING

James runs up to the store and tries the door. It's shut. He knocks on the door and then Chris walks over with some keys.

JAMES
Chris it's good to see your face!

Chris opens the door.

CHRIS
Hey, man, about the party, we all
know it was Amy that started
hitting on you.

James pushes past Chris and gets into the store.

JAMES
Don't even worry about it man.

INT. GOODS AND HARDWARE STORE - DAY

Rows of goods and hardware with a counter by the door.

JAMES
Can you get the lights?

Chris hits the light switch, they flicker on as James walks the aisles. He finds the hardware section, gets a cattle prod. He walks up to the counter. He picks some cans of energy drink on the counter and puts them in the basket. Chris looks at the items.

CHRIS
Hey, Man. Look Mikey's a good guy,
he was just drunk.

JAMES
What? Oh, it's not for him.

Chris rings up the items. James pulls out some notes and pays, gets the items then runs out.

JAMES(O.C)
I owe you one.

INT. TRAILER - DAY

Becky is tied to the chair with tape wrapped around her mouth. Roland has her phone and scrolls through the contact numbers. The phone rings, he answers.

ROLAND
Hello?

EXT. GOODS AND HARDWARE STORE - DAY

The street had a few shops. James stands outside the store holding a bag full of items and on the phone. He doesn't say anything.

INTERCUT BETWEEN JAMES AND ROLAND.

ROLAND
James?

JAMES
What do you want?

ROLAND
Lots of things James, a 401K, nice wife, couple of kids. World peace. I think it is pretty clear what I want, James. The real question is; Do you have the balls?

JAMES
Don't hurt her.

ROLAND
Come and get her and I wont.

JAMES
Why can't you just fucking quit?

ROLAND
James, don't take this personally, it's business.

JAMES
Where is she?

ROLAND
Take a wild guess.

James hangs up looks out and around, an OLD WOMAN stares at him from across the street. He hangs up and walks back into the goods and hardware store.

INT. TRAILER - DAY

Roland looks at the number on Becky's phone then dials his phone.

INT. MALCOLM'S OFFICE - DAY

Malcolm's watching cartoons eating microwave noodles, his phone lights up and he looks at the screen. He shakes his head tucking into more noodles.

MALCOLM
He knows, he knows, I take an hour for Breakfast, (BEAT) Lunch and Dinner.

INT. TRAILER - DAY

Roland shakes his head and puts his phone away. He turns to Becky.

ROLAND
It's hard to find the staff these
days.

Becky glares at him.

ROLAND (CONT'D)
I'm going to take a little walk.
You aren't going to go anywhere
are you, sweetheart?

Roland looks at her for a while longer then turns to leave.

EXT. TRAILER - DAY

Roland goes over to the Charger and opens the passenger door seat. He pulls out the duffel bag and unzips it. He pulls out a scoped rifle and a silencer and screws the silencer in.

EXT. DESERT - DAY

Some tumbleweed rolls past as James, keeping low, runs up to a desert ridge holding the cattle prod. He has the binoculars around his neck.

EXT. DESERT RIDGE - DAY

James crouches by a bush with a pair of binoculars. He looks at the trailer with the Charger outside. He scrolls around and sees a glint of silver. Lying around a few hundred feet away is Roland with a rifle pointed at the trailer. James crawls away from his position.

EXT. DESERT - DAY

James runs up to Roland and tries to stick the cattle prod into him. Roland rolls over and hits James. Roland pulls out his sidearm and James hits it away from him then hits him in the face. Roland falls and edges towards the fallen sidearm as James runs towards the rifle and picks it up, Roland hears the gun get cocked.

ROLAND
What? Are you going to shoot me,
James?

James spins the rifle around and hits the butt of the stock into Roland's head. Roland falls to the floor, spluttering. James picks up the cattle prod and sticks it into Roland's back, shocking him. Roland passes out. James searches his pockets.

James gets a hold of the sidearm and then throws it as far as he can. He picks up the rifle and smashes the scope with a rock then runs up to the trailer.

EXT. TRAILER - DAY

James runs up and opens the door.

INT. TRAILER - DAY

Becky is still tied up as James runs in and up to her, he peels the tape off her.

BECKY
James, he is here, I..

JAMES
I took care of him, we need to get out of here.

BECKY
You, you killed him?

JAMES
Just knocked him out.

James finishes untying her.

JAMES (CONT'D)
Alright, come on, lets go.

EXT. TRAILER - DAY

They run up to Roland's Charger and try the doors which are locked.

JAMES
Run!

They both run off.

EXT. DESERT - DAY

Roland wakes and stands up. He checks his rifle.

ROLAND
Well played.

He pulls out a smaller handgun from an ankle holster and walks up to the trailer.

EXT. TRAILER - DAY

Roland runs up to the trailer door and runs inside.

INT. TRAILER - DAY

Roland looks inside at the chair with tape still on it. He checks his watch.

EXT. TRAILER - DAY

He walks out and pushes his thumb onto Charger door handle, there is a beep and the door opens.

EXT. OAKPOINT - MAIN STREET - DAY

There is a pie eating contest going on, a MARCHING BAND going through the street, a LOT OF PEOPLE are there including the OLD FOLKS which watch as James and Becky walk hand and hand throughout the crowd.

JAMES
Where are we going to hide?

BECKY
A cafe, maybe?

James and Becky look at each other and then watch the Charger drive past and pull up. Roland gets out of the car and walks between people towards them.

ROLAND
Of course there is a parade.

Roland keeps on walking through the crowd towards them as they start quickly moving through the crowd. Sheriff spots the Charger and then scans the crowd then walks up Behind Roland. The Sheriff takes his gun out and points it at Roland.

SHERIFF
Stop right there! Put your hands up and over your head!

Roland glares at James and Becky, pauses then slowly puts his hands up.

JAMES

Looks like he's getting arrested.

James and Becky watch as he gets placed inside a police car and driven off by DEPUTY JONES. The Sheriff walks up to James and Becky.

SHERIFF

I heard you had a little bit of trouble with this one. He has been looking for you.

JAMES

I know officer, looks like a crazed fan.

BECKY

I had a friend who was stalked by a Stan once.

SHERIFF

Save it! You're going to have to give a statement.

BECKY

What you're arresting him?

SHERIFF

You as well, Missy.

He pulls out a pair of handcuffs and cuffs the two of them together then marches them to the police car.

EXT. POLICE STATION - EVENING

The small red brick police station has a few police cars outside along with Deputy Jones smoking a cigarette. He throws the cigarette onto the ground and then walks back into the station.

INT. POLICE STATION - INTERVIEW ROOM - EVENING

Deputy Jones walks in and sits down.

ROLAND

Those are some nice boots.

DEPUTY JONES

Whats you name?

ROLAND
Are they snake skin or croc?

DEPUTY JONES
What are you doing in Oakpoint?

ROLAND
Where did you get them?

DEPUTY JONES
OK hotshot! lets see what stewing
in a cell does for you!

Deputy Jones gets a handcuffed Roland up and marches him out of the interview room.

INT. POLICE STATION - OUTSIDE HOLDING CELLS - EVENING

Three cell doors with an emergency exit door leading outside. Roland gets pushed into a cell, the latch slid accross and the lock turned. Roland holds his hands out through a hatch. Jones unlocks his cuffs.

INT. POLICE STATION - HOLDING CELLS - EVENING

Tabby is asleep on the bed with Dingo on the floor. Roland walks up to Tabby, rolls her onto the floor and lies down.

INT. POLICE STATION - OFFICE - EVENING

Brightly lit with six desks full of paperwork. Computers and cups of coffee everywhere. To one side is a kitchenette with a coffee pot and some donuts. James and Becky sit handcuffed together opposite the Sheriff. Deputy Jones walks in and sits down.

DEPUTY JONES
Still not saying anything. So
James seen any aliens lately? I
heard there was a giant squid
trying to take over France, maybe
you should interview it.

SHERIFF
So, let's go over this entire
thing again. You've never seen
this guy before?

JAMES
Not once, Sheriff.

The phone starts ringing. Deputy Jones answers it.

SHERIFF

And you have no idea why he is impersonating a federal officer?

JAMES

Not a clue.

SHERIFF

And you don't know why he is after you?

Becky slightly turns to look at James.

JAMES

No idea.

SHERIFF

Well, we don't know either. One could imagine it's because of all the aliens and coverups you're spouting off about on that show of yours, you might have attracted a crazy.

Deputy Jones hangs up and walks over to the Sheriff.

DEPUTY JONES

They should be here in an hour.

SHERIFF

Good, we're going to move him to the cities holding facility, our jail is overflowing with the usual drunks after the pie eating contest. We don't have the time for much else in this town.

JAMES

So are we free to leave?

DEPUTY JONES

You're free to leave when we say you're free to leave!

JAMES

Deputy, we've been here for hours.

BECKY

Without any food!

SHERIFF

You're both free to go.

Sheriff unlocks the handcuffs and they get up and leave.

EXT. POLICE STATION - EVENING

James and Becky walk out and down the steps. Motorcycles drive past, they turn around and walk back inside.

INT. POLICE STATION - EVENING

They walk in. The Sheriff and Deputy are writing up documents.

SHERIFF
Is there anything else we can help
you with, Jimmy?

JAMES
I'll get that coffee now if that's
alright, Sheriff?

SHERIFF
Pot's over there.

James and Becky walk over to the pot, he starts it and they turn to each other.

JAMES
Sandy is going to have my balls.

BECKY
You can leave in the morning, go
anywhere.

JAMES
She'll find me, Becks.

James looks over at the Deputy on his computer then turns back to Becky.

JAMES (CONT'D)
I'm going to have to break him
out.

BECKY
James are you fucking serious.
Where you dropped on your head as
a kid or something?

JAMES
Becky this is the only shot I have
at getting out of this.

They Look at each other.

BECKY
 Alright, how do you propose you
 break someone out of jail, James?

James looks over at Deputy Jones.

JAMES
 Hey, Deputy. Any chance of getting
 a ride home?

Deputy Jones looks up from his computer.

DEPUTY JONES
 Do I look like a fucking taxi
 service?

EXT. TRAILER - EVENING

Crickets chirp as they run up to the trailer.

BECKY
 Does Sandy know you're gone?

JAMES
 Probably by now. I don't think
 they checked up on me until
 morning though.

BECKY
 How do you figure?

JAMES
 Well, They left me a beer (beat)
 and a bucket.

They look at each other for a second.

INT. TRAILER - EVENING

They walk inside and James goes over to his bed and opens
 it to pull out a leather satchel. He takes it and walks
 over to the rucksack and picks it up.

JAMES
 Here, take this.

BECKY
 What's that?

JAMES
 Tent, sleeping bag and some
 supplies.

(MORE)

JAMES (CONT'D)
Camp out in the desert until
tomorrow. I'll come and find you.

BECKY
James, I haven't kept with you for
the past day and a half just to
leave you in the last moment.

They look into each others eyes, James puts the rucksack
down.

JAMES
We need to be quick.

EXT. DESERT - EVENING.

Becky and James walk up to one of the snake traps. James
holds the satchel. The snake is hissing heavily.

JAMES
These aren't poisonous but have a
nasty bite, so be careful.

James opens the trap and quickly grabs it and puts it in
the bag.

BECKY
I don't know why you can't do this
after the time expires.

JAMES
Because then he will be
transported. If they find his
house and his computer I'm done
for anyway.

They walk to another trap, James opens it, grabs a snake
and places it in the satchel.

EXT. POLICE STATION - NIGHT

James and Becky approach. They go around the side and
slowly look up in the window. Both the Sheriff and Deputy
have there backs turned to them. James picks up the bag
full of hissing snakes and gently drops it inside.

SHERIFF (O.C)
What is that?

DEPUTY JONES (O.C)
Is that a fucking snake?

SHERIFF (O.C)
How did they get in?

They walk out of the building and shut the door.

DEPUTY JONES
What about the prisoners?

SHERIFF
They're in closed cells, fuck em.

James watches as they spark up cigarettes. Deputy Jones gets out his phone and starts ringing.

JAMES
OK, go!

Becky runs off as James opens the window and climbs into...

INT. POLICE STATION - OFFICE - NIGHT

There are snakes everywhere. One spots James and slithers up. Deputy Jones turns around and looks into the station. James drops to the floor behind a desk.

The snake is close to James and hissing heavily. James rolls over and then crouches. He looks over at the Officers who have their backs to him and are still smoking.

He lets out a gasp and looks down, a snake has its teeth sunk into his leg. He grabs its head and pulls it out then throws it a few feet. It lands before the Sheriff turns and looks inside.

He waits until the Sheriff turns then gets up and quickly limps into...

INT. POLICE STATION - OUTSIDE HOLDING CELLS - NIGHT

James opens the peak hole and peers inside to a DRUNK singing, he closes it and walks to the next one and opens it to see Roland lying on a bed with both Tabby and Dingo on the floor. Roland looks up at James then leans back.

ROLAND
Found a way to smoke the cops out?

JAMES
Not for long.

ROLAND
Contract hasn't expired James. You sure you want to do this?

Tabby wakes up and looks at Roland.

TABBY
Hey! I want the bed!

Roland karate chops her in the neck and they both watch her pass out.

JAMES
I want to negotiate a deal.

ROLAND
No new deals during the time frame
James.

JAMES
This won't negate the old one. A
deal for your release.

ROLAND
Go on.

JAMES
Cops outside don't get hurt, you
leave quietly, no drama and Becky
doesn't get hurt either.

ROLAND
That won't make the previous deal
redundant.

JAMES
I know.

ROLAND
Then deal.

JAMES
You ready.

ROLAND
I'm a sporting man, James, I'll
even throw in a head start.

James ties to pull the latch across. It wont budge. Roland
leans back and looks at the ceiling.

ROLAND (CONT'D)
The key, James. You need a key to
unlock police cell doors.

INT. POLICE STATION - OFFICE - NIGHT

James walks in, Snakes are slithering everywhere. James looks out the door at the smoking police. He jogs up to Deputy Jones desk as Deputy Jones turns to look into the building, ducks down. Jones turns back as James reaches onto the desk and pulls the keys off.

INT. POLICE STATION - OUTSIDE HOLDING CELLS - NIGHT

James unlocks the door and slides the latch across. He limps out of the emergency exit as Roland pushes the door open. There is a snake that is upright hissing at him. Roland takes off his shirt as the snake lunges, he hits the snake with the shirt, the snake tries to bite him again and he hits again, the snake hisses and slithers off. Roland wipes down the cell door handle.

INT. POLICE STATION - OFFICE - NIGHT

Roland walks into the office buttoning his shirt. He spots a hissing snake and walks past it. He looks at the police outside then quickly finds his gun and wallet On the desk and a document with his picture and prints and puts them in his pockets. He walks over to the security DVD player and takes the disk out. He wipes the button down then walks to...

INT. POLICE STATION - OUTSIDE HOLDING CELLS - NIGHT

Roland walks past the cells and opens the emergency exit.

EXT. POLICE STATION - BACK - NIGHT.

Roland walks out of the building. He checks his gun and then runs.

EXT. OAKPOINT - NIGHT

James runs through the streets, he hears the sound of bikes and he takes a left to avoid them. Wood from a nearby tree splinters. He looks behind him and sees Roland with his gun drawn, he turns and goes the other way. Roland runs after him.

ROLAND

James!

James turns a corner.

ROLAND (CONT'D)
It's nothing personal!

James gets up and keeps running. A bullet whizzes past his head, he crouches down.

JAMES
Fuck off!

Becky drives up to Roland in her car and knocks him onto the ground. James runs to the car and gets in. They drive off as Roland gets up and walks over to an old truck, breaks the glass and opens the door from the inside.

INT. OLD TRUCK - NIGHT

Roland pulls some wires and quickly hot wires them together, the engine rumbles.

INT. BECKY'S CAR - NIGHT.

JAMES
Fuck, that was close!

Becky's wing mirror shatters.

BECKY
You think?

James looks behind him to see Roland leaning out the window is the truck taking aim.

JAMES
Take a left.

Becky spins the car around forcing James against the window. She speeds up the road and then a tire blows out.

BECKY
Shit!

JAMES
Do you think we can keep going?

BECKY
Maybe.

Another tire blows out.

JAMES
left!

Becky takes another left as the car scrapes to a halt.

EXT. ROAD - NIGHT

James gets out of the car and runs up to the corner as Roland turns onto the road leaning out of the truck window with his gun. James grabs it and wrestles it out of Roland's hand. Roland opens the car door and gets out as James kicks the gun away. Roland punches him in the face and James falls to the ground at Roland retrieves his gun. He walks up to James and points it at his head.

ROLAND
It's. Just. Business.

Becky gets out of her car.

BECKY
No!

Roland cocks his gun. (BEAT) His watch starts beeping. James and Roland stare at each other. The watch beeps another ten times as they both just stay there. The watch stops beeping.

ROLAND
So, contracts expired. I'm now open to renegotiations. I can either keep pursuing the target or compensate you for not completing the task.

JAMES
Compensation! Fuck! My! Life!

Roland holsters his weapon.

ROLAND
That was stupid James. Very fucking stupid. You win. That's it.

JAMES
That's it?

ROLAND
Congratulations. I hope it was worth it. Don't ever ever pull that shit again, you almost gave me a hernia. I know kids these days were self destructive but fuck me, you are something else!

Roland walks over to the truck and quickly wipes his prints off the steering wheel and door handle then walks off. Becky runs up to James and hugs him.

BECKY
It's over.

JAMES
Just have Sandy to deal with.

BECKY
I take it back, the worst isn't over.

EXT. RESIDENTIAL ROAD - NIGHT

They watch Roland walk down the road. He pulls out his phone and dials.

INT. MALCOLM'S OFFICE - NIGHT

Malcolm sits with even more trash than last time. He answers his phone.

INTERCUT CONVERSATION BETWEEN MALCOLM AND ROLAND.

ROLAND
Deposit fifty into our clients account.

MALCOLM
What, he got away?

ROLAND
Yes. Yes, Malcolm. He got away. Maybe if someone was doing his job and answering his phone instead of playing video games he wouldn't have.

MALCOLM
I'm sorry.

ROLAND
Don't be, it's coming out of your end.

Malcolm puts his phone down.

MALCOLM
Asshole.

EXT. RESIDENTIAL ROAD - NIGHT

Roland hangs up, pockets his phone and walks off out of sight. Becky helps James get up and they walk off.

EXT. TRAILER - DAY

Becky help James limp up to the trailer. They hear rumble of bikes. They look over and watch Sandy and Max in her car pull up with eight BIKERS on motorcycles. They kill the engines. Sandy and Max get out.

SANDY

Jimbo!

Max walks up and pulls out a machete.

SANDY (CONT'D)

I hope you've got some good news.
For your sake.

INT. TRAILER - DAY

James, face covered with cuts bruises and Becky sit on the bed. Sandy and Max stand over them. Max holds the machete. She checks her watch.

SANDY

You're running out of time here,
Jimmy.

JAMES

Let me check the computer.

Sandy gestures that James sit by the computer. He sits and types away.

JAMES (CONT'D)

Alright.

SANDY

Alright, what?

JAMES

The money is in. Where do you want
it?

SANDY

I'll send you details. The
interest makes it forty.

Sandy opens her phone and starts types away.

JAMES

We agreed on thirty-eight.

SANDY

Two thousand bullshit tax Jimbo.

JAMES

Fine. As long as pay for Martin's
door your lot broken.

Sandy turns to look at Max, he nods.

SANDY

Deal.

James types some more.

JAMES

Should be sent.

Sandy opens up her phone, bemusedly shakes her head then
puts the phone away.

SANDY

Seems you stuck to the deal after
all.

She reaches out and inspects James's eye.

SANDY (CONT'D)

Caught a beating in the process.

JAMES

It was a risky venture.

SANDY

Well, looks like we're done here.
Pleasure doing business with you,
Jimbo.

She turns and walks out and Max follows.

EXT. TRAILER - DAY

Sandy and Max walk out. He shuts the door as a MALE BAILIFF
and FEMALE BAILIFF, both white, wearing camouflage cargoes
and black t-shirts walk up. They watch Max wielding the
machete and Sandy get into her car.

INT. TRAILER - DAY

James and Becky look at each other then move in for a kiss,
a knock at the door stops them, he opens it. They hear the
sound of motorbikes rumbling as they drive off.

EXT. TRAILER - DAY

MALE BAILIFF

Mr. Redsand, we are here to evict you.

JAMES

What you think I have that kind of money just lying around in a duffel bag or something? Give me the account number and I'll send it.

Male Bailiff hands him some papers and points to a line.

INT. TRAILER - DAY

James walks to the computer, types away then walks to the door.

EXT. TRAILER - DAY

JAMES

All done.

Female Bailiff gets on her phone and rings.

FEMALE BAILIFF

Yes, it's supposedly sent.

James and the Male Bailiff just stare at each other.

FEMALE BAILIFF (CONT'D)

Yes?

She hands up and looks at Male bailiff.

FEMALE BAILIFF (CONT'D)

Deposit confirmed.

She looks at James.

FEMALE BAILIFF (CONT'D)

Pay it on time in future.

James closes the door as they get in their car and drive off.

INT. TRAILER - DAY

James walks up to Becky.

JAMES

So, where were we?

There is a knock on the door. James quickly looks up and to the right.

JAMES (CONT'D)
Fuck me!

BECKY
I'm trying!

EXT. TRAILER - DAY.

The Sheriff is outside as James opens the door. Deputy Jones leans against the police car.

JAMES
Sheriff.

SHERIFF
James, just following up from last night, someone left the cell door unlocked. Again.

He pauses and turns to look at the Deputy Jones.

DEPUTY JONES
I locked that fucking door.

He turns back as the Deputy spits.

SHERIFF
So that guy and a couple drunks wandered out of the fire escape and I wanted to make sure you were alright.

JAMES
I haven't saw him, Sheriff.

SHERIFF
It seemed he had it in for you. Maybe you should look at moving... trailer.

JAMES
I'll look into it.

SHERIFF
Alright, well let me know straight away if you see him again.

JAMES
Will do Sheriff, thanks for everything.

The Sheriff tips his hat and walks back to his car as James shuts his door.

INT. TRAILER - DAY

James walks up to Becky and kisses her then they climb into bed and get under the covers. On the laptop, a message in the bottom right corner pops up from Martin Cross with the text 'Buying Advertising'. Martin has the same coconut drinking photo for his avatar as his phone background.

EXT. TRAILER - NIGHT

The 'On Air' Light is on and crickets chirp as the fire dies down under a bright starry canopy. All of the radio equipment has moved from inside the trailer to a table outside. James sits by the equipment and leans into the microphone with very messy post sex hair. His shirt is off and a fresh bandage is on the gunshot wound. Becky walks out of the trailer and up to him in her underwear and knee high boots and begins to kiss his neck. James brings up a music mixer.

EXT. TRAILER - NIGHT

JAMES

Good evening and welcome to Radio
Redsand. This whole night is going
to be request based and is
sponsored by Cross Computer Repair
up in Springfield, they repair
anything technical so if you need
anything fixed check them out. And
we have our first Caller.

FEMALE CALLER(O.C)

Hey James, I loved your mix at
Mikey's the other night. You've
just got a new listener. Would you
play Fates Recoil? My friend says
it's great!

FADE OUT:

THE END

POST CREDITS:

EXT. STRIP CLUB - CAR PARK - DAY

Amy walks over to her car with 'Cheater' and 'Skank' spray painted all over it and a bag of frozen peas splattered on the windshield. She screams.