

OUT OF NOWHERE

An original screenplay by

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"The past is a prison that's hard to escape from."

Akira Kurosawa (from 'Roshoman')

EXT. STREET IN SOUTH PASADENA - NIGHT

An old, neglected house. A light of a candle flickers inside. The scratchy sound of a Bing Crosby 78 record drifts out.

CROSBY

(singing)

In dreams I kiss your hand, madame,
Your dainty finger tips,
And when in slumberland, madame,
I'm begging for your lips...

INT. OLD HOUSE - NIGHT

A crank driven gramophone plays the record. Seated near it, surrounded by lighted candles, is RANDALL HENDERSON (28). He's soulful, tatted-up and moody.

Randall struggles to learn the chords. But getting there.

EXT. STREET IN SOUTH PASADENA - NIGHT

A CAR pulls up, stopping by the house. A DARK FIGURE exits the car and walks up to the front of the place.

The FIGURE opens the rusty mailbox out front and puts in an envelope. They raise the ancient 'mail's in' flag.

Headlights from an approaching car cause the figure to nervously scurry to the car and drive off.

The headlights belong to a police car patrolling the area. In it OFFICER CHARLIE BENNET (35) notices the candles burning in the window. He stops the car and grabs his car radio.

Charlie's a man of much muscle but little subtlety.

CHARLIE

(into the mic)

Hey Desk Jockey. What say you do
some work and earn your pension?

BERTHA (O.C.)

(on the radio)

Screw you, Charlie.

CHARLIE

I love you too. Look up 421 South
Robles Street. Tell me who owns it.

BERTHA (O.C.)

Will do.

CHARLIE
Hey B. What did the leper say to
the hooker? 'Keep the tip.'

BERTHA (O.C.)
I'm calling HR.

Charlie laughs. He takes out his flashlight and shines it on
the front of the place.

INT. OLD HOUSE - NIGHT

Randall notices the light flashing across the windows and
stops playing. He looks out and sees the cop car out front.

RANDALL
Shit.

He lifts the needle off the record and heads to the door.

EXT. STREET IN SOUTH PASADENA - NIGHT

Charlie moves the light back and forth across the old house.
He stops when the radio kicks on.

BERTHA (O.C.)
Charlie, you there?

CHARLIE
Yeah. What d'ya got?

BERTHA (O.C.)
The place was owned by James G.
Henderson. Deceased.

CHARLIE
All right. Print it out. I'll come
get it later.

Charlie sees Randall walking out of the house toward him. He
shines the flashlight in his face to stop him.

CHARLIE (CONT'D)
What are you doing here? You a
squatter?

RANDALL
Nope.

CHARLIE
How'd you get in there?

Randall reaches in his pocket, pulls out a set of keys and jingles them at him.

RANDALL
You mind turning off that light?

Charlie does. He can't quite figure out what's up.

CHARLIE
You mind telling me what you're doing here?

RANDALL
Yeah. I do.

They stare each other down for a moment. Charlie blinks first, throwing the car in gear and slowly driving off.

Randall watches him go. He's about to head back in when he notices the flag up on the mailbox.

Opening the rusted box he finds a bulging envelope inside with '**Randall**' scrawled on it.

INT. OLD HOUSE - NIGHT

Randall moves with the letter over to a candle and opens it. Inside he finds \$1000 in hundred dollar bills. He reads the note that's with it and grows enraged.

RANDALL
Aw, Jesus Christ!

EXT. DOWNTOWN SOUTH PASADENA - MUCH LATER

Charlie's car drives down the dark, empty streets. As he rolls slowly by he passes a homeless woman sleeping in front of the drug store.

The woman, EVELYN GILBERT (27) looks up and sees Charlie. To protect herself from him she curls up like a baby armadillo.

From inside the car, Charlie sees this and smirks. He pulls the car near 'Sinkers Donut Shoppe' on the corner.

He looks up at the clock above the bank. 3:55.

Charlie parks and douses the lights. He pulls out his cell phone and, from his 'favorites' list, calls up a porn site.

He watches the action on the screen and, smirking with delight, uses his other hand to rub the front of his pants.

Across the street, FERNANDO GUERREZ (28) rides up to the donut shop on his bike. He notices the darkened cop car.

Seeing that's it's Charlie Bennet inside he grows concerned, but fakes a friendly smile and waves to him.

Charlie waves back. Still excited from the video, he clicks off his phone and starts the car.

Fernando unlocks the door to the donut shop and watches him drive off. The pretend smile he was wearing soon vanishes.

EXT. BACK ALLEY - NIGHT

Charlie pulls into the alley and kills his lights. He parks behind a row of rundown houses. Getting out, he moves to one.

At the back door, Charlie slides his hand through a hole in the screen door and lets himself in. He quietly goes inside.

INT. HOUSE - NIGHT

Charlie moves inside. For a large man he's very light on his feet. Passing through the kitchen he sees a box of 'Sinkers' donuts on the table. He snitches a piece as he moves on.

Charlie slides into the bedroom where a woman, MAGGIE (28), is asleep in bed. Charlie gets close to the side of the bed.

He takes out his nightstick and uses it to lift the covers off the sleeping woman and pulls them back.

He looks at her, clad in a T-shirt and panties, and grows excited. He runs his nightstick up her leg. Maggie squirms. Moving the stick to her privates, he gives her a gentle poke.

Maggie wakes up. Charlie clamps his other hand on her mouth.

CHARLIE

Quiet now. Stay quiet.

They lock eyes. He takes his hand off her mouth and runs it down her neck to her breasts. After he roughly fondles her, he starts undoing his pants.

MAGGIE

I have to pee. Can I pee first?

Charlie moves the night stick up to her neck and holds it against her neck. He gets very close, breathing very hard.

CHARLIE

No. You do as I say. Understand?

Frightened, Maggie nods. Charlie plants a kiss on her as he moves on top of her.

EXT. DOWNTOWN STREET - DAY

Wedged between the bank and a year-round Christmas boutique, Evelyn holds out her hand and begs for cash.

EVELYN

Help me. Please.

People are indifferent. Used to her. Randall moves quickly up the street, still agitated by the note. He passes Evelyn.

EVELYN (CONT'D)

I have no one. I have nothing.

RANDALL

Join the club, sister.

Feeling bad for the crack, Randall digs a fiver out of his pocket and puts it in her hand. She watches him bustle off.

EXT. SINKERS DONUT SHOPPE - DAY

Randall moves quickly into the pretentious joint.

INT. SINKERS - DAY

He rushes to the counter, up to Fernando. Randall shoves the envelope at his aproned, very busy friend.

RANDALL

What the hell is this?

FERNANDO

An envelope?

RANDALL

I got it last night. Read it.

Fernando opens it and looks at the note.

RANDALL (CONT'D)

You're the only one who knew where to find me. So what's the deal?

FATTY

Calm down. Sit. Have a coffee.

Randall sits. Fernando pours him a cup of coffee as Evelyn enters with her morning take from begging.

EVELYN

Hey! Can I get a coffee and--
(counting her cash)
And one of those creme filled
things. Strawberry.

She meets Randall's eye and smiles. Fernando gets her coffee and a donut. She pays and moves to a table.

Fernando hands Randall back the note.

FERNANDO

That's fucked up, man. I don't know
what to tell you.

RANDALL

You must've talked to someone.

FERNANDO

Nobody. I swear.

RANDALL

You had to.

FERNANDO

I didn't.

RANDALL

So did you send this?

FERNANDO

No.

RANDALL

Come on. Tell me.

FERNANDO

I didn't do it! Look. That not my
writing. It's too 'girlie.'

RANDALL

That's why I thought it was you. I
mean, you do wear an apron.

This angers Fernando. He points up at the menu board.

FERNANDO

Look there. I write up the menu.
Does that look like my writing? Now
drink your coffee and go.

RANDALL

Maybe Maggie wrote it. How is she?
Hey Sweetie!

He waves to the kitchen where Maggie is by the donut fryer.
She looks away from him. Not a fan.

FERNANDO

Leave her alone. In case you
forgot, she--

RANDALL

I know, she hates me. Everybody
does. That's why I have nowhere to
live. Thanks to you.

Evelyn looks up from her coffee, taking this in.

FERNANDO

I had nothing to do with it, bro.
You brought this all on yourself.
Because you're a shitty person.

RANDALL

I'm not a shitty person. I'm just
greatly misunderstood.

FERNANDO

You're bad news. You drive people
away. And I don't need that. I need
to stay 'open.'

RANDALL

Look, Fatty--

FERNANDO

Hey! Stop that. Nobody call's me
that any more. So stop it. Okay?

RANDALL

You do look good. That apron fits
you real nice.

FERNANDO

Get the fuck out of my store.

Randall moves toward the door.

RANDALL
Stop telling people where I am. I'm
done with that. Understand, Fatso?

FATTY
(pointing)
Get out!

Randall leaves. Watching with interest, Evelyn downs her coffee and, still eating her donut, she follows him.

EXT. MAIN STREET - DAY

Randall angrily moves down the street. He's unaware that Evelyn has run out of the shop and is behind him.

EVELYN
Hey.
(yelling at his back)
HEY!

RANDALL
(stopping)
WHAT? What do you want? Who the
hell are you?

EVELYN
I was just with you. In the donut
shop. You know that guy?

RANDALL
Yeah. And it's not a 'Donut shop.'
He calls it an 'artisanal bake
shoppe.' With two 'ps' and an 'e.'
Pretentious prick.

EVELYN
He makes a good donut.

RANDALL
I doubt it. He made me a waffle
once. It had so much 'grain' in it
I'm still digesting it.
(looking at her)
Anyway, what do you want?

EVELYN
I'm homeless, like you.

RANDALL
I'm not homeless.

EVELYN
You're not?

RANDALL
No. I have a house. A big old place.

EVELYN
Good. I need a place to stay.

RANDALL
What? No.

EVELYN
I just need a few weeks to get myself straightened out.

RANDALL
I got enough 'straightening out' to do for myself. Sorry.

Randall walks into an office building. Evelyn watches him go in and then sits, arms folded, not giving up.

INT. LAWYER'S OFFICE - DAY

In a tiny office above the drug store, Randall is angrily confronting DORIS VON KAPPELHOFF (60) seated at her desk.

RANDALL
Why can't they do it?

DORIS
I told you, they can't turn on the juice until you legally take possession. Then you'll get your gas and electric. Sit down Randy.

RANDALL
It's Randall.

DORIS
Sit, sit. We have to deal with the whole back-tax thing.

RANDALL
(sitting)
How much is that?

DORIS

It comes to \$25,000. I was able to pay off \$18,000 after I settled up the estate. And after I collected my fee. So you still owe \$7000.

RANDALL

I ain't got anything close to that.

Closing the file, she looks at him.

DORIS

I had a few thoughts. You could take out a mortgage on the place and pay it off that way. But there isn't a bank around here that'll give you a loan if you don't have a job. So--

RANDALL

I can't get a job.

DORIS

I guess nobody around here wants to take a chance on the 'Hitman.'

RANDALL

Right.

DORIS

Too bad. Pasadena's really booming. Well, the whole 'Old Town' part is. Maybe if you got out of the south side. Go where they don't know you.

RANDALL

I don't want a fucking job. I just want to sell the place and go. I'm done with this shitty town.

DORIS

Okay, well. That brings us to option number two.

RANDALL

And that is?

DORIS

You get yourself some insurance.

RANDALL

What good would that do?

DORIS

You buy the insurance. Then you get a can of gas and a match and your worries are over. But you didn't hear me say that.

Randall gets up to go.

RANDALL

Thanks for nothing.

DORIS

Listen, I can loan you the money to pay off the taxes. Then you go ahead with 'option number two' and, when you collect you pay me back.

RANDALL

I am not burning down my grandfather's house.

DORIS

I'm sorry. I meant no offense. I just figured with your background you might be open to that.

EXT. MAIN STREET - DAY

Randall bolts out the door of the building and stalks off. Surprised, Evelyn hops up and takes chase.

EVELYN

How did it go?

RANDALL

Shitty.

EVELYN

Sorry. Can I see your place?

RANDALL

No.

EVELYN

Why not?

RANDALL

Because it's not really mine. And I don't need more problems right now.

EVELYN

I won't be a problem.

RANDALL

You said you needed 'straightening out.' Sounds like a problem to me.

EVELYN

Look. I just need a place to sleep. I don't need a fucking therapist or some God damned career counselor.

RANDALL

Why don't you go bother somebody else?

EVELYN

Because you gave me five bucks. And you seem nice.

RANDALL

I'm not nice. Ask anybody.

EVELYN

Look. I can't sleep in the alley anymore. And I need a bath. Or a shower. I need water. Clean water! That's all I'm asking for.

RANDALL

(surrendering)

I have water.

EXT. OLD HOUSE - DAY

Randall walks up to the house with Evelyn trailing behind.

EVELYN

This is it?

GUS

Yup.

EVELYN

Really? Yours or 'stolen?'

GUS

Mine. Soon.

INT. OLD HOUSE - DAY

They enter the museum that is Randall's current residence. Full of old furniture with candles everywhere.

RANDALL

The water's cold. Did I mention that? There's no heat. No electric. That's it. You can sleep upstairs.

EVELYN

Thank you. Is there a bed up there?

RANDALL

Yeah. No sheets. Sorry.

EVELYN

'No sheets' is fine. Thanks.

She moves upstairs. Randall takes the 'envelope' out of his pocket and reads the note again.

He focuses on the words, **"one thousand up front, another four thousand when it's done."** His eyes land on the last line, **"I want him dead."**

Chilled by the words, Randall stashes the note in a cupboard drawer along with the cash.

INT. UPSTAIRS OLD HOUSE - DAY

Evelyn strips down and gets in the old claw tub. Eager to rinse several weeks of grime off, she turns on the shower.

Ice cold water hits her and she SCREAMS!

EVELYN

Ahhhhh! Shit!

INT. DOWNSTAIRS OLD HOUSE - DAY

Hearing it, Randall runs to the steps.

RANDALL

What? What happened?

INT. UPSTAIRS OLD HOUSE - DAY

He bounds up the stairs and, hearing her whimpering, Randall yanks open the bathroom door.

He sees Evelyn naked, shivering in the shower. Without all the dirt, she's pretty stunning.

EVELYN

Hey! Close the damned door!

Embarrassed, Randall closes it.

RANDALL

Sorry. I thought you fell. Or there was a raccoon in the tub.

EVELYN

It's fucking freezing.

RANDALL

I told you. Anyway, there's clothes in the bedroom. Take anything.

Randall slinks off.

In the shower, Evelyn scrubs off the grime and shivers.

INT. UPSTAIRS OLD HOUSE - DAY

Wearing a towel, Evelyn opens the bedroom closet and grabs a flannel shirt and jeans off a hanger. As she closes the door she notices a high powered rifle in the corner.

All during this, another Bing Crosby 78 plays downstairs.

CROSBY

(singing)

You came to me from out of nowhere.
You took my heart and found it
free...

INT. DOWNSTAIRS OLD HOUSE - DAY

Randall is sitting in a enormous, very worn leather chair. He strums his guitar along with the Crosby recording.

Evelyn walks down the stairs. She's wearing a gigantic flannel shirt and man-size jeans. They're both rolled up and tucked in to fit her small frame.

EVELYN

So great. Even ice cold. Hope it's okay. I took one of your shirts.

Randall glances at her.

RANDALL

That's not mine. That's Big Jim's.

EVELYN

'Big' is right. Look at this thing.
It's a tent.

She tugs at it to show him.

RANDALL

Big Jim was my Grand Dad. This was his place.

EVELYN

Was he a hunter? I saw a gun.

RANDALL

Uhh...no. He grew up in Oregon.
Kind of a lumberjack.

Randall goes back to playing along with the gramophone.

EVELYN

Who's that singing?

RANDALL

That's Mr. Harry Lillis Crosby.
Otherwise known as 'Bing.'

EVELYN

Isn't he the guy who sang 'White Christmas' and beat the crap out of his kids?

RANDALL

Yeah but-- He was the first person to sell a million records. Women used to faint when he sang.

EVELYN

Get out. Still, he beat up his kids. Hard to get past that.

She moves to the pile of 78s by the gramophone.

RANDALL

That whole business got started because his kid wrote a book. To cash in on Bing's fame. Apparently most of it was bullshit.

EVELYN

(looking at the record)
Heavy.

RANDALL

Yeah. The kid felt so bad about it he shot himself.

EVELYN

No. I meant the records. What are they made of? Concrete?

RANDALL

They made 'em thick back then. You could use that as a weapon.

She puts the record down and looks at him.

EVELYN

So the kid shot himself? Out of what? Guilt?

RANDALL

I guess. Point is, you shouldn't believe everything you read or hear about people.

EVELYN

Well, most rumors have a little bit of truth to them. Don't you think?

Randall doesn't answer. He keeps strumming his guitar.

EVELYN (CONT'D)

What's the deal with you and the donut guy? Were you friends?

RANDALL

Could you be quiet a while? It's hard to pick out the chords while you're talking?

EVELYN

Sorry.

(she moves closer to him)

So what are you? In some kind of old time cover band?

RANDALL

There's left over Chinese in the kitchen if you're hungry.

EVELYN

Are you trying to get me to shut my mouth or are you being nice?

RANDALL

I told you I'm not nice.

EVELYN

Either way, I'll take it.

She goes into the kitchen and fetches a carton of Lo Mein and a plastic fork. As she does she takes in the music.

EVELYN (CONT'D)
He's definitely 'swoon worthy.'
(moving back to him)
So if you're not in a band why are
you listening to this?

RANDALL
Crosby was Big Jim's favorite. He
has all his records. When I listen
to them I can hear him singing. He
sang exactly like that.

EVELYN
That's a nice reason. See? You're
not so terrible.

RANDALL
It also happens to be the only
music I can listen to. Because I
got no electricity.

EVELYN
Uh huh.
(she plops on the couch a)
So...are you gay?

RANDALL
Me? Why do you ask that?

EVELYN
The way you looked at me in the
shower, it's like you never saw a
naked woman before.

RANDALL
I've seen a few.

EVELYN
It's been a while though, right?

RANDALL
Eat your Chinese.

INT. SINKERS DONUT SHOPPE - DAY

Several STUDENTS are having coffee and working on their computers. Charlie Bennet enters, wearing a blue running suit. Fernando sees him and his heart sinks.

CHARLIE
Hey, man. The usual.

FERNANDO
Sure thing, officer.

CHARLIE
I told you. When I'm off-duty it's
'Charlie.' Beautiful day. I ran an
extra two miles today.

Fernando makes him a large iced coffee and feigns interest.

FERNANDO
Good for you.

CHARLIE
Yeah. Gotta keep fit. You never
know when you'll be needing that
extra burst of energy.

He slaps his trim tummy and glances past the counter toward
Maggie by the fryer. She avoids his eye and keeps working.

FERNANDO
Here you go, Charlie. You want a
donut with that?

CHARLIE
No way. Those things'll kill you.
Anyway I hear you have a rat
problem. I wouldn't want to risk
getting sick.

A few STUDENTS look up when he says that. Fern is agitated.

FERNANDO
There are no rats here. None! No
droppings, nothing.

CHARLIE
That's not what the inspector said.
He gives you another bad report and
I'll have to shut you down. And
that'd be very 'no bueno.'

FERNANDO
Yes it would.

CHARLIE
How much I owe you?

FERNANDO
No charge, sir.

CHARLIE

Good thinkin' Lincoln. See you
around.

Charlie struts out, sucking on the straw in his drink. When he's gone, Fern turns and meets Maggie's furious gaze.

INT. DOWNSTAIRS OLD HOUSE - NIGHT

Randall takes out paper and a pen from the old roll top desk in the den. By candlelight he scrawls, "**I'll do it. Please pay up front.**" Folding it, he puts the note in an envelope.

EXT. OLD HOUSE - NIGHT

Randall moves to the mailbox out front and puts in the note. He raises the flag as a signal and goes back inside.

INT. OLD HOUSE BATHROOM - NIGHT

Randall finishes brushing his teeth and gets a hand towel from the rack. Hanging next to it are Evelyn's ratty clothes. On top of them is an amulet she wears around her neck.

The amulet is a plaster cast of a dog's foot. Randall takes it in his hand and intently stares at it. The sight of it upsets him. He puts it back and washes his hands.

INT. UPSTAIRS BEDROOM - NIGHT

Evelyn spreads a sheet over the bare mattress. She's still dressed in the big flannel shirt which is now her nightie.

Randall knocks and pokes his head in. He points at the candle on the bureau.

RANDALL

Don't forget to blow that out.
Don't want the place burning up.

EVELYN

Where are you going to sleep?

RANDALL

Downstairs. I been sacking out on
the couch since I got here. I'll be
fine. You know where the bathroom
is. G'night.

He turns to go.

EVELYN
Hey. What's your name?

RANDALL
It's Randall. Randall Henderson.

EVELYN
'Randall Henderson.' I feel as
though I know that name.

RANDALL
You might. I'm sort of infamous
around these parts.

EVELYN
I'm Evelyn. Good night, Randall.

He nods shyly and walks out, closing the door.

Evelyn smiles at her sudden good fortune. She blows out the
candle and climbs under the sheet.

INT. DOWNSTAIRS OLD HOUSE - A BIT LATER

Randall strums his guitar, practicing the chords to 'Out of
Nowhere.' As he does, he hears a CAR pull up in front of the
house. He looks out the window.

He sees a DARK FIGURE get out of the car, go to the mailbox
and collect his message. They then get back in the car and
drive off.

Randall is troubled but resigned as to what he's set in
motion. He notices the trees violently swaying in the wind.

In response, he grabs the blanket he's been using on the
couch. He takes it and a candle and moves upstairs.

INT. UPSTAIRS BEDROOM - NIGHT

Evelyn is fast asleep when Randall opens the door. He quietly
places the candle down and moves to the bed, spreading the
blanket over her. She wakes up and freaks out.

EVELYN
You get out of here. You fucking
creep! I knew I couldn't trust you!

RANDALL
I just-- I brought you a blanket.
In case you got cold.

EVELYN
Get out of here! Now!

RANDALL
(backing off)
Okay, okay. Go to sleep.

He grabs the candle and rushes out.

Still panting, Evelyn realizes he did cover her with a blanket. She's relieved, but struggles to catch her breath.

EXT. BACK ALLEY - NIGHT

Charlie drives the squad car behind Maggie's house. He gets out and creeps up to the back door. He puts his hand through the screen and lets himself in.

It's quiet for a bit as Charlie moves to the bedroom. From inside, the voices drift out into the quiet, windy night.

MAGGIE (O.C.)
No. Please. Not tonight.

CHARLIE (O.C.)
Yes. Tonight. Right now.

MAGGIE (O.C.)
I'm not well. Please go away.

CHARLIE (O.C.)
You don't give the orders. I do.

MAGGIE (O.C.)
Stop! You're hurting me.

CHARLIE (O.C.)
Shut up!

The sound of their struggle (his SLAPS, her muffled SCREAMS) echo through the alley. Her whimpering cries fade away as the sound of the wind grows LOUDER.

BOOM!

INT. UPSTAIRS BEDROOM - MORNING

The LOUD EXPLOSION jolts Evelyn awake. She moves to the window and sees Randall fussing with something in the garage out back. She pulls on the gigantic jeans to join him.

EXT. BACK OF OLD HOUSE - MORNING

Randall is revving the engine of a long dormant 1974 Caprice Classic Convertible. The old tank is in great condition. As he guns the engine it burns off gunk and loudly BACKFIRES.

Evelyn runs out and looks at the scene in awe.

EVELYN

Wow! Look at that thing!

RANDALL

Yeah. Big Jim liked you to know he was coming.

(adjusting the seat)

I want to see if she still runs so I can sell her. Sorry for the noise. You sleep okay?

EVELYN

Yeah. Fine.

(turning serious)

Listen. I want to talk to you. About what I said.

RANDALL

Forget it. Go find some shoes. We'll take her out for a ride.

EXT. OLD HOUSE - DAY

The enormous powder blue convertible rolls down the drive with Randall at the wheel. Evelyn sits beside him. The top is down and off they go.

EXT. ROAD IN SOUTH PASADENA - DAY

They ride along with the wind whipping through their hair. Evelyn beams. All her troubles seem miles away.

EVELYN

Such a smooth ride. Like a magic carpet.

RANDALL

It's got a solid steel chassis with a V8 engine. It weighs a ton.

EVELYN

It's gorgeous. You should keep it.

RANDALL

This thing burns gas like a kettle
boils water. No way I can afford
it. And I need cash right now.

EVELYN

Why don't you get a job?

RANDALL

Why don't you shut your trap and
enjoy the ride? I gotta blow all
the crap out of the engine.

He floors the gas. As the car takes off it BACKFIRES loudly.

Evelyn laughs and lets out a WHOOP as the car tears off down
a side street, billowing dark exhaust behind it.

EXT. ROSEMOUNT AVENUE - DAY

The convertible ZOOMS through the foot hills of the San
Gabriel mountains. Randall revs it. The car backfires again.

Evelyn glances at the speedometer. They're going 90MPH.

EVELYN

Hey! Slow down!

RANDALL

Let's see what she's got. Hang on!

Smiling, Randall pushes it harder. They SAIL past the Rose
Bowl and FLY through the hills. Evelyn laughs and holds on.

EXT. MAIN STREET - DAY

Maggie pulls her car into a space behind Sinker's donut shop.
She's wearing dark glasses and a scarf.

INT. SINKERS DONUT SHOPPE - DAY

Maggie walks in the back entrance. The shop's open and very
busy. Fernando struggles to keep up with the CUSTOMERS.

FERNANDO

Where you been, babe?

MAGGIE

I overslept. Sorry.

She takes off her glasses and scarf. Though she's put on lots of make-up it can't hide the bruises. Fernando gasps.

FERNANDO
What the hell happened?

MAGGIE
I fell. I'll be fine.

He rushes to her and gently cradles her head.

FERNANDO
That looks bad.

MAGGIE
I'm fine.

FERNANDO
How could you fall and bruise your neck? Where did this happen?

MAGGIE
(pulling his hands off)
Just stop. Never mind. Go make your fucking donuts.

Startled and hurt, Fernando moves back to the customers as Maggie puts on her apron. Her hands tremble as she does.

EXT. MAIN STREET - DAY

The huge convertible turns into a parking space by a Vintage Clothing Store. Randall digs in his pocket.

RANDALL
Okay. You need clothes. You can't go around dressed like that.

He pulls a wad of bills out of his pocket. Evelyn sees he has a few singles and a bunch of hundreds.

EVELYN
I thought you were broke.

RANDALL
Mind your business.
(handing her a C-note)
Get some stuff. Whatever you like. Just make sure you got enough for a cab to get home. I got stuff to do. You like fried chicken or beer and burgers?

EVELYN
Sure. Anything.

RANDALL
I'll get fried chicken.
(she studies him)
Okay. Get out. I gotta get going.

Evelyn climbs out. She stands, wearing the gigantic shirt and jeans and watches him drive away.

EXT. USED CAR LOT - DAY

Randall is haggling with SAL ANTONIO (50) the car dealer. Sal wears a suit as loud as the banners and signs on the lot.

SAL
(looking at the car)
She's a honey all right. How much
you want for her?

RANDALL
Three thousand.

SAL
No can do, pard'ner. I'll give you
15 hundred.

Randall looks around the lot. He sees a motorcycle.

RANDALL
That bike work?

SAL
Yep.

RANDALL
How about 25 hundred and you throw
in the bike.

SAL
(thinking)
Well...

EXT. ROAD IN SOUTH PASADENA - DAY

Randall tools along on the motorcycle. Smiling, he rides back toward downtown.

EXT. MAIN STREET - DAY

He pulls up by the lawyer's office above the drug store.

INT. LAWYER'S OFFICE - DAY

Randall is standing in front of Doris. He counts out three thousand in hundred dollar bills.

RANDALL

There's three thousand. Give it to the tax people and tell'em they'll get the rest in a few days.

DORIS

Nope. Doesn't work that way. With them it's all or nothing. I can hold onto that for you 'til you get the rest.

She reaches for the cash but Randall snatches it up first.

DORIS (CONT'D)

What? You don't trust me?

RANDALL

No. I don't.

DORIS

Why?

RANDALL

Because you're a lawyer.

Doris shrugs. Not offended.

DORIS

Fair enough. They'll need a check. They don't take cash. You got a bank account?

INT. SOUTH PASADENA BANK - DAY

Randall is standing at a cashier's window watching as BETTINA GREGORY (28) counts out the cash.

BETTINA

27, 28, 29, 30. That's three thousand. How much in savings?

RANDALL

Nothing. Put it all in checking.

BETTINA
Okay, Mr. Henderson. Can I interest
you in a car loan?

RANDALL
No.

BETTINA
How about an online account?

RANDALL
Just a checkbook.

BETTINA
That'll be ready in five days.

RANDALL
Can I get it faster?

BETTINA
How much faster?

RANDALL
Like...tomorrow.

BETTINA
I'll see what I can do.

She looks down behind the counter.

BETTINA (CONT'D)
As a new customer you're entitled
to either a calendar or a tote bag.

She looks up and he's gone.

EXT. OLD HOUSE - DAY

Randall tools up on the bike. He has chicken take-out and a
six pack of beer with him. Getting close, he sees the flag is
up on the mailbox. He moves slowly to it and opens the box.

There's a thick envelope inside. The note reads, **"I want him
dead NOW! He runs every day at 11AM at Garfield Park in a
blue track suit. His name is Charlie Bennet."**

Randall looks in the envelope. 40 more hundred dollar bills.
A voice comes from behind him.

EVELYN
Hey! Nice bike!

Startled, Randall jumps out of his skin. He stashes the envelope and turns to look at her.

RANDALL

Yeah. The car guy gave me a--

Randall is stopped in mid-sentence by the sight of her. Evelyn's wearing a flowing vintage dress. She's a vision.

EVELYN

Gave you what?

RANDALL

Nice dress.

EVELYN

Thanks. So you sold the car?

RANDALL

Yeah. Things are rolling forward.

EVELYN

Hey listen. I was nosing around out back and I think I can help you with your problem.

RANDALL

What problem?

EVELYN

The 'no electricity' situation.
(getting closer to him)
I used to date this guy. He was as mean as shit. But he was handy. And he knew how to steal free cable. He did it for us and some friends. Then he got greedy and stole electricity and got caught.

RANDALL

Why are you telling me this?

EXT. BACK OF OLD HOUSE - MOMENTS LATER

Evelyn is sitting on Randall's shoulders next to a power pole behind the house. She has jumper cables in her hands.

EVELYN

Hold still now.

She stands on his shoulders. Randall holds onto her ankles.

RANDALL
I hope you know what you're doing.

EVELYN
Just don't drop me.
(she looks at the wires)
Now that one comes from your house
and that looks like the main line.

She attaches the jumper to Big Jim's wire and touches the other jumper to the main line. SPARKS shoot out.

EVELYN (CONT'D)
Whoop! Okay!

RANDALL
You all right?

EVELYN
Yup. Fingers crossed. Here goes.

She holds the other clamp over the main line and releases it. No sparks. Nothing.

She clumsily climbs down him and they come face to face.

RANDALL
What happened?

EVELYN
Not sure. Only one way to find out.

INT. KITCHEN OF OLD HOUSE - DAY

Evelyn flicks a switch and the lights turn on. Randall smiles. He has the chicken and beer with him.

EVELYN
There you go. Now maybe we can live
like civilized folks.

RANDALL
We?

EVELYN
Sure. If we clean this place up it
could be nice.
(turning on a lamp)
I'm a whiz with a mop. And I can
cook too. I did lots of catering
gigs when I wasn't dancing.

RANDALL
You're a dancer?

She moves through the place, turning on all the lights.

EVELYN
Wanted to be. I tried to get work
in New York but out there they want
you to sing too. And nobody wants
to hear that. So I tried LA. Lots
of offers to be a stripper but no
work otherwise. Thank God my Momma
taught me how to cook or I'd have
starved.

RANDALL
Where're you from?

EVELYN
Originally from New Orleans. Where
do you hail from?

RANDALL
Right here. About a half mile down
the road on Baker Street. Been here
my whole life.

EVELYN
You never left?

RANDALL
I was in the army. I went to
Afghanistan and came straight back.
I got history here. Most of it bad.
(looking at her)
Thanks for this.

EVELYN
Sure thing. Thank you.
(breaking the silence)
That fridge work?

RANDALL
I guess.

He opens the door and the light goes on.

EVELYN
All righty! What do you say we get
these beers cold so they'll be
ready for dinner?

She grabs the six pack and loads it in the fridge.

RANDALL

I'll go down to the basement and see if I can fire up that water heater.

EVELYN

Good. 'Cause if I have to take another freezing cold shower my toes'll snap off.

Randall laughs and moves to the basement door.

EXT. PASADENA POLICE STATION - NIGHT

Wearing his uniform, Charlie walks into the police station.

INT. PASADENA POLICE STATION - NIGHT

He struts into the main office, greeting a few COPS finishing their shifts. He walks over to BERTHA HENDRICKS (40) seated at one of the few computers in the place.

CHARLIE

Hey B. Where's that info?

She hands him a print-out about 'James G. Henderson.'

BERTHA

Here. That house has been empty since the guy died.

CHARLIE

Thanks. Hop off that thing. I need to look something up.

BERTHA

All right, but no porn. You've been warned about that.

Bertha struggles to her feet, using a cane to get up.

CHARLIE

Okay, okay.

BERTHA

How's the divorce going?

CHARLIE

Messy. Like my underpants. You want to see?

BERTHA
Seriously Charlie, one more breach
of protocol and you're out.

CHARLIE
This is strictly police business. I
promise.

Charlie searches. Bertha stands by him, leaning on her cane.

BERTHA
You might want to look up 'Hitman'
Henderson.

CHARLIE
Why would I want to do that?

BERTHA
'Cause that's his grandson.
(she types over him)
It was a big scandal in these
parts. Probably didn't get much
coverage up in the sticks, where
you were.

CHARLIE
Don't go knockin' Anaheim. Without
Disneyland this whole state would
go to hell.

Ignoring him, Bertha types and hits ENTER. An article loads.

BERTHA
This was some major urban legend
shit. Check it out.

Charlie reads it. It shows a picture of Randall in cuffs with
the title: **'Hit Man' Henderson sentenced to two years.**

EXT. OLD HOUSE - NIGHT

The lights are on and music drifts out from the window. It's
another Bing Crosby 78 record. A very sultry one.

CROSBY
(singing)
You came, I was alone.
I should have known,
you were temptation.
Your smile, luring me on.
It was temptation.

INT. DOWNSTAIRS OLD HOUSE - NIGHT

Randall and Evelyn have finished their chicken and are still working on the beers.

EVELYN

If you hate it so much here why don't you sell this place and go?

RANDALL

I'm trying to. It's complicated.

EVELYN

Nothing complicated about it. Here's what you do. You sell this place and we take the cash and go to New Orleans.

RANDALL

There you go with that 'we' stuff again.

EVELYN

I'm not proposing marriage. I'm just saying. We both want to get out of here. You ever been to New Orleans?

RANDALL

I told you, just Afghanistan and Pasadena. It's hot there, right?

EVELYN

Yeah. But in a good way. It slows things down. People set on porches and stroll. The music is hot, the food is hot. Yeah. I'd say it's plenty hot. You like hot?

Randall nods, then looks away. Evelyn moves closer.

EVELYN (CONT'D)

Hey. Think about it. This could be good. There must be a reason we met. Maybe you're here to save me. Or maybe we're here to save each other. What do you think?

RANDALL

Maybe.

She impulsively kisses him. The music continues.

As they kiss Randall runs his hand down her face and touches the amulet on her neck.

RANDALL (CONT'D)
What is that thing?

She self-consciously covers it.

EVELYN
Sorry. I know it's freaky. It's just something I hold onto. Here.

She lifts it off her neck and puts it down on the couch.

EVELYN (CONT'D)
Better?

Randall kisses her. She looks in his eyes.

EVELYN (CONT'D)
If we do this, promise me you won't turn out to be awful. I'd hate it if you did.

RANDALL
I can't promise anything. Sometimes things go bad no matter what you do. Look at me. All I ever wanted was to be a good man. Like my Grand Dad. He was a big war hero. That's why I went into the army. To try to be like him. He used to say, "The only honorable work is soldiering."

EVELYN
He must've been proud of you.

RANDALL
No. I disappointed him. I let him down. Real bad.
(he looks at her)
I don't want to do that to you.

EVELYN
You won't. Not if you try. Don't let the past smother you. You can be good. I know you can.

He kisses her passionately. The Crosby song swoons on.

INT. UPSTAIRS OLD HOUSE - MOMENTS LATER

They are in bed, making love as the music builds.

CROSBY
(singing)
I'm just a slave,
only a slave,
to you. Temptation!

Their idol is disturbed by a SEARCHLIGHT shining in the window. Naked, Randall gets up and moves to look out.

EXT. OLD HOUSE - NIGHT (INTERCUT)

Parked outside the house is Charlie in his squad car. He stands by the car, shining a bright light up at the house.

CHARLIE
Hey! You in there! Come outside.

RANDALL
(calling out to him)
What's the matter?

CHARLIE
You Randall Henderson?

RANDALL
That's right. This is my Grand
Dad's place.

Charlie notices he's naked.

CHARLIE
You got a girl up there?

RANDALL
Any law against that?

CHARLIE
(flustered)
You can't steal electricity. I'm
gonna write you up.

RANDALL
Go ahead. Stick it in the mailbox.
And turn out that damned light.

Charlie shuts it off but he pulls out his pad and starts writing up a citation.

INT. UPSTAIRS BEDROOM - NIGHT

Randal goes back to bed. Evelyn's suddenly on edge.

EVELYN
Do you know that guy?

RANDALL
Not really. He keeps snooping
around here. Why?

She pulls him close.

EVELYN
Remember last night, when I got all
crazy. Thinking you were going to
attack me?

RANDALL
Yeah.

EVELYN
About two years ago, when I first
went homeless, he picked me up on
the street. I thought he was going
to lock me up but he took me home.

RANDALL
What? To his place?

EVELYN
Yeah. He let me take a bath, got me
some food and put me to bed. But,
during the night, he climbed in and
had his way with me.

RANDALL
You let him?

EVELYN
Yeah. I guess I thought I owed him
that. I wasn't thinking straight.
So many horrible things happened. I
was a mess.

RANDALL
How long did this go on?

EVELYN
A few nights. But he was a sick
fuck. He wanted to do all kinds of
crazy shit. Bite me and put his
nightstick in my ass. So as soon as
I could I took my stuff and ran.

RANDALL
I'm so sorry.

She throws her arms around him, holding him tight.

EVELYN

That's why I have to get away. I want to go someplace safe. Where I won't have to worry about running into 'Good Time Charlie' Bennet.

Hearing the name sends a chill through Randall.

RANDALL

What's his name?

EVELYN

Charlie Bennet. He's a terrible person, Randall. Really fucking evil.

RANDALL

(holding her close)

Don't you worry about him. He ain't gonna hurt you no more.

EXT. OLD HOUSE - DAY

Randall and Evelyn ride down the driveway on the motorcycle. She's got her arms wrapped around him in back.

EXT. SINKERS DONUT SHOPPE - DAY

Randall pulls up and stops.

RANDALL

I got some things to do. You go get yourself a donut and a coffee. I'll pick you up here around noon.

EVELYN

Then we're gonna go.

RANDALL

Right straight away. I promise.

She gets off the bike and looks at him. He avoids her eye.

EVELYN

Randall? Is everything okay?

RANDALL

Everything's fine. See you soon.

He rides off. She watches him go, still worried.

INT. SOUTH PASADENA BANK - DAY

Randall is at the window watching Bettina count out the cash.

BETTINA
38, 39, 40. That's four thousand
dollars. All in checking?

RANDALL
All in checking. You got that
checkbook for me?

BETTINA
No. You hurried out and never
picked out a style.

RANDALL
What? I need that checkbook today.

BETTINA
That's not going to happen. If you
hadn't rushed out like you did it
might be ready.

RANDALL
God damn it!

BETTINA
I'm sorry, Mr. Henderson. There's
nothing I can do.

RANDALL
Okay. Give me the money back.

Bettina wearily sighs and starts counting the bills.

BETTINA
All right. One, two, three, four...

Randall writhes in agony. He looks at the clock. 10:45.

INT. LAWYER'S OFFICE - DAY

Randall bursts into Doris' office. She jumps, startled.

DORIS
Christ! You scared the piss out of
me. You got the check?

RANDALL
No. I need you to front me the
money.

DORIS

What do I look like? An ATM? Let me think about it.

RANDALL

Think about what? You can take it out of the cash you'll get for the house.

DORIS

But I don't like you.

RANDALL

Yeah but you like money. So you're going to help me.

DORIS

Or what? You going to shoot me?

RANDALL

Don't tempt me. Look. I have to leave town. Tonight.

DORIS

Why?

RANDALL

You don't want to know.

DORIS

Okay. I'll loan you the money. But I'm charging you 20% interest.

RANDALL

Fine. Great. I'll call you when I get where I gotta go.

Randall turns to leave.

DORIS

Wait. I need you to sign something.

RANDALL

What?

DORIS

I took out insurance on the place.

RANDALL

I told you I don't need any fucking insurance.

DORIS

Sure you do. If I'm going to show the house I have to make sure it's covered. In case somebody falls.

RANDALL

All right.

DORIS

And if you're not there it could get vandalized. There could be a break-in or a fire.

RANDALL

All right.

DORIS

Or an earthquake.

RANDALL

I said 'All Right!' What do I sign?

Doris pulls out an insurance form and hands him a pen.

DORIS

Just sign at the bottom. I'd do it myself but, you're the owner. Your name has to be on the policy.

Randall quickly signs.

DORIS (CONT'D)

And you owe me \$185.

RANDALL

For what?

DORIS

First payment on the policy. You'll thank me someday.

Randall looks up at the clock. 10:50. He pulls out the envelope of cash and peels off two hundred dollar bills.

RANDALL

Here. I hope you choke on it. You fucking vulture. Keep the change.

DORIS

(smiling)

Thanks. You can keep the pen.

EXT. OLD HOUSE - DAY

Randall speeds up to the house, drops the bike and runs inside.

INT. UPSTAIRS BEDROOM - DAY

He dashes in, grabs the rifle and some bullets from a box.

EXT. STREET IN SOUTH PASADENA - DAY

With the rifle slung over his shoulder, Randall speeds through town. He turns at a sign that reads: **Garfield Park.**

EXT. GARFIELD PARK - DAY

Randal jogs, rifle in hand through the park. He sees the running track that circles a pond. He screws on the rifle silencer and climbs up into tree to hide himself.

Finding a steady perch, he sits among the leafy branches and loads bullets into the rifle. He loads three rounds. Someone comes running on the track. Randall looks through the scope.

Through the rifle scope he can see it's Charlie, blue running suit and all. Charlie slows down and clutches his chest. Is he having a heart attack? Randall watches him sit down.

Randall can see that Charlie's crying. Really wailing. He aims at him but doesn't pull the trigger. He just can't.

Shifting his position, he slips off his perch. The strap catches on a branch. Randall grabs the strap and is swinging from it in the tree.

He struggles to pull himself up. As he does, he slips again. Randall grabs at the gun and catches the trigger, firing it.

RANDALL

Ahhhh. Shit.

Charlie looks up from where he's sitting and sees Randall swinging from the tree. He wipes his tears and runs to him.

CHARLIE

Let go of the gun, pal.

Randall doesn't respond. He desperately tries to climb back up. As he does the strap begins to tear.

CHARLIE (CONT'D)
Let it go asshole!

The strap rips and Randall falls on his back. He's still holding the gun but the wind has been knocked out of him.

Charlie stands over him and recognizing him.

CHARLIE (CONT'D)
Whoa! The fucking 'Hitman.' What the hell are you doing?

Randall tries to catch his breath and speak. Before he can, Charlie grabs the gun and kicks him, hard, in the ribs.

CHARLIE (CONT'D)
Who you shooting at today? Huh? I'm sending you back to jail. Where you belong.

RANDALL
(gasping)
You can't.

CHARLIE
Watch me.

He pulls out his cell phone and starts to dial.

RANDALL
(gasping)
You do...and I'll tell them...what you did...to Evelyn.

CHARLIE
Who's that?

RANDALL
(gasping)
The homeless girl...you raped.

Charlie flies into a rage.

CHARLIE
You piece of shit!

He takes the gun and cracks Randall across the head with it.

WHAM!

Randall falls back. Still furious, Charlie stands over him.

CHARLIE (CONT'D)
I know all about you. You're no one
to be preaching to me.
(kicking him again)
Was that the girl you were boffin'
the other night? What's the matter?
You jealous because I got to her
first? Huh?

Charlie kicks him hard in the ribs again. Randall GROANS.

CHARLIE (CONT'D)
I should finish you off right here.
With your own damned gun. But I
won't. You're lucky I'm not on
duty, you little shit.

Charlie, rifle in hand, walks off. Randall coughs up blood.

Walking toward his car, Charlie tosses the gun into the pond
and keeps going.

INT. SINKERS DONUT SHOPPE - DAY

Evelyn is sitting at a table sipping her coffee and finishing
a strawberry filled donut. She's flipping through an old
People magazine to pass the time. She's the only customer.

Fernando empties the cash register and zips the money in a
pouch. Maggie anxiously watches him.

FERNANDO
I'll be right back.

MAGGIE
Where you going?

FERNANDO
I'm going to make a bank run.

MAGGIE
Don't leave me here alone.

FERNANDO
I'll be back in five minutes.
You'll be fine. Nobody's here.
(to Evelyn)
I'm sorry. I meant, not a lot of
people.

EVELYN
I can go if you want.

FERNANDO
 No. Please. Stay. Have more coffee.
 (to Maggie)
 Give her a refill.

MAGGIE
 (to Fernando)
 Why can't you go in the morning?

FERNANDO
 The bank's open now. I want to
 check the balance.

Evelyn gets up.

EVELYN
 I'm going to go.

FERNANDO
 No. Please stay.

MAGGIE
 Let her go.

FERNANDO
 You don't run the shop? I run the
 shop!

MAGGIE
 Big man! When did you grow a pair
 of balls, huh? When?

Sensing big trouble, Evelyn slinks out.

EVELYN
 So long now.

EXT. MAIN STREET - DAY

Evelyn steps out of the donut shop as the fight inside
 escalates.

Charlie drives by in his car and spots her.

CHARLIE
 Hey! Hey you!

Turning, Evelyn sees him. The sight of 'Good Time Charlie'
 terrifies her. She runs off.

CHARLIE (CONT'D)
 Wait! I wanna talk to you.

Evelyn runs up the block. She sees another cop ahead of her. Panicking, she runs into a bar.

Charlie stops his car, throws on his flashers and runs into the bar after her.

INT. URGENT CARE - NIGHT

Randall wakes up on a gurney in the hall of a small medical office. His head and his middle are bandaged up.

RANDALL

What's going on? Where is this?

A nurse, TESSA (30) tries to keep him from getting up.

TESSA

You need to lay down, sir. You have a concussion and several cracked ribs.

RANDALL

Where's my motorcycle?

TESSA

A family spotted you in the park and you were taken here. Do you have any I.D?

He pushes past her and staggers down the hall.

RANDALL

How do I get out of here? What happened to my jacket?

EXT. OLD HOUSE - NIGHT

Randall limps slowly up the block toward the house. He weaves around in pain from his injuries. The lights are on inside.

Before going in, he takes the envelope full of money out of his pocket and the pen from the lawyer's office. He roughly scrawls on the envelope, **"I couldn't do it. Sorry."**

Randall puts it in the mailbox and raises the flag. Dejected and dizzy, he staggers up the steps to the door.

INT. DOWNSTAIRS OLD HOUSE - NIGHT

Inside, he sees Evelyn in the kitchen. His vision is blurry.

RANDALL
Evelyn, I'm so sorry. I-- I was
ambushed. And I--

As he gets closer, he sees she looks crazed. She SCREAMS!

EVELYN
Ahhhhhhhh!

She picks up a heavy pot from the stove and hits him hard
across the head. Randall drops to the floor, out cold.

Moments later, Evelyn furiously cranks the gramophone and
drops the needle on a Crosby record. She looks unhinged.

Randall is out cold, securely duct taped to a wooden chair.
Evelyn violently yanks his head up.

EVELYN (CONT'D)
You ruined my life! You sick
fucking bastard!

RANDALL
(groggy)
Wha--? What's going on?

EVELYN
Shut up! Here! Listen to your God
damned records. Here's one.

She takes a 78 and smashes it. Evelyn lunges at him with the
jagged broken edge.

EVELYN (CONT'D)
You said it could be a weapon.
Right? Let's see!

She slashes his face with the jagged edge.

RANDALL
Ow! What are you doing?

EVELYN
I'm gonna make you suffer. Like you
made me suffer.

RANDALL
What are you talking about?

She pulls the amulet of the dog's foot off her neck.

EVELYN
I'm talking about this! You took
him from me. You took everything!

She picks up a can of gas from the garage and pours it on him and on the floor. Randall's eyes grow wide with panic!

RANDALL
No! Don't! Please!

EVELYN
Too late 'Hitman!' You're gonna
burn in hell!

She lights a match and throws it on the floor. The gas ignites and the flames race up his legs. Randall SCREAMS!

BLACKOUT

SUPERIMPOSED TITLE: **"Two years earlier."**

FADE IN:

EXT. STREET IN SOUTH PASADENA - DAY

Evelyn's house sits on a quiet block. Quiet except for an incredibly hyper Dachshund named WEENIE who races around the yard and won't stop barking.

A fussy neighbor, HARRIS DORAN (25), is putting out the trash when Weenie runs up and 'yaps' at him. He barks back.

HARRIS
Get away from me! You little turd!

Frightened, Weenie runs to the back of the house and, still barking, dives in the doggie door.

INT. EVELYN'S HOUSE - DAY

Weenie continues running and barking as he dashes through the house and awkwardly scales the steps to the second floor. He stops in front of a closed door and really starts howling.

INT. EVELYN'S BEDROOM - DAY

MARK DONNER (25, handsome and very aware of it) is trying to make love to Evelyn in bed. The barking puts a stop to it.

MARK
I can't. Not with that racket.

EVELYN
If we let him in, he'll stop.

MARK

No. I don't like the way he looks
at me.

Laughing, Evelyn hops out of bed and lets Weenie in. She
picks him up and hugs him.

EVELYN

There's my little wiener. What's
the matter baby?

Mark pulls on his clothes as she soothes the dog.

MARK

You two have fun. That fucking dog
gets more action than I do.

EVELYN

Aw, don't be like that. You two
need to be friends.

Mark looks at Weenie and the dog GROWLS at him.

MARK

You gotta do something about this.
His yapping is driving me nuts.

EVELYN

I don't know what happened. He was
so sweet when I adopted him. And
then about a month ago he started
barking his little face off.

Finishing dressing, Mark has on a tan delivery outfit.

MARK

Well do something. Take him to a
hypnotist. Or get him some pills.

Weenie looks at Mark and starts barking again.

EVELYN

Now you hurt his feelings. He's
very sensitive.

MARK

He's very annoying. If you don't do
something about him, I will. See
you later.

He leans down to kiss her and the dog goes berserk!

MARK (CONT'D)

God dammit!

Mark leaves. Evelyn keeps hugging and petting the dog, trying to calm him down.

EVELYN

What's wrong, Teeny-Weenie? What made you so upset? Huh? What?

EXT. BAKERY PARKING LOT - DAY

A delivery truck parked in the far corner of the lot rocks back and forth. An empty police car is parked next to it.

INT. BAKERY TRUCK - DAY

Inside the truck, Mark passionately screws Bertha the cop. Pants around their ankles, they pound away at each other against the side of the truck.

Some empty bakery racks fall with a loud CRASH.

BERTHA

This is fucking ridiculous. No more, Mark.

MARK

What do you want from me?

Bertha pulls up her pants and brushes flour off them.

BERTHA

Get a God damned hotel room. Or a van. I can't go back to the station like this. I smell like cinnamon.

MARK

Oh, baby.

He moves to kiss her.

BERTHA

No! I can't do this anymore. It's disgusting.

MARK

Well, we can't go back to my place. That damned dog got one look at us together and now he won't stop yapping.

BERTHA

Sure. He must be upset.

MARK

He's a God damned dog!

BERTHA

Still. He's got feelings. He's trying to protect her.

MARK

I'd like to wring his fucking neck. Hers too.

BERTHA

Well why don't you break up and throw her out?

MARK

It's her God damned house. I wish you had a place.

BERTHA

I have a place. And a husband. And two kids. And neighbors who sit on their porches all day, watching every move everybody makes. No, this has to stop.

MARK

(moving to her)

Aw, c'mon. You know I'm crazy about you.

He kisses her but she's not warming up.

BERTHA

You're just plain crazy. Or I am. Fucking a guy in a bakery truck. And I'm still on the clock. I could lose my job.

(opening the door)

No. No more. It's been fun but-- we're done. Sorry, Mark.

EXT. BAKERY PARKING LOT - DAY

Bertha hops out of the truck and gets into the cop car. Mark calls to her from the back of the truck.

MARK

We're not done, baby. I'll think of something. I will.

BERTHA

Good luck with that.

She throws the car in gear and drives off. Mark pulls himself together as he watches her go.

The back door of the bakery opens and TWO GUYS wheel out racks of bread with orders attached. One guy is Fernando.

FERNANDO
How goes it Romeo?

MARK
Hey. Be quiet about that. Can't you be discreet?

FERNANDO
Sure. But your fly is open.

Mark sees that it is. He shoots Fernando a smile, zips up and helps them load the orders into the truck.

BANG!

EXT. BACK ALLEY (BEHIND MAGGIE'S HOUSE) - DAY

An empty beer bottle explodes. Randall lowers the rifle and sips from a Corona. He finishes it, walks the bottle to the stump on the edge of the woods and sets it down.

Randall goes back to his spot behind the house. He raises the rifle and takes aim.

Maggie pulls up in her beat-up Toyota. As she parks she hears the SHOT and the glass SMASH. Irritated, she gets out of the car and yells back at Randall.

MAGGIE
Hey! It's a little early for that.

RANDALL
Sorry.

MAGGIE
And clean up all that broken glass.

She takes a bag of groceries out of the car and walks to the back of the house.

Randall picks up some glass fragments and moves to dump them in the trash can out back. He meets her angry gaze.

MAGGIE (CONT'D)
Don't pick it up. Sweep it up. I don't want somebody getting a flat tire and blaming me.

RANDALL

All right.

She brings the groceries in. The screen door SLAMS. A second later she comes back out with a brush and dust pan.

MAGGIE

Here.

She hands it to him and storms back inside.

Randall takes the brush and starts sweeping up the glass.

INT. MAGGIE'S KITCHEN - DAY

Maggie puts the groceries down on the counter and opens the fridge. She's about to put a carton of half and half in when she sees something. Or, rather, she doesn't see something.

Maggie puts the milk in the fridge and slams it shut. She moves back to the screen door and goes out.

EXT. BACK ALLEY - DAY

Randall dumps glass into the can as she comes back out.

RANDALL

I think I got most of it.

MAGGIE

Did you drink all the beer?

RANDALL

I guess I did. I'll get more.

MAGGIE

You'd better.

She turns to go back in. He shouts at her.

RANDALL

Hey!

She turns. He walks toward her and hands her the dust pan.

RANDALL (CONT'D)

Thanks so much.

Taking it, she stares at him as he walks up the driveway to go get beer. After a second of fuming, Maggie goes back in.

INT. MAGGIE'S KITCHEN - DAY

She continues putting away groceries, muttering to herself.

MAGGIE
Lousy God damn bum.

She takes a pint of ice cream out of the bag and opens the freezer. She sees two dead rabbits inside and SCREAMS!

Freaked out, she throws the ice cream in the sink and SLAMS the freezer. After a second, she recovers.

Her cell phone PINGS. It's a message from Fernando. **"Be home by six. Tacos tonight?"**

Still furious, Maggie hits REPLY and barks a talk-text into the phone.

MAGGIE (CONT'D)
Fern! I can't take this anymore.
Your friend has to go. I'm tired of
coming home and finding dead
rabbits and birds in the freezer.
You have to talk to him. Tonight!

She hits SEND on the phone. Maggie pulls open the fridge, grabs an old bottle of white wine on the door and takes a slug from it to calm down.

INT. NEARBY DELI - DAY

Randall has a six pack and a Slim Jim at the register. The grocer, CAL DEMMINGS (50) rings it up.

CAL
That's thirteen fifty.

Randall sifts through the crumpled bills and change he has. It doesn't nearly cover it. He takes three bottles out.

RANDALL
I'll put these back.

Cal gives him a sympathetic smile.

CAL
No no. That's okay Randall. You
take'em. Pay me next time.

RANDALL
(touched)
Thanks Cal. I will.

Cal puts the six pack in a bag when Randall's phone PINGS. He pulls it out. It's the text from Maggie; **"Fern! I can't take it anymore. Your friend has to go. (etc.)"**

Fern is troubled by this. Troubled and more than a bit pissed. He writes something back and hits SEND.

INT. MAGGIE'S KITCHEN - DAY

Maggie's at the table, drinking the wine and eating the ice cream, when her phone PINGS. She looks at it.

Randall's reply says, **"You know I'm on this thread, right?"**

Maggie is filled with embarrassment and even more anger. She takes the phone and squeezes it hard, as if she's choking it.

EXT. BAKERY PARKING LOT - DAY

Mark sits on the loading dock, sharing an 'end of shift' smoke with Fernando. He's baring what little soul he has.

MARK

I don't know what to do. Bertha says we're finished. My ex-wife is hounding me for back alimony. So I can't afford to move out.

FERNANDO

That's rough.

MARK

If only I could get rid of that fucking dog maybe me and Evie could get back on track. You think your friend, 'The Hitman' might help me?

FERNANDO

Who Randall?

MARK

Yeah. You think he might put his skills to work on that lousy mutt?

FERNANDO

No no. He's a good guy. He only did that other thing because the cops wouldn't do shit. And the neighbors begged him to help.

MARK

But they paid him, right? How much did he get?

FERNANDO

\$500. He hated doing it. But he needed the money. He was desperate.

MARK

I get that. How's he doing now?

EXT. STREET IN SOUTH PASADENA - DAY

Randall digs through a trash can on the street for returnable bottles. He has a sack full. A NEIGHBORHOOD GUY (30) waves to him as he passes.

GUY

Hey Hitman. How's it going?

Randall grimly smiles and waves back as he adds the empty bottle to his collection.

EXT. PASADENA MARKET - DAY

Randall inserts the last of his plastic bottles into the redemption machine behind the market. He hits the CASH OUT button and...nothing. No money comes out.

RANDALL

Ah. Fuck me, man.

He gives the machine a hard kick and a shake. Still nothing. Randall tosses the wet sack in the trash and heads home.

INT. BERTHA'S HOME - NIGHT

Dressed in her street clothes, Bertha arrives home. Her husband, RAY (35), and two young sons, LEON (10) and EDDIE (8), all play a video game together on the couch.

BERTHA

Hey.

Nobody looks up. They're deep in the game. Bertha gives Ray a kiss as she moves passed him. Ray sniffs the air.

RAY

Did you bring home Cinnabon?

BERTHA
(flustered)
No. I had some. At the station.

RAY
Too bad. You know I love me some
Cinnabon.

BERTHA
Yeah. I hear that.

INT. BERTHA'S BATHROOM - MOMENTS LATER

Bertha is in the shower, scrubbing the scent off herself. She can hear the SOUND of her three 'boys' playing downstairs. As she scrubs herself harder, she starts to cry.

EXT. MAIN STREET - DAY

Riding his bike, Fernando has three orders of take-out tacos in his basket. He tools passed 'Rocco's', a boarded up pizza shop in the main corner of town. He pauses to look at it.

INT. MAGGIE'S KITCHEN - DAY

Maggie, Fernando and Randall sit at the table eating their tacos. Fern is fired up, talking, while the others eat.

FERNANDO
The landlord says if we put some
money down, we can move in right
away. He can't rent the place.

MAGGIE
No. 'Cause everybody's broke.
(to Randall)
You look for a job today?

RANDALL
(looking up)
Who me?

MAGGIE
Yeah you.

RANDALL
I told you, I can't get a job 'til
these charges get straightened out.

MAGGIE
And when's that going to happen?

RANDALL

I'm seeing a lawyer tomorrow. That soon enough for you?

FERNANDO

Hey! Settle down you two. What do you think of 'Sinkers?'

RANDALL

As what?

FERNANDO

The name of my designer donut shop.

MAGGIE

I don't know how many people are going to buy 'designer donuts' around here. Lots of people are barely making the rent.

RANDALL

Yeah. And there's a Dunkin' Donuts right by the gas station. You should know that. You ate enough of'em when we were kids.

FERNANDO

(irritable)

This is gonna be a lot better than the crap they serve. I'm going to create original things. Did you know the guy who came up with the 'cronut' made millions? Millions!

MAGGIE

You're going to re-invent the donut?

FERNANDO

You don't believe I can?

MAGGIE

I don't know. You have trouble replacing a light bulb.

RANDALL

Listen, Maggie. If there's anything Fatty here knows about it's pastry.

Furious, Fernando gets up and throws down his napkin.

FERNANDO
I'm not going to sit here and
listen to you two shit all over my
dreams. Screw you both.

Near tears, he storms up the stairs to their room. Maggie
shoots daggers at Randall.

MAGGIE
You are such an asshole.

FERNANDO
Better go up and give him a hankie.

She follows Fernando upstairs. As soon as she's out of sight,
Randall reaches over and eats her leftover taco.

INT. EVELYN'S BATHROOM - DAY

Evelyn finishes washing her hands and glances over at the
toilet. She presses the handle and it doesn't flush.

INT. EVELYN'S DINING ROOM - DAY

Mark is placing broiled chicken on two plates. Weenie watches
him and growls. Evelyn walks in.

MARK
This looks terrific, sweetie.

EVELYN
Thanks. I thought you were going to
fix that bathroom.

MARK
I'll get to it. I promise. Breast
or thigh?

EVELYN
Breast. You said it was a simple
fix.

He places a breast on her plate next to some Brussel sprouts.

Mark pulls out his chair to sit and Weenie starts barking.
Evelyn lifts him in her lap to quiet him.

MARK
Actually, I was wrong. I looked it
up and the fix is a lot more
complicated than I thought. The
whole works have to be replaced.

EVELYN
Should I call a plumber?

MARK
No way. Those guys'll rob you
blind. I can do it. But I'll need
some cash to buy the parts.

He reaches for a chicken thigh. Weenie snaps at him.

EVELYN
(to Weenie)
Bad boy. Stop that.
(to Mark)
How much do you need?

MARK
(smiling)
500 should cover it.

EXT. BACK ALLEY - NIGHT

Randall has the back porch lights on. He places an empty
bottle of beer on the stump and readies his rifle.

The sound of Maggie and Fern fighting can't be ignored.

MAGGIE (O.S.)
Of course I want to support you.

FERNANDO (O.S.)
No you don't. You don't support me
and you don't believe in me.

INT. MAGGIE'S BEDROOM - NIGHT (INTERCUT)

Fernando sits on the bed, fighting back tears. Maggie stands
nearby him.

MAGGIE
I do believe in you. But how can
run a business when you can't even
stand up to your deadbeat friend?

FERNANDO
You don't understand. I owe him a
lot.

Randall hears this as he takes aim.

MAGGIE

You owe him? I think you got that backwards.

FERNANDO

When we were kids everybody teased me. Calling me 'Fatty.' He stood up for me and fought off the bullies.

MAGGIE

So now you let him call you names. What the hell is that? You need to stand up to people, Fern.

The loud CRACK of a rifle shot causes Maggie to jump. She opens the window and yells out at Randall.

MAGGIE (CONT'D)

Will you stop that?

Randall sighs, takes his rifle and heads inside.

MAGGIE (CONT'D)

(to Fernando)

Why does he have to do that?

FERNANDO

It's just something he does. To help him think. Give him a break. He did two tours in Afghanistan.

MAGGIE

This isn't fucking Afghanistan. It's Pasadena!

FERNANDO

Look. I know he can be a jerk. But he's also my friend.

(standing up)

And you're my wife. My partner. I need you to do this with me.

MAGGIE

I was saving that money for a new car. That piece of junk I drive isn't going to run much longer.

He takes her in his arms.

FERNANDO

When this shop is a success, I'll buy you ten cars. Besides. You won't need a car. You'll be working with me in the shop.

Breaking off the embrace.

MAGGIE

You expect me to quit being a CPA to be a cook? Forget it. That's the only thing keeping us afloat.

FERNANDO

I need you in my corner. We have to be in this together. 100%. Or it won't work.

MAGGIE

Fern, I don't think--

FERNANDO

My uncle used to say, "Sometimes you pull the wagon and sometimes you drive the wagon." This is my chance to stop pulling and start driving.

His passion sort of wins her over. As is their way.

MAGGIE

All right. But I need you to be strong. Really strong.

FERNANDO

I will.

MAGGIE

You're not the fat kid getting bullied in the playground anymore. You're a grown man.

FERNANDO

I know that.

MAGGIE

Then act like one. Tell Mr. Soldier of Fortune to clear out and I'll give you the money. Okay?

FERNANDO

Okay. I will. I promise.

EXT. BAKERY PARKING LOT - DAY

Evelyn's car pulls up. Weenie and Mark are with her.

Mark hops out, dressed in his tan delivery outfit.

MARK

Thanks for the check, love.
(patting his pocket)
I'll cash it today and get the
parts we need.

EVELYN

Okay. I'm going to drop Weenie off
at the vet before my class. Maybe
you're right. There's definitely
something wrong with him.

MARK

Oh. I wouldn't worry. Whatever the
problem is I'm sure it'll pass.

He leans in to kiss her. Weenie growls disapproval as he
does. Mark pulls his head in as Evelyn drives off.

He then moves to his truck and jumps in.

INT. MAGGIE'S LIVING ROOM - DAY

Fernando is dressed and ready to go. He walks into the living
room and stands over Randall who's fast asleep on the couch.
As Fern tries to get up his nerve, Randall wakes up.

RANDALL

Everything okay?

FERNANDO

Yeah. I just wanted to make sure
you didn't oversleep. You got that
appointment today.

RANDALL

Right. Thanks.

FERNANDO

(scurrying off)
Good luck.

EXT. MAGGIE'S HOUSE - DAY

Fern hops on his bike and rides off toward the bakery.

INT. VETERINARIAN'S OFFICE - DAY

Evelyn places Weenie on the counter. DR. ANDREA MCCONNEL (35)
picks him up and scratches his head. Weenie happily pants.

EVELYN

He's been very cranky. Barking and growling all the time.

DR. MCCONNELL

He seems okay now. I'll give him a look.

EVELYN

Thanks, Andrea.

She turns to go and sees a display of necklaces made from the plaster cast of your pet's foot. Evelyn lights up.

EVELYN (CONT'D)

(calling out)

Andrea? How much are these and how long does it take to make one?

INT. SOUTH PASADENA BANK - DAY

Mark walks up to the window where Bettina works.

BETTINA

May I help you?

MARK

(pulling out the check)

Yeah. I'd like to cash this check.
Large bills please.

A moment later, Bettina is counting out 100 dollar bills.

BETTINA

One, two, three four, five. There
you go, sir.

MARK

Thanks.

He takes the bills and walks out.

EXT. MAIN STREET - DAY

Mark walks out to his truck which is in the road with the flashers on. He sees a COP writing him a ticket. It's Bertha.

MARK

Hey, wait. No! Bertie!

BERTHA
(pointing at her shield)
That's Officer Hendricks. You're
illegally double parked.

She hands him the summons and walks to her car.

MARK
Come on. Don't be like this.

BERTHA
(getting in)
Have a better day, sir.

She drives off without giving him a second glance.

Mark circles around to get in the truck. As he does, Randall crosses the street in front of the truck and heads toward the lawyer's office. The one above the drug store.

INT. DANCE CLASS - DAY

Evelyn stands in front of SEVEN GIRLS (9 or ten years old) in leotards and teaches them ballet positions as music plays.

EVELYN
First position. Feet together.
That's good Stacey. Arch the back.

INT. LAWYER'S OFFICE - DAY

Randall is seated in front of Doris at her desk. She's looking over some official docs as she talks.

DORIS
Here's the deal, there's nothing
illegal about shooting a coyote.
The offense is that you collected a
bounty for it. That's your problem.

RANDALL
Look, these people came to me
because they were scared of losing
their dogs and cats. That coyote
was killing everything in sight.

DORIS
Did you advertise your services?

RANDALL

No. Somebody saw me target shooting and told some other people I was a good shot. So they got together some cash and paid me to do it.

DORIS

Is your weapon registered?

RANDALL

Yes, Ma'am.

DORIS

All right. I think I can help you. We can fight this saying you were ignorant of the law and that you meant no harm. I might be able to get them to toss the charges out. Seeing as you're a veteran and all.

RANDALL

Thanks very much.

DORIS

I understand you're not working so I'll only charge you \$300.

RANDALL

What? I ain't got that.

DORIS

I suggest you get it. If you don't hire me you're looking at a ten thousand dollar fine or possible jail time. What do you want to do?

Furious, Randall gets up and stares her down.

RANDALL

So, as I understand it, the problem is that I got paid?

DORIS

That's right.

RANDALL

And now you want me to pay you so they can drop the whole thing?

DORIS

Right again.

Randall shakes his head.

RANDALL
Seems like that's a bigger crime
than anything I did. Goodbye lady.

He heads to the door. She puts his paperwork in a file.

DORIS
If you change your mind, you know
where to find me.

EXT. MAGGIE'S HOUSE - DAY

Randall walks up toward the house. He's still stewing over the lawyer. When he sees Maggie's Toyota in the driveway his heart further sinks.

INT. MAGGIE'S LIVING ROOM - DAY

Randall walks in and looks around. No Maggie.

RANDALL
(calling out)
Hello?

She calls back from upstairs.

MAGGIE (O.C.)
Stay away from me. I'm sick. How'd
your meeting go?

RANDALL
Shitty.

MAGGIE (O.C.)
Sorry. And I'm sorry I've been so
cranky. About everything.

RANDALL
That's okay.

MAGGIE (O.C.)
Hey, a letter came for you. It's on
the table. Looks like fan mail for
'The Hitman.'

Randall looks on the table and sees a bulging envelope with
'**Hitman**' scrawled on the front. He sits and opens it.

Inside is a note and five one hundred dollar bills. Also a
photo of Weenie.

The note reads, **"Please kill this dog. Suffering with cancer. Owner refuses to put him down."**

There's an address and then, **"Try to kill him this afternoon. And dispose of the body."**

Randall is stunned. He looks at the photo of Weenie and the pile of money. He's frozen until Maggie calls out.

MAGGIE (O.C.) (CONT'D)
Can you do me a favor? I need some Theraflu. Take the car if you need to. The keys are on the kitchen table. I'll give you some money.

RANDALL
That's okay. I got it.

EXT. MAGGIE'S HOUSE - DAY

Randall exits the house with his rifle and gets in the car. He's nervous but determined to do what needs to be done. Starting the car, he drives off.

INT. VETERINARIAN'S OFFICE - DAY

Evelyn collects Weenie from Dr. Andrea. Seeing her, Weenie happily wags his tail.

DR. MCCONNELL
He's fine. Very healthy. Tons of energy.

EVELYN
Thanks, Andrea. Wonder what spooked him. Oh well.

She starts to walk out with Weenie and the doctor calls her.

DR. MCCONNELL
Hey wait.
(handing her a package)
There you go. Enjoy!

Evelyn opens the bag. In it is a necklace with a plaster cast of Weenie's foot.

EVELYN
Aww! Thanks. That's adorable.

EXT. EVELYN'S HOUSE - DAY

Randall sits in Maggie's car, half a block from the house. He sees Evelyn pull up in the driveway. The door opens and Weenie hops out and starts yapping. Evelyn gets out too.

Seeing her pull up, Harris (the neighbor) comes running out.

HARRIS

You have to keep that dog quiet.

EVELYN

I'm sorry. I'll try.

HARRIS

Yesterday I almost ran him over.

EVELYN

He likes to run around. I'll keep him in the yard.

(to the dog)

Come on Weenie. Let's go out back.

Evelyn and Weenie walk up the drive and into the fenced in back yard. Randall starts the car and drives up the block.

EXT. SIDE STREET - DAY

Randall pulls the car around the corner into the alley behind the houses. He stops, seeing Evelyn and the dog in the yard.

He hangs back and watches her go inside.

EVELYN

Stay out here and play. That's a good Weenie-boy.

She goes in. Weenie runs around, thrilled to be home.

Leaving the car idling, Randall slips out. He looks up and down the alley to be sure no one's there. Coast clear, he takes the gun and inches his way toward the house.

INT. EVELYN'S KITCHEN - DAY

Evelyn is at her sink, opening a can of dog food as she watches Weenie through the window. She's wearing the amulet of his foot and laughs at how happy her little fur-baby is.

EXT. ALLEY BEHIND EVELYN'S HOUSE - DAY

Randall moves with his back along the garages, like the Desert Storm commando he was, edging closer to the yard. Shielded by a garage wall, Randall readies his rifle.

He raises it and moves close to Evelyn's fence. Seeing him, Weenie starts barking like mad.

INT. EVELYN'S KITCHEN - DAY

Evelyn shouts out at him.

EVELYN
Quiet down, Weenie. Shush!

EXT. ALLEY BEHIND EVELYN'S HOUSE - DAY

Randall moves closer, aiming the gun at the dog. Seeing this, Weenie falls silent. He lets out a concerned whimper.

Shaking, Randall unlocks the trigger. He looks through the scope into the sweet dog's face. Randall sets his position, takes a deep breath and closes his eyes.

With trembling hands he pulls the trigger. A LOW, MUFFLED SHOT comes from the silencer.

This is quickly followed by a LOUD YELP. Randall opens his eyes and sees the dog laying still. He gasps.

INT. EVELYN'S KITCHEN - DAY

Hearing the 'yelp' Evelyn looks out. Weenie is on the ground.

EVELYN
(to herself)
No. No.
(screaming)
Weenie!

EXT. ALLEY BEHIND EVELYN'S HOUSE - DAY

Randall puts down the rifle to jump the low fence and grab the dog. As he makes that move he hears Evelyn run out.

EVELYN
No! Baby! No!

Randall grabs the gun and dashes back to the car. Evelyn runs to her fallen pet. She's hysterically crying.

EVELYN (CONT'D)
Oh my God! Oh God NO!

Inside the car, Randall throws it in reverse and guns it.

CRASH!

He runs into someone's fence and gets stuck.

Evelyn doesn't look up from Weenie, as she WAILS in horror.

The OWNER of the fence, Harris, runs outside.

HARRIS
Hey! What the hell--?

Panicking, Randall throws the car into drive and TEARS OFF down the alley. The fender of Maggie's Toyota is smashed in.

Evelyn clutches Weenie's body, SCREAMING in anguish.

Harris runs after the car, trying to see the plate. He stops when he sees Evelyn and her dog. Pulling out his cell phone, he dials 911.

HARRIS (CONT'D)
Police? There's an emergency here.

EXT. STREET IN SOUTH PASADENA - DAY

Randall ROARS down the street, getting as far from the scene as fast as he can.

EXT. MAGGIE'S HOUSE - DAY

Pulling up the street, Randall turns the car into the driveway and SCREECHES to a halt.

INT. MAGGIE'S LIVING ROOM - DAY

Carrying his gun, Randall walks in. Still in shock.

MAGGIE (O.C.)
Hey! Did you get my Theraflu?
(after a few seconds)
Are you there? Randall?

He drops the car keys on the table and grabs a duffle bag full of his stuff next to the couch.

RANDALL

Uh. No. They were out. Sorry. I'll try at the deli.

Moving to the door, he hurries out.

EXT. EVELYN'S HOUSE - LATER THAT DAY

A police car pulls up to the house. Officer Bertha gets out and stares at the place, wary about going in.

INT. EVELYN'S KITCHEN - DAY

Evelyn's still crying as Bertha fills out a report. She's struggling to remain professional.

BERTHA

Did you get a look at the man?

EVELYN

(almost inaudible)

No.

BERTHA

The fella up the street saw the car. He says it was a Blue Toyota. Early model. Do you know anyone with a car like that?

EVELYN

No.

BERTHA

All right. I'm very sorry for your loss, ma'am. Would you mind if I used your restroom?

EVELYN

No. Right there.

She points at the bathroom off the kitchen. Bertha, instead, goes up the stairs to use the one off the bedroom.

Evelyn sits for a moment, in a daze. She glances over at a photo of Weenie that was on the spice shelf. It's not there.

EVELYN (CONT'D)

Hey.

She moves to the bathroom door off the kitchen and knocks.

EVELYN (CONT'D)
Officer?

BERTHA (O.C.)
I'm up here.

Evelyn looks even more confused and alarmed. She walks to the stairwell and looks up as Bertha exits the bathroom.

EVELYN
How did you know the downstairs
bathroom was broken?

Bertha's cop face drops. She's cornered.

EXT. OLD HOUSE - DAY

Randall runs with his stuff to Big Jim's place. He jogs up the steps and knocks on the door.

From inside he can hear a Bing Crosby 78 playing. The needle lifts off the record.

A huge old man, BIG JIM HENDERSON (95), comes to the door.

BIG JIM
Randall. How are you?

RANDALL
Can I come in? I'm in trouble.

EXT. STREET IN SOUTH PASADENA - DAY

After making a delivery, Mark walks to his truck when his cell rings. He sees it's a call from Bertha and smiles.

MARK
I knew you'd come around? You miss
me, don'tcha?
(he listens a bit)
What? Why the fuck did you do that?
(frantic, listening more)
Where is she? Is she all right?
(jumping in the truck)
Shit! Just stay there.

He hangs up, starts the truck and takes off.

EXT. NEIGHBORHOOD STREET - DAY

Mark anxiously drives toward home. He sees Evelyn walking down their street in a daze. He slams on the brakes.

MARK
Evie! Evie baby.
(running to her)
I just heard. I'm so sorry.

It takes Evie a second to come to her senses. Looking at him, she is filled with rage.

EVELYN
You! You did this.

MARK
No no. I didn't--

EVELYN
Get away from me! Leave me alone!

MARK
Try to calm down. Get in the truck.
I'll ride you home.

EVELYN
(crying)
I'm not going back there. I'm never
going back there! Not with you!

She runs off down the street. Mark stands frozen, watching her go.

INT. OLD HOUSE - DAY

Big Jim is sitting with Randall in his living room. Jim is very distraught by what he's been told.

BIG JIM
I don't understand. Why would you
do that, Randall?

RANDALL
I needed the money.

BIG JIM
You could've come to me, son. I'd
have helped you out.

RANDALL
I was ashamed. Or too proud, I
guess.

BIG JIM

Just like your father. He was a real shit-head. But you're better than that, Randall. At least I always thought so. I still do.

(moving to a table)

It's never too late to turn things around. You have to step up.

(lifting his phone)

I want you to call the police and tell'em to come and get you.

EXT. EVELYN'S HOUSE - DAY

Mark pulls the bakery truck up to the house. The police car is still out front. Seeing it makes him furious.

INT. EVELYN'S HOUSE - DAY

Storming in, Mark doesn't see Bertha.

MARK

Bertha! Where are you?

BERTHA (O.C.)

(crying)

Up here.

Mark runs up the stairs and finds Bertha in the bathroom, crying over the sink.

MARK

What the hell is wrong with you?
Did you tell her everything?

BERTHA

(crying)

No. I didn't. She figured it out.

Bertha looks at Mark, horrified.

BERTHA (CONT'D)

How could you do it? To that cute, little dog.

MARK

I didn't do it. I paid some creep.

BERTHA

But you did it. You're responsible.
And you're gonna pay for it.

She walks out of the bathroom and he grabs her.

MARK

You take me down and I'll tell the
cops about us. You want that?

BERTHA

Go ahead. I don't give a shit.

She walks toward the stairs and Mark shoves her. Bertha flies forward and lands hard on the bottom landing with a CRASH.

Mark stares down at her. After a second she MOANS.

BERTHA (CONT'D)

Bastard.

Panicking, Mark goes to the closet and grabs a baseball bat. Just the thing to finish the job. He walks down toward her.

She sees him coming toward her and grabs for her gun.

Mark moves faster, raising the bat over his head.

Bertha fires, right into his chest. BLAM.

Mark falls forward, landing on her. He's gasping for life and looks into her eyes.

MARK

(haltingly)

I really liked you. You bitch.

He dies on top of her. Bertha pulls out her radio.

BERTHA

This is Officer Fredricks. Calling
for back-up.

DISSOLVE TO:

EXT. PASADENA POLICE STATION - DAY

Randall is lead out in cuffs by TWO OFFICERS. A local NEWSGUY shoots pictures of him as they load him into a van.

A SMALL CROWD of locals yell at him from behind a barricade.

WOMAN

Lousy dog killer!

MAN
God damned 'Hitman!' Rot in hell,
ya bastard!

The words wound Randall as he climbs inside. People HOOT at him and BOO as the van drives off.

DISSOLVE TO:

EXT. CORNER OF MAIN STREET - DAY

Fernando is up on a ladder, screwing the brand new 'SINKERS' sign to the front of the shop. Below him, Maggie holds the ladder steady. A window sign announces, 'Coming Soon!'

A few feet down from the shop, Evelyn sits on the sidewalk. She's dirty from sleeping on the street. Wearing her amulet, she holds out a hand and calls to PASSERSBY.

EVELYN
Help me. Please. Help me.

DISSOLVE TO:

INT. PASADENA POLICE STATION - DAY

The CAPTAIN (40) is finishing swearing in a new officer; a smiling Charlie Bennet. He recites the oath.

CHARLIE
To serve, protect and defend the
people of Pasadena.

CAPTAIN
So help you God.

CHARLIE
So help me God.

The Captain shakes his hand and the gathered OFFICERS applaud. Among them is Bertha, supported on crutches.

DISSOLVE TO:

INT. PASADENA COUNTY JAIL - DAY

A GUARD (35) walks Randall into a room. Randall's dressed in prison work clothes.

He's surprised to see Doris sitting at a table.

RANDALL
You? What are you doing here?

DORIS
(sarcastically)
Nice to see you too. I'm here to help with your case.

RANDALL
(sitting)
You think you can get me off?

DORIS
No. That case is closed and done. You confessed. Remember?
(pulling out some papers)
I'm here about your grandfather's estate.

RANDALL
How is he?

This surprises Doris. Not in a good way.

DORIS
I'm sorry. I thought you knew. He passed on. He had a heart attack. Right after they took you in.

This lands hard on Randall. Doris looks at the papers.

DORIS (CONT'D)
On the upside, he left you everything. Here's his will.

She slides the papers over to him. He glances at it.

RANDALL
Is there any money?

DORIS
A little. Just enough to cover my fee. But he gave you the house. So you'll have a place to stay when you get out. That's good.

He looks up at her, confused and saddened.

RANDALL
I don't get it. I saw him right before I turned myself in. He seemed fine.

DORIS

I guess the stress of what happened
was too much for him.

(sliding a form to him)

Please sign at the bottom. And,
again, I'm sorry for your loss.

Randall takes the form and she hands him a pen to sign.

DISSOLVE TO:

EXT. MAIN STREET - DAY

A filthy heap on the sidewalk is hit by a bright light. It's
Evelyn. The beam of light wakes her up.

The light comes from a cop car, manned by Charlie Bennet.

CHARLIE

Miss? You can't sleep here.

She recoils, turning away from the light.

Charlie kills the light and gets out. He moves to her.

CHARLIE (CONT'D)

Do you have anywhere to go? Any
family?

EVELYN

(frightened)

No.

CHARLIE

Well, you can't stay here. Come on.

He gently takes her in hand and helps her up.

Fernando rides to the donut shop on his bike. He sees
Charlie ushering Evelyn into the squad car.

FERNANDO

Hey! Don't arrest her. She's not
hurting anyone.

CHARLIE

Who are you?

FERNANDO

I run the donut shop that just
opened. I see her here all the
time. Please don't do this.

CHARLIE

I'm not going to arrest her. I can see she's suffering. Poor thing. I'm going to take her to my place, give her something to eat and a bed to sleep in tonight.

FERNANDO

Oh. That's great. Wow. Sorry. What's your name?

CHARLIE

(extending his hand)
Officer Bennet. Charlie. I just started on the force last week.

FERNANDO

(shaking it)
Well thank you, Charlie. You're a good man.

CHARLIE

Thanks. I try.

Charlie climbs in and drives off. Fernando smiles at him.

INT. COP CAR - NIGHT

Riding in back, Evelyn is groggy and confused.

EVELYN

Where are you taking me?

CHARLIE

You just sit back and relax, honey buns. 'Good Time' Charlie's going to take good care of you.

She smiles a fragile smile and leans back.

EXT. STREET IN SOUTH PASADENA - DAY

The cop car drives on, swallowed by the darkness of night.

FADE OUT:

SUPERIMPOSED TITLE: **"Two years later."**

A phonograph needle is lowered on a Bing Crosby 78 record.

CROSBY
 (singing)
 Just one more chance,
 To prove that you alone
 I care for,
 Each night I say
 a little prayer for,
 Just one more chance...

As the song plays, a series of quick images are shown.

At Big Jim's house, Randall opens the rusty mailbox and finds the '**I want him dead**' note with a thousand dollars in it.

In a bedroom, Charlie hold the nightstick on Maggie's neck while he fondles her.

At the donut shop, Randall confronts Fernando about the note.

At the police station, Bertha points out the '**Hitman**' article to Charlie on the computer screen.

Evelyn gets sprayed with cold water and SCREAMS! Randall runs in and sees her naked in the shower.

In his running suit, Charlie goes to the donut shop to harass Fernando. Maggie glares angrily at him.

In the law office, Randall fights with Doris over the money.

Charlie slaps Maggie hard while assaulting her in her bed.

Randall and Evelyn go for a ride in the big car. They race around the mountain roads, having a blast.

The 78 record spins to its scratchy conclusion.

CROSBY (CONT'D)
 (singing)
 But now I'm back
 to cry my heart out,
 For just one more chance.

EXT. APARTMENT BUILDING IN SOUTH PASADENA - DAY

An older apartment complex sits at the foot of the San Gabriel Mountain range. An EMOTIONLESS VOICE can be heard.

DOCTOR (O.C.)
 So you've had more occurrences,
 with your issue?

CHARLIE (O.C.)
It's not an 'issue.' More like an
addiction.

CLOSER ON a second floor window.

DOCTOR (O.C.)
Call it what you will, Mr. Bennet.

CHARLIE (O.C.)
Okay. Fine. It's a problem! The
thing is I want it all the time.
And it makes me do some very bad
things.

INT. APARTMENT ON THE SECOND FLOOR - DAY

Charlie sits at a desk, talking at his computer. He's on an
online ZOOM therapy session with DR. PHIL TESORO (45).

DOCTOR
You're talking about you and the
homeless girl?

CHARLIE
No. That's been over a while. This
is the wife of the donut guy. Most
nights I sit outside his shop and
wait for him to open up. Then I
drive out to his place and have sex
with her.

DOCTOR
Would you classify this as an
affair?

CHARLIE
Ha! I don't know.

DOCTOR
But you feel bad about being with
her?

CHARLIE
I don't feel anything, Doc. I just
need it so bad.

Tesoro nods, looking at his notes.

DOCTOR
Mr. Bennet, you hinted at something
that happened to you as a child.
With your older brother.

CHARLIE

(defensive)

That was a one-time, weird, fucking thing. That's got nothing to do with this.

DOCTOR

Maybe it does. It's common for men who've been molested to act out--

CHARLIE

Whoa! Hey! I didn't say I was 'molested.'

DOCTOR

You said your brother forced you to give him oral sex.

CHARLIE

We were just fooling around! He was fifteen. He didn't know what he was doing.

DOCTOR

He raped you.

CHARLIE

No! He was just being an asshole. Jesus!

Agitated Charlie gets up and paces. He's dressed in gym shorts and a T-shirt.

DOCTOR

Settle down Mr. Bennet.

CHARLIE

I knew I shouldn't tell you that. Now, sure enough, here you are using it against me.

DOCTOR

I'm not 'using' it, Mr. Bennet. I'm trying to help you.

CHARLIE

(very angry)

Let me make it clear. This is not a gay thing. It's about women!

DOCTOR

Please sit down, Mr. Bennet.

Charlie takes some deep breaths and sits.

CHARLIE

All right. Okay. Sorry.

DOCTOR

What you're experiencing is something I've dealt with many times. Often a man who's been assaulted by another man will become confused and angered by the feelings it awakens in them. And then they'll try to over-compensate for that. To prove their manhood.

CHARLIE

(confused)

I don't know about any of that. All I know is I can't stop thinking about sex. And this woman is hot. She lets me do whatever I want.

DOCTOR

I understand that, but--

CHARLIE

I can slap her, choke her--

DOCTOR

That's no reason to--

CHARLIE

I cum on her, fuck her in the ass--

DOCTOR

Mr. Bennet. Stop.

Charlie is aroused now and has his hand in his shorts.

CHARLIE

She wants it, Doc. She wants it bad. That husband of hers is a sissy-boy. And she's a fucking fire cracker. A sky rocket.

DOCTOR

(angered)

Mr. Bennet, are you touching yourself again? We've talked about this.

CHARLIE

I'm a sick man, Doc. I can't stop.

DOCTOR

All right. But you can't use these sessions to do this. You have to--

Charlie slams the laptop shut, ending the session. He then finishes jerking off and cums in his pants.

Panting, he pulls his hand out. He's disgusted by it all.

INT. APARTMENT BATHROOM - DAY

Charlie takes a cold shower. He finishes and gets out.

Moments later he combs his hair and looks at himself in the mirror. The cockiness is gone. There is only fear and anger.

EXT. RILEY'S GARAGE IN GLENDALE - DAY

In a small service station off the interstate, RILEY BENNET (35) is ripping apart a rich guy's vintage Rolls Royce. His phone rings and Riley, a man dirty to his core, answers it.

RILEY

Riley's Service. This is Riley.

On the other end of the phone, Charlie struggles to be warm.

CHARLIE

Hey. It's Charlie.

Riley is surprised and a bit annoyed.

RILEY

Oh. Charlie. How are you?

CHARLIE

I'm all right. I was hoping you could spare some time today. I can come by if you're free.

RILEY

I'm busy but...sure.

INT. SOUTH PASADENA BANK - DAY

Bettina is at her window, counting out hundred dollar bills in that very precise way she does.

BETTINA

36, 37, 38, 39, 40. That's four thousand dollars.

The customer takes the cash. It's Maggie, wearing the dark glasses and a scarf to cover her bruises.

MAGGIE

Thank you. Can I have an envelope?
And a pen.

BETTINA

Of course!

Bettina cheerfully hands her both.

EXT. OLD HOUSE - DAY

Maggie's car pulls up to the house. Seated inside, she writes '**Randall**' on the bulging envelope in her lap.

She gets out of the car and puts the envelope in the mailbox. Maggie raises the flag and leaves.

EXT. RILEY'S GARAGE - DAY

Charlie drives up, dressed in his blue jogging suit. He sees his brother working on the Rolls Royce. Riley has the car jacked up and is pulling the front tires off the car.

RILEY

What brings you out this way?

CHARLIE

I'm working now, in Pasadena. So
it's not that far.

RILEY

Okay. So? What's up?

CHARLIE

I've been doing some thinking.
Trying to sort things out since the
divorce. I even went to therapist.

RILEY

(smiles)

Oh good. Now you can get your head
shrunk so it'll match your dick.

(pointing)

Hand me that wrench, right there.

Charlie dutifully runs over and gets the wrench and hands it to him. Riley sets himself down on the ground.

CHARLIE

One of the things that's come up,
in my sessions is...about you.

RILEY

Me? I got nothing to do with your
fucked up life.

CHARLIE

I think you do.

RILEY

I met your God damned wife once,
maybe twice. I got nothing to do
with that going in the shitter.

Riley lays back on a rolling dolly and moves under the car.

CHARLIE

Remember that time, when I was
thirteen, we ran a race to the big
elm and back and you said if you
won I had to suck your dick?

Riley freezes. He's angry as shit but does his best to cover
it. He rolls out and looks up at his brother.

RILEY

You drove all the way out here to
remind me of that. You are sick.
You know that?

CHARLIE

I know it. And I want to get
better. The doctor says I can't get
well unless I face the truth.

RILEY

And what's 'the truth?' That you're
some kind of faggot now? And that's
my fault?

(snorting a laugh)

You better get your money back,
baby boy. That doc's been messin'
with your head.

Riley rolls back under the car.

Humiliated, Charlie is about to leave. He stops, wanting to
say something. Do something.

Looking at his brother under the jacked up Rolls he starts
panting. In a rage, Charlie backs up and runs at the car.

CHARLIE
Aaaaaaaahhhhhhh!

He slams his body against the side of the car, knocking it off the jacks. It falls on his brother, crushing him.

Riley's muffled SCREAMS can be heard coming from underneath.

Horried at what he's done, Charlie walks around the car and sees his brother's lower body flailing in pain under the car.

Blood starts to form in a pool. Then the flailing stops.

Charlie is stunned. With tears in his eyes, he looks around and then runs to his car and takes off.

EXT. GARFIELD PARK - DAY

Charlie pulls up and parks. He's still very emotional because of what he just did. He takes several deep breaths and blows them out to steady himself. Then he gets out.

Moments later, Charlie is running the track as is his ritual. After finishing a lap, he can't hold back the feelings. He leaves the track, clutches his chest, sits and begins to cry.

Letting it all out. The pain of the past and what he's done.

Behind him he hears a MUFFLED SHOT and trees rustling.

Going into 'cop mode' he turns and races toward the sound. He sees Randall hanging from the tree with his rifle.

Charlie wipes his tears and runs to him.

CHARLIE (CONT'D)
Let go of the gun, pal.
(Randall keeps struggling)
Let it go asshole!

The strap rips and Randall falls. Charlie stands over him.

CHARLIE (CONT'D)
Whoa! The fucking 'Hitman.' What
the hell are you doing?

JUMP TO moments later. Charlie is beating the shit out of Randall with the rifle.

CHARLIE (CONT'D)
I should finish you off right here.
With your own damned gun. But I
won't. You're lucky I'm not on
duty, you little shit.

He takes the rifle and walks off. As he goes, he tosses the gun into the pond.

EXT. MAIN STREET - DAY

Driving his car through town, Charlie spots Evelyn leaving the donut shop. He calls out to her.

CHARLIE
Hey! Hey you!

Evelyn sees him and runs.

CHARLIE (CONT'D)
Wait! I wanna talk to you.

She sees another cop up the street and runs into a bar.

Charlie stops. Throwing his flashers on, he jumps out and runs into the bar she went into.

INT. BAR - DAY

Charlie runs in, looking for her. Evelyn sees him and runs into the ladies' room and locks the door.

Collecting himself, Charlie walks to the door and knocks.

CHARLIE
Evelyn, listen to me. I know you're scared. I'm not here to hurt you. I want to say I'm sorry. And to warn you about that guy you're with.

INT. LADIES'S ROOM - DAY (INTERCUT)

Evelyn listens but stands ready to fend him off.

EVELYN
Get away from me, you sick bastard.

CHARLIE
That's right. I am sick. And so is your friend Randall. That's why I chased after you. I don't want to see you hurt anymore. By anyone.

Evelyn's confused and frightened.

EVELYN
Why should I listen to you?

CHARLIE

You have no reason to. I'm a totally wounded piece of shit who should die a long, torturous horrible death. But this isn't about me.

Charlie calls up the '**Hitman Gets Two Years**' article on his cell phone.

CHARLIE (CONT'D)

I have something to show you.
Please open the door.

EVELYN

No!

CHARLIE

Okay. Wait. I'm getting the bartender.

Charlie moves to the bar and talks to an Asian bartender named WARREN LEE (30).

CHARLIE (CONT'D)

You. Come here. This is a serious matter. I need you to do something.

WARREN

Look, man. I got customers--

Charlie angrily flashes his badge.

CHARLIE

Does this mean anything to you? Or should I write you up for not having enough towels in the fucking Men's Room.

WARREN

Okay. What do you want?

He hands him the phone and points to the article.

CHARLIE

Read this to her in there.

Warren takes the phone, clears his throat and reads.

Inside the Ladies' Room Evelyn listens.

WARREN

Hi. Here it is. Dated July 27th, 2020. 'Hitman Henderson sentenced to two years in the county jail. Yesterday, at a hearing, Randall Henderson confessed to killing the dog, known as Wienie, owned by Evelyn Gilbert.

Hearing this, Evelyn cries and clutches her 'foot' necklace.

EXT. MAIN STREET - DAY

Evelyn exits the bar, dazed and furious. Charlie hovers behind, protecting her. He peppers her with questions.

CHARLIE

Where do you want to go? Wherever you need to go I'll take you.

(looking at her)

I know you don't trust me. I get that. But I believe every person comes to a crossroads. I've done some shitty, horrible things. And spent a lot of time justifying it. Well, I'm done with that.

Evelyn hasn't heard a word of this. She has a dazed look. She starts walking very fast, then busts into a full run.

CHARLIE (CONT'D)

Wait! Where you going?

He watches her run off down the street.

EXT. OLD HOUSE - NIGHT

Randall raise the flag on the mailbox before limping up the front steps. He walks inside.

INT. OLD HOUSE - NIGHT

Seeing him come in, Evelyn flies into a rage.

EVELYN

Ahhhhhhhh!

She picks up a heavy pot and hits him hard across the head.

WHAM!

Randall drops to the floor, out cold.

Moments later, she duct tapes him to a chair, crying and SCREAMING at him while she does.

EVELYN (CONT'D)
How could you do it? How could you
kill him? God damn you!

EXT. HOUSE NEXT TO BIG JIM'S - NIGHT

In the house next door, HELEN (70) opens the window. She sticks her head out so she can better hear Evelyn.

EVELYN (O.C.)
I lost my home. I couldn't go back
there after what happened! Because
of you. You took away my life.

Alarmed, Helen leans in and calls to her friend.

HELEN
Phyllis! Are you hearing this?

Her friend PHYLLIS (70) bustles over and sticks her head out.

INT. OLD HOUSE - NIGHT

She roughly sits up the chair with Randall taped to it.

EVELYN
And I trusted you! My God! I let
you have me. You're worse than that
fucking cop!
(pulling his head up)
And then you go and kill my little
baby. Why did you do that? Why?!

Groggy, Randall struggles to answer.

RANDALL
They said he was sick. I didn't--

EVELYN
Shut up! Just SHUT THE HELL UP! You
piece of shit! You deserve to die!

EXT. MAGGIE'S HOUSE - NIGHT

The battered Toyota and the bicycle are parked out back. Inside, a fight is raging.

FERNANDO (O.S.)
You can't just take money out of
the accounts without telling me.

INT. MAGGIE'S KITCHEN - NIGHT

Fernando and Maggie are having it out.

FERNANDO
There's thousands of dollars
missing and I need to know why?

MAGGIE
I had to do something.

FERNANDO
Are you gambling? Are you on drugs?
Did you have an abortion?

MAGGIE
No. Nothing like that.

FERNANDO
You have to tell me!

MAGGIE
Stop yelling at me.

FERNANDO
(outraged)
I'll stop yelling when you give me
some answers!

She looks up at him, deciding to do for it.

MAGGIE
Big, tough guy. You can yell at me
but you bend over backward to kiss
that bully's ass! You're pathetic.

FERNANDO
What bully?

MAGGIE
What bully? That cop who's been
shaking you down since we opened.
The fucking pervert who wants to
get in my pants every night.

Fernando is shocked and not sure what to say.

FERNANDO
Well...that'll never happen.

MAGGIE

Wake up, Fern, It has happened.
Night after night. For months.

FERNANDO

(outraged)

What! No. No.

He moves to her and Maggie shoves him away. She's near tears.

MAGGIE

I did it to save your business.
Your big dream. But he wouldn't
stop. So I paid your friend 'The
Hitman' to kill him. That's where
the money went.

Fernando is understandably in shock.

FERNANDO

Wait. Hold on. You've been sleeping
with that cop to save my business?

MAGGIE

No. Not 'sleeping with.' He fucking
assaulted me. Over and over.

Fernando clutches his head and drops in a chair.

FERNANDO

Maggie! How could you do that? How
could you be with that man?

MAGGIE

(exploding)

I had to do something! You let that
piece of shit walk all over us. You
saw the bruises and the scars on me
and you did NOTHING!

(standing up)

You want to be a big shot with big
dreams. But you're too afraid to
fight for it. Or to fight for me.
Because you're weak. You got no
fucking guts!

Trembling with rage, Fernando slaps the table and storms out.

Maggie breaks down, crying. She drops her head on the table
and lets the pain flood out.

INT. PASADENA POLICE STATION - NIGHT

Bertha hangs up the phone and calls out to the room.

BERTHA

Got a call. There's a disturbance
over at 421 South Robles.

Sipping a coffee, Charlie's ears prick up.

CHARLIE

That's The Hitman's place. I'll go.

He jogs to the door.

BERTHA

Be careful. That guy's crazy.

INT. OLD HOUSE - NIGHT

Out of control, Evelyn splashes gas from a can on Randall's lap and on the floor.

RANDALL

No! Don't!

EVELYN

Too late 'Hitman!' You're gonna
burn in hell!

She lights a match and throws it on the floor. The gas ignites and the flames race up his legs. Randall SCREAMS!

EXT. STREET IN SOUTH PASADENA - NIGHT

Charlie roars through the quiet streets in his squad car.

EXT. OLD HOUSE - NIGHT

He pulls up to Big Jim's place and hears SCREAMING and sees the fire. He jumps out of the car and runs up the steps.

The door's locked. Charlie throws his bulk against it and blows open the lock.

SMASH!

INT. OLD HOUSE LIVING ROOM - NIGHT

He lands hard on the floor. Looking up he sees Randall strapped to a chair on fire. Evelyn rushes at him.

EVELYN

Aahhhhhhh!

Charlie wrestles her to the floor and puts the cuffs on her.

EXT. OLD HOUSE - NIGHT

Charlie drags Evelyn, in cuffs, out the door. He tosses her on the lawn and looks back at the burning house.

After a moment's hesitation he rushes back in.

INT. OLD HOUSE - NIGHT

Coughing from the smoke, Charlie grabs Randall's burning chair and drags him toward the door.

EXT. OLD HOUSE - NIGHT

Charlie drags Randall and the chair out the door and down the front steps. He drops him on his back by the squad car.

Getting a blanket from the car, Charlie throws it over Randall's flaming legs. Evelyn looks at him.

EVELYN

You fucking creep. I hate you!

CHARLIE

(laughing)

I love you too, honey buns.

As Charlie tends to Randall, he looks up at the cop.

RANDALL

You? Why would you save me?

CHARLIE

(smiling)

It's about time I did something decent. Look. I saved both of you. This is my moment. A new beginning. My day of redemption!

Just then a car ROARS toward them.

Maggie's Toyota jumps the curb and hits Charlie.

WHAM!

Randall and Evelyn cringe as the car runs him over. It rolls back and forth on him, to make sure he's dead.

The car stops and Fernando pokes his head out. He looks out at the lifeless body. There's a new hardness about him.

FERNANDO
(to Charlie's body)
Die, you miserable piece of shit.

Pulling his head back in, Fernando backs the car up and speeds off.

Catching their breath, Randall and Evelyn lay in front of the burning house. Still strapped to the chair, he turns to her.

RANDALL
I'm sorry about your dog. I wanted
to make it up to you.

Handcuffed and bewildered, Evelyn looks at him.

EVELYN
How?

Randall thinks and then looks up at the mailbox above him.

RANDALL
You still want to go home?

Evelyn doesn't have to nod. Her look says 'yes.' Randall repeatedly kicks the mailbox post, until it falls over.

When it does, the envelope falls out, spilling the \$4000 on the sidewalk. Evelyn looks at Randall and smiles. She quickly gathers up the cash and runs.

Randall watches the handcuffed girl with an armful of cash run off down the street. He settles back.

Turning his head, he looks and sees his grandfather's house engulfed in flames. He laughs to himself.

RANDALL (CONT'D)
Thank you, Doris.

Randall looks over at dead Charlie as FIRE TRUCKS and AMBULANCES pull up to get the situation under control.

THE END