Little Athens

by

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STORY SYNOPSIS: An edgy multi-storied dark comedy about a single day in the lives of an ensemble of Gen-Y’s.

EMILY: (15) Hair past her shoulders, Emily is adorably cute and very well endowed, especially for a fifteen year-old. Corey’s younger sister. Target of Pedro’s persistent cradle-rocking passes. She is essentially on the run with Corey from an extremely abusive father who we find out at the end has been severely beating her… STRONG SUPPORTING

CARTER: (20) Confident and tough, with a modestly athletic build, he’s throwing a big party at his house where all of the main characters converge. Low-maintenance, with an appetite for greasy food and cheap beer, he’s a guy’s guy, and has an easy banter with girls. He had a fling with Jessica in the past but has little patience for her b.s., although he reluctantly offers to step in and protect her from Aaron… STRONG SUPPORTING

BUGGERIN’ BOBBY BALES: (Early 20s) Enormous steroid-inflated bookie who is built like an NFL linebacker with a habit of walking around the locker room naked. The rumors fly around town about “Bobby the Bookie” and his soft-spoken gentle manner doesn’t seem to contradict what is being said. He won’t hesitate to scrap if he’s confronted, but he doesn’t have a chip on his shoulder. STRONG SUPPORTING.

KATIE: (7-10) A plain-looking 7 year-old girl who is precocious and small for her age. She perceives a lot more than most 7 year-olds and peppers her negligent babysitter with questions. She must be very good with dialogue and extremely perceptive. STRONG SUPPORTING
FADE IN:

INT. JERRY'S HOUSE, JERRY'S BEDROOM -- MORNING

The room is dark and messy. JERRY, a soft, unshaven boy of about eighteen years, sits on the end of his bed in boxers and an old t-shirt. He has not quite woken up yet.

Jerry pulls a huge, well-traveled SUITCASE from his closet and tosses it onto the bed. He begins grabbing articles of CLOTHING from the closet and tossing them into the Suitcase.

INT. JERRY'S HOUSE, KITCHEN -- MOMENTS LATER

Jerry is in his kitchen, which is no brighter than his bedroom, and not much cleaner. Jerry takes another bite of his peanut butter and jelly SANDWICH. He chews mechanically, washing it down with a can of SODA. His lazy mind is somewhere else.

INT. JERRY'S HOUSE, BATHROOM -- MOMENTS LATER

Jerry gargles with a generic brand of MOUTHWASH and spits into the sink.

He catches a glimpse of himself in the medicine cabinet mirror - he is not very attractive. He grabs his TOOTHBRUSH and RAZOR, and exits the bathroom.

INT. JERRY'S HOUSE, JERRY'S BEDROOM -- MOMENTS LATER

The room has been stripped except for the bed minus its bedsheets, a naked pillow, a beat-up dresser with a small TV on top of it, an old POGO STICK propped against the wall near the GARBAGE CAN at the foot of the bed, and a few posters and scraps of trash. Jerry tosses his Toothbrush and Razor into his Suitcase next to a VIDEO GAME CONSOLE and several VIDEO GAMES, on top of which lies GRAND THEFT AUTO III. He has pitifully few belongings. He shuts the Suitcase.

INT. JERRY'S HOUSE, LIVING ROOM -- MOMENTS LATER

The living room is also a mess - the place is either a pig sty or a house full of bachelors. Jerry, now in sweatpants and sneakers, but still wearing the same t-shirt that he slept in, carries his Suitcase through the foyer to the front door. He about-faces to look at the interior of his home. He will not miss it.

He turns to open the screen door - it's stuck. He fiddles with handle until the screen door opens. He exits, letting the screen door slam shut behind him.

TITLE CARD:

Little Athens
EXT. RESCUE SQUAD -- MORNING

The old building is badly in need of a fresh paint job. A faded sign reading "ATHENS RESCUE SQUAD" stands in front.

HEATHER (O.S.)
You hear about your ex?

ALLISON (O.S.)
Jerry?

INT. RESCUE SQUAD, KITCHEN -- CONTINUOUS

The kitchen is empty except for HEATHER and ALLISON, both about nineteen and dressed in EMS uniforms with "EMS" stitched conspicuously on the back, seated on opposite sides of a wooden table. Heather is dark-haired, about 5'9" and built like a lingerie model. Allison has blond hair, is several inches shorter than Heather, and although not overweight, she has a softer build than Heather. Heather has take-out PANCAKES and SAUSAGES in front of her, and she is putting it away like she is preparing for famine. Allison has a BAGEL and a PEACH, which remain hardly touched - she has a lot on her mind.

HEATHER
Yeah, asshole Jerry. He's moving to Middletown. He left this morning.

ALLISON
No way. How do you know?

HEATHER
Carter said. He got some job at some company, giving his uncle hand-jobs.

Having put away the last of her food, Heather lights a CIGARETTE and stands near the open window, careful to blow the smoke out the window.

ALLISON
Doesn't sound so bad.

HEATHER
I got us tickets to see Adam tomorrow.

ALLISON
I don't want to go to a baseball game. You're going with Derek anyway.

HEATHER
Ally, I don't want to go either, but Derek told Adam he'd go, and I'm not going by myself.
ALLISON
I thought Adam was hurt.

HEATHER
I wish.

Heather takes a drag of her Cigarette and exhales out the window.

EXT. JIMMY'S APARTMENT -- MORNING

BRAD, in jeans with his t-shirt thrown over his shoulder, is standing in front of the door, waiting. MEGAN, in shorts, a t-shirt and a baseball cap, and AMY, in a sunskirt, look on. All in their late teens, they are unmade and worn-out, as if they hadn't slept last night.

Brad rings the doorbell twice and waits some more. Brad walks over to the window a few feet over from the door, trying to peer through the shades. Megan passes the time by pulling Jimmy's MAIL out of the mailbox that hangs next to the door.

BRAD
(banging on the window pane)
Hey! Jimmy!

The door opens and JIMMY answers, in his very late teens, about 5'4" and thin, dressed in boxers, a t-shirt and bedroom slippers. Jimmy's tired, but Brad's a friendly face.

BRAD (CONT'D)
Finally!

JIMMY
Office hours are nine to five.

MEGAN
You have a lot of credit card bills in there, Jimmy.

JIMMY
(holding his hand out for the Mail)
I know.

Megan hands Jimmy the Mail.

MEGAN
You're not mad that we're stopping by like this?

JIMMY
It's no big deal, but let's hurry up. I gotta go to work.
MEGAN
(explaining to Amy)
Jimmy's got like, six jobs.

Jimmy stands aside, allowing Megan and Amy into his apartment. Megan and Amy step inside, but Brad holds back. He needs to talk to Jimmy, and the girls do not need to hear.

BRAD
Hey Jimmy, hold up a sec. Look, not for nothin', but you know Buggerin' Bobby Bales is askin' about you?

JIMMY
Askin'? Like how?

BRAD
Like how you owe him money on the Dallas fiasco, those chokin' motherfuckers, and you haven't been returnin' his calls.

JIMMY
How you hear this?

BRAD
Yesterday. I was puttin' a twenty-timer on Indiana for tonight, and he up and out-of-the-blue asks about you. Jimmy, man. Goddam.

JIMMY
(unconvincing)
It ain't nothin'. He's just makin' conversation.

BRAD
It ain't nothin'? That faggot juicehead's gonna make a playground outta your asshole like he's back in the joint, and it ain't nothin'? And you heard all the stories I heard, about that horse-cock, and how he can't stop shootin' his mouth off about it too, like when he whipped it out at Tomlinson's party...

JIMMY
Alright Brad! Christ Jesus, I owe a little, shit, but I'll pay. Believe me, that guy wants his juice, his e, he comes to me. It's fine.

BRAD
Put some cash on Indy tonight, Jimmy.
JIMMY
Yeah. Alright, come inside and let's do this thing. I got work.

Brad steps past Jimmy into the apartment, and Jimmy shuts the door after them.

EXT. POOL -- MORNING

The slender white board extends majestically over the glistening blue water. PEDRO, an unshowered, pot-bellied Hispanic, about twenty-three years of age and wearing cut-off jean shorts, is standing at the end of the board, looking down at the water below as if expecting an invitation. COREY, a late teenager covered with tattoos, with twigs for arms and legs, lies against the hard concrete while inserting the pool VACUUM HOSE into one of the many pool skimmer drains. Pedro begins to bounce on the board - up, down, up, down. Pedro launches forth as if the water called out to him and, but for his want of grace, the entry would be poetic. Instead, Pedro's dive is as clumsy as it is painful.

COREY
Nice.

PEDRO
Fuck you, conjo. This is my shower.

COREY
Maybe back in Mexico that's a shower, in Athens that's just dirty.

PEDRO
Clean the pool, conjo, clean the pool.

COREY
At least I'm paid to be here.

Pedro smiles as he paddles away from Corey, starting to enjoy his morning swim. A PAYPHONE hanging on the pool house starts ringing. Corey drops the Vacuum and runs toward the Payphone. In the background a number of enormous sand filters groan loudly.

COREY (CONT'D)
Wynwood Pool House, Corey speaking.

EMILY, the voice on the other end, is hushed and uncertain.

EMILY'S VOICE
It's me.

COREY
Emily?

EMILY'S VOICE
Some other girl would be calling you?
COREY
How'd you get this number?

EMILY'S VOICE
Don't you work there?

COREY
What do you want?

EMILY'S VOICE
I need you to come pick me up.

COREY
Are you kidding? Where are you?

EMILY'S VOICE
At home.

COREY
What for?

EMILY'S VOICE
Just because. I need to stay with you for a couple days.

COREY
Emily, our place is tiny, we got no water. Our phone just got shut off, too. You'd be miserable like us. What for anyway?

EMILY'S VOICE
It's no big deal. Just come pick me up.

COREY
Fine, forget it then.

EMILY'S VOICE
Corey, come on! How many times have I called you since you left? I wouldn't ask, except I don't have anywhere to go. Please.

COREY
Fine. Alright, fine. If you wanna stay in our little dump, fine.

EMILY'S VOICE
Fine. Thanks, then.

INT. JESSICA'S APARTMENT -- MORNING

JESSICA, about eighteen, wire-thin and plain, yet attractive in an unkept sort of way, with dirty-blonde hair past her shoulders, lies on a couch sleeping. Her chokingly small living room is in a
devastating state of disarray, with clothes and empty food containers flung in every direction.

An ALARM on a table next to the couch begins blaring, and Jessica stretches out her arm to silence it.

INT. JESSICA'S APARTMENT, BATHROOM -- MOMENTS LATER

Jessica is standing in front of the mirror staring at herself, still half asleep. The bathroom is tiny like the living room – pathetic rather than endearing. She puts TOOTHPASTE on her TOOTHBRUSH.

INT. JESSICA'S APARTMENT, LIVING ROOM -- CONTINUOUS

JINA, Jessica's mother, opens the front door and enters the living room wearing a grocery checkout clerk's uniform. Jina drops her old, worn out purse onto the coffee table and enters the hallway. She opens the bathroom door and enters.

INT. JESSICA'S APARTMENT, BATHROOM -- CONTINUOUS

Jessica is brushing her teeth when Jina enters.

JINA
Aren't you supposed to be watching Katie right now?

Jina reaches around Jessica and opens the medicine cabinet, grabs a bottle of ASPIRIN, and shuts it. Jessica continues brushing as if her mother were not there.

JINA (CONT'D)
Did you get my message?

Jessica shakes her head in the negative sense. Jina exits the bathroom and Jessica follows, still brushing her teeth.

INT. JESSICA'S APARTMENT, LIVING ROOM -- CONTINUOUS

Jessica walks over to the ANSWERING MACHINE and hits a button. The Answering Machine clicks on as Jessica brushes unenthusiastically.

ANSWERING MACHINE
(electronic voice)
You have one new message.
(Jina's voice)
Hi Jess, it's your mother, calling to say happy birthday, since you'll be gone when I get home. I'm driving your sister to school and I'm leaving the car for her, so I'll be taking the train back.

Jessica starts up as if she'd been struck. She spins around to an open window near the couch, leans out, and spits out the toothpaste
to the concrete sidewalk below. Her mother's voice continues to pour forth from the Answering Machine.

ANSWERING MACHINE (CONT'D)

By the way, you should call your sister and stop this not-talking nonsense.

Jessica finishes spitting the suds from her mouth and spins back towards the Answering Machine.

ANSWERING MACHINE (CONT'D)

Anyway, I know how you hate long messages, so I'll see you tomorrow...

Suddenly wide awake, Jessica turns to her mother.

JESSICA
That's fucking bullshit.

JINA
Here we go again.

JESSICA
What about my car?!

JINA
Jessica, your sister got into beauty school, and she's going. Now I've got about two hours sleep before I have to drive her all the way the hell up there.

JESSICA
Yeah, I heard that.

JINA
Jess, you're still living here for free.

JESSICA
On the couch!

JINA
Jessica, it's still my car, and she needs it. Can't you be happy for your sister?

JESSICA
Oh yeah, I'm real happy. She gets my car, and I get shit. Thanks, Jina. Do me a favor and tell her how fucking happy I am for her.

JINA
If you're going to be like this, I'm just going to bed.
Jessica storms back into the bathroom and rinses her mouth out with water.

Jessica returns to the living room wearing a t-shirt that reads "Athens Youth Group" in large letters along the front. Jina is gone. Jessica runs her hand through her hair, tossing it haphazardly. She grabs a pair of large SUNGLASSES off of the coffee table and places them over her eyes.

She opens the door and exits the apartment.

EXT. RON'S GYM -- MORNING

Jimmy's PIECE-OF-SHIT hatchback is parked in front of the small bare-bones gym.

INT. RON'S GYM, LOCKER ROOM -- CONTINUOUS

Jimmy now dressed in worn-out heavily-frayed khaki shorts and a short-sleeve button down shirt with a "Ron's Gym" emblem on the pocket, stands before his locker twisting the combination lock with one hand while rotating steel CHINESE STRESS BALLS with his other hand. He opens the locker and pulls out a large brown LUNCH BAG propped prominently at the base.

RON (O.S.)
Hey Jimmy. You fix the lat machine?

RON, the tall, well-built, forty-something owner of the gym, approaches. Jimmy turns toward Ron. The row of lockers serves as a backdrop.

JIMMY
Yeah.

RON
Jimmy, I'm just gonna say this, alright? I gotta let you go. I can't afford two employees.

JIMMY
So you're keeping Melinda?

RON
Yeah.

JIMMY
Ron, that is totally fucked! I been here way longer than her!

RON
Yeah, but I'm running a business. There're guys who pay me dues just 'cause she works here.
JIMMY
But she doesn't do anything! She just sits at the front desk all day.

RON
I know that.

JIMMY
Tell her to fix the fucking lat machine, she'll look at you cross-eyed.

RON
I can't afford two employees, and she attracts business. That's it.

JIMMY
Fucking great. Thanks.

RON
Jimmy, don't take it personal. If you were built like her I'd keep you.

Ron exits and Jimmy sits on the bench in front of his locker, defeated. BUGGERIN' BOBBY BALES, a.k.a. Bobby the Bookie, an enormous juicehead built like an old-school NFL linebacker, naked except for a towel around his neck, having just taken a shower, is leaning against the end of a row of lockers, waiting for his chance at Jimmy. Jimmy would rather that Ron stay.

RON (CONT'D)

Bales.

Bobby nods in response as Ron passes by on his way out. With the locker room empty, Bobby unconsciously changes demeanor. He's tender, frighteningly tender, it's so entirely genuine. Jimmy would prefer a beating - simple and final. Jimmy pulls his BACKPACK out of his locker and begins clearing his STUFF.

BOBBY
So where you been?

JIMMY
What are you talkin' about? Nowhere. I been working.

BOBBY
So you just don't return my phone calls.

JIMMY
Look, they lost, I owe you some more, so what? I'll pay you. I want to put it on Indy tonight.
BOBBY
I can't take any more of your bets. I
look like a spineless fucking fag.

Bobby shuts Jimmy's locker and steps up to Jimmy so that Jimmy is
now face to face with Bobby's enormous organ - a terrifying sight
for mortal men and reputable women. Jimmy is struck silent,
savagely clenching his Chinese Stress Balls as he struggles for
thought.

BOBBY (CONT'D)
What the hell am I supposed to do with you
Jimmy? People are talkin'.

JIMMY
I know they're talkin'!

BOBBY
You don't know a fuckin' thing. Come by
my apartment tonight, we'll figure this
out.

JIMMY
I ain't like that.

BOBBY
Ain't like what?

JIMMY
Nothin'.

BOBBY
You don't know what I know. You'll see.

JIMMY
I'm working tonight.

BOBBY
Jimmy, I ain't about beggin'. I'm lookin'
like a fool all on account 'a you. You
owe me. You owe me. I'm gettin' sick of
it.

Bobby moves on to his own locker.

EXT. POOL -- CONTINUOUS

WIDE across the width of the pool. COREY, wet, with GOGGLES on his
head, holding a WRENCH and SCREW DRIVER, and BYSTANDER #1, stand
over a young twenty-ish female VICTIM who lies passed out on the
cement. A young female LIFEGUARD is kneeling beside the Victim,
checking her pulse and breathing. The two SWIMMERS left in the pool
are climbing out. PETE, a no-nonsense grounds-keeper in his late
thirties, wearing cut-off shorts, a faded t-shirt and a tool belt,
approaches to have a word with Corey.
PETE
Is she alright?

COREY
She fainted.

LIFEGUARD
Alright, I'm calling 911. Everybody stay out of the pool.

The Lifeguard stands and runs off toward the PAYPHONE.

PETE
Alright, well, quit horsing around. The Blandino's had a break-in. There's glass all over the patio.

COREY
That's Jerry's unit.

PETE
Jerry moved to Middletown.

COREY
He quit?

PETE
He left a message. You gotta take care of all his stuff now, too.

COREY
Aw, come on, Pete! I need off tomorrow!
I told you I got community service!

PETE
So you're gonna have to get everything done today then. Get going.

Corey tears the Goggles off his head, throws them into the pool, and about-faces toward the pool-house. As Corey leaves, a RED-HEADED IDIOT does a sloppy can-opener off the side of the pool.

LIFEGUARD (O.S.)
Keith, I told you to clear the pool!

EXT. EMPTY PARK -- MORNING

Though the park is in a poor neighborhood, it is relatively clean. The park is quiet and unused this morning except for two young GIRLS making their way across it. Prominent in the background sits an old run-down yellow CAR that Jessica drove to the park.
JESSICA is carrying KATIE, a plain, tiny seven-year-old girl, in piggy-back fashion, with Katie's legs dangling out in front of Jessica. Katie holds Jessica tight around the collarbone.

KATIE
Doesn't Carlos want his car back?

JESSICA
He's letting me borrow it.

KATIE
Well then why were you late if you had his car?

JESSICA
I slept late.

KATIE
Were you drinking last night?

JESSICA
No. But thanks for asking.

KATIE
Were you doing drugs?

JESSICA
Katie, I told you, drugs are for losers.

KATIE
And you're not a loser.

JESSICA
And neither are you.

KATIE
But it's okay to drink.

JESSICA
When you're older it'll be okay.

KATIE
How old are you?

JESSICA
Old enough.

KATIE
But you're not twenty-one yet. The law says you have to be twenty-one.

JESSICA
Katie, can you not ask so many questions today? I've got too much to think about.
KATIE
Cause it's your birthday?

JESSICA
Yes.

KATIE
Happy Birthday!

JESSICA
Thank you.

Jessica begins walking faster, soon breaking into a crippled run, the weight of Katie bearing down on her. They reach their destination - a rickety old merry-go-round. Jessica turns her back to the merry-go-round, allowing Katie to step onto it.

JESSICA (CONT'D)
Hold on tight or you'll get hurt.

KATIE
I will.

Katie grabs a handle as Jessica begins to spin the machine. Katie sails around happily as Jessica steps back to watch, Katie's youthful enthusiasm lulling Jessica into a nostalgic gloom.

INT. AMBULANCE -- MORNING

HEATHER is driving the AMBULANCE, sirens blaring, a CIGARETTE hanging out of her mouth, with ALLISON riding shotgun. HARRY, mild-mannered, rotund, middle-aged and slightly balding, is in the back sitting on a bench extending from the side of the ambulance, adjacent to a stretcher. Harry sits expressionless, adjusting his spectacles as the ambulance shakes mildly from the driving.

ALLISON
(pointing)
Turn left at the light.

EXT. ROAD -- CONTINUOUS

WIDE on the ambulance tearing through town, lights flashing. Heather is driving extremely fast in this emergency situation, recklessly passing both moving vehicles as well as stationary vehicles that have stopped to let the ambulance pass, on her way to running through a red light. In the rear of the ambulance, Harry whips back and forth on the bench, yet remains calm, as if unaware of Heather's reckless driving.

EXT. POOL, PARKING LOT -- CONTINUOUS

Within the parking lot, the ambulance comes to a screeching halt in front of a large picket fence encircling the pool. At the gate stands the LIFEGUARD.
All three climb out of the ambulance. Harry rushes toward the Lifeguard. Heather takes a final puff of her Cigarette and flicks it aside before continuing in the same direction as Harry. Allison lags behind, pulling a BACKBOARD and a large FIRST AID KIT out of the ambulance.

LIFEGUARD

She's in here.

They enter the gate.

EXT. POOL -- CONTINUOUS

Heather and Harry follow the Lifeguard into the pool area, where several BYSTANDERS have gathered around the VICTIM, BYSTANDER #1 and PETE among them. Heather gets to the Victim first, but stops short - she recognizes the Victim. Harry brushes past Heather.

HARRY

(to Bystanders)
Can you give us some room, please?

The crowd backs up a bit, and Harry checks for vitals.

HARRY (CONT'D)

(looking up to Heather)
She's breathing.

Harry looks the Victim over a bit.

HARRY (CONT'D)

(to Lifeguard)
What happened?

LIFEGUARD

I'm not sure. She just passed out, right where you see her.

HARRY

Did you see her eat anything?

LIFEGUARD

Uh-uh.

Heather turns and walks back toward Allison coming through the gate carrying the Backboard and First Aid Kit - she wants a word with Allison. They talk in hushed tones.

HEATHER

I know her.

ALLISON

Yeah? How?
Allison hands Heather the First Aid Kit as they move back toward Harry.

HEATHER
When I was dating Steve, that slut fucked him.

ALLISON
How do you know?

HEATHER
She started dating Steve right after we broke up. I mean right after. I asked him if there was another girl, and he never answered. He couldn't answer, because he was fucking that slut.

ALLISON
That doesn't mean they fucked.

Heather gives Allison a disapproving look, as if to say "don't be stupid, stupid."

As Heather and Allison approach the Victim, Harry looks up.

HARRY
Alright, she ain't comin' around.

Allison lays the Backboard adjacent to the Victim, and the three place her on the Backboard. Heather is a bit rough.

HARRY (CONT'D)
(instinctively)
Whoa, easy.

HEATHER
(without looking up)
I know what I'm doing.

Harry gives a concerned look to Allison, who returns the look, but the two say nothing. They place the Victim into the back of the Ambulance as Heather looks on.

EXT. ROAD -- MOMENTS LATER

The Ambulance is moving along a near-empty single-lane road at a patient pace, with two CARS tailgating behind it.

INT. AMBULANCE -- CONTINUOUS

Allison and Harry are in the back with the Victim, and Heather is again behind the wheel, moving her head ever so slightly, as if to music playing in her head. Heather's moderate driving speed is in sharp contrast to the speed with which she responded to the scene. At the same red light that Heather recklessly ran earlier, Heather
stops and looks in all directions before proceeding, even though there are no cars at the intersection.

HARRY
Uh, Heather, you want to step on it?

HEATHER
We'll get there.

ALLISON
You don't even know for sure if she slept with Steve!

Heather turns around in the driver seat, taking her eyes off the road.

HEATHER
Listen, fuck that slut, okay?! She can fucking rot in hell! I'm not rushing for her slut ass!

ALLISON
(pleading)
Heather, c'mon, she's out cold! We gotta hurry!

HEATHER
I-don't-fucking-care!! That slut can kiss my ass!
(to Victim)
You hear me, you fucking bitch?!

As Heather spins forward to look at the road, the Ambulance jumps as it hits a pothole.

EXT. COREY AND PEDRO'S HOUSE -- MORNING

The Tow Truck has just pulled up into the driveway. Pedro climbs out and makes his way up the sidewalk to his front door, carrying a gallon of MILK. Emily climbs out and trails behind him, carrying her LAUNDRY BAG and PURSE. The house is very small, with a front yard that is not much bigger than the sidewalk, and neighboring houses not much more than a body length apart from each other. Pedro notices an EVICTION NOTICE on the front door, and that a brand-new lock has been placed on the otherwise run-down door. He tries unsuccessfully to open the door.

He walks over and looks through the front window into his kitchen and sees his DOG. Pedro taps on the window. The Dog looks up at Pedro, wagging its tail. Pedro tries to open the window, but it's locked.

Pedro walks around to the side of the house. Emily throws her Laundry Bag over her shoulder and follows him, frustrated with the wait. He looks in the window on the pantry door. He backs up and
looks toward Emily, blank. He looks back up at the house, frustrated. He about-faces, steps over to the side of the neighboring house, unzips his pants, looks both ways to make sure the neighbors are not around, and starts pissing. Emily shakes her head and heads back toward the truck, turned off by the whole situation.

EXT. PIZZA SHOP -- MORNING

Jimmy parks his PIECE-OF-SHIT in front of a mom-and-pop pizza shop and exits. A sign that reads "Poppy's Pizzeria" hangs above the pizza shop. He enters.

INT. PIZZA SHOP -- CONTINUOUS

Jimmy walks past a few tables where patrons are eating. PIZZA POP, a sixty-ish pot-bellied man standing behind the counter making a PIZZA, sees him.

PIZZA POP
(heavy Italian accent)
Hey-a, Jimmy, you don't hafta be here 'till 2:00! What's up, eh? You hungry?

JIMMY
Nah. I'm gonna start early, if that's alright. I could use the cash.

PIZZA POP
Still paying offa those credit cards, eh Jimmy? I told you them things are-a trouble.
(calling into the back)
Sweetheart! Don't a worry about that! Jimmy's a here and he's a gonna take care of it!

In an arched entranceway to the back room we see PIZZA MOM back into view holding several PIZZA BOXES in insulated CARRYING BAGS.

PIZZA MOM
(smiling)
Hey-a Jimmy!

INT. CARLOS' CAR -- MORNING

Jessica is driving the old run-down yellow CAR we saw earlier in the parking lot of the park, the window down and the radio blasting. Her CELL PHONE rings and she picks it up.

JESSICA
Hello?

CARLOS (O.S.)
Where the hell are you?
EXT. CONVENIENCE STORE -- CONTINUOUS

CARLOS, a skinny Hispanic teenager, is walking out of the convenience store with a tray of NACHOS, talking on a CELL PHONE. We cut back and forth between Jessica and Carlos.

CARLOS
Why weren't you answering your phone?! You were supposed to bring my car back last night!

JESSICA'S VOICE
Yeah. Sorry.

CARLOS
You bringing it or what? I need it for work!

JESSICA'S VOICE
Not 'til this afternoon.

CARLOS
What the hell, Jess?! You said I'd have it last night!

JESSICA'S VOICE
Alright, relax, I'll bring it.

CARLOS
Dammit! Where are you?

JESSICA'S VOICE
I'm getting on the Parkway.

The old run-down yellow Car passes Carlos and continues down the street. Carlos is dumbfounded.

CARLOS
What the hell?!

Carlos runs into the street and stands staring down the road at his Car speeding away from him.

JESSICA'S VOICE
What's the matter?

CARLOS
Jess, you just passed me! In my car!

Carlos continues to look as his Car makes a right turn and disappears from view.
CARLOS (CONT'D)
Jess, this is bullshit! Bring back my car!

A horn honks, and Carlos steps toward the side of the road as a STATION WAGON passes right by him. He continues to stand in the street, although to the side.

CARLOS (CONT'D)
Jess, I know you're coming back here. I know you're not leaving me standing here.

Carlos waits impatiently. Jessica pulls up in the Car and comes to a stop alongside him - she had gone around the block to pick him up. He gets in the passenger-side door.

JESSICA
Sorry.

The Car pulls away.

INT. CARLOS' CAR -- CONTINUOUS

Carlos has a look of disgust on his face.

JESSICA
I would have brought the car back, but I need it.

CARLOS
So you ask.

JESSICA
I said I'm sorry.

CARLOS
Yeah right. And why the hell are you still driving?

JESSICA
Fine.

The Car stops, Carlos and Jessica climb out of the Car and pass in back of it without a word. Carlos climbs into the driver seat, and Jessica the passenger seat. Jessica grabs Carlos's Nachos and starts munching them down, dipping each one into the CHEESE SAUCE that is on the side.

CARLOS
Where's the squirt?

JESSICA
At my place watching TV.
CARLOS
You left her alone?

JESSICA
Just for a minute. I left my novel at Aaron's.

CARLOS
You need it now? Aren't you supposed to be watching her?

JESSICA
Yeah, I'm stuck with her all weekend. I'm just gonna get through these last few weeks like I promised, and I'm done, I did a good thing, and some other moron can take a turn being her big sister.

CARLOS
Don't know why you wanted another sister when you hate the one you got.

Jessica needs to change the subject.

JESSICA
What're you up to?

CARLOS
Guess who stopped by.

JESSICA
Who?

CARLOS
Guess.

JESSICA
Mary Lynn.

CARLOS
Yes. Gigantic beast of a woman that she is.

Jessica is obviously delighting in this. She enjoys Carlos fighting off the affections of this very unattractive girl.

JESSICA
Aw Carlos, I think you should give her a shot. She's probably one of those personality girls.

CARLOS
Yeah, what you know about personality?
JESSICA
I bet she'll give it up right away.

CARLOS
Now that's something you know about.

JESSICA
You should go for it. Drain them pipes.

CARLOS
Fuck you, fuck you, fuck you.

Carlos reaches down and blasts the radio as the Car speeds down the road.

EXT. PIZZA SHOP -- MORNING

Jimmy is carrying several full insulated pizza CARRYING BAGS, with several brown LUNCH BAGS full of food on top. Although the pile looks unwieldy, Jimmy has no trouble with it. He places the pile on the roof of his PIECE-OF-SHIT, opens the passenger door, and places the pile on the passenger seat.

He closes the door, and pulls a DELIVERY LIST out of his pocket to examine while walking around to the driver's side. Jimmy gets into the driver's seat and pulls out his CELL PHONE.

JIMMY
(into his cell phone)
Hey, Car, it's me. I got a delivery in the area so I'm stopping by a little early. See you in a little while.

Jimmy hangs up, starts his Piece-of-Shit, and pulls out of the parking lot.

EXT. COUNTY ROAD -- MORNING

A POLICE CAR is sitting off the road, positioned to surprise unsuspecting speeders. The lone occupant, DEREK, twenty, about 6' tall with athletic build, in his police-officer uniform, is reading the SPORTS SECTION of a newspaper.

INT. DEREK'S POLICE CAR -- CONTINUOUS

OTS on Derek as he turns the page and continues reading the sports section. A young preppy high school PUNK speeds by in a CORVETTE -- the RADAR GUN reads 93 m.p.h. As he passes, the punk looks straight at Derek, mouth open, clearly surprised by Derek's presence. Derek picks up his head and returns the stare of the surprised Punk as he passes.
DEREK
Whoa.
(returning to the Sports
Section)
Slow down, there, buddy.

Derek's CELL PHONE rings. He reaches down, fumbles around, and
brings it to his ear.

DEREK (CONT'D)
Yeah?

EXT. RESCUE SQUAD -- CONTINUOUS

ALLISON is seated on a small wooden bench in the yard in front of
the rescue squad. HEATHER is pacing back and forth in front of her,
CELL PHONE to her ear. Both are smoking CIGARETTES. Heather is
still heated from seeing Steve's girl, and Allison is uncomfortable
being around Heather, who may lash out at anything. We cut back and
forth between Derek and Heather.

HEATHER
Are you seeing anybody else?

DEREK
Hello?

HEATHER
(louder)
Hello?! Are you seeing anybody else?!

DEREK
No.

HEATHER
You're not cheating on me?

DEREK
No.

HEATHER
Be honest.

DEREK
You're startin' to annoy me.

HEATHER
You're fucking annoying me!

DEREK
(dismissive)
Fine.

HEATHER
Don't you hang up!
DEREK
Then calm down. You told me to tell you
when you're in one of your moods? Well
guess what?

DEREK hears a click, hangs up, puts his Cell Phone down and goes
back to reading the Sports Section.

HEATHER
See? That asshole's cheating.

ALLISON
Just because he won't move in with you
doesn't mean he's cheating.

HEATHER
Ally, he's a cheater. That's what he does
- he cheats. Now it's my turn just like
all the others.

Heather grabs her PURSE off the bench, replaces her Cell Phone, and
pulls out her KEYS.

HEATHER (CONT'D)
Let's go.

ALLISON
Where?

Allison gets up and follows Heather toward the parking lot.

EXT. AARON'S HOUSE -- MORNING

CARLOS has parked in front of an old house, which is in a high state
of disrepair. JESSICA gets out of the CAR with Carlos' NACHOS.

JESSICA
You coming in?

CARLOS
No, but tell asshole I said hello.

JESSICA
See ya.

Jessica shuts the door. As she walks away, Carlos cannot take his
eyes off of her - he is obsessed.

Jessica walks up the steps and bangs on the screen door. PITT,
African-American, medium build, in his late teens, with thick-framed
glasses, walks up behind the screen door and holds it open for
Jessica to walk in.
JESSICA (CONT'D)

Aaron here?

PITT
No, he went to yer place lookin' fer you.

INT. AARON'S HOUSE -- CONTINUOUS

Jessica walks in. Pitt let's the door slam shut.

JESSICA
Shit. I left my novel here.

PITT
You got no idea why he's lookin' for you, do you?

JESSICA
What're you talkin' about?

PITT
You been fuckin' around.

JESSICA
No I haven't.

PITT
Well, someone did somethin', cause Aaron caught somethin' an' he ain't happy about it.

JESSICA
He caught somethin'? What the hell did he catch?

PITT
Wouldn't say. Just said that he ain't been with anyone, so it musta been you.

JESSICA
Shit.

PITT
You humped someone, didn't you?

JESSICA
I didn't do shit.

PITT
Well it musta been the immaculate infection, 'cuz he got somethin'. He's lookin' fer you.
Jessica throws the Nachos on the coffee table and sits on the couch, head in her hands, on the verge of tears.

JESSICA
Shit, shit...

PITT
Yeah, you did it.

JESSICA
Fuck you, Pitt.

INT. POOL, MEN'S BATHROOM -- MORNING

COREY is MOPPING the floor. He glances up as Pedro steps over to him. Corey and Pedro talk and argue like two kids on a playground.

PEDRO
Hey, mehn.

COREY
What're you doing back?

PEDRO
I got your sister. (forming breasts with his hands) She got big.

COREY
That's my little sister.

PEDRO
She's hot, mehn. Esta buenisima.

COREY
Just take her back to our place!

PEDRO
I can't because we got no place. We got thrown out.

COREY
He threw us out?!

PEDRO
Si! And all our shit's still in there! And Pancho, too!

COREY
That's illegal, isn't it?! He can't just lock us out!
PEDRO
Si, he sucks cock. I mean, I gotta go
find a job, I smell like shit, I'm fucked!

COREY
Maybe you should talk to your boss. Like,
ask him to take you back.

PEDRO
No, fuck him, mehn! Just gimme Mr.
Cocksucker's address.

COREY
What for?

PEDRO
I take care of this.

COREY
Don't do anything that'll get us into
trouble.

PEDRO
Do you think I'm stupid, mehn? Don't
worry about this. I talk to him. But
first I take care of business.

Pedro bangs on a stall door, with no response. Pedro pushes the
door to the stall open.

PEDRO (CONT'D)
Okay, mehn. Good. Voy a cagar.

Pedro disappears behind the door of the stall. Corey leans his Mop
against the wall and exits.

EXT. CAR'S HOUSE -- DAY

JIMMY pulls his PIECE-OF-SHIT into the driveway of what appears to
be a one-story house, next to a RANGE ROVER. He climbs out with the
strap of his BACKPACK hanging over one shoulder and walks around the
house to the back yard.

The yard slopes significantly from the front yard to the back yard,
and the view of the back of the house reveals two stories. As Jimmy
turns the corner, he spots a black CAT walking up to him. He grabs
the Cat.

INT. CAR'S HOUSE -- CONTINUOUS

WIDE on Jimmy holding the Cat behind a set of sliding glass doors,
one door partially open. He enters and shuts the door behind him.
Music is playing through stereo speakers, and a black-and-white
movie is playing on the TV with the sound shut off. CAR, an Asian-
American late-twenty-something, is sitting back on the couch facing
the TV. Magazines, junk food, remote controls and a CORDLESS PHONE are spread out on the coffee table. If Car notices Jimmy enter the room, he shows no sign of it.

JIMMY
Saw your cat outside.

Jimmy tosses the Cat on the floor, and it scurries off to another part of the house. Jimmy sits in a recliner beside the couch, glad to take a load off. Jimmy takes a peak at the TV.

JIMMY (CONT'D)
I gotta get back to work. I got more pies in the car.

No response. The Cordless Phone starts ringing. Car remains perfectly still.

JIMMY (CONT'D)
Car?

No response. The Cordless Phone continues to ring.

Jimmy leans over from his chair and waves a hand in front of Car. Nothing. Jimmy jumps up from his recliner. He stares at Car. He steps over, takes two fingers and checks Car's pulse. He stands back, unsure of what to do.

Hesitant, Jimmy walks over to a closet, opens the door, and slides a GYM BAG out into the room. He opens the Gym Bag and pulls out a large bag of MARIJUANA and a few jars of K. He throws them into his Backpack, zips up the Gym Bag, and puts it back into the closet.

Jimmy exits through the sliding glass doors.

EXT. CAR'S HOUSE -- CONTINUOUS

Jimmy shuts the doors behind him. He stops in his tracks just outside the doors, thoughts running through his mind.

INT. CAR'S HOUSE -- CONTINUOUS

WIDE on Jimmy through the doors as he about faces and stares into the house. He slides the doors open and re-enters.

He picks up the Gym Bag and carries it to the front of the couch. He sets down Gym Bag and drops to his knees, all while noticing that Car appears to be staring at him. He unloads the remaining contents of the Gym Bag into his Backpack, including a few bags of PILLS, a few more jars of K, and two large bags of WHITE POWDER.

He throws one strap of his Backpack over his shoulder and stands in front of Car. Jimmy stares at Car.
EXT. CAR'S HOUSE -- CONTINUOUS

WIDE on Jimmy as he throws his Backpack into his trunk, climbs into his Piece-of-Shit, and sits, reflecting.

INT. JIMMY'S CAR -- LATER

Jimmy is driving through semi-busy traffic. Music is blaring from the radio, and the driver-side window is open, making the noise in the cockpit quite loud. Jimmy's left hand is simultaneously wrapped around the steering wheel and the DELIVERY LIST, which is hanging down over the steering wheel so that he can read it. Jimmy's CELL PHONE rings.

JIMMY
(over the wind and music)
Yeah, it's Jimmy!

MATT (O.S.)
(barely audible)
Hey Jimmy, it's Matt. I need some K.

Jimmy turns off the radio and begins rolling up the driver-side window.

JIMMY
Matt?! Speak up, man, I can barely hear you!

INT. MATT'S BEDROOM -- CONTINUOUS

MATT, in his late teens, has a very short buzz-cut. He's wearing an old t-shirt and faded cargo-shorts, and he's sitting up on the edge of his unmade bed. Matt's bedroom is a shithole, with dirty clothes piled everywhere. He's talking into a CORDLESS PHONE, using his free hand to rub the back of his neck nervously.

MATT
(semi-whispering)
I need some K, dude. I need it for tonight.

We cut back and forth between Jimmy and Matt.

JIMMY
(still rolling up the window)
What?!

MATT
(semi-whispering)
Jesus Christ, Jimmy! My folks are home! I need some K, dude!
JIMMY
Alright, alright! I got it, man, got plenty! I'll see you tonight!

Jimmy hangs up and begins to roll down the window. The cell phone begins ringing again. Jimmy reverses himself and begins rolling the window back up.

JIMMY (CONT'D)
Yeah, it's Jimmy!

We cut back and forth between Jimmy and Matt. Matt is now pacing back and forth in his shithole room. His voice is hushed, although the sense of urgency in it is obvious. Jimmy's still talking loud, as his Piece-of-Shit does not provide a quiet ride.

MATT
Jimmy! Jesus, man! Listen to me! I need one a' your special deliveries - I won't be around tonight!

JIMMY
Alright, man, when do you need it?!

MATT
Like, now, dude! For tonight! I'm taking off!

JIMMY
Matt, you're way out of the way, man! Wait for another delivery.

MATT
Look, I need it now, man! Now now now! I'm takin' off!

JIMMY
What's the rush?!

MATT
(finally confiding)
Look, dude, I'm takin' out this girl - a friend of Setzer's. He said I could bang her easy if I had some K.

JIMMY
Really?!

MATT
Easy, dude, easy. Setzer's words - it's in the bag.

Jimmy's eyes get very wide.
JIMMY

Jesus!

Jimmy slams on the breaks and cuts the wheel to the left. Too late. Jimmy rocks forward as the stress balls that were sitting on the passenger seat fly to the floor.

EXT. TRAFFIC INTERSECTION -- CONTINUOUS

Jimmy's Piece-of-Shit has just rear-ended another CAR of equal value parked in front of a STOP SIGN in an otherwise empty intersection. The DRIVER of the forward Car stirs.

INT. JIMMY'S CAR -- CONTINUOUS

Jimmy has his right arm draped over the Pizza Boxes in the passenger seat, protecting them from flying forward as a parent would have instinctively reached to hold back a child. His Cell Phone starts ringing again. He slowly begins to stir.

EXT. TRAFFIC INTERSECTION -- CONTINUOUS

The driver, DAVE, a large, ripped, soft-spoken juicehead, gets out of the forward car holding the back of his neck. He slams the door shut with his free hand, pissed, and staggers towards Jimmy's car. A twenty-something FEMALE PASSENGER is sitting motionless in the passenger seat. Dave glances up and sees Jimmy.

DAVE

Jimmy?

(still dazed, but immediately friendly)

Hey, what's up, man?

Jimmy turns off the ringer on his Cell Phone and gets out of his vehicle.

JIMMY

Shit, Dave, sorry 'bout that. I was talkin' on the phone. I didn't see the stop sign, I guess.

DAVE

Don't sweat it.

(regarding his Car)

I could give a shit about this thing. I was hopin' some rich doctor or lawyer or somethin' hit me.

Jimmy notices the Female Passenger in the passenger seat and walks toward her, with Dave following.

JIMMY

Holy shit, man, is she alright?
Jimmy and Dave both stand near the passenger side of the car. The window is completely open. The Female Passenger lies motionless, bleeding noticeably from the forehead.

DAVE
She'll be alright. You didn't hit us that hard - it's gotta look worse than it is.

JIMMY
What're you, a fuckin' doctor? We need ta get her to a hospital.

DAVE
Fuck that, you'll have all kinds 'a problems if we do that. Cops, insurance and whatnot. You probably got drugs on you...

JIMMY
Dave, look at her fuckin' head! She's bleedin' all over the place!

DAVE
Just give her a minute, she'll snap out of it. She's a stripper, for god-sake.

JIMMY
That's retarded.

The Female Passenger begins to slowly stir. It is clear she is out of it - still very woozy.

DAVE
See? I told ya.

JIMMY
Dave, you're a sick fuck. I'm calling 911. Look at the blood!

Jimmy reaches for his Cell Phone, but Dave again objects.

DAVE
Put that shit away. I'll take her home and give her some K, she'll be fine.

JIMMY
She needs a doctor. What the hell's K gonna do?

DAVE
Jimmy, listen, she's gonna be fine. A guy like you should be avoidin' that kinda attention.
JIMMY
You should take better care of your girl.

DAVE
Bro, she ain't my girl. She plows through all my drugs, and I fuck her like a goddam whore. She's a whore.

FEMALE PASSENGER (O.S.)
Fuck you, Dave, you asshole!

DAVE
See, she's fine.

Dave lights a CIGARETTE.

JIMMY
Holy shit. You're fucked up.
(seeing an opportunity)
Hey, you need any juice or anythin'?

DAVE
No, man, I'm good.

JIMMY
You sure? Look, man, I just got a buncha' stuff. Coke, e, K. I gotta sell it fast, you can sell it to your crackhead friends whenever.

DAVE
You been placin' bets with Bobby the Bookie again?

JIMMY
No. I'm just, I'm payin', like, twenty percent on my cards and shit, and it drives me fuckin' nuts, pissin' all my money away.

DAVE
Sellin' drugs to pay off the plastic, huh?

JIMMY
You want it?

DAVE
Look, I'm definitely interested in a little bit for myself, definitely, but I ain't no dealer like you. Lemme think about it.

JIMMY
Hey, your nose is bleedin'.
Dave reflexively puts a finger to his nostril and examines it for blood.

DAVE
Seriously?

JIMMY
No, just horsin' around.

DAVE
Listen, I gotta get going. Patch her head up and shit.

JIMMY
Yeah.
(regarding Dave's Car)
Sorry, man.

DAVE
Don't even sweat it, man, I told ya.

Jimmy and Dave get in their respective cars and drive off.

EXT. POOL, SWINGS -- DAY

EMILY is seated on a swing off to the side of the gated pool area, smoking a CIGARETTE, looking in through the gate at the pool. She's wearing an old, yet barely worn, BASEBALL CAP.

COREY (O.S.)
You smoke?!

EMILY
Yeah, so? You do drugs.

Corey enters the frame, grabs the Cigarette and stomps it out, but Emily's nonchalant demeanor remains.

COREY
How would you know?

EMILY
Everybody knows my brother does drugs.

COREY
So you heard about that thing that happened?

EMILY
Yeah. Everybody knows about that, too.

COREY
If you think so highly of me, what the hell are you doing here?
EMILY
I'm just saying. Why'd you try to put everything back in the house?

COREY
We ran outta of gas. We were right outside his house - what the hell else were we supposed to do? He wasn't supposed to be home for another hour. At least he took it easy on us.

EMILY
(changing the subject)
Here, I brought this.

Emily hands Corey the Baseball Cap. Corey is caught off-guard.

COREY
What for?

EMILY
Dad gave it to you, remember? You left it. I brought it for you.

COREY
Keep it. I don't wear hats.

EMILY
I don't want it.

Corey has no desire to wear it, so he holds it.

COREY
You go to see him at all?

EMILY
In prison? No, not lately.

COREY
So what's the problem? Vincent hitting you?

EMILY
Vincent? Vincent's gone. She's on Victor now.

COREY
What happened to Vincent?

EMILY
He found out about Victor.
PEDRO (O.S.)
(to Corey)
Vamos, I need the address! I have a pen in the truck!

Pedro is standing at the gate.

COREY
So is Victor hitting you or what?

EMILY
No.

COREY
What then?

EMILY
I don't wanna talk about it. Forget it.

PEDRO
(to Corey)
Hurry up, mehn!

EMILY
You know he has porno magazines all over his truck.

COREY
So?

Corey heads toward the gate and spots KEVIN, a young boy of about ten, sitting on the MOPED that was leaning up along the interior of the pool-area fence.

COREY (CONT'D)
Hey, Kevin, get off my bike, alright?

KEVIN
It's a moped.

COREY
Just lay off it.

Kevin gets off. Corey continues toward the gate.

EXT. POOL - PARKING LOT -- MOMENTS LATER

The driver-side door of a TOW TRUCK is swung wide open, with "ATHENS TOWING SERVICE" written on side. Pedro is leaning one hand on the rolled down window and his other hand on the roof of the Tow Truck, watching Corey, who is leaning over the Tow Truck's hood, writing Mr. Carson's address on a piece of PAPER with a PEN.

PEDRO
Gracias.
Pedro throws the Paper and Pen into the Tow Truck.

PEDRO (CONT'D)
Oye, don't get mad, but would you be mad
if I try to fuck your sister?

COREY
If you think you can.

PEDRO
Maybe you think you can talk to her for
me?

COREY
Pedro, she's fifteen!

PEDRO
No way, mehn.
(forming breasts with his
hands)
No con esas tetas.

COREY
I'll have you sent to jail, man. I'm
serious.

PEDRO
No way she is fifteen. She looks way
older.

COREY
She'll look a lot younger on the witness
stand, with my mom sitting in the
courtroom.

PEDRO
Bueno, tell her I say good-bye. I call
you soon.

Pedro climbs behind the wheel as Corey holds the door open to talk
to him.

COREY
So what're you gonna do?

PEDRO
I'm gonna find Mr. Cocksucker and say,
"Look, mehn, let us into our fucking
home."

Corey steps aside as Pedro shuts his door and turns the ignition.
COREY
Wait a second... Why are you still
driving this thing? I thought you got
fired.

PEDRO
Si, si, but I need it. How am I gonna
drive without my truck. They fired me,
mehn.

Corey watches as Pedro pulls out.

EXT. POLICE STATION -- DAY

ESTABLISHING SHOT on the police station with a number of POLICE CARS
parked neatly in front. Two middle-age MALE POLICE OFFICERS are
standing in front of the entrance, talking. Heather and Allison's
AMBULANCE is parked in the lot across the street, facing the police
station.

INT. AMBULANCE -- CONTINUOUS

The engine is off. HEATHER is behind the wheel and ALLISON is
slouched back on the passenger seat, both watching the two Male
Police Officers standing in front of the building.

ALLISON
I hate this job.

HEATHER
I should pick up one of them assholes.

ALLISON
Don't you have an appointment with Dr.
Cook?

HEATHER
Five-thirty, and I'm not missing it.

ALLISON
Derek probably thinks you're sleeping with
your doctor. There's nothing wrong with
you.

HEATHER
(holding the lower
portion of her right
ribs)
Ally, I have a pain right here that has
nothing to do with my head. My dad died
of heart disease, and if that asshole
taught me anything, it’s better to be
paranoid than dead.
A FEMALE POLICE OFFICER, a prim-and-proper plain-jane 5'5" woman in her early twenties, exits the building and walks over to talk with the two Male Police Officers.

HEATHER (CONT'D)
That's her. Tess.

ALLISON
You're just guessing.

HEATHER
Ally, I know that's her. That's his type, too. That little slut.

Both Heather's and Allison's BEEPERS go off. They both look down at their Beepers and sit up in their seats.

ALLISON
Harry's waiting.

HEATHER
Sorry if I snapped.

ALLISON
You didn't snap.

HEATHER
I mean this morning.

ALLISON
Oh. That's okay.

Heather starts the Ambulance and starts to pull out of the lot.

HEATHER
I'm just afraid it's gonna be the whole thing all over again with Derek, and then I've got to find some other asshole, and do it all again. I'm sick of the whole cycle.

ALLISON
So do something different.

HEATHER
I'm trying, but he's fucking it all up.

As they pull out of the lot, the two Male Police Officers head toward their Police Cars and the Female Police Officer heads back inside the station.

INT. AARON'S HOUSE -- CONTINUOUS

JESSICA is on a PHONE, holding a bookmarked trash NOVEL in her hand. PITT is sitting on the couch watching TV.
JESSICA
Yeah, where are you?

CARLOS' VOICE
Right down the street, gettin' some more nachos.

JESSICA
Can you just come back and get me? Hurry up.

Jessica looks up to see TROY entering the house with AARON behind him. TROY is a shaggy, 5'10" pothead slacker in his late teens, wearing beat-up jeans, a t-shirt with a faded logo on it, and light hair above his lip and on his chin. AARON, a burly mutt, about the same age and only slightly shorter, wearing cut-off cargo pants with one of the thigh pockets ripped off, a sleeveless shirt and a tattoo on his left shoulder. Troy notices Jessica immediately.

TROY
Holy shit.

JESSICA
Aaron, I don't know how the hell you got...

AARON
(interrupting)
Fucking bitch!

Aaron shoves Troy roughly out of the way as Jessica bolts out of the room.

PITT
(to Jessica)
Use the back door, yo!

Jessica runs out the back door and around the front of the house. Aaron sees her turn the corner of the house, and he turns around to cut her off.

AARON
(to Pitt)
Man, don't be helpin' that bitch!

PITT
I don't want to see you be hittin' no girl. Just calm your ass down.

AARON
Fuck you!

Aaron runs out the front door after Jessica.
He's gonna kill her.

EXT. AARON'S HOUSE -- CONTINUOUS

Aaron is out the front door, yelling at Jessica who is further down the street.

AARON
Where you goin', bitch?!

Jessica runs to Carlos's CAR, opens the door, throws the Novel in and jumps in after it. She throws on her seatbelt and rifles through her purse, looking for her pepper spray.

JESSICA
Drive!

CARLOS
(starting the Car)
What's the deal?

Aaron, holding a ROCK slightly bigger than his fist, smashes the passenger-side window.

CARLOS (CONT'D)
What the fuck!

JESSICA
Fucking drive!

Aaron reaches in and grabs Jessica's hair and begins to rip her out of the car, cutting his own arm while doing so. Aaron growls, more in anger than pain, as he yanks with all his might. Jessica is holding onto the inside of the passenger door with one hand, and is scratching and clawing at Aaron to get Aaron to release her with her other hand. Jessica's seat belt clearly is the only thing keeping her in the car. Carlos is pulling away slowly. Aaron releases one hand from Jessica's hair and punches at the top of her head.

JESSICA (CONT'D)
Fuck you!

AARON
Fuck you, you filthy fuckin' whore!

Aaron repeatedly tries to hit Jessica with his free hand as Carlos pulls into the street. Aaron runs along with the car. Jessica reaches toward Aaron with a closed fist, where she is holding her PEPPER SPRAY. She sprays at Aaron but misses. Aaron grabs at her fist with his free hand and rips the Pepper Spray from Jessica. Jessica screams in pain as Aaron sprays away.

AARON (CONT'D)
You like that, bitch?! Huh?!
Carlos swerves violently to the side towards a parked CAR along the side of the road. Aaron is plowed along toward the Car, but releases Jessica at the last possible second, just avoiding a collision with the Car. Carlos was not fooling around.

Aaron watches them tear down the street before he about-faces and walks briskly back toward the house, where Troy is standing on the front porch watching the action.

INT. CARLOS' CAR -- CONTINUOUS

Jessica is still reeling from the pepper spray. She can barely stammer out her words.

JESSICA
Oh my God, my fucking eyes!

CARLOS
Jesus, look at my car, Jess!

JESSICA
That fucking... asshole!

CARLOS
Now I'm screwed too.

Carlos turns to look through the rear window of his car - all clear.

JESSICA
(practically sobbing)
I'm so sorry.

An otherwise believable apology, except that Carlos knows Jessica too well. Jessica does not want to be in this alone. Carlos cuts the wheel to the right and tears down a side street.

EXT. LANDLORD'S HOUSE -- DAY

Pedro pulls his TOW TRUCK and parallel parks on the street in front of the house.

Pedro gets out of his Tow Truck and walks up to the front door. He rings the doorbell. There is no answer, so he rings the doorbell again, then knocks on the door. Again no answer, so he bangs on the door vigorously. He leans over and peers inside the window. As he does so, MR. CARSON opens the front door, apparently having just woken up.

MR. CARSON
Pedro? What're you doing here? Get the hell off my porch.
PEDRO
Hey, mehn, let me into my fucking apartment.

MR. CARSON
Either pay me or get off my porch.

Mr. Carson shuts the door. Pedro turns around and eyes the gray FORD TAURUS parked behind his Tow Truck. He walks back to his Tow Truck and grabs some tools. He begins hitching up the Ford Taurus to his Tow Truck.

Mr. Carson parts the curtain behind his front window, eyes wide as he watches Pedro. The front door opens, and Mr. Carson comes storming out.

MR. CARSON (CONT'D)
Pedro! What the hell are you doing?!

PEDRO
I'm hitching up your car to my tow truck.

MR. CARSON
Let it down right now you psychotic sonuvabitch!

PEDRO
Let me in my fucking apartment, mehn!

MR. CARSON
Pay the damn rent!

PEDRO
I'm gonna pay, mehn! I got fired!

MR. CARSON
Bullshit! You never pay rent, and I know you've had a job! I'm sicka' this shit! Put down my car, or I'm callin' the cops to haul your ass outta here!

PEDRO
Listen, don't be a cocksucker. It's not needed.

MR. CARSON
I'm done with it. Let my car down.

PEDRO
I need a job, mehn, then I pay you.

MR. CARSON
Margaret wants you out of the house anyway. Now let my car down.
PEDRO
You need some balls, mehn! Why do you let her slap you around?!

MR. CARSON
Nobody slaps nobody around.

PEDRO
Hay, por favor! I come by here to pay rent, I always hear her slapping your ass around.

MR. CARSON
I'm going inside to get the phone. If you're still here when I come back out I'm gonna dial the police with you standing right here next to me.

Mr. Carson proceeds inside. Pedro watches Mr. Carson proceed back into the house as he releases the Ford Taurus back down to the ground.

EXT. BASEBALL FIELD, PARKING LOT-- DAY

The baseball field is empty. MATT is leaning against the driver-side door of his CAR, which is parked all by itself near a dumpster at the edge of the lot. JIMMY pulls his PIECE-OF-SHIT up and parks next to the driver-side door of Matt's Car.

Jimmy climbs out of his Piece-of-Shit.

MATT
Dude, what the hell?! I'm ready to go here! Where the hell were you?!

JIMMY
I got into a freakin' accident!

Matt starts walking to meet Jimmy at the rear of the cars.

MATT
Bullshit, man, fucking bullshit! You make me come all the way out here! I been waitin'!

JIMMY
Look, you're pissin' me off now! Remember who's doin' fuckin' who the favor! I got shit I gotta do!

Matt pulls his WALLET out of his back pocket.
MATT
(about to blow, then
controls himself)
Fine, fine! Just give it to me.

JIMMY
I didn't want to bring my bag to your
house, with your fuckin' parents home.

Jimmy opens his trunk and pulls his BACKPACK out.

JIMMY (CONT'D)
Where's my Grand Theft Auto?

MATT
I lent it to Jerry.

JIMMY
What'd you do that for? Get it back.

MATT
He moved down the shore. This morning.

Rushed, Jimmy blows it off and pulls a jar of K out of his Backpack.

JIMMY
Alright, sixty bucks.

MATT
What? Fer one freakin' jar?!

JIMMY
Dude, stop your bitchin' and pay up. I
told you this shit, I told you.

MATT
You said extra, I thought you meant, like,
fifty!

JIMMY
Asshole, fifty is the regular fuckin' price!

MATT
This is fuckin' extortion! Knowin' I'm
meetin' this chick, so you jack up the
price!

JIMMY
Look! This is a pain in my ass, comin'
way out here, and I said I'd charge you
extra. I don't give a shit if its ten
over the regular price, or twenty-five
over your fuckin' "discount price," but
you're payin' sixty bucks for this jar.
MATT
(weakly)
Man, what the hell.
(looks in his Wallet)
I need some cash for food and drinks, man!
I'm takin' this girl out!

JIMMY
(considering)
Gimme fifty even.

MATT
C'mon, man! I need as much cash as I can get! What if she wants to go somewhere?!
And gas! Dude, just take forty-five!

JIMMY
(breaking)
Fine, you cheap-ass fuckin' bastard.

Jimmy accepts the Forty-Five Dollars, and gives Matt the jar of K. Jimmy is pissed.

JIMMY (CONT'D)
Here, man, go fuckin' get high.

MATT
(almost apologetic)
See ya.

Jimmy throws his Backpack back in the trunk and slams it shut.

EXT. POOL, CLUBHOUSE -- DAY

COREY is on a PAYPHONE outside the restrooms, talking to PEDRO.

PEDRO'S VOICE
He said "no," mehn. The cocksucker won't let us back in.

EXT. CONVENIENCE STORE -- CONTINUOUS

Pedro is on a PAYPHONE. We cut back and forth between Pedro and Corey.

COREY
That's great.

PEDRO
Hey, this isn't my fault, mehn.

A short beat as Corey thinks.
PEDRO (CONT'D)

Hello?

Corey hangs up and puts more coins into the Payphone. Pete approaches, looking for Corey.

PETE

Corey.

Corey tries to phase out Pete's voice.

PETE (CONT'D)
The Blandinos just called again. The broken glass is still there.

ROB'S VOICE
(via the Payphone)
Hello?

PETE
And the grass needs to be cut.

COREY
(hurriedly to Pete)
Okay, I'll take care of it.

PETE
(sarcastic)
Don't forget to put gas in it.

Pete exits.

COREY
Rob? It's Corey Becker.

ROB'S VOICE
Hey.

COREY
You got any spare cash?

EXT. POOL -- MOMENTS LATER

EMILY is laying back in a lounge chair. Corey enters the pool area from clubhouse carrying the BASEBALL CAP. He walks over to his MOPED chained to the gate, throws on his Baseball Cap, unlocks his Moped, and pushes it through the gate where resident KIDS are gathered around a ping pong table. Emily watches as he hops on the Moped and throws on his HELMET. KID #1, one of the younger kids at the table, spot Corey in the distance.

KID #1
Corey! Hey Corey!

Corey looks over as he starts his Moped.
KID #1 (CONT'D)
Gorski says he can beat you!

COREY
Maybe he can.

KID #1
Yeah right! Get over here and whip his ass real quick!

Corey kicks the stand up on his Moped and rides off.

KID #1 (CONT'D)
(shouting after him)
Aw, c'mon! Corey!

EXT. RESCUE SQUAD -- DAY

ESTABLISHING SHOT. The small wooden bench on which Heather and Allison were sitting earlier is empty.

INT. RESCUE SQUAD, LOCKER ROOM -- CONTINUOUS

HEATHER and ALLISON are changing back into their civies and putting away their EMS gear into their lockers.

HEATHER
Are you comin' with me to register tomorrow?

ALLISON
I dunno.

HEATHER
Why not?

ALLISON
My brother spent six thousand on tech courses and he's still painting houses.

HEATHER
(looking at her watch)
I'm gonna be late.

ALLISON
Why don't you just reschedule?

HEATHER
You know how booked he always is. I don't wanna be referred to that quack Hengis. I don't trust women doctors.

ALLISON
Dr. Hengis is fine. You're the quack.
HEATHER
Ally, I'm really feeling something. A deep ache, like someone's crushing me. This can't wait.

ALLISON
You still feel like going out?

HEATHER
Hell yes.

Heather shuts her locker.

EXT. ROAD -- DAY

JIMMY is driving his PIECE-OF-SHIT with a clear look of anger and frustration in his face. The windows are down, but the radio is no longer playing.

INT. JIMMY'S CAR -- CONTINUOUS

Jimmy's CELL PHONE rings. He answers.

JIMMY
Yeah, it's Jimmy.

PIZZA POP'S VOICE
Hey-a Jimmy! Where are you?! We got two calls from 45 Smith Street wondering where their food is!

JIMMY
(over the wind noise)
I got into an accident!

PIZZA POP'S VOICE
An accident?! Are you okay, Jimmy?!

JIMMY
I'm fine! My car's banged up, but I'm on my way!

PIZZA POP'S VOICE
Okay! Drive careful!

JIMMY
Yeah!

Jimmy hits a button to hang up and shuts the Cell Phone, but the cell phone immediately rings again. Jimmy flips the cell phone open again. His eyes grow wide as he stares at the caller ID, which reads "CAR LEE." Jimmy stares at the Cell Phone as it continues ringing and ringing.
He hits a button and replaces the Cell Phone to his ear.

JIMMY (CONT'D)

Hello?

KWON'S VOICE

Jimmy?

JIMMY

Who is this?

INT. CAR'S HOUSE -- CONTINUOUS

KWON, an Asian-American in his early twenties, holding to his ear the CORDLESS PHONE that was on the coffee table, is pacing in front of CAR, who is still seated on the couch in the exact position we saw him last. The GYM BAG that Jimmy emptied earlier is on the floor at his feet. We cut back and forth between Jimmy and Kwon.

KWON

You don't have caller ID?

JIMMY

I'm driving. Who is this?

KWON

Kwon.

JIMMY

Hey, Kwon. What's up? Where are you?

KWON

I'm on my cousin's phone.

JIMMY

Where's Car?

KWON

He's right here. He said you guys were supposed to meet.

Jimmy runs a yellow light that turns red while he's still crossing the intersection.

JIMMY

He did? Well, yeah, I stopped by this morning. Nobody was there.

KWON

You didn't come in?

JIMMY

No. Nobody answered the door.
KWON
Well, you want to come by now? I'll be here. You can make your pick-up.

JIMMY
Can't do it now. I'm delivering on the other side of town.

KWON
Deliveries? Jimmy, fuck the pizza. Stop by and get your shit.

JIMMY
I can't. What's the big deal?

Jimmy, very anxious, runs a red light. A CAR going the other way stops and honks.

KWON
Jimmy, my cousin's dead, and there's a shitload 'a shit missing from our house.

JIMMY
Car?

KWON
What do you think?

JIMMY
I don't know.

The TRAFFIC in front of Jimmy slows, and Jimmy coasts to a standstill at the tail of the traffic and in the middle of a busy intersection.

KWON
I want you to come over here and tell me everything that happened when you stopped by.

JIMMY
Nothing happened, Kwon. I knocked and no one answered.

KWON
You didn't ring the doorbell?

Jimmy's light turns yellow while he is still at a standstill in the middle of the intersection.

JIMMY
That's what I meant.

KWON
And no one answered.
JIMMY
No. No one answered.

KWON
You left a message on our house phone this morning. Why didn't you call our cells when you got here?

Jimmy's light turns red, and he is still at a standstill in the middle of the intersection. A CAR at the head of the cross traffic inches up to Jimmy's Piece-of-Shit and honks, but Jimmy does not seem to notice.

JIMMY
(stumped)
Why didn't I call. Good question.

KWON
What the fuck do I care, you think it's a good question?! Are you fucking kidding me?!

JIMMY
Look, I didn't think of it. I got a lotta shit on my mind right now.

KWON
Jimmy, do you have my drugs?

JIMMY
No.

The cross traffic honking grows louder, even though there is nowhere for Jimmy to go.

KWON
Alright. If you hear anything, you call me.

JIMMY
I will. Sorry about Car.

KWON
Thanks, Jimmy.

Jimmy hangs up.

EXT. INTERSECTION -- CONTINUOUS

Cars are still honking at Jimmy as he continues to sit at a standstill in the intersection.
JIMMY
(Generally to the other drivers)
Fuck off!

Jimmy throws his Piece-of-Shit in reverse, then cuts left, through and out of the intersection.

EXT. JIMMY'S APARTMENT -- DAY

JIMMY parallel parks his PIECE-OF-SHIT in front of his apartment and exits carrying his BACKPACK. He unlocks the door to his apartment, opens it, and steps one foot inside.

INT. JIMMY'S APARTMENT -- CONTINUOUS

Jimmy slides the Backpack into his apartment. TIGHT on the backpack as it slides across the hardwood floor, straight towards the camera, to a halt immediately in front of the camera. Jimmy steps back outside and shuts the door.

EXT. ROB'S HOUSE -- DAY

COREY is standing in the middle of an unkept lawn, watching ROB, about eighteen and wearing Corey's HELMET, ride Corey's MOPED in circles around him on the lawn. He's treating the Moped rather roughly, pulling wheelies and kicking the tail end out repeatedly. Corey is watching impatiently, holding the BASEBALL CAP at his side.

Rob jumps the Moped over the curb into the street, then turns up the driveway and pulls up alongside Corey. Rob removes the Helmet.

ROB
I'll take it.

INT. AARON'S HOUSE -- DAY

AARON returns from the kitchen drinking from a can of SODA. TROY and PITT are on the couch, VIDEO GAME CONTROLLERS in their hands, waiting for the VIDEO GAME to load. Troy is lighting a CIGARETTE.

AARON
(to Troy)
C'mon, let's go find her.

TROY
I'm not gonna go scouring the countryside lookin' fer her.

AARON
Gimme yer keys.

PITT
(to Troy)
Don't give him your keys.
AARON
(to Pitt)
You want a smack? I am seriously gonna smack yer ass.

PITT
Don't give me no attitude, just cause you got mushrooms growin' on your balls.

AARON
(to Troy)
Let's go, man.
(re Pitt)
Fuck this asshole.

TROY
No, man, I don't wanna see you hittin' Jess neither.

The PHONE on the coffee table rings. Pitt picks it up.

PITT
Dominoes.
(a beat, then to Aaron)
It's her.

Pitt tosses the Phone to Aaron.

EXT. NEIGHBORHOOD STREET -- CONTINUOUS

CARLOS has parked his CAR along the side of the street. JESSICA is in the passenger seat on her CELL PHONE.

AARON'S VOICE
Jess, come back here.

JESSICA
Yeah right.

INT. AARON'S HOUSE -- CONTINUOUS

Aaron is walking into the kitchen, and although he is furious, he is keeping his voice down so that Pitt and Troy do not hear. Cut back and forth between Aaron in his house and Jessica in Carlos' Car.

AARON
Jess, I'm serious. We need to talk about this.

JESSICA
Isn't that what we're doing?

AARON
Fine! Who'd you fuck?
JESSICA
Nobody.

AARON
Bull-fuckin'-shit! I got bumps on my dick, and I never cheated!

JESSICA
Maybe its just a rash, 'cause I don't have anything.

AARON
Why don't we go to the doctor and get you checked out?

JESSICA
I can go to the doctor by myself. And if I have it, I got it from you!

AARON
You're fuckin' fulla shit!

JESSICA
Whatever. If you come after me again, I'm gonna find someone to kick your ass. I mean it.

AARON
I believe it, you fuckin' whore! 'Cause it's probably the same dude you been bangin' behind my back!

JESSICA
I never cheated.

AARON
Tell Carlos I'm gonna kick his ass.

Aaron hangs up.

INT. CARLOS' CAR -- CONTINUOUS

Back to Jessica and Carlos in Carlos' parked Car.

CARLOS
(anxious)
What's up?

JESSICA
He's pissed. Says he's gonna kick our asses.

CARLOS
Great. I got a baseball bat in the trunk.
JESSICA
Good.

CARLOS
I gotta go to work in an hour.

JESSICA
Call in sick.

CARLOS
Yeah, maybe. You mean it when you said you were gonna find someone to kick his ass?

JESSICA
Yeah.

CARLOS
Who?

JESSICA
You don't know him. He graduated before us.

Jessica notices something, turning to look out the broken passenger-side window. She's stares, interested.

CARLOS
He a big dude?

JESSICA
(still staring out the window)
Not really, but he gets into fights all the time, at parties and stuff. And he knows a lot of people.

Through the window, we see that Carlos' Car is parked across the street from Car's house, and that a POLICE CAR and a CORONER'S VAN are parked in front of it. Kwon is standing with a POLICE OFFICER, more distraught than the last time we saw him, answering questions. He's oblivious to Jessica and Carlos.

CARLOS
Call him.

JESSICA
I'd rather go over in person.

CARLOS
Why?

Jessica turns back to Carlos.
JESSICA
(not exactly confident)
I can be more... persuasive in person.

Jessica punches another number into her Cell Phone.

CARLOS
(disappointed)
Swell.

KATIE'S VOICE
Hello, this is Katie Kinney!

JESSICA
Katie, it's Jessica.

KATIE'S VOICE
Where are you?

JESSICA
Have you eaten?

KATIE'S VOICE
I'm starving!

JESSICA
Okay, I'm going to be home in a little bit, okay?

KATIE'S VOICE
Alright.

Jessica hangs up and throws her Cell Phone on top of the dashboard.

JESSICA
Drive.

Carlos starts the Car.

EXT. NEIGHBORHOOD STREET -- CONTINUOUS

ESTABLISHING SHOT on the Car pulling back out onto the street as Kwon continues talking to the Police Officer in the background.

EXT. LANDLORD'S HOUSE -- DAY

ROB is riding his newly-acquired MOPED, with COREY on the back. Corey is holding Rob with one hand, his BASEBALL CAP with the other. He drops Corey off in front of Mr. Carson's house.

As Rob pulls a wheelie and exits the frame, Corey walks up to the front door of the house. He rings the doorbell, reaching into his pocket and pulling out a wad of BILLS as he waits. Mr. Carson opens the door.
COREY
Hey Mr. Carson. I got the rent.

Mr. Carson opens the screen door, and Corey hands him the Bills. Mr. Carson begins counting them.

COREY (CONT'D)
Can you let us back into our apartment now?

MR. CARSON
This is only one month. You boys owe three.

COREY
That's all we have. We'll give you the rest later, as soon as we can.

MR. CARSON
When you get me the rest, I'll let you back in.

COREY
Mr. Carson, c'mon! This is just temporary. Pedro lost his job.

MR. CARSON
Bullshit. You're always late. You should spend less time trying to rob houses, and more time working.

COREY
Aren't you supposed to take us to court before you throw us out?

MRS. CARSON (O.S.)
Holy fuck, Shelby! Shut the goddam door already you stupid bastard! You're letting the cold air out!

MR. CARSON
(suddenly in a hurry)
Tell it to my lawyer.

COREY
Aw, c'mon! Don't be like that! We're doin' our best! We're gonna be homeless!

MRS. CARSON (O.S.)
Shut the goddam door!

MR. CARSON
Three months!
Mr. Carson slams the door.

COREY
(banging on the door)
C'mon!

Corey stands and stares at the door a moment. He turns and leaves, resigned to a long walk back to the pool.

EXT. DINER, BACK-LOT -- DAY

PEDRO is driving nonchalantly toward the back-lot. A song is playing on the car radio.

WIDE on a parked MUSTANG, a couple empty parking spaces on the passenger side of it. Pedro's TOW TRUCK backs up into the frame so that it's back end is almost touching the front end of the Mustang.

Pedro climbs out of his Tow Truck, leaving it on, and starts walking around to the back of it. Suddenly remembering, he doubles back and sticks his head in through the driver-side window, checking the gas gage. It's more than 3/4 full.

Satisfied, Pedro proceeds toward the rear of the tow truck and hitches the Mustang to the back of it. An older couple pulls into the parking lot and parks one car length from the Mustang. OLDER MAN and OLDER WOMAN climb out of their CAR. The Older Man has taken an interest in what Pedro is doing.

OLDER MAN
Hey, can I park here?

PEDRO
(very friendly)
Si, si, of course.
(motioning toward the Mustang)
The transmission is broke. Transmissions on these cars suck.

Older Woman notices that the front passenger-side tire is flat.

OLDER WOMAN
(pointing)
Oh, and the tire's flat, too.

Pedro steps around to the passenger side of the Mustang, surprised to see the FLAT TIRE.

PEDRO
Ah, si, but that's no big deal. That's fine, believe me.

Older Man and Older Woman begin walking toward the entrance to the diner.
OLDER MAN

Good luck.

PEDRO

Gracias!

As Older Man and Older Woman proceed toward the diner, Pedro opens the door to his Tow Truck, and reaches in to hit the control which lifts the Mustang.

EXT. DINER -- MOMENTS LATER

Through the window we see PATRONS eating. Pedro drives by in his Tow Truck with the Mustang hitched to the back.

INT. DR. COOK'S OFFICE, EXAMINING ROOM -- DAY

HEATHER is sitting on the examining table, topless, holding her breath as DR. COOK runs a STETHOSCOPE on different areas of her back. Heather's BLOUSE and PURSE are lying on the examining table beside her.

DR. COOK

Breathe out.

Heather lets her breath out.

DR. COOK (CONT'D)

It's official. You're as healthy as you were last week, and last week you were as healthy as an ox.

HEATHER

Are you sure you're using that thing right? I feel this ache (indicating her chest) Right here, like I'm being crushed between two boards.

DR. COOK

Nobody's crushing you. Honest. I'm sure. It's all in your head. I know a couple quacks...

HEATHER

I don't need a head doctor!

DR. COOK

I was just kidding there.

Heather reaches into her PURSE and lights a CIGARETTE. Dr. Cook sighs - they've had a discussion about Heather's smoking before.
DR. COOK (CONT'D)
Heather, if you're going to insist on ignoring my rules, at least put your blouse on before you light up.

Heather hops off the bench and makes a sudden about-face. She is gesturing wildly, seemingly oblivious to the fact that she is half-naked.

HEATHER
Can't I be concerned about my health?! Is that so outrageous?!

Dr. Cook is clearly uncomfortable conversing with Heather while her breasts are exposed.

DR. COOK
Heather...

HEATHER
I just don't want to be walking around tomorrow and drop dead because my heart collapses, and so that makes me weird or paranoid...

DR. COOK
Heather, there's nothing wrong with being concerned about your health. Please put your blouse back on.

Heather grabs her Blouse from the table and puts it back on.

DR. COOK (CONT'D)
So I'll see you next week then.

HEATHER
(suddenly friendly again)
Okay, yeah, see you next week.

Heather leaves and shuts the door behind her.

EXT. DEREK'S HOUSE -- DAY

The sound of panting can be heard. Two people are having sex. There are no words, although the girl regularly lets out high-pitched groans, indicative of at least a little pain.

INT. DEREK'S HOUSE, BEDROOM -- CONTINUOUS

LOW ANGLE MEDIUM on ALLISON bent over the bed, mouth agape. She buries her face in the mattress, revealing DEREK thrusting from behind. Derek climaxes. Allison pops up from below.

ALLISON
I'm two pounds heavier I think.
Derek lies back to put his head on the pillow.

DEREK

Sorry.

Allison lies on top, nestling her head in his chest.

ALLISON

It hurt. I knew it would hurt, but that was kinda worse than I thought. Does Heather... like it?

DEREK

She never let's me do it.

ALLISON

She doesn't? Why not?

DEREK

I don't know. She does shave though. How come you don't shave?

ALLISON

I don't know. I don't want to. Do you love her?

DEREK

I don't know.

ALLISON

How can you not know?

DEREK

She's got problems.

ALLISON

I don't understand you. Why do you even cheat on her with me? She's so pretty. So much prettier than me.

DEREK

She's a nutcase. I'll tell you what, I don't know why you do it. You should have a man of your own - we say it all the time, me and Heather.

ALLISON

Yeah, who? That slob you and Heather introduced me to last time?

DEREK

He outranks me. He's a good guy.
ALLISON
Like me, I'm a good girl, and the best I can do is a guy that looks like that?

DEREK
No.

ALLISON
You must think so. You tried to set me up with him.

DEREK
I thought it was a bad match. It was Heather's idea.

ALLISON
So she thinks I can't do better.

DEREK
You know what she thinks better than me.

Allison climbs out of bed, and her mood changes from thoughtful to business-like. She begins putting her CLOTHES on.

ALLISON
Let's get dressed, she'll be here.

Derek looks calmly over at the ALARM CLOCK on the nightstand.

DEREK
Let's let her walk in on us, and look surprised.

ALLISON
Hurry up.

Allison opens the door and walks out, a little bow-legged.

INT. PIZZA SHOP -- DAY

JIMMY walks through the front door. PIZZA POP spots him immediately from behind the counter. The PHONE rings, but Pizza Pop ignores it.

PIZZA POP
Hey-a Jimmy. Where you been?

JIMMY
Around. Deliverin'.

PIZZA POP
Hurry - sit down Anna eat something. We got more deliveries for you.

Jimmy walks around the counter, grabs a couple of SLICES and throws them in the oven. Pizza Pop picks up the Phone.
PIZZA POP (CONT'D)
(into the Phone)
Poppy's!

INT. JESSICA'S APARTMENT, LIVING ROOM -- DAY

The door bursts open and JESSICA enters, followed by CARLOS. KATIE is watching TV.

JESSICA
Did your parents call?

KATIE
Nope! Where were you?

JESSICA
Out with Carlos.

Jessica disappears into the kitchen.

KATIE
The VCR is broken.

INT. JESSICA'S APARTMENT, KITCHEN -- CONTINUOUS

Jessica tosses a FROZEN DINNER into the microwave.

JESSICA
(yelling to Carlos in the living room)
'Los, are you hungry?!

CARLOS (O.S.)
I guess.

INT. JESSICA'S APARTMENT, LIVING ROOM -- MOMENTS LATER

Jessica places two Frozen Dinners, complete with a FORK apiece, down on the coffee table. Katie grabs her Fork.

KATIE
Are we going to have TV dinners all weekend?

JESSICA
No. I promise. You want some milk?

KATIE
Can I have ice-tea?

JESSICA
Of course.
(to Carlos)
Can you make her some ice-tea?
CARLOS
Aren't you gonna eat?

JESSICA
I'm gonna take a shower.

Carlos is disappointed that Jessica wants to fix herself up to see Carter. Katie is already eating.

INT. JESSICA'S APARTMENT, BEDROOM -- MOMENTS LATER

We're behind JESSICA as she removes her SHORTS and her SHIRT.

INT. JESSICA'S APARTMENT, LIVING ROOM -- MOMENTS LATER

Katie now has a glass of ICE-TEA in front of her. Carlos is behind the TV and VCR, fiddling with the wires.

KATIE
Are you Jessica's new boyfriend?

CARLOS
No.

KATIE
I wish you were. I don't like Aaron.

CARLOS
Neither do I.

KATIE
Don't you like Jessica?

CARLOS
Kind of, I guess. She's nice.

INT. JESSICA'S APARTMENT, BATHROOM -- CONTINUOUS

Jessica showering, obscured by the semi-opaque glass shower doors.

INT. DEREK'S HOUSE, KITCHEN -- DAY

HEATHER, ALLISON and DEREK are seated at the table with CHINESE TAKE-OUT in front of them. A NEWSPAPER opened to the classifieds lies near Derek's place at the table. Derek and Allison are chowing down while Heather sits watching Derek. Derek is using a FORK.

HEATHER
Take a look at that paper. There's at least a half dozen apartments I circled that would be perfect.

Derek continues chowing down, not responding. Derek's CELL PHONE rings, and he answers it.
DEREK
Yeah?
(beat)
You're joking.
(beat)
Alright, ten minutes.

Derek hangs up, stands up, and puts the Cell Phone in his pocket.

HEATHER
(guessing at the purpose
of the call, completely
frustrated)
Great.

DEREK
That was Tess. Said I had to come back in.

HEATHER
Are you fucking Tess?

DEREK
What? No. Look, I gotta go. I'll see you at Carter's when I get off.

Derek takes another bite, gets up and heads for the door.

HEATHER
I'm not dropping this!

DEREK
Since when do you drop anything?

Derek exits as Heather's eyes hang on him.

HEATHER
You see that? He practically said yes.

Heather gets up and walks in the direction of Derek's bedroom. Allison instinctively rises and follows.

ALLISON
What're you doing?

HEATHER
I'm gonna look through his shit.

INT. DEREK'S HOUSE, BEDROOM -- CONTINUOUS

Heather walks over to the bed and starts rifling through the mess on the nightstand. She picks up a tube of ASTROGLIDE and nonchalantly throws it on the bed.
ALLISON
You're finally flipping, I think.

HEATHER
You're a lot of help, Ally. Really.
Thanks.

Heather opens the nightstand drawer and immediately pulls out a box of CONDOMS, showing them to Allison.

HEATHER (CONT'D)
See?! See?!

ALLISON
So what. Condoms.

HEATHER
Ally, I'm on the fucking pill. He hasn't used condoms with me for weeks.

ALLISON
So maybe those are left-overs.

HEATHER
Ally, these are not left-overs. He never used regular condoms with me.

ALLISON
(caught off guard)
Why not?

HEATHER
Because if he did, he took two fucking days to come. I always made him wear ultra-thin, ribbed, anything but this shit.

ALLISON
He took too long for you?

HEATHER
Ally, I'd be done, and I'd have to lie there like another hour 'till he got off. I couldn't fucking stand it. Why the hell do you think I started on the pill, Ally? Me. Putting that hormone shit in my body.

ALLISON
How would I know?

HEATHER
Well that's why.
(remembering)
Anyway, that's neither here nor fucking there. That asshole is using
(re Condoms)
these things, and not on me.

ALLISON
Just call him and ask him.

HEATHER
No, no, fuck that. We're going to go to the party, have some fun. When he's all good and drunk, you're going to ask him when I'm not around.

ALLISON
Yeah right.

HEATHER
Ally, I'm serious. If he's drunk and having fun, and you just work it in on him real casual, he may slip. He'll never admit shit to me.

ALLISON
He won't to me either.

HEATHER
Ally! Just fucking try it!

ALLISON
I don't wanna spy on him for you!

HEATHER
Ally, look, he's cheating on me, I know it in my heart, but I want him to admit it, alright? Before I fucking flush what's left of this shithole relationship down the toilet, I want him to admit it.

ALLISON
Fine, I'll see.

HEATHER
Fine.

EXT. PIZZA SHOP -- DAY

Jimmy is sitting in an alley behind the pizza shop, finishing a COKE with plenty of ice. Kwon emerges from the back door of the pizza shop. Jimmy sees Kwon, and hides his displeasure as best he can.

KWON
Hey, Jimmy.

JIMMY
What's up.
KWON
I'm just looking for my stuff. Let's take a ride.

JIMMY
Where?

KWON
Your place.

JIMMY
Can't do it 'til after work.

KWON
You're sitting here on your ass!

JIMMY
I gotta eat. I'm going back to work now. My boss needs me - I'm the only delivery guy.

KWON
Is that your piece-of-shit out front?

JIMMY
Yeah.

KWON
Let's check that out.

JIMMY
I told you, I ain't got your shit.

KWON
Hey! Until I find the drugs, everyone is a suspect!

Jimmy's Cell Phone rings.

KWON (CONT'D)
(regarding the call)
Fuck that. Let's look in your car.

Jimmy reaches into his pocket, but instead of a cell phone, he pulls out his car KEYS, which he tosses at Kwon. Kwon storms off, and Jimmy grabs his CELL PHONE out of his other pocket and answers it.

JIMMY
Hey, it's Jimmy.

INT. DAVE'S APARTMENT, KITCHEN -- CONTINUOUS

Dave is standing in front of finishing up blending a PROTEIN DRINK, holding a CORDLESS PHONE to his ear. Cut back and forth between Jimmy and Dave.
DAVE
Hey man, it's Dave. I got happy news for you.

JIMMY
You want the juice?

DAVE
I told ya, I got plenty. But about the other stuff, I been thinkin' 'bout your problem, and I know a guy who could help you out. Buy a lot a' your shit all at once.

JIMMY
The juice?

DAVE
No, no. I'm talkin' 'bout the coke an' shit. I might know somebody.

JIMMY
(lowering his voice in case Kwon comes back)
Who?

DAVE
This spear-chucker from Manville. Sold me some fake D-ball once. I tied his brother's dog to my front bumper and we talked it out. Turned out to be an okay guy. I gave him a call and he's definitely lookin'.

JIMMY
For how much?

Dave, having walked into the living room, takes a seat on the couch next to the FEMALE PASSENGER we saw earlier, her head now bandaged. She is snorting a line of COKE off of the coffee table.

DAVE
Well, he's pretty small time, but he's itchin' to move up a few notches.

JIMMY
He's got money?

DAVE
He talks so much shit it's hard to tell. You need to talk to him.

Jimmy considers, then pulls a PEN and his DELIVERY LIST out of his pocket. He turns the Delivery List over to write on the back.
JIMMY
Gimme his number, man.

EXT. PIZZA SHOP -- CONTINUOUS

The doors of Jimmy's PIECE-OF-SHIT are flung wide open. Kwon is hauling Jimmy's spare TIRE out of the trunk.

JIMMY
Kwon, what the hell are you doing?

Kwon dumps the Tire on the ground and, seeing nowhere to hide anything, stands straight up and looks at Jimmy.

KWON
When you off work?

JIMMY
Don't know. Maybe nine or nine-thirty.

Kwon tosses Jimmy his KEYS back, jumps in his BMW, and takes off. Jimmy becomes increasingly resolved as he watches him leave. Jimmy pulls out his Delivery List and his Cell Phone. He turns the Delivery List over to the number on the back and punches it into his Cell Phone. He paces as he talks.

SINJIN'S VOICE
Hello?

JIMMY
Is this Sinjin?

SINJIN'S VOICE
Yeah, who's this?

JIMMY
This is Jimmy. Juicehead Dave's friend.

SINJIN'S VOICE
Yeah, I know.

EXT. POOL -- DAY

PETE is on a ride-on LAWN MOWER. He spots COREY walking toward the gate to the pool area.

PETE
(over the noise of the lawn mower)
Hey!

Pete shuts off the blade and steers the Lawn Mower over to Corey, stopping just short of him.
PETE (CONT'D)
Where the hell have you been!

COREY
I know, Pete. I'm real real sorry. I got things going on, you wouldn't believe it. My life is crazy right now.

PETE
You have a job here, Corey! You can't just go taking off!

COREY
I know. I'm sorry. I mean, I know, the Blandino's. I'm going now.

PETE
I already took care of that!
(hopping off the Lawn Mower)
Just finish up what I'm doing, then take care of the fertilizer spill in the utility room.

COREY
Okay, alright, I will.

Corey hops on the Lawn Mower, turns on the blade, and picks up where Pete left off. Pete shakes his head in disgust and heads into the garage.

Corey is wide-eyed as he turns the corner entering the last leg of his first lawn lap and spots PEDRO approaching in his TOW TRUCK with the MUSTANG hitched to the back of it. He shuts the blade off and steers the Lawn Mower over to the tow truck. Pedro parks as Corey hops off the Lawn Mower.

COREY (CONT'D)
You got your job back?

PEDRO
Que?

COREY
(pointing at the Mustang)
What the hell is that?!

PEDRO
(looking back at the Mustang)
Ah, el Mustang?

COREY
Yeah!
PEDRO
That's our rent, mehn. We stole it.

COREY
Hey, uh-uh, no way! I didn't steal anything!

PEDRO
Don't worry. We're going to sell it, mehn.

COREY
Seriously, are you out of your mind? To who?!

PEDRO
This guy I know.

COREY
How do ya know he'll even buy it?

PEDRO
Don't worry. He likes Mustangs, mehn. Vamos, I got a place for us to stay.

COREY
Jesus, Pedro! I told you I wanna stay out of trouble! I mean, this is big trouble!

PEDRO
No jodas, don't worry about it. I stole it. But we need rent, mehn. I lost my job.

Corey looks over at Emily, laying down in a lounge chair.

PEDRO (CONT'D)
So you in or out?

COREY
Hey, Emily! Get your stuff!

PEDRO
Asi me gusta, now you're being smart.

EMILY
Where are we going?!

COREY
Just get in the truck!

Corey heads toward the garage. Emily looks over at Pedro sitting in the Tow Truck. Pedro sticks his hand up to say hello to Emily, awkward. She ignores him and begins gathering her stuff.
INT. POOL, GARAGE -- CONTINUOUS

Pete is sitting on the floor repairing a WEED-WACKER.

PETE
You done already?

Corey hops off the Lawn Mower.

COREY
I got an emergency, Pete. I'll come in early tomorrow and finish.

He runs out the door.

PETE
Hey!

COREY
(running out the door)
Sorry!

The door slams shut behind Corey.

EXT. CARTER'S HOUSE, BACK YARD -- EVENING

Music is audible from inside the house. Carter's house is an old dilapidated house, with a tiny front yard and huge back yard surrounded by trees, with rusty old cars scattered throughout. Just about everybody enters the house from the back. BERUBI, in his early twenties, very large and athletic, wearing mesh shorts and a beat-up t-shirt, and a MALE FRIEND, of a similar age with an average build and dressed lazily in khakis and an un-tucked shirt, are unloading a KEG from the bed of a PICK-UP TRUCK onto a dolly. HEATHER and ALLISON are standing on the back porch. Heather is holding a bottle of VODKA in her hand. Heather bangs on the screen door. CARTER approaches. In his early twenties, Carter is tough, with a modestly athletic build and a gruff voice, and possessing an appetite for greasy food and cheap beer. He's a guy's guy.

CARTER
What's up.

Heather tries to open the screen door - it's stuck.

ALLISON
Hey Carter.

Carter slams the handle from the inside - the door opens.

CARTER
What's up.
HEATHER
(busting Carter's chops with a mocking tone)
What's up.

As Heather passes, Carter mockingly shows Heather the back of his hand as if to smack her. Heather and Allison pass, and Carter holds the door open with his foot as he looks for something to prop it open.

INT. CARTER'S HOUSE, KITCHEN -- CONTINUOUS

From the inside we can see that Carter's house is the same house that Jerry moved out of this morning - Jerry was Carter's housemate. Heather and Allison walk in as if they know their way around. Carter spots a large clay LAWN DWARF on the back porch. He reaches for it.

CARTER
Stay outta my room.

Heather holds out the vodka.

HEATHER
Wanna shot?

CARTER
Later. I wanna see how crazy it gets.

HEATHER
Skirt.

Carter props the screen door open with the Lawn Dwarf.

EXT. CARTER'S HOUSE, FRONT YARD -- EVENING

PEDRO, EMILY and COREY, now wearing the BASEBALL CAP, are parked in the TOW TRUCK across the street from the front of Carter's house. Porno magazines lie on the dashboard and the floor. BERUBI, walking along the side of the house from the back yard, spots Pedro behind the wheel. He approaches.

EMILY
(to Corey, disapproving)
I can't believe you're doing this.

COREY
(aside to Pedro)
Ya think it's a good idea we leave it out here on the street like this?

PEDRO
(aside to Corey)
Forget about that, mehn.
(referring to Berubi)
I'll talk to Berubi. I know what to say to this guy. Don't worry.

BERUBI
Hey, Pedro, what's up with the Mustang?

Berubi motions to the MUSTANG hitched to the back of it.

PEDRO
Que? Ah, el Mustang?

Pedro starts to climb out of the Tow Truck.

BERUBI
Yeah.

PEDRO
Nada. I'm doing a favor for a friend.

BERUBI
So you're driving around with his car hitched to your tow truck?

Pedro shuts the door to his Tow Truck and pulls up his shorts.

PEDRO
Bueno, he's a good friend.

BERUBI
Sounds good. Come on an' grab a beer.

PEDRO
(to Berubi)
Hey, listen, can I sleep on your couch?

BERUBI
Kimmock's got couch.

PEDRO
Come on, mehn, we're in trouble here. We got thrown out of our home.

BERUBI
You got evicted?

PEDRO
Si. I went out to get a gallon of milk for my dog, I come back, my keys don't work, and the cocksucker put an eviction notice on the door. He didn't even tell us! Now my milk's spoiling in my truck, Pancho's probably pissing all over the place, I'm fucked.
BERUBI
Hey, listen, if you want, you can crash in Jerry's room. He moved out.

PEDRO
He did?

BERUBI
Don't park there. Park in back.

PEDRO
Si, si. No problem, mehn.

BERUBI
(to Corey)
What's up, Becker.

Corey sticks his hand up to say hello.

INT. CARLOS' CAR -- CONTINUOUS

Carlos's CAR is parked in street in front of Carter's house, just down the street from where Pedro has parked, but on the opposite side of the street and facing in the opposite direction. Through the windshield, we see Berubi head back toward the house as Pedro glances at Jessica, now showered and dressed in a yellow tank-top, before climbing back into the Tow Truck and pulling back out onto the road. Carlos has noticed Pedro, but Jessica, silent as she stares at the house, has not.

Finally, Carlos speaks up.

CARLOS
Did you know he was having a party?

Jessica grabs the rear view mirror and aims it toward herself. She begins fixing her hair in the mirror.

She pulls her LIPSTICK out of her PURSE and begins to apply it as Carlos watches. She puts her Lipstick away and stares at Carter's house another moment. She checks to see that her SUNGLASSES are still hanging on the front of her shirt.

JESSICA
Let's go.

EXT. CARTER'S HOUSE, FRONT YARD -- CONTINUOUS

Jessica climbs out of the car and shuts the door. Carlos follows suit. They move around the side of the house toward the back porch. Jessica stops in her tracks and turns to face Carlos.

JESSICA
Wait here a second and let me talk to him.
Without waiting for a response, Jessica turns around and climbs onto the back porch, walking its length toward Carter, who is kneeling with his back to us as he puts a TAP on the KEG. Carlos stands watching, not sure what to do.

JESSICA (CONT'D)
What're you doing?

Carter turns around, and seems disappointed to see her.

JESSICA (CONT'D)
You need a hand?

CARTER
I'm done.

Carter climbs to his feet and heads toward the back door, shaking off his hands, passing right by Jessica. Jessica pulls her Sunglasses from her shirt.

JESSICA
Carter, I brought your sunglasses back.

Carter turns and grabs the Sunglasses.

CARTER
Those were Jerry's anyway.

Carter heads into the house. Jessica follows Carter, and we follow Jessica.

INT. CARTER'S HOUSE, KITCHEN -- CONTINUOUS

JESSICA
Oh. You didn't tell me that. Is he pissed?

CARTER
Who gives a shit? He moved out.

JESSICA
Carter, I gotta talk to you for a sec.

CARTER
I gotta wash my hands.

Carter is just not interested in talking with Jessica, even if he didn't have other things on his mind. Carter enters bathroom, but Jessica follows persistently.

INT. CARTER'S HOUSE, BATHROOM -- CONTINUOUS

Carter turns on the sink and washes his hands.
JESSICA
I got a problem.

CARTER
Yeah.

JESSICA
It's Aaron, that asshole. He's pissed at me.

CARTER
So what am I, a goddam marriage counselor?

JESSICA
No, but Aaron hit me, and he's gonna do it again.

CARTER
He hit you?

Jessica sees that Carter has finally shown some interest.

JESSICA
Yes.

CARTER
Like, he slapped you?

JESSICA
No, he punched me. With his fist, a bunch 'a times.

CARTER
Why? What'd you do?

JESSICA
I didn't do shit.

CARTER
Look, I ain't gonna sit here all night. Tell me what happened. None 'a your bullshit.

JESSICA
Aaron thinks I cheated on him.

This strikes Carter.

CARTER
Why's he think that?

JESSICA
It doesn't matter.
CARTER

Fine.

Carter starts to walk out, but Jessica stops him.

JESSICA

Alright, alright. He caught something - he got a rash or something. He says I gave it to him.

CARTER

He's got a rash?! Are you fuckin' kiddin' me?! What the hell'd he catch?! Fuckin' herpes?!

JESSICA

Carter!

Carter notices that the door to the bathroom is still open. Although music is blasting outside, and it is unlikely that anyone could hear their conversation, Carter closes the door and locks it.

CARTER

What the hell'd you give him?!

JESSICA

Nothing! He's fulla shit! I did not cheat on him!

CARTER

Fuckin' A! You slept with me, like, three weeks ago!

JESSICA

That was the only time, that once, and there's no way he knows.

CARTER

And you have something?!

JESSICA

No! Are you fucking listening to me?! And you wore a condom anyway! What the fuck do you care!

CARTER

Whatever, Jess, what-the-fuck-ever. And I'm sure I'm the only one.

JESSICA

Look, don't even get into the cheating thing, 'cause you're seein' Rachel still. Don't call me the slut.
CARTER
Look, I'm not gettin' into it with you. I'm through with that bullshit.

JESSICA
Fine. Just, I need your help with Aaron. Just help me this one last time, that's it.

CARTER
He's probably gonna be here tonight, Aaron.

JESSICA
You're kidding. You barely even know who he is!

CARTER
No, but I know Troy real good. He said he'd be bringin' him. I ain't got nothin' against Aaron, so I said "what the hell."

JESSICA
Look, can you just kick his ass for me? Please?

CARTER
Shit, Jess, I don't wanna be fightin' no friend 'a Troy's. Can't you just work this shit out?

JESSICA
Carter, he hit me! And sprayed me with pepper spray!

CARTER
What the hell.

Carter contemplates, and Jessica realizes that the best thing to do is keep silent and let Carter's good side take over.

CARTER (CONT'D)
Look, if he tries anything tonight, I'll do something.

JESSICA
What'll you do?

CARTER
Whadda you mean what'll I do?! (facetious)
I'm gonna dance with him! Fuckin' I'll beat his ass! I don't wanna, but if he shows up tonight and makes like he's gonna hit you, I'll beat his ass.
JESSICA
What if he doesn't come?

CARTER
Troy said he was bringin' him. If he doesn't, call him or somethin'. But I'm not a fuckin' bounty hunter whose gonna chase Aaron across the goddam country.

Jessica is not completely satisfied, but Carter has decided what he's going to do, and that's that.

CARTER (CONT'D)
Alright?

JESSICA
Alright, fine.

CARTER
You're welcome.

Carter exits, leaving the door open, but Jessica doesn't follow.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

JIMMY has parked his PIECE-OF-SHIT in the rear of the back yard behind all of the other CARS that have pulled in. He climbs out, slides his CHINESE STRESS BALLS into his pocket, and walks toward the house, his BACKPACK strapped over both shoulders like a schoolboy.

INT. CARTER'S HOUSE, KITCHEN -- MOMENTS LATER

Jimmy steps through the open screen door into the kitchen.

HEATHER (O.S.)
Hey, there he is! Jimmy!

HEATHER and ALLISON are playing CARDS at the kitchen table with a male PARTYGOER. They jump up from the table and approach Jimmy.

Jimmy pulls three small bags of MARIJUANA out of his BACKPACK. Allison pulls out some BILLS.

JIMMY
Thirty bucks.

ALLISON
(counting Bills)
I only got ten.

JIMMY
I don't believe this shit.
ALLISON  
(finishing counting)  
Nine.

JIMMY  
You got nine! Jesus Christ! You knew what you asked for!

HEATHER  
Jimmy, relax. My God.

JIMMY  
No, this is fuckin' ridiculous. What'd you call me for? I ain't runnin' a goddam soup kitchen here.

HEATHER  
(mock seductive)  
Can't you just take care of us for tonight?

JIMMY  
Yes, for thirty bucks.

ALLISON  
Here then, take nine for one.

JIMMY  
It's ten.

HEATHER  
You know what? You need to get laid, Jimmy. Maybe you'd relax a little.

JIMMY  
Fine. Enjoy your night.

Jimmy as he stuffs the Marijuana back in his Backpack and heads into the hallway.

HEATHER  
Well I'm not going to drop to my knees for a lousy dimebag, so fuck him.

INT. CARTER'S HOUSE, BATHROOM -- NIGHT

The door is shut. JESSICA is talking on her CELL PHONE.

JESSICA  
(trying to muster a sweet voice)  
What are you doing?

KATIE'S VOICE  
Watching TV.
JESSICA
Did your parents call?

KATIE'S VOICE
Yeah. I told them you were in the shower.

JESSICA
Okay... good. Thanks. Are you okay?

KATIE'S VOICE
Oh, hold on! This is my favorite part!

A cartoon becomes audible through Jessica's Cell Phone - KATIE has put her phone up to the TV. Jessica listens impatiently.

KATIE'S VOICE (CONT'D)
Can you hear it?

JESSICA
Yeah, I can hear it.
(hurriedly)
Katie?

But Katie has already put her phone up to the TV again. Jessica waits, turning to face the door, wondering what's going on the other side of it.

EXT. CARTER'S HOUSE, BACK PORCH -- MOMENTS LATER

PEDRO and EMILY grab CUPS off the rusted washing machine that sits on the back porch. Corey takes notice of a ping pong table set up in the back yard, where BARNES is playing PING PONG PLAYER 1. Barnes is skinny but attractive, and has an even more attractive BARNES' GIRLFRIEND watching him play, along with PING PONG PLAYER 2 and various PARTYGOERS.

COREY
(turning to grab a Cup for himself)
I don't know about leaving the car out there in the open like that. You think we should, like, hide it somewhere?

PEDRO
Coño ya! Don't take this the wrong way, mehn, but you're like a girl. Bitch, bitch, bitch.

Pedro begins dispensing beer from the KEG.

COREY
Somebody could see it out there!
PEDRO
Si, si. Does your pussy hurt?

COREY
I'm serious, Pedro!

PEDRO
Who's gonna see it out there by the woods?

EMILY
Everybody who reads tomorrow's paper.

COREY
Shut up Emily.

EMILY
No, you shut up! Do you know how embarrassing you are?!

COREY
Look, it was bad luck as usual. So what?

EMILY
The car ran out of gas in the driveway!

COREY
The gage was busted!

EMILY
Everybody at school makes fun of me!

PEDRO
And it was way down the block anyway.

EMILY
(to Corey)
And then you try to put everything back! I mean, God, how stupid can you be?!

COREY
Just shut up, alright?! 'Cause you don't know shit about anything!

EMILY
The Herald had a picture of the owner laughing at you!

Corey drops his BEER and moves in aggressively, grabbing Emily by the wrists.

COREY
Listen, I'm sick of your shit!
EMILY
(struggling to break free)
Get off me! You fucking loser!

Emily falls on her ass.

COREY
No wonder Victor tried to fuck you.

Emily stands up, turns around and heads toward the back door leading into the kitchen, storming past a TEENAGE BOY and TEENAGE GIRL passionately kissing each other against a tree in the back yard. We hang on the couple as Emily walks out of frame. As the boy works his way down to her neck, the girl's eyes open for a moment and catch someone watching her.

JIMMY is standing in the kitchen in front of the door looking out onto the back porch, staring at the couple making out, momentarily transfixed. Jimmy's hand is in his pocket, turning his CHINESE STRESS BALLS over and over and over. The girl closes her eyes again, and Jimmy is forgotten, the moment lost. Jimmy is alone again, still, as usual.

INT. CARTER'S HOUSE, KITCHEN -- CONTINUOUS

Jimmy scans the cramped kitchen. Partygoers are talking, laughing, carrying on, making out in the way that Partygoers will. Jimmy's gaze wanders mechanically to another part of the kitchen falls upon the entrance to the living room. The terribly familiar figure, BUGGERIN' BOBBY BALES, stands tall, proud, talking to several Partygoers, the light behind him adding a regal air to his menacing frame - a transcendent silhouette for a hellish vision. Bobby towers easily over his peers. In his powerful hands he holds a tiny notepad on which he scribbles as his clients eagerly place their bets.

RJ, a young African-American early-twenty-something, easily six feet tall, built like a powerlifter, his worn-out t-shirt doing little to hide his powerful frame, appears behind Jimmy.

RJ
You're Jimmy?

Jimmy turns around to face RJ.

JIMMY
You're Sinjin?

RJ
RJ. Sinjin said you'd be wearin' a bookbag. They're back here.
JESSICA moves past RJ and Jimmy toward the back door. As RJ about-faces to lead Jimmy out of the kitchen and deeper into the house, we follow Jessica outside.

EXT. CARTER'S HOUSE, BACK PORCH -- CONTINUOUS

Jessica sees CARLOS standing against a post on the back porch drinking his BEER. He is surrounded by several PARTYGOERS, but isn't talking to any of them.

JESSICA
Hey.

CARLOS
Where you been?

JESSICA
Talking to Carter.

CARLOS
Is he gonna help?

JESSICA
He said he would.

Carlos pulls a pint of WHISKEY out of his back pocket.

CARLOS
Look. Wanna shot?

Jessica accepts the Whiskey and takes a long pull. She holds onto the Whiskey without saying anything, and Carlos does not object. She begins to take in the sights and sounds of the party, and notices COREY leaning against a rusty old washing machine near the KEG as PEDRO hands him another BEER.

Jessica's POV as Corey spots her standing next to Carlos. He continues to stare at Jessica, clearly taken by the sight of her, his eyes locking onto hers. The desperation of their individual struggles is lost for a moment.

PEDRO
You want me to talk to her?

The moment quickly passes as Corey turns his attention back to Pedro.

COREY
No.

PEDRO
Si. So let's go fix the tire on the Mustang.
Corey attention is again drawn to the ping pong game, and Jessica takes note.

CARLOS  
(to Jessica)  
You wanna play?

Carlos motions toward the large kitchen window. Jessica turns to look through it.

INT. CARTER'S HOUSE, KITCHEN -- CONTINUOUS

Jessica and Carlos are staring through the window at the CARD game taking place at the kitchen table. HEATHER and ALLISON are back at it with the male PARTYGOER they were playing with earlier, as well as CARD PLAYER, who has recently joined them. Heather is smoking a CIGARETTE. Card Player is dealing a round of asshole. All are visibly drunk.

HEATHER  
(examining her Cards)  
What's dickhead doing? I knew he was lying.

Jessica turns toward the steps leading out onto the back yard, and Carlos follows. Heather and Card Player each place one card face-down on the table, exchanging one for the other.

HEATHER (CONT'D)  
(to Card Player)  
This is your best card?

CARD PLAYER  
I ain't happy about it.

HEATHER  
Shut up and drink, asshole.  
(to Allison)  
I should call him.

Card Player obeys and drinks.

ALLISON  
He said he'll be here.

HEATHER  
He's probably got that Tess on all fours, fucking the shit out of her like the skank she is.  
(thinking about it)  
No, you're right, fuck him.  
(throwing three fours down on the table face-up)  
Drink. Fucking everyone drink.
All obey Heather.

INT. CARTER'S HOUSE, JERRY'S BEDROOM -- CONTINUOUS

We recognize the room as Jerry's old bedroom, empty except for a bed stripped of it's sheets, a naked pillow, a beat-up dresser with a small TV on top of it, and a few posters and scraps of trash that have been left behind. Jimmy and RJ are looking across the room at Sinjin, a young African-American male about RJ's age, with an average build, sharply dressed in a button-down, and sport coat. Sinjin has his back to Jimmy, and is bouncing up and down on a rusty old POGO STICK - his behavior constituting a sharp contrast to his stylish threads. Louie, an overweight, slobbish Caucasian male a few years older than Sinjin, sits in a rickety old WHEELCHAIR that might creak even more than Sinjin's pogo stick - in Louie's lap rests a BOWLING BALL BAG. Upon seeing Sinjin and Louie, Jimmy fondles his WATER BOTTLE nervously. He turns around to watch RJ closing the door behind them.

LOUIE

Sinjin!

Sinjin spins on the Pogo Stick and spots RJ and Jimmy standing at the entrance. Sinjin loses his balance and places a foot on the ground. He steps off the Pogo Stick and composes himself after his exhaustive venture.

SINJIN

Mr. Pizzaman! What's up?
(refering to Jimmy's BACKPACK)
Got any calzones in there?

Sinjin tosses the Pogo Stick aside.

SINJIN (CONT'D)
(re the Pogo Stick)
It's harder than it looks.

Sinjin turns the GARBAGE CAN over and sits on it while motioning to the bed.

SINJIN (CONT'D)
(comfortably, to Jimmy)
Sit down, man, sit down.

RJ walks over to lock the door as Jimmy inches closer into the room.

RJ

Yo, door don't lock.
SINJIN
Well you got to stand your big muthafuckin' ass outside then, 'cause ain't nobody comin' in here.

Everybody looks at RJ.

RJ
I don't give a shit.

RJ steps out and shuts the door behind him.

SINJIN
Alright. Jimmy, sit down, sit down.

Jimmy is clearly uncomfortable at the sight of these two.

JIMMY
I like to stand usually.

SINJIN
Alright. I'm Sinjin. That legless waste is Louie.

LOUIE
I got legs little Massey muthafucka.

JIMMY
(to Sinjin)
I thought it was gonna be just me an' you.

SINJIN
It is. Don't be worryin' Louie - he's just here to have a good time.

EXT. CARTER'S HOUSE, FRONT YARD -- NIGHT

EMILY is standing on the front steps, wondering whether to continue outside or head back inside. She's completely out of place here among the older crowd. FEMALE PARTYGOER 1 and a PARTYGOER appear behind her in the doorway behind her.

FEMALE PARTYGOER 1
Excuse me.

Emily politely moves down to the bottom of the stairs and steps aside. She watches as Female Partygoer 1 and the Partygoer pass by her into the front yard.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

COREY and PEDRO climb off the back porch toward the ping pong table. BARNES and PING PONG PLAYER 1 are just finishing a point, which Barnes takes easily, as PING PONG PLAYER 2 waits his turn. Barnes
is skinny but attractive, and has an even more attractive BARNES' GIRLFRIEND watching him play.

PEDRO
What the hell are you doing? We got shit to do mehn, important shit.

Ping Pong Player 1 steps back and notes Corey approaching.

PING PONG PLAYER 1
Corey! Hey, come beat this asshole!

BARNES
Hey, nineteen-ten, let's go.

PING PONG PLAYER 1
Screw it, you won again. Play Corey.

BARNES
C'mon. Becker can't beat me.

PING PONG PLAYER 1
(to Barnes' Girlfriend, handing Corey his paddle)
Watch this.

Corey steps to the table opposite Barnes, confident, but unenthusiastic. Corey is not playing for the fun of it - somewhere deep down Corey wants to remind himself that he's good at something.

Barnes tosses the PING PONG BALL to Corey.

BARNES
You serve, Becker.

Corey's first serve is wicked - fast and spinning wildly. Barnes has no chance.

BARNES' GIRLFRIEND
Not too good, baby.

Pedro stands alongside and watches silently, pensive, his mind distraught over their larger dilemma.

COREY
Go find Mitch.

Pedro leaves obediently.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

JESSICA takes another pull from the WHISKEY. CARLOS is watches attentively.
CARLOS
Take it easy. You got to go back and watch Katie.

JESSICA
Don't remind me. Please.

CARLOS
You signed up for it.

JESSICA
It seemed like a good idea then! Give some crappy advice every once in a while. I didn't think it'd be this constant torture, always wanting to do something, go somewhere. I'm so sick of it.

CARLOS
Some big sister.

Jessica takes another drink and looks toward the ping pong table, where Corey is manhandling Barnes, as Ping Pong Player 1, Ping Pong Player 2, Barnes' Girlfriend and various Partygoers look on.

INT. CARTER'S HOUSE, KITCHEN -- NIGHT

JIMMY walks in from living room looking for Bobby. He continues on toward the back door leading out onto the back porch.

INT. CARTER'S HOUSE, CARTER'S BEDROOM -- NIGHT

A dense gathering of PARTYGOERS is packed tight within the confines of Carter's room, rather small despite being the largest bedroom in the house. The collection of Partygoers are watching with religious fervor the basketball game playing from the modest TV in the room. CARTER, BERUBI, AARON and TROY are among the crowd. All those gathered here have an interest in the game, but none as much as BUGGERIN' BOBBY BALES, who stands back against the far wall though nobody in the congregation dares venture into his sightline of the television. Partygoers yell in unison at various events displayed on the screen. The door opens, and Pedro peeks into the room.

BERUBI
Shut the door!

Pedro shuts the door.

INT. CARTER'S HOUSE, LIVING ROOM -- CONTINUOUS

HEATHER and ALLISON are sitting on a couch facing each other, very drunk and extremely happy. The coffee table in front of them is filled with plastic CUPS and LIQUOR BOTTLES, many of which are empty.
ALLISON
Hey! Fuck... you! I would never!

HEATHER
Alright, alright! You little slut! I got one for you!
(pointing to someone off camera)
Right over there in front of the door!

Looking down the hallway outside Jerry's bedroom we see RJ standing against the door. He does not notice the girls looking at him from the living room.

ALLISON
(thoughtfully)
Well, he's got a nice body. He's a little scary looking ... he scares me.

HEATHER
You like it, too, you little slut!

ALLISON
Whatever! You're the slut!

HEATHER
No! No! Alright, okay, yeah! Maybe!
(grabbing a bottle of VODKA and a Cup)
Bring him a drink!

Allison grabs for the Vodka, but Heather does not let go.

HEATHER (CONT'D)
(motherly tone)
No, Ally, this one is for me. You take that handsome boy one of these other...
(picking up and putting down various empty Liquor Bottles before finally grabbing a bottle of TEQUILA with a bit left)
... take him this!

ALLISON
Do we have any yogurt left?

HEATHER
I think so.

Heather takes another hit of Vodka.

EXT. CARTER'S HOUSE, SIDE YARD -- NIGHT

JIMMY has his CELL PHONE to his ear, waiting for voicemail, anxious.
JIMMY

Bobby, where the hell are you? I gotta talk to you. Call me back right away.

Jimmy hangs up and takes a moment to think about his options.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

COREY and BARNES are continue to play as PING PONG PLAYER 1, PING PONG PLAYER 2, BARNES' GIRLFRIEND and various PARTYGOERS continue to watch. In the background, JESSICA paces back and forth as CARLOS sits on the ground indian-style watching the Partygoers on the back porch. Carlos takes a shot of WHISKEY.

EXT. CARTER'S HOUSE, FRONT YARD -- NIGHT

EMILY stands against the garage door, keeping to herself.

INT. CARTER'S HOUSE, LIVING ROOM -- CONTINUOUS

ALLISON has her head back on the couch as HEATHER lights a CIGARETTE. MITCH approaches the ladies with a BEER in his hand. Mitch is a staunch thirty-something mechanic with a beer-gut, dressed in Levis overalls, and wearing a backwards baseball cap and a beard that together hide much of his head.

MITCH
(primarily to Heather)
Hey girls, what're you drinking?

HEATHER
Vodka.

MITCH
What're you mixing it with?

HEATHER
Vodka.

MITCH
Really? A little girl like you. You think I might get you to share a little of that?

HEATHER
I don't know. There's not much left.

MITCH
If you do something nice for me, I might do something nice for you.

HEATHER
I'm not that kind of girl.
MITCH
No?
(regarding Allison)
How about your friend here?

ALLISON
Oh, now you want to talk to me?

While Mitch is searching for an answer, a familiar voice cuts over the background noise.

PEDRO (O.S.)
Mitch! There you are!

PEDRO is approaching from the kitchen carrying a nearly-full BEER. Mitch seems a bit disappointed to see him.

MITCH
Hey.

PEDRO
We're outside by the woods. We got the Mustang, mehn. It's beautiful.

MITCH
Yeah, I'll be out in a minute.

ALLISON
I feel nauseous.

MITCH
(to Heather and Allison, regarding Pedro)
This is Pedro. We worked together 'til last week.

PEDRO
(to Mitch)
Vamos, these girls aren't interested in you.

MITCH
(dumbfounded)
Pedro... what the fuck...

PEDRO
Come on, mehn. Come check out the Mustang.

Pedro leaves and Mitch follows.

ALLISON
Oh shit, I think I'm gonna be sick.
Allison plops down on all fours, and begins vomiting violently. Heather kneels down next to Allison and pulls her hair back so it doesn't get hit by the vomit.

HEATHER
That's nasty.

Allison has a few more convulsions.

ALLISON
Fuck you.

HEATHER
Wanna wash your mouth out?

Allison sits up, fixes her hair, then grabs the VODKA from Heather. Allison takes a mouthful, rinses, and spits. Allison then takes a drink.

HEATHER (CONT'D)
My God, Ally.

EXT. CARTER'S HOUSE, BACK YARD -- CONTINUOUS

PEDRO and MITCH make their way into the back yard towards the ping pong table. PING PONG PLAYER 1, PING PONG PLAYER 2, BARNES' GIRLFRIEND and various PARTYGOERS are gathered around COREY and BARNES. Corey functions mechanically - his mind is not on the game. Barnes is openly frustrated as Corey finishes him off.

BARNES
One more.

PING PONG PLAYER 2
(reaching for Barnes' RACKET)
Let someone else play, Barnes.

BARNES
(to Ping Pong Player 2)
You guys suck - he'll be at the table all night.

PING PONG PLAYER 1
So let him beat someone else.

Corey notices Mitch standing next to Pedro.

COREY
You're Mitch?

MITCH
Nice ta meet ya.
COREY
(tossing his RACKET to
other side the table in
front of Ping Pong Player
2)
Follow me.

Corey heads toward the Mustang, and Pedro and Mitch follow.

PING PONG PLAYER 2
(wanting to play Corey)
Where you going Becker?

INT. CARTER'S HOUSE, CARTER'S BEDROOM -- NIGHT

PARTYGOERS yell in unison at various events displayed on the screen.
JIMMY is off to the side of the room talking to BOBBY.

BOBBY
You know I don't get involved with that shit. You sell your drugs and pay what you owe.

JIMMY
That's what I'm doing! Bob, just listen to me! I'm selling, but it's Sinjin.

BOBBY
Sayeed's little brother?

JIMMY
Yes. And Louie and RJ. Fucking three guys.

BOBBY
One of 'em's a cripple. Don't make such a big deal.

JIMMY
A cripple 'cause he got shot! All I want you to do is just sit there!

BOBBY
 Fuckin' sit there and what? Pull my fuckin' cock...

JIMMY
(interrupting)
And nothin'! Goddamit fuckin' Bob, I'll handle everything. Everything. You just sit your big fuckin' ass there, it'll be enough. They won't fuck with you, bein' in prison and shit.
BOBBY
Jimmy, I ain't in a mood to help you right now. I really ain't. You're wreckin' my livelihood. Soon no one pays me. And I fuckin' help you? You're a thorn in my balls.

JIMMY
Look Bobby, alright, I told 'em I had a partner, that's you. You're gonna help me now or you're not. And if you don't, I'm a little fucked.

BOBBY
What the hell's the matter with you? What the fuck is going on in your head? You comin' to me, knowin' I'm pissed at you, and what for.

Jimmy is losing it, his grip on reality. He's drowning, grasping for anything that floats.

JIMMY

EXT. CARTER'S HOUSE, FRONT YARD -- NIGHT

EMILY is standing with her back to the garage door talking to MALE PARTYGOER 1, an average size boy about Corey's age.

MALE PARTYGOER 1
How come I haven't seen you before? Did you go to Athens?

EMILY
I still go there. I'm a freshman.

MALE PARTYGOER 1
Really? I graduated last year. You know anyone my year?

EMILY

MALE PARTYGOER 1
Oh yeah, I know Becker. He dropped out our senior year, though. He's your bro?

EMILY
Unfortunately.

MALE PARTYGOER 1
Yeah, he's kind of a loser.
EMILY
(defending her brother)
So what are you?

Changing the subject, Male Partygoer 1 pulls a couple of white TABLETS out of his pocket.

MALE PARTYGOER 1
Ever try this?

EMILY
Yeah...

Male Partygoer 1 hands a Tablet to Emily, but she waits to see how Male Partygoer 1 take it, which he does by biting it in half and chasing it with his DRINK. Emily takes Male Partygoer 1's Drink and does the same.

INT. DEREK'S POLICE CAR -- NIGHT

DEREK is traveling on a busy road, with the sirens of his Police Car activated. CARS are pulling over to let him pass, but it is taking some time. He pulls out his CELL PHONE and punches in some numbers.

INT. CARTER'S HOUSE, KITCHEN -- CONTINUOUS

The room is crowded with PARTYGOERS. The CORDLESS PHONE is ringing, and DRUNK PARTYGOER answers it, clearly drunk. We cut back and forth between Derek and Drunk Partygoer.

DRUNK PARTYGOER
(yelling above the noise)
Who is this?!

DEREK
A friend 'a Carter's.

DRUNK PARTYGOER
Oh, yeah, Carter! He's here! Somewhere!

DEREK
Tell him the cops are coming. There's been several noise complaints.

DRUNK PARTYGOER
What?!

DEREK
The cops are coming! Tell Carter!

DRUNK PARTYGOER
Oh yeah! Okay, I got it! Cops are comin'! Tell Carter! Who is this?!
DEREK
A friend 'a Carter's!

DRUNK PARTYGOER
Oh yeah, you already said that!

Drunk Partygoer hangs up and turns over to a couple of other Partygoers.

DRUNK PARTYGOER (CONT'D)
(to Partygoers)
Cops are comin'! I'm tellin' Carter.

The other Partygoers are not impressed - they continue to sit and drink. Drunk Partygoer loses focus and rejoins them.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

COREY and MITCH barter over the Mustang, though Mitch seems more interested in his BEER than the car. PEDRO is putting the last touches on putting on the NEW TIRE. He picks the FLAT TIRE up and tosses it in the trunk.

COREY
It's a good car.

MITCH
It's alright. I'd have to ask Jeremy. What do you want for it?

COREY
Make an offer.

MITCH
Twelve hundred.

COREY
Twelve hundred! That's nothing!

MITCH
Look, there's a lotta shit that Jeremy's gotta do with it. It's not like he can just switch the fuckin' plates and it's a go.

PEDRO
Coño, we got thrown outta our apartment! We need more money!

MITCH
Steal some more cars. I'll see what I can do.

Mitch polishes off his Beer and holds the empty cup up.
MITCH (CONT'D)
You want another?

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

AARON and TROY step out onto the back porch and spot JESSICA and CARLOS. Upon seeing them, Carlos stands straight up.

CARLOS
Aaron's here.

Jessica, still pacing, stops in her tracks and turns around beside Carlos. It's too late to gracefully exit, so Carlos stands there frozen. Jessica does not seem afraid.

Aaron and Troy approach. It's clear Troy doesn't really want to be there.

AARON
(to Carlos)
Hey guy.

CARLOS
Hey.

AARON
You like talking to my girl?

CARLOS
Aaron, I didn't mean nothin'.

AARON
No? Just friends?

CARLOS
Yeah.

AARON
What's the matter, don't like her that way?

Carlos painfully does not answer. Jessica, unfazed, takes another hit of WHISKEY. Jessica is confident because of the booze and because of Carter's promise. Jessica and Aaron begin arguing in calm "I'm above this" mannerisms.

AARON (CONT'D)
(to Carlos)
Go 'head, take her home. Fuck 'er brains out. She'll give you a little surprise.

Carlos simply stands there, ashamed of his inability to act.
JESSICA
Fuck you, I'm clean. You're the cheatin' asshole with bumps on your cock.

AARON
(to Troy)
Hold this.

Aaron hands his beer to Troy and then grabs the Whiskey Jessica is holding. Jessica flinches as if afraid Aaron would hit her.

AARON (CONT'D)
Better wipe this off good. You never know.

Aaron uses his shirt to vigorously rub the mouth of the bottle before taking a long pull. The Whiskey is almost gone. Jessica grabs back the Whiskey, wipes it off as Aaron did, and polishes it off.

AARON (CONT'D)
You're good at that. You ready yet to go bang some dude? Maybe Carlos here?

JESSICA
Fuck you. I'm going to get Carter, and he's gonna kick your ass.

AARON
Carter ain't gonna kick shit.

JESSICA
We'll see, right?

Jessica moves to leave, but Aaron grabs her arm.

AARON
Hold on a minute ...

Jessica smashes the bottle over Aaron's head, knocking Aaron to the floor in a daze.

JESSICA
That's for the pepper spray, asshole!

The PARTYGOERS in the back yard are now fixed on Jessica and Aaron. CARTER runs over, holding his CIGAR and a BEER. BERUBI is behind Carter, eager for a fight.

CARTER
What's goin' on?

TROY
She smashed a whiskey bottle over his head.
JESSICA
He grabbed me! I'm not gonna sit and wait until he hits me again! He can just keep his fuckin' hands off me!

CARTER
He grabbed her?

Troy shrugs his shoulders.

TROY
I guess so. It wasn't a big deal.

AARON
(recovering, to Jessica)
You're dead.

JESSICA
See?

CARTER
Jess, you hit him with a bottle?

JESSICA
Before he fucking hit me!

AARON
(to Carter)
Look, I ain't got no problem with you.

CARTER
Fine. You touch her, and I promised her I'd beat the livin' piss outta you. I'll do it. Lay off.

Aaron sits up against a tree, his hands to his head. Carter starts to leave. Carlos feels even more ashamed that Carter stepped in and did something that Carlos did not have the courage to do himself.

BERUBI
(to Aaron)
You're lucky.

Jessica grabs Carter by the shirt.

JESSICA
Carter, what the hell?! You said you were gonna kick his ass!

CARTER
I said I would step in if he hit you, and he's not gonna hit you.
JESSICA
This is fuckin' bullshit!

Jessica winds up and stomps Aaron in the groin. Aaron growls in pain and doubles over.

TROY
(in awe of Jessica's ferociousness)
Woe, dude.

CARTER
(to Jessica)
Jessica! What the fuck are you doing?!

JESSICA
If you're not man enough to do what you said, I will!

CARTER
Jess, I'm not gettin' into this! I'm sicka' this bullshit with you! You bring this shit on yourself!
(to Aaron)
Don't touch her.

Carter leaves, followed by Berubi. Jessica watches them leave. She turns down to Aaron.

JESSICA
You know what? I don't need Carter. What're you gonna do, tough guy?

AARON
(still recovering)
Why don't you give me a minute and see?

JESSICA
Fuck you, you had your minute.

Jessica storms toward Carlos' CAR, and Carlos follows.

INT. CARTER'S HOUSE, LIVING ROOM -- NIGHT

ALLISON is lying on her back on the couch with her head in HEATHER's lap. Heather is stroking Allison's hair.

They're both obliterated and just stuttering away.

HEATHER
I'm all talk. I can't cheat on Derek. I love Derek. It's just that he makes me so mad. And that makes me a psycho. Every time a girl loses her temper, she's a
fucking psycho. Can't I be upset without being a psycho? Can't I just be mad?

ALLISON
It's just every time you find a woman near Derek, you go absolutely nuts.

HEATHER
Let's not use the word nuts, alright?

ALLISON
You know what I mean.

HEATHER
Yeah, well, don't say nuts.

ALLISON
Alright, you are mighty, mighty... not very nice when another girl is near your boyfriend.

HEATHER
Don't say nuts, don't say psycho, don't-

ALLISON
(interrupting)
I don't say those things.

HEATHER
Yes you do! Yes you do!

ALLISON
What I meant, I don't mean them. I meant that I don't mean them. That I don't mean to say them.

HEATHER
Well, what do you mean?

ALLISON
I don't know. I mean, you get so angry, it's a little scary.

Allison sits up on the couch. Heather sits up directly facing Allison, her hands on Allison's lap.

ALLISON (CONT'D)
I get scared when you get all angry. You get so mad sometimes, you start doing things, saying things to hurt people. Around you.
HEATHER
(starting to cry)
Oh, I don't mean to! I'd never say anything to hurt you, Ally!

ALLISON
(also starting to cry)
I know. Deep down, I know. But you get so angry...

HEATHER
I'm so sorry! Oh, you're right! I am a psycho! A rotten-bitch-psycho! I scare you - Ally - who would never hurt anyone or, or anything!

ALLISON
It's alright, I know you don't mean it!

Heather hugs Allison, who hugs back. Both are bawling as they embrace.

HEATHER
I don't mean it! You're my best friend! My sister! I love you so much!

ALLISON
No, maybe you shouldn't. Maybe I don't deserve it!

HEATHER
You deserve it! You're so perfect!

ALLISON
Don't say that! I'm not, I'm not!

HEATHER
Yes you are!

WIDE on Heather and Allison. The noise of the party drowns out their conversation. Allison is whispering forcefully into Heather's ear. Heather is listening, but cannot hear. We see her lips form the word "what?" Allison continues whispering, and Heather's face becomes furious. She pushes Allison back.

HEATHER (CONT'D)
You fucking slut!

Heather shoves Allison hard off the couch. As Allison stumbles roughly and attempts to recover, PARTYGOERS, mostly guys, gather around, cheering wildly. Heather kicks furiously at Allison, who is on all fours employing the turtle defense. We catch a glimpse of Allison's face - she is in utter panic. Heather's foot catches Allison square in the face, knocking her limp.
Most of the crowd has stopped cheering. Heather continues to kick at Allison's limp body, and two SKINNY GUYS pull Heather away. Heather shakes them off and leaves in a huff, while everyone is tending to Allison.

INT. CARTER'S HOUSE, HALLWAY -- MOMENT'S LATER

HEATHER, visibly psychotic, and still very drunk, is making a beeline straight for RJ, who shows no sign of noticing Heather until she is directly in front of him.

            HEATHER  
            (pointing to Berubi's bedroom)  
            Wanna take me in there and fuck my brains out?

                RJ  
                Sure, I don't give a shit.

            HEATHER  
            Fucking great, let's go.

Heather heads towards Berubi's bedroom, and RJ follows, passing JIMMY and BUGGERIN' BOBBY BALES. Jimmy looks back at RJ as he passes.

INT. CARTER'S HOUSE, JERRY'S BEDROOM -- CONTINUOUS

Jimmy reenters the room he retreated from earlier, with Bobby in tow. The room is empty.

            BOBBY  
            What the fuck Jimmy?

                JIMMY  
                Just hold on.

Jimmy steps further into the room and stands pensive as Bobby takes a seat. Bobby lights up a CIGARETTE.

            BOBBY  
            I can't figure you Jimmy.

                SINJIN  
                (O.S.)  
                Where the fuck is RJ?

The door bursts open again with a violent thrash, and LOUIE fires into view on his WHEELCHAIR with SINJIN pushing from behind.

            LOUIE  
            Take it easy you stupid motherfucker!
Sinjin kicks the door shut with the back of his foot and wheels Louie into the room. Louie is holding a half-full bottle of JACK DANIELS in his hand, the BOWLING BALL BAG still in his lap.

SINJIN
This your partner?

JIMMY
Where you been?

SINJIN
Just gettin' a drink, Jimmy. You took long enough.

Sinjin wheels Louie in a haphazard, indirect arc somehow closing on the center of the room. The doorknob rattles.

SINJIN (CONT'D)
(to Louie)
Thought that shit didn't lock.

Sinjin is staring at the door, but Louie is pre-occuppied.

LOUIE
(to Bobby)
You're Buggerin' Bobby Bales.

BOBBY
Excuse me you cripple motherfucker?

LOUIE
Buggerin' Bobby Bales. Sayeed knows you.

BOBBY
Call me that again.

Louie takes a strong pull from the bottle of Jack.

SINJIN
Louie, shut the fuck up. Let's just do this.

LOUIE
Call you what again? What everyone calls you?

BOBBY
Yeah. Call me that.

LOUIE
Buggerin' Bobby Bales.

Bobby stands, tosses his Cigarette aside, and marches toward Louie. Sinjin knowingly looses his grip on the Wheelchair and steps back.
SINJIN
Bobby, let's relax now. Louie may be a fool...

Bobby grabs Louie by the collar and throws him from the Wheelchair. Louis lands heavily on his crippled frame, dazed, the Bowling Ball Bag dribbling onto the floor near Sinjin. Bobby grabs the Wheelchair in both hands and begins smashing it against the wall and into the floor.

As Jimmy and Sinjin watch, dumbfounded, the large clay LAWN DWARF we saw earlier bursts through the window and lands in the center of the room. Everyone stops to stare at the Lawn Dwarf, including Bobby.

EXT. CARTER'S HOUSE, FRONT YARD -- NIGHT

JESSICA storms through the yard toward Carlos' CAR. CARLOS is right behind.

JESSICA
Where'd we park?

CARLOS
Over here.

Carlos begins walking over to his CAR, and Jessica walks alongside. Jessica is clearly drunk. Passing by a now high EMILY backed up against a tree staring off into nowhere as MALE PARTYGOER 1 kisses her neck, they arrive at Carlos' Car. Carlos walks over to the driver-side door, but Jessica walks immediately over to the trunk.

CARLOS (CONT'D)
What are you doing? Get in.

JESSICA
Open the trunk.

CARLOS
Jess, let's get out of here.

JESSICA
I want your bat.

CARLOS
Screw that.

JESSICA
I'm gonna finish what I started. I'm gonna knock his teeth out.

CARLOS
Let's just go home.

JESSICA
Carlos, open the trunk!
Carlos grudgingly obeys. He walks back to the trunk and inserts his KEY, then lifts up. Jessica reaches in and grabs a wooden baseball BAT. She shuts the trunk and looks over to the house.

AARON walks through Carter's front door and steps onto the porch, TROY right behind. Aaron is holding a bag of FROZEN VEGETABLES to his head in the area where Jessica hit him with the whiskey bottle. He spots Carlos and Jessica, and walks deliberately toward them.

   CARLOS
   Get in the car.

   JESSICA
   I'm staying, and so are you, so shut up.

Carlos swallows his pride, too yellow to push the point. Aaron moves toward Jessica very quickly, but a look at the bat Jessica is holding makes Aaron keep his distance.

   JESSICA (CONT'D)
   What's the matter? Aren't you gonna put me in my place?

   AARON
   (calming down)
   Why don't you put that down.

   JESSICA
   Because I'm gonna use it to bash your head in.

   AARON
   You really want to do that?

   JESSICA
   You really wanna make me?

   AARON
   You're gonna do what you're gonna do, like always.

   JESSICA
   What the hell's that supposed to mean?

   AARON
   Let me show you something. Can I show you?

   JESSICA
   What?
AARON

(inching closer to
Jessica and beginning to
loosen his pants)
I just wanna show you something.

Jessica stands back and holds the bat in a cocked position.

JESSICA
No more 'a this shit, Aaron. Just stand
back there. I'll bash you with this, I
swear.

Aaron drops the Frozen Vegetables to the ground and loosens his
pants.

AARON
Look, just hold on. I wanna show you
this. I got it a little while ago, for
your birthday.

Aaron lowers the left side of his pants to reveal a scarring TATTOO,
which is placed above and to the side of his groin. Jessica looks
closer. Troy, uncomfortable and not wanting to be there, lights up
another CIGARETTE.

AARON (CONT'D)
Can you see it?

JESSICA
What the hell is it?

AARON
It's J. H. C. I got it for your birthday.

JESSICA
(not knowing what to say)
Bullshit.

AARON
Will you come closer and look? Troy, tell
her.

TROY
(to Jessica)
It's your initials. I told him it was
stupid.

Jessica lowers the Bat and walks cautiously up to Aaron. She
attempts to read the Tattoo, which is difficult because of the low
light and the scarring.

AARON
You like it, don't you? I knew you would.
JESSICA
You're an idiot.

AARON
I know.

Jessica touches the Tattoo.

JESSICA
Does that hurt?

AARON
No. Try whacking it with the bat.

Jessica laughs as Aaron smiles. Troy is bored. Carlos is miserable. Jessica stands up in front of Aaron, holding the Bat loosely by her side, unsure of what to do. Aaron gently grabs Jessica around the elbows and pulls her close. He puts his arms around her and hugs her loosely.

AARON (CONT'D)
Can we just forget about this?

JESSICA
Yes.

Aaron hugs Jessica tightly as she drops the Bat and hugs back.

AARON
Happy birthday.

JESSICA
Thank you.

EXT. CARTER'S HOUSE, FRONT YARD -- NIGHT

EMILY, her back up against a tree, continues making out with an aggressive MALE PARTYGOER 1. As MALE PARTYGOER 1 comes up for air, we see that he has a hand down Emily's pants, fingerling her. Emily's mind is somewhere else.

Emily snaps back to reality and removes Male Partygoer 1's hand and pushes him away from her — she won't become another slut in a town full of them.

MALE PARTYGOER 1
Hey, what's wrong?

Emily makes for the front door and into the house.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

MITCH has refilled his BEER and patiently waits for a counteroffer from COREY.
COREY
How about two thousand even?

Impatient with the proceedings, PEDRO walks over to the passenger door of the Mustang, swings it open, and leans inside, struggling a bit.

MITCH
Can't do it.

COREY
Why not?

MITCH
It's not economically...
(searching for the word)
Good, right, sound, whatever.

Pedro reappears from the backseat, holding an expensive STEREO.

PEDRO
Okay, give us two thousand and I give you this nice stereo for free.

MITCH
Where the hell you get that?

COREY
Yeah, what the hell is that?!

PEDRO
(to Mitch)
It was in the car.

MITCH
I don't want a stereo.

PEDRO
You can have it for free, mehn.

MITCH
Where's the speakers?

PEDRO
In the back.

Corey walks over, opens the door and looks in the back. His gaze falls upon an item on the floor in the back seat area.

PEDRO (CONT'D)
(O.S.)
This stereo's a motherfucker, mehn, I'm telling you. I was gonna keep it myself.
Corey pulls out from the back seat of the Mustang holding a large red and blue POLICE LIGHT. He is dumbfounded. Corey looks to Pedro for an explanation.

    PEDRO (CONT'D)
    What's that?

    COREY
    I thought you'd tell me!

    MITCH
    It looks like police cherries.

    COREY
    It can't be.

    MITCH
    Look fellas, I'd like to help you out, but I'm not into buying stolen cop cars. It don't seem right somehow.

Corey and Pedro struggle for an explanation, but are left speechless.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

JESSICA and AARON are leaning against a random partygoer's CAR. They look very calm.

    JESSICA
    I didn't cheat.

    AARON
    Fine, you say so, fine.

    JESSICA
    That's it?

    AARON
    Well what the hell can I do? There's nothin'. I got your goddam initials tattoo'd next to my balls.

    JESSICA
    It was a stupid thing to do.

    AARON
    You don't like it?!

    JESSICA
    Well of course I like it! But what if we break up?
AARON
Yeah, I thought about that. I'll say it's for Jesus H. Christ.

JESSICA
Great. Then you could start going to church.

Two POLICE CARS pull onto the lawn to break up the party, both cars flashing their red and blue lights. TROY approaches Jessica and Aaron.

TROY
Cops're here. I'm goin'.

AARON
(to Jessica)
You need a lift?

JESSICA
Okay.

INT. CARTER'S HOUSE, BACK YARD -- CONTINUOUS

COREY, PEDRO and MITCH notice a POLICE CAR containing POLICE OFFICER 1 and POLICE OFFICER 2 as it pulls into the back yard. Pedro is still holding the STEREO. PARTYGOERS carry on, barely concerned that the police are breaking up the party. Police Officer 2 spots the MUSTANG hitched to the TOW TRUCK, a look of knowing recognition on his face.

POLICE OFFICER 2
I'll be fucked...

COREY
(staring at the lights)
Pedro, get in the truck.

PEDRO
Oh shit...

Police Officer 1 speaks into the C.B.

POLICE OFFICER 1
Hey Janice, tell Tim I found his car.

From far off, Corey understands from the manner that the police officers have focused on the Mustang that they've been spotted.

COREY
Pedro, let's get the hell outta here!

Police Officer 2 rushes out of the car, followed by Police Officer 1.
Pedro turns to Mitch.

**PEDRO**
Coge, keep this.

Pedro practically throws the Stereo into Mitch's stomach. Mitch, completely shocked, drops his BEER and grabs the stereo out of instinct. Pedro darts for the passenger seat of the Tow Truck.

**MITCH**
What the hell am I supposed to do with this?

**PEDRO**
Keep it, mehn! I gotta go!

COREY moves to the driver-side door of the Tow Truck and opens it, and climbs behind the wheel. Pedro climbs into the passenger seat.

**MITCH**
You better bring that truck back! Harvey is pissed!

Corey starts the Tow Truck and tries to shift it into gear.

**COREY**
Where the hell is first?!

Pedro grabs the stick shift and throws it into first.

**PEDRO**
Drive, Pendejo!

Corey hits the gas, and the transmission screeches its disapproval.

**PEDRO (CONT'D)**
Mehn, use the clutch!

**COREY**
Shit! Where!

The Tow Truck conks out.

**COREY (CONT'D)**
Goddammit!

**PEDRO**
We're fucked!

Pedro opens the door and jumps out. Corey remains seated, frozen, hands on the dashboard.

POLICE OFFICER 1 quickly overtakes Pedro and throws him to the ground. POLICE OFFICER 2 rushes over to the Tow Truck and points his GUN at Corey.
POLICE OFFICER 2
Out of the truck, asshole!

INT. CARTER'S HOUSE, BERUBI'S BEDROOM -- NIGHT

HEATHER and RJ are in Berubi's bedroom. Heather is on top of RJ, and the sex is extremely rough. Heather notices the RED AND BLUE LIGHTS continue flashing on the curtains, staring, entranced by them. RJ looks up to see what she's staring at.

RJ
What the fuck?!

Heather does not respond as she continues bouncing up and down on top of RJ.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

COREY gets out of the truck, hands in the air. POLICE OFFICER 1 HANDCUFFS PEDRO. POLICE OFFICER 2 takes out his HANDCUFFS, spins Corey around by his arm, and throws him roughly against the tow truck, cuffing his hands behind his back. In the background, MITCH quietly places the stereo on the ground and begins walking indiscreetly toward the street.

INT. CARTER'S HOUSE, JERRY'S BEDROOM -- CONTINUOUS

POV on JIMMY, BOBBY, SINJIN and LOUIE staring at the wall opposite the door. Bobby is still holding what's left of Louie's WHEELCHAIR. Sinjin throws his hands up in disgust/disbelief.

We see what they're staring at - KWON is climbing clumsily through the window. A large GUN falls heavily to the floor and KWON falls in after it.

SINJIN
Kwon! What the fuck are you doin'?

Kwon grabs his Gun and stands up, slightly out of breath from his climb.

KWON
Those are my drugs.

Jimmy watches, powerless.

SINJIN
I just bought these.

KWON
From who?
(pointing his Gun at Jimmy)
Jimmy? I'm not here to argue. Just gimme my drugs.

SINJIN
Alright, hold on. Slow down a second. What is this shit, Jimmy?

KWON
Tell him, Jimmy.

>From O.S. a CHINESE STRESS BALL hits Kwon in the forehead. Dazed, Kwon can only blink his eyes tries to gather his senses. Bobby stares at Kwon a moment before landing his large fist square on Kwon's nose, knocking him empty-handed and on his ass beside Sinjin. Sinjin stands up to get between Bobby and Kwon.

SINJIN
Alright everybody calm the fuck down! This shit's gettin' outta hand-

BANG! Everybody freezes as the sound and smoke of a gunshot lingers, then checks to make sure they weren't hit. As doorknob starts rattling with increasing intensity, everyone checks to make sure they weren't hit, then turns to the source of the gunshot. Louie is holding the Gun as he lays on his side, having scrambled to grab the Gun.

The door bursts open - it's RJ, out of breath.

EXT. CARTER'S HOUSE, BACK YARD -- CONTINUOUS

POLICE OFFICER 1 is using one hand to hold onto PEDRO, still HANDCUFFED, by his upper arm, and the other hand to unlock and open the rear driver side door of his POLICE CAR. POLICE OFFICER 2 watches as he keeps hold of COREY by his HANDCUFFS.

POLICE OFFICER 2
(to Police Officer 1)
Holy shit, you hear that?

The two officers hasten their actions. Police Officer 1 lowers Pedro into the Police Car, then moves to the front seat of the vehicle and grabs the C.B.

POLICE OFFICER 1
This is Unit one five seven. Shot fired at 15 Saddlebrook. Repeat, shot fired at 15 Saddlebrook. Request backup immediately.

INT. POLICE CAR -- CONTINUOUS

Police Officer 2 shoves Corey into the POLICE CAR next to Pedro. Corey and Pedro sit in the rear of the police car, and Police Officer 2 slams the door. Through the windshield we see Police
Officer 2 run toward the house as he draws his PISTOL. He moves up the porch past...

EXT. CARTER'S HOUSE, BACK PORCH -- NIGHT

DEREK walks up the steps onto the back porch as PARTYGOERS move out of the house away from the sound of the gunshot. He notices POLICE OFFICER 2 behind him.

DEREK
You call that in?

POLICE OFFICER 2
(moving up the porch and into the house)
We should get everybody out of the house.

HEATHER (O.S.)
(friendly)
Derek?

Derek and Police Officer 2 turn to see HEATHER walking onto the back porch from the kitchen.

DEREK
Heather, go home. This is gonna get-

Heather interrupts Derek's statement with a swift, unexpected knee to Derek's groin. Derek doubles over, and Heather grabs him by the hair.

POLICE OFFICER 2
Hey!

Police Officer 2 shoves Heather to the ground, grabs Derek's HANDCUFFS, and cuffs her hands behind her. Derek is still stunned from the assault.

POLICE OFFICER 2 (CONT'D)
Derek, you alright?

ALLISON, who had been standing back watching the assault, approaches Heather, who is getting up onto her knees. Allison gets on her knees and hugs Heather, who cannot hug back because of the handcuffs. Allison is bawling.

ALLISON
I'm so sorry, Heather, I'm so sorry.

Heather is shutting her eyes extremely tightly, struggling not to cry. She does not attempt to pull away from Allison's tight embrace.
INT. CARTER'S HOUSE, JERRY'S BEDROOM -- NIGHT

SINJIN marches straight toward LOUIE, who wears the pathetic look of a child about to be disciplined.

SINJIN
Louie! What the fuck are you shootin' at?

LOUIE
(pointing at BOBBY)
Him!

BOBBY
You missed.

SINJIN
Gimme that motherfuckin' gun.

Sinjin grabs the GUN from Louie. KWON is sitting up, still dazed, holding a HANDKERCHIEF to stem the flow of blood streaming out of his nose.

RJ
Cops're here.

Sinjin turns to inspect the room, contemplating the situation. He walks toward Jimmy's BACKPACK.

RJ (CONT'D)
We should go, Sinjin.

SINJIN
(facetious)
I'm not sure about that, RJ! Let's break out the chalk board, some X's and O's, an' make fer certain!
(taking command)
Just toss Louie out the fuckin' window!

KWON
Sinjin, those are my drugs.

SINJIN
(holding out the Backpack)
These are my drugs,
(pointing at the BOWLING BALL BAG)
That's your money.

LOUIE
(to RJ)
Easy motherfucker!
RJ drops Louie out the window like a sack of bird seed, Louie is followed by the remains of his wheelchair, then by RJ himself. Kwon stands up and grabs the bowling ball bag.

KWON
That's my gun, too.

SINJIN
(heading out the window after RJ)
I'll send it UPS.

Sinjin disappears out the window. Bobby is about to follow, but turns back toward Jimmy.

BOBBY
You owe me.

Bobby exits. Kwon stands over Jimmy.

KWON
(foreshadowing)
I'll see you around, Jimmy.

Jimmy watches as Kwon exits out the window.

EXT. CARTER'S HOUSE, BACK YARD -- CONTINUOUS

Most of the PARTYGOERS are clearing out of the house moving toward their cars, but some of the more curious STRAGGLERS are gathering around on the back porch, wondering what happened. POLICE OFFICER 1 is encouraging everyone to leave.

POLICE OFFICER 1
Everybody clear outta here.

FEMALE PARTYGOER 2
There was a gunshot.

FEMALE PARTYGOER 3
(pointing back toward the bedrooms)
Over there.

POLICE OFFICER 1
We've got it. Clear outta here.

Police Officer 1 enters the house, passing CARLOS among the crowd making it's way out of the house. He walks across the back yard with his KEYS in his hand. He glances down at his shoes a moment as he spots JESSICA, AARON and TROY approaching. JIMMY enters and moves across the frame toward his PIECE-OF-SHIT parked in the rear of the back yard.
JESSICA
(to Carlos)
Hey. What happened in there?

CARLOS
I just heard a gunshot and everybody's jettin'. Probably more cops'll be here soon.
(regarding Aaron)
Are you goin' with him?

JESSICA
Yeah.

TROY
C'mon, let's get outta here.

JESSICA
(to Carlos)
Are you alright? You okay to drive?

CARLOS
(weakly)
Yeah, I'll be fine. I'm fine, I mean. I'll see you.

JESSICA
Call me tomorrow.

Carlos walks off toward his CAR, and Jessica, Aaron and Troy walk toward Troy's CAR.

INT. CARTER'S HOUSE, JERRY'S OLD BEDROOM -- CONTINUOUS

POLICE OFFICER 2 is looking through Jerry's old bedroom, noticing the hole in the wall. We can hear POLICE OFFICER 1 knocking on the bathroom door in the hallway.

POLICE OFFICER 1 (O.S.)
Anybody in there? Open up! This is the police! We're clearing everybody out!

We move past Police Officer 2 out into the hallway toward the noise...

INT. CARTER'S HOUSE, HALLWAY -- CONTINUOUS

Policer Officer 1 is opening the bathroom door, gun raised, and is stopped dead in his tracks by what he sees...

INT. CARTER'S HOUSE, BATHROOM -- CONTINUOUS

Two legs are hanging out the side of the bathtub, belonging to a girl whose the rest of whose body is obscured from view.
Police Officer 1 drops his gun to his side and steps into the bathroom, staring down into the bathtub.

Police Officer 2 walks up into the bathroom, noticing the BULLET HOLE in the wall just beside the mirror.

POLICE OFFICER 2
Oh man...

We see what they do - EMILY is lying back across the width of the bathtub, eyes open but utterly vacant, a gunshot wound through her cheek just below her cheekbone.

INT. CARTER'S HOUSE, HALLWAY -- MOMENTS LATER

CARTER is moving from the living room toward the bedrooms. POLICE OFFICER 1 stops him.

POLICE OFFICER 1
You can't come back here.

CARTER
Whadda ya mean I can't go back there. This is my house!

Carter is persistent, and Police Officer 1 puts his hands up against Carter.

INT. CARTER'S HOUSE, LIVING ROOM -- MOMENTS LATER

Some of the STRAGGLERS are still scattered throughout the side of the house opposite the bedrooms and bathroom. BERUBI is forcefully waving them out of the house.

CARTER (O.S.)
Get your fucking hands off me!

BERUBI
Get the fuck out! Get the fuck out! Get the fuck out!

The Stragglers exit out the front door.

EXT. CARTER'S HOUSE, FRONT YARD -- CONTINUOUS

STRAGGLERS are heading out the front door, joining the other PARTYGOERS in looking for their cars.

EXT. CARTER'S HOUSE, BACK YARD -- CONTINUOUS

STRAGGLERS are heading out the back door, joining the other PARTYGOERS in looking for their cars, and for their friends. A few Partygoers remain continue to loiter in groups scattered sparsely throughout the yard.
EXT. CARTER'S HOUSE -- NIGHT

HEATHER is seated in the back of a POLICE CAR with her hands cuffed behind her back.

INT. POLICE CAR -- CONTINUOUS

Heather's body is contorted to her side to relieve the discomfort caused by the HANDCUFFS. Through the window facing Carter's house we see a figure approaching. As the figure nears, we recognize DEREK, seemingly recovered from his earlier thrashing. Heather does not notice Derek as he nears the door. Derek opens the door. Heather looks up at him.

HEATHER
Get away from me.

Derek pulls Heather from the police car, and the exhausted Heather gives only nominal resistance. Derek unlocks her handcuffs. Heather turns around.

DEREK
You should get out of here before the other officers come back.

HEATHER
Fuck you.

Heather walks past Derek, and Derek does not turn to follow her. Heather notices ALLISON standing several car lengths away. Allison has her arms crossed across her body as if she were hugging herself for warmth, both her and Heather's purses strapped over her shoulder, her KEYS dangling from her hand. Heather begins walking slowly towards Allison, passing by...

EXT. CARTER'S HOUSE, BACK YARD -- CONTINUOUS

COREY and PEDRO are seated in the back of the POLICE CAR. Corey looks over at Pedro- the look of foolish optimism usually present on Pedro's face has vanished. He looks down at the floor of the Police Car.

Through the side window of the Police Car we see JESSICA, AARON, and TROY and climbing into Troy's CAR. Troy is handing Aaron his KEYS before climbing into the back seat.

EXT. CARTER'S HOUSE, BACK YARD -- CONTINUOUS

Aaron is behind the wheel sticking the Keys into the ignition. Jessica is in the passenger seat looking through her PURSE for her CIGARETTES. Troy sits in the back seat, spent.

JESSICA
I left my novel in Carlos' car.
AARON
You wanna get it?

JESSICA
I'll get it tomorrow. We should just get out of here.

AARON
Alright.

Aaron starts the car as Jessica lights her Cigarette. Without warning, as Jessica takes a drag, Aaron punches Jessica square in the jaw. The lit Cigarette flies out of Jessica's mouth, and Jessica falls out of view. Aaron reaches down, grabs the Cigarette and puts it in his mouth, still angry.

He slowly pulls the car out of the back yard and toward the street, passing Jimmy's PIECE-OF-SHIT parked in the opposite direction. The engine is still off. JIMMY is sitting still behind the wheel, hands down in his lap, staring straight ahead. PULL IN and HOLD on Jimmy.

EXT. CARTER'S HOUSE, BACK YARD -- NIGHT

ESTABLISHING SHOT with the house IN FOCUS in the background. A few STRAGGLERS remain in the backyard, smoking cigarettes, gossiping, staring back at the house, etc. RACK FOCUS to a group of stragglers in the foreground to the right of the frame, STRAGGLER 1 and STRAGGLER 2 smoking CIGARETTES among them. Straggler 2 flicks his Cigarette and leads all of the group except Straggler 1 frame left toward the street. Straggler 1 glances back at the house before taking a final puff of his Cigarette. He stoms it out under his foot and exits frame left after his buddies. HOLD on the house OUT OF FOCUS.

FADE OUT: