

SPACE MAN

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FADE IN:

INT. JAVA JUNKIE- DAY

Downtown Java Junkie coffee shop.

An hour after opening and It's sardine tight.

GEORGE(34) shuffles a mop in a bucket of dirty water through the masses. His Java Junkie blouse tents taut around his robust waistline. Sweat puddles in his armpits.

The largest glasses made rest atop a pimpled nose. Psoriasis scabs infest patches of baldness randomly placed about his head.

George stops at large pool of seepage that has formed in the middle of the coffee shop. A neat clean cut suited man stands in the middle.

His expensive foreign shoes wade atop the trash bag drainage.

George stares at the man. The man, engrossed in serious business talk on his cellphone, is unaware.

George mops around him.

EXT. JAVA JUNKIE BACK ALLEY- NIGHT

The back door to Java Junkie creeps open. A ray of light swivels back and forth from the door slowly illuminating sections of the dark ominous alley.

George peers out of the door. Swiveling his head following the light intently. After he feels safe he walks to the dumpster and taps it twice with the flashlight. He listens for movement.

The bag leaks over his uniform blouse as he hoists it into the dumpster. George walks through the door back inside.

INT. JAVA JUNKIE- DUSK

JERALD(35) the manager slithers about the shop looking for George.

Jerald's mission to find George ends in the kitchen.

JERALD

George there you are. I need you
to take care of a major spill over
in area 6.

George nods his head and begins to move away.

GEORGE

Sure Jerald.

Jerald places his hand on George's shoulder forcing George to stop.

JERALD

Jerry, George. Call me Jerry.

Jerald pulls his hand off of Georges' shoulder and George starts walking away.

JERALD

George I also need to see you before you leave today so go ahead and punch out then come see me. You get it punch out first.

GEORGE

Sure Jerald.

JERALD

God Dammit George, It's Jerry call me fucking Jerry. What the fuck can be so difficult about that?

Jerald clenches his fists and teeth. He walks away muttering angry words to himself.

George is pleased. He smiles to himself before moving to area 6.

INT.JAVA JUNKIE- NIGHT

A whistle blows and the shift is over. George stands in front of the time clock patiently waiting for the little hand to strike the twelve. Jerald peers over his shoulder.

George is visibly uncomfortable by Jerald's closeness.

As the the clock clicks George punches out. He runs his time card down and slides in the last employee spot. The bottom of the rungs.

Jerald puts his arm around George and walks him to his office.

George sits in the chair and Jerald closes the door behind them. The tiny office grew tense as Jerald sat and stared across the desk at George, who struggled to make eye contact.

JERALD

I have a letter for you George.

Jerald slides the envelope across his desk. George stares at

the envelope for several seconds. His heart and lungs pause as he opens the letter. The sweat that beaded up on his face is now running off of it.

GEORGE

(reading
letter)

Due to the recent economy and our \$200 million dollar endorsement deal with Hugh Ross Megastar some positions will be eliminated. We appreciate your service to our company yet regret to inform you that your position is being replaced by cheaper machines to offset some of our advertising costs..

JERALD

I'm sorry George. I was able to get you one months pay as severance and I will give you a glaring reference.

GEORGE

(To himself)

Machines? Hugh Ross?

George continued to stare at the letter.

GEORGE

Machines? Hugh Ross? Machines?

JERALD

George?

George walks out of the office. He continues to mutter "Hugh Ross Megastar" to himself.

EXT. CITY STREETS- NIGHT

George walks the streets. He remains close to the buildings and tries to stay in the well lit areas. He is alone for the moment but constantly swiveling his head.

Two men Chuck and Scott (mid 20's) walk from the alley. They are behind George.

George tries to walk faster. The men speed up.

George starts a slow trot but is grabbed from behind. He turns toward the two men.

Chuck holds George. Scott places the end of a gun barrel on George's forehead. George raises his arms in the air.

SCOTT
Why are you in such a hurry?

GEORGE
I got to get home.

SCOTT
You need to pay the toll.

GEORGE
Toll?

CHUCK
The toll, sucker.

GEORGE
How much is it?

SCOTT
How much you got?

CHUCK
Yeah sucker. How much you got?

Scott reaches into Georges pocket and pulls out a few one dollar bills and some spare change.

SCOTT
I don't think you got enough.

CHUCK
I say we shoot him.

SCOTT
BANG.

George wets himself.

GEORGE
Please, please don't hurt me.

SCOTT
You just pissed yourself.

CHUCK
Come on Scotty shoot him.

George begins to weep.

GEORGE
Please, I'll do anything.

CHUCK
Shoot him Scotty.

GEORGE

Please don't shoot me.

Scott stares at George with the gun still pressed into his forehead.

SCOTT

No, not him.

Scott puts the gun down and the two men run off.

George plops down up against a building for several seconds. He is trying to regain his composure.

George stands and faces the building. The building is lined with movie posters. Hugh Ross holds a gun and it is pointed at George, the title of the poster reads: INFIDEL.

George begins to rip all the posters down one by one.

GEORGE

You. You. You have ruined
everything. You have ruined
everything.

George places all the posters in the trash. He sits down and cries.

INT. GEORGE'S STUDIO APARTMENT- NIGHT

The GiVi 9000. The mostly widely sold, overwatched, illuminating liquid crystal display shines the room.

The metallic silver boots are rooted to the floor. The black slick spandex pants are tucked into the boots. George's belly gaps the pants and shirt like a blubbering island in the black.

The thick glasses reflect sharply the image of a man. A preacher man from the GiVi 9000. Behind the extra thick glasses sits his silently fixed eyes.

EXT. GEORGES ROOF- NIGHT

The roof of George's building, six stories away from the street, was alone. Alone until George showed up in his spaceman outfit. It was time for the nightly ritual.

George stands at the end of the building on the ledge.

GEORGE

Where are you?

George jets his arms up and walks the length of the ledge millimeters away from certain despair. The absurd chaos of the lights jumped about the city.

George can see the whole city from his roof and the dangerous walk gave him freedom. George controlling George.

He closes his eyes imagining a fall.

GEORGE
Just jump George.

George opens his eyes.

One glistening light stands out from the rest of the small dots scared about night.

George continues to walk the ledge trying to make out the source of the light.

He stops at the edge of the building and sits with his legs flopped over the side. He focuses in on the light.

A billboard. The advertisement for the film Infidel where Hugh Ross, megastar, glows larger than life.

George sits and stares at the billboard occasionally glancing up at the sky waiting for his spaceship.

GEORGE
Hugh Ross Megastar.

FLASH BACK TO:

INT. APARTMENT- NIGHT

SUPER: 1981

The dusty apartment is barely furnished. A piano missing keys, a cushion worn couch, and a non reclining recliner pulled close around a multicolored coffee table furnish the dusty living room.

GEORGE SR. (26) sits in the recliner wearing only sweatpants. RUBY (21) is nine months pregnant. She is kneeling next to George Sr. wearing nothing but a revealing opaque nightgown.

A few small bundles of heroin lay on the coffee table. A glass of water, a small spoon, and a lighter are scattered about.

Ruby tightens the belt around George's arm.

GEORGE SR.
I'm gonna get that thing fixed. I love the way you play. It's magical what you can do on a piano.

Ruby pats his arm several times summoning a good vein.

GEORGE SR.

After Jeb's born I'm done with
this shit. I'm gonna check myself
into a clinic.

Ruby pulls the syringe from her mouth.

RUBY

Got one.

GEORGE SR.

We're gonna move out of this shit
hole. Get ourselves a nice place
with new furniture.

Ruby sticks the needle in George's arm.

GEORGE SR.

Me, you, and the two boys.

Ruby draws blood into the syringe.

RUBY

Got it.

GEORGE SR.

I'm serious. I'm kicking this
shit.

Ruby loosens the belt around George's arm.

RUBY

Here it comes.

GEORGE SR.

As soon as this baby here.

Ruby injects the heroin into George.

GEORGE SR.

Oh. Wow.

George Sr. closes his eyes and leans his head back.

Ruby sits on the couch. She draws more heroin from the spoon
on the table into the syringe. She wraps the belt around her
arm and tries to pull it tight with her mouth. She is
unsuccessful.

RUBY

George, help me.

George Sr. does not respond.

RUBY
George. George.

George Sr. still does not respond.

RUBY
(screaming)
George. George.

GEORGE(4) walks from his bedroom into the living room. He is rubbing his tired eyes.

RUBY
Mommy needs your help baby.

George walks to Ruby. Ruby hands him the end of the belt.

RUBY
Pull this tight.

George pulls on the belt.

RUBY
Tighter. Pull tighter.

George struggles to pull tight.

Ruby locates a vein. She draws blood.

RUBY
Okay you can let go. Go on back to
bed mommy will check on you in a
little bit.

George scurries back to bed as Ruby injects the heroin into her bloodstream.

RUBY
Mommy is gonna be right....

Ruby lies back on the couch. She fades in and out of awareness for several minutes. Things begin to get dark.

INT. APARTMENT- LATER

Ruby lies slightly conscious as the contractions begin. her water breaks bringing her to a more conscious state. The mucus flows off the couch and onto the floor. It is followed by a flood of dark blood.

Ruby grabs her stomach. She attempts to stand but is overtaken by the pain. She falls to her knees and crawls to George.

George sits lifeless from the deadly dose. Ruby attempts to talk but can't. She pulls on George's pant leg.

Ruby slithers toward the door. A trail of blood is left behind her.

She reaches the door but is too tired to reach the knob.

INT. APARTMENT- MORNING

George sits dead in a chair. Ruby and her unborn baby lie dead at the door.

Baby George wakes and walks into the living room. He notices his mother laying on the floor and goes to her side.

GEORGE

Momma. Momma. Wake up.

He shakes her.

GEORGE

Momma. Momma Wake up.

George sits next to his mother,

INT. APARTMENT- EVENING

George lays against his mother.

INT. APARTMENT- MORNING

George is laying on his mothers belly. He wakes and begins to shake her.

GEORGE

Momma. I'm hungry. Momma. Wake up.

George walks to the refrigerator. He pulls the door open. The refrigerator is empty.

George looks up at the cabinets and realizes they are out of his reach. He turns and looks at the sink, same realization.

George walks to the cabinet next to the sink. He pulls it open. A lone box of Krispy Puffs. George pulls the box out and opens it. He chews a handful.

George puts the box down and walks to the bathroom.

INT. APARTMENT BATHROOM- MORNING

George hoists himself up. He is standing on the toilet. He leans over the sink and turns the water on. He sticks his lips under the faucet and drinks the water.

EXT. APARTMENT- DAY

Super: Four days Later.

LUIS(56), the building super, stands in front of the door.
LUSCIOUS(28), black, bald and dressed in drag with makeup,
stands with Luis.

LUSCIOUS

Do you smell it?

LUIS

Yeah smells like some rotting
meat. Pork maybe?

LUSCIOUS

I'm sorry that ain't no rotting
pork. That smell, that is the
smell of a rotting body and I
ain't going first.

Luis opens the door with his key. He cautiously swings the
door open and observes Ruby's dead body.

Luis and Luscious cover their noses.

LUIS

I need you to call the police.

LUSCIOUS

You going in their?

LUIS

Yeah, I think they had a little
boy.

LUSCIOUS

I don't think you wanna see what
it is your gonna see in there.

LUIS

Call the police please.

Luscious heads downstairs. Luis holds his shirt over his
nose as he enters the apartment.

INT. APARTMENT- DAY

Luis carefully walks through the apartment with his nose
still covered. He looks over Ruby then George Sr. He notices
visibly that they are dead. He observes the drug
paraphenalia.

Luis walks towards George's bedroom.

LUIS

Hello, it's me Luis the Super. Is there anyone here? Hello. Hello.

INT. APARTMENT BEDROOM- DAY

A Krispy Puffs cereal box sits next to the bed. George's eyes peer out from under the bed as the voice grows closer.

The door opens and Luis enters.

LUIS (O.S.)

Hello it's me Luis the super. Hello. Is anyone in here?

George slides out from under the bed. A sock is wrapped around his head and covering his nose.

Luis bends down and picks the boy up. He walks out of the room carrying him.

INT. APARTMENT- DAY

Luis carries George out of the apartment. George stares extremely intently at his parents as they exit the apartment.

BACK TO PRESENT DAY:

INT. HUGH'S LIVING ROOM- NIGHT

Optimus the no limit credit card of the rich and famous. Lays on a large glass table dusted with the purest cocaine purchasable.

HUGH Ross (29) the beautiful megastar sits in the darkness of his living room cutting lines with his mega fancy credit card.

Pictures of a woman surround him.

The moonlight illuminates his face in the dozen movie posters hanging about the room.

HUGH

How could she do this?

Hugh leans over and snorts several of the lines already cut on the table. He holds his nose and leans back his eyes wide.

HUGH

Fuck.

He grabs a handful of pictures.

HUGH
That fucking bitch.

Hugh hurls the pictures across the room and he leans down to snort more. He lies back holding his nose.

HUGH
I can't fucking believe her.

Hugh walks over to the cabinet grabs a bottle of tequila and heads to the bathroom.

INT. HUGH'S BATHROOM -NIGHT

The large double sink bathroom still held the left behinds of Lacy, the A list media starved actress and Hugh's ex.

Hugh swipes everything to the floor. He pops the top off the Tequila and sucks it down. He stares at himself in the mirror as he swallows then opens the medicine cabinet.

Amidst the multitude of prescription bottles are two razor blades. Hugh takes them from the shelf and admires them wondering how they would feel running across his wrists.

Hugh throws them at the sink and they bounce off and land on the floor. He rummages through the pill bottles landing on Lacy's Valium. He swallows a small handful chasing them with the Tequila.

Hugh heads back to the living room drinking the Tequila.

He sits back on the couch alternating between snorting and drinking. He starts to fade from the Valium so he decides to snort more coke.

HUGH
I loved that fucking bitch. Why?
Why would she do this to me. I am
Huge fucking Ross. Huge that
should be my name.

Hugh sips the bottle and laughs to himself.

HUGH
I'll show her. She wouldn't be
shit without me.

He grabs a straw to snort another line but only sift remains. He runs his finger along the table gathering as much cocaine residue as possible. He runs his finger along his gums.

HUGH

Hello.

Hugh laughs hysterically for several seconds.

HUGH

Their is no one hear but me. I
live alone now.

Hugh vomits in his mouth but swallows it back. He chases it
with the last sips of the Tequila.

HUGH

I gotta clean this shit up before
the cleaning...

Hugh laughs hysterically.

HUGH

I'm gonna fuck the cleaning lady..

Hugh laughs.

HUGH

...fuck the cleaning lady. I'd
fuck her if she was hear right
now.

Hugh laughs hysterically. He is unable to stop himself from
vomiting everywhere. Hugh continues to laugh.

HUGH

I'm gonna fuck everybody.

Hugh is having difficulty keeping his eyes open as he
glances towards the table looking for any coke.

He holds the Tequila close to his squinted eyes and tosses
across the room after realizing that it is empty.

HUGH

I'm Hugh Ross megastar.

The bottle shatters.

Hugh stumbles toward the bathroom falling several times and
leaving a trail of vomit along the way.

INT. HUGH'S BATHROOM- NIGHT

Hugh opens the medicine cabinet looking for more pills. He is covered in his own vomit and very unbalanced.

He starts to fall backwards and grabs a hold of the cabinet but instead he rips it from the hinges.

He crashes to the floor striking his head hard. The mirror from the cabinet shatters and cuts him. He is unconscious. The razor blades he threw earlier lay at his side.

FLASHBACK TO:

INT. HUGH'S CHILDHOOD HOUSE- DAY

The large mansion remains quiet. HUGH(9) sits in front of the television. The volume is off.

HUGH

Young girls are supposed to dress up, go to school, play with boys, you know, that kinda stuff.

Hugh turns his head to the side.

HUGH

(female tone)

God, you are square.

HUGH

(Turning his head in opposite direction)

At least I don't walk the streets like a skunk pussy. I don't screw and fuck with killers and junkies.

Hugh continues to act out the scene from "Taxi Driver". He turns his head after each line pretending to be Travis then Iris.

HUGH

(female tone)

Who's a killer?

HUGH

That fella "Sport" looks like a killer to me.

HUGH
(female tone)
He never killed nobody. He's a
Libra.

HUGH
Huh?

HUGH
(female tone)
I'm a Libra too. That's why we get
along so well.

HUGH
He looks like a killer.

HUGH
(female tone)
I think Cancer's make the best
lovers. My whole family are air
signs.

HUGH
He shoots dope too.

HUGH
(female tone)
What makes you so high and mighty?
Did you ever look at your own
eyeballs in a mirror. You don't
get eyes like that from...

HUGH
He's worse than an animal. Jail's
too good for scum like that.

Hugh's mother, DIANE (23), walks into the room. She turns off
the television.

DIANE
How many times do I have to tell
you to stop watching this shit?

HUGH
But mom...

DIANE
But mom nothing. To your room
young man.

Hugh hesitates in frustration.

DIANE

Go. Now. Hurry Jimmy's gonna be here any minute.

Hugh heads to his room. Diane walks into the kitchen.

INT. HUGH'S BEDROOM- DAY

Hugh lies back on his bed looking at the ceiling. He grabs a tennis ball and begins to toss it up at the ceiling.

HUGH

Have you ever considered, any real freedoms? Freedoms from the opinions of others. Even the opinions of yourself. Did they say why, Willard? Why they wanted to terminate my command?

(A Beat)

I was sent on a classified mission, sir.

(A Beat)

Its no longer classified, is it. What did they tell you?

(A Beat)

They told me, that you had gone, totally insane. And that your methods were unsound.

(A Beat)

Are my methods unsound?

(A Beat)

I don't see any method at all, sir.

(A Beat)

I expected someone like you. What did you expect? Are you an assassin?

(A Beat)

I'm a soldier.

(A Beat)

You're neither. You're an errand boy, sent by grocery clerks, to collect a bill.

The sound of the front door opening is heard.
JIMMY (30), Diane's live in boyfriend, enters.

DIANE (O.S.)

(yelling)

Where have you been? I've been paging you all night.

JIMMY (O.S.)

My battery died.

DIANE (O.S.)
Who were you with? That whore?

JIMMY (O.S.)
As a matter of fact I was and
she's not a whore.

Hugh listens at the door.

DIANE (O.S.)
Get out. Get out of my house.

JIMMY (O.S.)
I am. I am leaving for good it's
over. I came to get my things.

DIANE (O.S.)
Why? Why are you doing this to me?

Hugh cracks the bedroom door slightly to hear better.

JIMMY (O.S.)
You and your weird ass kid,
memorizing movies. I need a
change, someone with less baggage.

DIANE (O.S.)
Baggage? Baggage? I didn't have
baggage when I gave you money so
you could pay your child support.
Huh, answer me? Thirty thousand
dollars, Huh.

JIMMY (O.S.)
Okay. Okay. I'm just not feeling
it anymore. So I'm gonna go.

DIANE (O.S.)
(pleading)
Please, I'll get rid of my
baggage. Just don't leave. Is it
money? I have plenty of money.

JIMMY (O.S.)
I don't want your dead husband's
money.

Hugh puts his head down in shame.

INT. HUGH'S CHILDHOOD HOUSE- CONTINUOUS

Jimmy holds a suitcase. His free hand is on the front door knob. Diane holds his arm preventing him from leaving.

JIMMY

Back up.

DIANE

Jimmy let's talk about this. Come on just come sit down. We can work this out baby.

JIMMY

My mind is made up. Now get away from the door.

DIANE

Jimmy. Jimmy.

Jimmy shoves Diane aside and walks out.

Diane places her head on the door and cries. She turns and sees Hugh standing and watching.

DIANE

You. It's because of you. It's always because of you.

Diane aggressively walks to Hugh. She grabs his arms and shakes him.

DIANE

I wish you were never born. You continue to ruin my life. Walking around here spouting that movie shit. You're gonna be just like your father was, a loser. Do you hear me your gonna be a fucking loser. What do you say about that?

Hugh stands as tears form in his eyes.

DIANE

(shaking Hugh
and screaming)

SAY SOMETHING.

Diane slaps him.

DIANE

Fuck.

Hugh cries and walks back to his room.

INT. HUGH'S BEDROOM- NIGHT

Hugh lies on his bed tossing the ball in the air towards the ceiling.

HUGH

Chief, I tell you we're gonna bust outta this place an' make it all the way to Canada before they know what hit 'em.

(A Beat)

Ca-na-da...

(A Beat)

Ya like that, Chief, huh?

(A Beat)

Yeah...

(A BEAT)

Yeah, well, well, well. 'Bout time the rest of the world got a gander at Big Chief Bromden cuttin' down the boulevard, stopping just long enough for virgins... Oh, man, I tell you, I tell you, you'll have women trippin' you and beating you to the floor...

(A Beat)

Ca-na-da...

(A Beat)

Shhh, Chief, don't talk. Never talk! Remember, this is just between you an' me. Do ya understand?

Hugh throws the ball at the door.

HUGH

Me A loser? She's the loser. I'm gonna be the biggest star. I'm gonna be bigger than Deniro, Pacino, Reynolds or Stallone. Then she'll be sorry.

INT. DIANE'S BEDROOM- NIGHT

Diane lies on her bed. A large vodka bottle and glass rest on her nightstand next to a bottle of sleeping pills. She is talking on the phone.

DIANE

I can't take it anymore. He left me. I can't be alone...My son, he lives in another world a fantasy world. Sometimes I wish I could get away like that...I can't be alone. I can't. I won't.

Diane hangs up the phone. She ingests several sleeping pills and chases them with the Vodka.

BACK TO PRESENT DAY:

INT. GEORGES APARTMENT LOBBY- MORNING

George stand at the front door of his apartment building peering out of the window at the pedestrians. He is waiting for the chaos to subside before he enters the world.

At the top of the staircase stands CLYDE(35),A large black man, and LINDY(24) his white hooker girlfriend.

George looks out the window pretending not to notice them.

Lindy is scantily clad and Clyde is wearing gym clothes.

George peaks up at them as they kiss passionately.

CLYDE

You go ahead and make daddy some money today.

LINDY

Sure thing sugar.

Clyde kisses Lindy, pulls his hood on his head and heads down the stairs. Lindy watches him leave.

George hears him coming down the stairs but is afraid to make eye contact so he stares out the window and begins to sweat.

Clyde sneaks up behind George.

CLYDE

BOO!

George jumps and Clyde laughs.

CLYDE

What a freak.

LINDY

Leave him alone you asshole.

CLYDE

Bitch don't you talk to me like that cuz I have no problem putting my foot in your ass. Do you hear me?

Lindy stands staring at Clyde. George moves deep into the corner as far away from Clyde as possible. He stares at

Lindy.

CLYDE
(yelling)
I said do you hear me bitch?

Lindy sighs and walks into the apartment frustrated. She slams the door. George stares at her.

CLYDE
(yelling)
You wait til I get home.

Clyde slaps George in the back of the head. His glasses fall to the ground as Clyde laughs and walks out the door.

George looks up at the apartment then he opens the door and watches Clyde walks down the street. He exits the building as the street gets quiet and Clyde is far away.

EXT. GEORGES APARTMENT BUILDING- DAY

George stands in the middle of the sidewalk undecided on which way to go.

A bus heading toward slows as it approach a stop. george looks intently at the large advertisement for the movie Infidel.

A large picture of megastar Hugh Ross covers the entire side of the bus.

George stares in awe. He decides to board the bus.

INT. PUBLIC BUS- DAY

The bus pulls away from the curb. George carefully makes his way to the back of the bus. many of the passengers cover their seats as he walks toward.

One seat now remains. It is next to to young black youth's JAMAR and LAMAR(16,18). The youths are rapping.

JAMAR
(rapping)
Cuz I'm young and black, stay
strapped with my mac, click clack

LAMAR
Oh yeah get that shit.

JAMAR

(rapping)

So come see me son, don't run I
squeeze for fun, maybe hit you
with the right one, or the the
left one make sure I leave nothing
left son.

LAMAR

Oh shit nigga. You killed it.

George reluctantly sits in the empty seat next to the youths.

JAMAR

(pointing at
George)

Yo, yo, yo, look at this
motherfucker here.

LAMAR

What the fuck is this nigga?

JAMAR

Yo that's one nasty ass cracker.

George pretends they are not talking to him. The rest of the bus watches.

LAMAR

You here me talking to you
motherfucker.

George becomes visibly shaken and sweating.

JAMAR

Yo you think he's retarded.

LAMAR

Ain't no such thing as retards no
more. Maybe he's mentally
challenged.

JAMAR

Yo you mentally challenged.

LAMAR

Maybe he's deaf.

The bus begins to slow as a stop comes up.

JAMAR
(Yelling In
George's ear)
Yo, you deaf motherfucker.

The bus stops. George scurries to the door.

LAMAR
Where you going you scared ass
bitch?

EXT.BUS STOP- DAY

George steps off the bus and stares as it pulls away. The youths are in the window making threatening gestures to George.

The bus speeds off George exhales in relief.

George looks up. Across the street is Jorge Julio's Gun Shop Check Cashing and Liquor mart.

George pulls his check out of his back pocket and looks at it. He smiles as he crosses the street.

INT. HUGH'S LIVING ROOM- DAY

The front door to Hugh's Condo swings open. ROSA (60), the cleaning lady enters carrying bags of cleaning products. She kicks the door closed turns and sees the mess. She drops everything.

ROSA
(In Spanish)
Rich white people, so dirty.

She bends down and picks up the supplies while casing the room.

ROSA
Senor Ross. Senor Ross are you
home?

She walks through the kitchen placing the cleaning supplies on the counter. She notices the vomit trail and cautiously follows it to the bathroom.

INT. HUGH'S BATHROOM- DAY

Rosa peeks in the bathroom and observes Hugh bloody and covered with vomit unconscious on the floor. She runs for the phone.

INT. HUGH'S LIVING ROOM- DAY

Rosa grabs the phone and dials 911.

ROSA

Hello 911. Yes I need help Senor Ross is dead I think...I see blood and vomit and Oh yes his house is a mess...yes thank you please hurry.

Rosa hangs up the phone gets her cleaning supplies and begins to clean the living room.

INT. JORGE JULIO'S GUN SHOP LIQUOR MART CHECK CASHORAMA- DAY

George carefully walks into Jorge Julio's. Several guns rest in cases lining the walls. The tiny Liquor mart sells only whiskey. The check cashing section is a door with a barred window.

BILLY RAY(55), a scruffy "Nam" veteran is the only employee. He dons his sleeveless "Nam" fatigue jacket with a confederate flag patch sewn on the front.

His salt and pepper hair is mostly covered by a confederate flag handkerchief. Chewing tobacco chubbies his cheek.

George slowly approaches him.

GEORGE

Jorge Julio?

BILLY RAY

Do I look like a spic to you? No offense.

GEORGE

No. I'm not a..spic is it? Spic right.

BILLY RAY

Jorge Julio he don't really exist see I figure I'd you the name to keep the niggers and spics from robbing the place.

George blankly stares at the man.

BILLY RAY

Anyways how can I help you?

GEORGE

I would like to purcha..buy a gun.

BILLY RAY

Well hell welcome to Jorge Julio's
Gun shop.

GEORGE

But you're Billy Ray.

BILLY RAY

Well hell I'll be Oprah fucking
Winfrey if the money's right.

George pulls his check out of his pocket and hands it to
Billy Ray.

BILLY RAY

Well hell welcome to Jorge Julio's
check cashorama.

GEORGE

But...

BILLY RAY

I know do I look like a retard?

George stares at him.

BILLY RAY

Just trying to be hospit..friendly
with the customers. You I mean...A
customer.

GEORGE

Oh yes me. I'd like to buy a gun
with that.

BILLY RAY

Well. I'm sorry didn't catch your
name.

GEORGE

George.

BILLY RAY

Well George what you suppose your
gonna be using this gun for.

GEORGE

I'm going to kill a man.

BILLY RAY

Let me ask you this George. Big
man little man? Tell you what just
go on show me with your hands how
big this fella is.

George makes awkward movements with his hands then puts them

down.

GEORGE
He's about your size.

BILLY RAY
My size Okay that's a start. You
figuring to kill him with one
shot.

GEORGE
I haven't really given it much
thought.

BILLY RAY
How about this?

Billy Ray pulls a 9mm gun from the case.

GEORGE
Wow.

BILLY RAY
Wow is right. This 9mm is
guaranteed to kill.

Billy Ray hands the gun to George. George holds it up
admiring it while Billy Ray loads his bag.

BILLY RAY
Mighty pretty isn't it.

GEORGE
Sure is.

BILLY RAY
All you gotta do is squeeze the
trigger.

George hands the gun back to Billy Ray.

GEORGE
Well thank you for helping me out,
I'll take it.

Billy Ray places it in a bag.

Billy Ray looks around the store as he leans toward George.

BILLY RAY
(whispering to
George)
Hey me and some of the white
brothers get together on Tuesday
nights. Can never be to careful
(MORE)

BILLY RAY (CONT'D)
 now that they got one of them
 coons in the white house. I'm
 gonna give you a pamphlet come by
 if you like.

George glances at the pamphlet then places it in the bag. He
 walks to the door.

George exits the shop.

BILLY RAY
 (yelling
 louder)
 Don't worry I'll take care of the
 paperwork.

INT. LA GENERAL HOSPITAL NURSES LOCKER ROOM- DAY

Amy(late 20's) and Allison(late 20's) are changing into
 nurses scrubs in front of their lockers.

ALLISON
 Guess who just came in to your
 unit?

AMY
 Not very good at the guessing
 game. Who?

ALLISON
 Are you ready for this one? Hugh
 Ross.

AMY
 Megastar Hugh Ross?

ALLISON
 Barbara told me that he tried to
 kill himself.

AMY
 Okay now you have taken it a bit
 far. I almost believed you.

ALLISON
 No I am serious. She told me she
 saw it on the news that him and
 Lacy Lane split up. I guess he was
 so distraught he tried to off
 himself.

AMY
 Are you serious?

ALLISON

So sad isn't it? I wish he was on my unit. I'd let him cry on my shoulder.

AMY

You are so bad.

ALLISON

He's Hugh Ross Megastar.

AMY

He's so dreamy. He could never like a girl like me.

ALLISON

You wouldn't leave your man anyway.

AMY

Actually, me and Brad broke it off six months ago.

ALLISON

Really let me guess, bad sex? He looked like he could only go a couple of minutes.

AMY

No we never--

ALLISON

--Never? But you dated for five months.

AMY

I know just have a hard time trusting men.

ALLISON

Sounds like you have a problem being intimate.

AMY

Maybe but he was so pushy about it. That really turned me off.

ALLISON

I like pushy.

AMY

Yeah well he was never really interested in me. It was always about him. he had a better relationship with my brother. It
(MORE)

AMY (CONT'D)
reminded me a lot of my father. I
had to break it off.

ALLISON
So what have you been doing for
six months?

AMY
Working.

ALLISON
No men.

AMY
No I am tired of the games. Seems
like they just want one thing.

Amy is dressed. She closes her locker.

ALLISON
Listen hun, you should come out
with me and the girls. It'll be
fun.

AMY
Maybe.

ALLISON
Oh, and will you please get me an
autograph.

AMY
Allison.

ALLISON
Please.

AMY
I'll see what I can do.

Amy exits the locker room.

EXT. BUS STOP- DAY

A bus is stopped at the bus stop. George decides to walk
home carrying his bag.

INT. LA GENERAL HOSPITAL- DAY

ETHAN(29) slick and well dressed walks through the hospital
talking on his cellphone.

INT. LACY'S BATHROOM- DAY

LACY(25)puts her lipstick on as she stands in the mirror, she talks on the cellphone with her free hand. She is only wearing a towel.

INTERCUT: TELEPHONE CONVERSATION WITH ETHAN AND LACY.

ETHAN

How could I not be informed of this break up?

LACY

Ethan I wasn't aware that you also managed his personal life. Oh wait, yeah I was. Sorry Ethan.

ETHAN

He almost died Lacy. This really isn't a time for jokes.

LACY

I know I saw it on the news this morning.

ETHAN

You are not interested in knowing how he is?

LACY

The news said he was fine. They expect a full recovery.

ETHAN

Emotionally Lacy he is a mess.

LACY

He's Hugh Ross megastar I am sure he will be fine Ethan.

She rolls her eyes in the mirror.

ETHAN

Are you even going to come down to the hospital?

LACY

Yeah I don't know if that is a good idea. I am really busy today.

ETHAN

Your gonna throw away three years. You have only been broken up two days what kind of heartless bitch are you? You would be nothing

(MORE)

ETHAN (CONT'D)
 without him. He..I.We made you and
 now when he needs you most your
 gonna dump on him.

A REPORTER, greasy and unshaven, holding a digital recorder
 approaches Ethan.

REPORTER
 Can I ask You a few questions?

ETHAN
 No comment.

LACY
 What was that?

ETHAN
 Not you, these fucking reporters
 are everywhere.

LACY
 Reporters? I'll tell you what
 Ethan I think i just had an
 opening in my schedule. I'll swing
 by later this afternoon.

ETHAN
 See you then.

LACY
 See you then.

They both hang up the phone.

INT. LACY'S BEDROOM- DAY

ROD WILLING(35), out of work action hero and Hollywood bad
 boy lies in Lacy's bed.

Lacy enters from the bathroom and Rod sits up.

Lacy drops the towel and stands nude.

ROD
 I like this idea of lying in bed
 all day. Now come see daddy.

Lacy lies in the bed next to Rod. They kiss.

LACY
 We have to make one small
 appearance today.

ROD
Appearance?

LACY
LA General.

ROD
Oh right. Huge Ross Megastar tried to kill himself. What a fucking pussy.

LACY
Hey I'm a special girl.

ROD
No offense. No one is that special besides he is Huge fucking Ross.

LACY
Will you stop calling him Huge? Jealousy does not suit you.

ROD
Can you blame me? The whole world is jealous of Huge Ross. Every living breathing person would kill their mother to be HUGE Ross.

LACY
Well after we leave the hospital today HUGH is going to be jealous of you.

Lacy kisses Rod.

INT. HUGH'S HOSPITAL ROOM - DAY

Ethan sits in a chair across from Hugh. Hugh wakes from his sleep and notices Ethan.

HUGH
Christ.

ETHAN
No Hugh your alive I am not Christ.

HUGH
Okay lets hear it.

ETHAN
What do you want to hear?

HUGH

The lecture. The spiel.

ETHAN

You know what, you want the spiel. Okay you want the spiel. How's this? Here's the spiel. In three fucking days you Hugh Ross megastar.

HUGH

I am a megastar.

ETHAN

Hugh you have made dozens of blockbuster movies. None bigger than Infidels. The premier is in three days, three fucking days and you try to kill yourself.

HUGH

I wasn't trying to kill myself.

ETHAN

The cleaning lady found unconscious in your bathroom loaded with cocaine ,sleeping pills and Tequila. You were bleeding. Razor blades broken glass, it doesn't matter what your intentions were to them..

HUGH

Them?

ETHAN

The public. Your a weak weak man. I mean is she really worth it?

HUGH

I love her.

ETHAN

(mocking)

I love her.

HUGH

I don't ever want to be with anyone else.

ETHAN

Are you listening to yourself? You can have any woman in the world. Anyone and you want to spend your life with an untalented precocious

(MORE)

ETHAN (CONT'D)
trailer park trash. News flash.
She was using you.

HUGH
I don't believe you.

ETHAN
Of course you don't they never do.

HUGH
What's that supposed to mean?

ETHAN
It means you were her meal ticket.
Now she has her own career thanks
to you. But she doesn't need you
anymore and you need to move on.

HUGH
I don't know if I can move on.

ETHAN
Hugh, boarding school twenty years
ago I always saw you as a brother.
I would never, never steer you
wrong. When all this is gone we
are all we got. Trust me you are
better off without her.

HUGH
Then why doesn't it feel that way?

ETHAN
Trust me you will see. But I did
talk with her and she did say she
was going to come by today.

Hugh perks up in his bed.

HUGH
Did she say when?

ETHAN
She just said today at some point.

HUGH
I don't want her to see me like
this can you get me some clothes?

ETHAN
No. I am staying right here and we
are gonna figure this out together
today.

INT. GEORGE'S STUDIO APARTMENT- DAY

George sits on his bed with gun in hand. He examines every minute detail.

He places the gun to his temple then in his mouth. He quickly pulls it out.

He holds the gun up squinting and looking down the sight. He aims at objects around the room avoiding the television. He begins to make shooting noises.

He switches hands and continues.

George stands and places the gun in his waistline. He stares straight ahead then suddenly draws the gun. He does this several times switching hands.

George has the gun drawn and holding it with both hands. He takes two steps forward.

GEORGE

What do you think now rap boys?
You want to taste my lead?

George puts the gun down.

GEORGE

No. That was stupid.

George hoists the gun up again.

GEORGE

Hey boys how do you like me now?

George puts the gun by his hip.

GEORGE

Or.

George draws the gun again.

GEORGE

Smack me now Clyde.

George thinks for a minute.

GEORGE

Get away from my girl Clyde.

George becomes more confident and holds the gun up with one hand.

GEORGE

Take my money now hoodlum Scotty.

George switches hands with the gun as his arm grows tired.

GEORGE

How big do you feel now Hugh Ross
megastar? Who has the power now
Mr. Infidel. BANG.

George stares at the gun. He sits in his chair and puts the gun on his lap. He turns on the television. Hugh Ross walking the red carpet is on as a NEWSMAN speaks.

NEWSMAN

Megastar Hugh Ross was
hospitalized after an apparent
suicide attempt. Ross and actress
Lacy Lane, recently broke off
their relationship. No word yet
from anyone from Ross' agency.

George points the gun at Hugh Ross on the screen.

GEORGE

Bang, Bang, Bang Mr. Hugh Ross.

EXT. LA GENERAL HOSPITAL- DAY

Packs of reporters swarm the hospital entrance. Several others swoop in.

A limousine pulls up gathering their attention.

Lacy and Rod dressed in funeral garb and wearing dark sunglasses exit the limousine and make their way to the entrance.

They both stop several times to pose for the cameras together holding hands.

INT. HUGH'S HOSPITAL ROOM - DAY

The distinct sound of high heels on a hospital floor grow louder.

Ethan is still sitting in the chair as Hugh lies in the bed.

Amy is standing by Hugh's bed.

AMY

I am really sorry but I was
wondering if I could get your
autograph Mr. Ross.

She hands a marker to Hugh.

HUGH
Call me Hugh. Paper?

Amy pulls a piece of paper off of her clipboard.

AMY
You don't mind do you?

Hugh looks at Ethan for approval.

ETHAN
You are a single man, Hugh.

Hugh autographs Amy's paper and hands her the marker back.

AMY
(Overjoyed)
My friends are never gonna believe
this.

She turns to leave the room as Lacy and Rod enter. Ethan
stands up.

LACY
(to nurse)
You could lose your job for that.

AMY
It's so worth it.

Amy stops in front of Rod.

AMY
Hey aren't you the french karate
guy.

ROD
(angry)

NO!

AMY
You sure do look like him.

Amy leaves the room.

LACY
Sit down Ethan this is just brief
meeting.

Hugh is visibly angry at Rods presence.

HUGH
Can we talk Lacy?

LACY
Talk Hugh.

HUGH
Alone.

LACY
Anything you have to say to me you
can say in front of Rod.

HUGH
No I can't.

LACY
(to Rod)
Can you give us just a minute
baby?

Lacy turns and kisses Rod.

ETHAN
I'll be back in a few.

Ethan and Rod step into hallway. Ethan closes the door as
they walk out.

HUGH
(to himself)
Ethan was right.

LACY
Right about what?

HUGH
Nothing.

LACY
I just came to make sure you were
okay.

HUGH
That's the only reason you came?

LACY
I have a very busy schedule today
so tell me what it is you have to
say.

HUGH
Busy schedule? What are you
teaching Mr. washed up Van Damme
wannabe to read? I mean what the
fuck.

LACY

Wow. Never thought I'd see Hugh
Ross Megastar get jealous.

HUGH

Jealous of that wrinkly roid
freak. I doubt it. I just thought
you would have more respect for
us.

Lacy walks to Hugh's bedside.

LACY

See Hugh there is no more us.
There will never be an us again.

HUGH

Well I guess we are done here.

LACY

Exactly what I said two days ago.

INT. LA GENERAL HOSPITAL HALLWAY- DAY

Ethan and Rod stand outside the door awkwardly avoiding
conversation.

ETHAN

So you guys going to a funeral?

ROD

Are you trying to be funny?

ETHAN

No, No.

ROD

Didn't think so.

Lacy walks out of the room.

LACY

Rod lets go.

Rod looks Ethan up and down before walking away. Ethan
smiles and waves sarcastically.

Ethan enters Hugh's room.

INT. HUGH'S HOSPITAL ROOM- DAY

Ethan enters the room as Hugh sits distraught in his bed.

ETHAN

So?

HUGH

So you were right.

ETHAN

I'm sorry man. I should have been honest with you early in that relationship.

HUGH

It's alright. I'm Hugh Ross, megastar, right.

ETHAN

I think were gonna be alright. We still have each other.

HUGH

True, when can I get out of this place?

ETHAN

Tomorrow morning. They want you to do some outpatient counseling.

HUGH

Fuck.

ETHAN

Might be good. You've been through a lot.

HUGH

You gonna come get me?

ETHAN

Yeah you need anything?

HUGH

A burger. Can you bring me a burger?

Ethan hugs Hugh.

ETHAN

Nice to have you back Hugh.

INT. GEORGE'S STUDIO APARTMENT- NIGHT

The GiVi 9000 shines again. George sits and stares in a hypnotic state. The gun rests in his lap. A NEWSMAN is talking.

NEWSMAN(O.C.)

Mega corporation, Java Junkie and megastar Hugh Ross have reportedly inked a 200 million dollar endorsement deal. As many critics feel that this is absurd in this poor economy, Java Junkie stands by it's decision to lay off 1100 employees to sign the megastar.

GEORGE

Hugh Ross.

Indistinct voices and loud banging are heard from the apartment next door.

Finally the door slams shut. It startles George. He continues to watch television.

Suddenly there is a light rapping on his door.

George leaps out of the chair. He puts his gun in his nightstand drawer and walks to the door.

LINDY(O.S.)

(softly)

George. George are you in there?
Please. I need your help.

George unbolts several locks on his door leaving only the chain. He opens the door as far as the chain would allow. He peers out and sees Lindy's bruised and bloodied face.

George opens the door and Lindy enters. George looks out into the hallway closes his door and locks all the deadbolts again.

LINDY

I am so sorry George. I just needed a place to lay low before he gets back.

GEORGE

Clyde?

Lindy nods and cries. She walks to George wraps her arms around him while she sobs. George is uncomfortable.

LINDY
Can I just stay for a little
while?

GEORGE
Sure?

LINDY
I thought he was going to kill me.

GEORGE
Why would he want to do that?

Lindy releases George and steps back.

LINDY
Our relationship is complicated
George and Clyde can be a jerk
sometimes. I know he loves me but
he has a funny way of showing it.
I am sure tomorrow all this will
be forgotten.

George brushes Lindy's hair back and looks at her face.

GEORGE
Your face. Does he do this all the
time?

LINDY
Just when I do something wrong.
You know when I deserve it. Today
he was real mad.

LINDY
Can I use your bathroom?

GEORGE
Sure.

Lindy walks to the bathroom. Running water is heard.

LINDY (O.S.)
I thought he was going to kill me.

GEORGE
Why?

LINDY (O.S.)
It's complicated.

Lindy walks back into the room.

GEORGE

Isn't he going to look for you?

LINDY

Oh don't worry I won't tell him I was here.

Lindy clenches her fists and begins to pace back and forth.

LINDY

Why do I have to be so stupid?
Why? Why? Why do I have to make
him angry?

GEORGE

It's Okay you can stay as long as
you need.

LINDY

Don't you have to work in the
morning where is it..you know the
coffee shop you work at.

GEORGE

Machines. Hugh Ross.

LINDY

Machines? Hugh Ross?

GEORGE

Machines and Hugh Ross took my
job.

LINDY

Hugh Ross is so dreamy. Oh George
I am so sorry. What are you going
to do?

George sits on his bed in deep thought.

GEORGE

I don't know.

INT. HUGH'S HOSPITAL ROOM- NIGHT

Hugh sits in his room alone flipping through the channels on the television. Every channel talks about him. He tries to find something decent to watch but keeps landing on shows about him. he turns the television off and lies back.

Amy enters the room.

AMY

I just wanted to check in on you.
Is there anything I can do for
you?

HUGH

Can you find me a channel that is
not talking about me?

AMY

Between the television and the
crowd of reporters outside I don't
believe there is any escape for
you.

HUGH

Welcome to my life. Never a moment
of peace.

AMY

You're Hugh Ross. You could have
anything. You're life doesn't seem
that bad to me.

HUGH

I miss my privacy.

AMY

Well I guess I could understand
that but think of all the good
things.

HUGH

I never imagined I'd be this big.

AMY

You're in a bad space right now.
When your feeling better you will
feel differently.

HUGH

I've been feeling this way for a
long time.

AMY

I wish I could make it all go away
for you. Hey I think I can at
least find you a movie to watch. A
little distraction should be good.

HUGH

That would be great, just not one
of mine.

AMY

I'll be right back with a good movie.

HUGH

I really appreciate you going out of your way.

AMY

No, really it's no problem.

Amy exits the room.

INT. GEORGE'S STUDIO APARTMENT- NIGHT

Lindy sits on the bed beside George. She rubs his head avoiding his scabs.

LINDY

Is there anything I can do to make you feel better? I mean you have always been real nice too me.

George quickly pops off the bed and backs his way into a corner. He stares at Lindy.

LINDY

I am sorry George. I didn't mean anything by that...

George looks down.

LINDY (CONT'D)

Have you ever been with a woman George?

George shakes his head.

LINDY

Do you think I'm pretty, George?

GEORGE

You're real pretty.

LINDY

Would you like to be with a woman, George?

George stands anxious and speechless.

LINDY

George? Would you like to be with me, George?

George shakes his head.

Lindy begins to open her blouse.

LINDY

I think I could. I can give you my
good friend rate George. Twenty.
Do you got twenty bucks George?

George points to the drawer.

GEORGE

In the drawer.

Lindy opens the drawer. Inside is a metal box. She opens it.
Several twenties rest inside.

Lindy takes one.

LINDY

I'm gonna make you feel real good.

GEORGE

Girlfriend? Boyfriend good?

LINDY

Girlfriend, boyfriend good.

Lindy walks toward George. George tries to back away but
can't.

Lindy walks closer. She opens her blouse exposing her
breasts. George has never seen real breasts. Lindy grabs his
hand and places it on her breast.

George slowly caresses her nipples with both hands he stares
with his eyes wide.

LINDY

Do you like that George?

George nods. His eyes wide and fingers in constant motion
around Lindy's breast.

Lindy slides Georges pants down. George continues to play
with her breasts in amazement.

LINDY

George.

George continues to be enamored by Lindy's breasts. He is
unaware that she is speaking.

LINDY

George.

Lindy grabs George's hands and puts them by his side. She
slides up her skirt. She is not wearing underwear. She leans

over George's bed revealing herself to him. George stares.

LINDY

Come over here George.

George walks close behind her. He runs his hands all around Lindy's ass. He is staring at her.

LINDY

Come closer George you are not gonna be able to do it from back there.

George moves closer as he plants his hands on her ass. Lindy reaches back and put's George inside her.

LINDY

And try to not to slobber all over me.

George begins to pump erratically for several seconds before he stops completely. He stands motionless for several seconds.

LINDY

You're done already baby?

George pulls out and backs away. He hoists his pants up as Lindy turns and slides her skirt down. She sits on his bed with her breasts still exposed George stares at them.

GEORGE

Thank You Lindy.

LINDY

Your such a sweet guy George. Not much to look at but I bet your gonna make some lucky lady happy one day.

GEORGE

I want to make you happy, Lindy.

LINDY

Oh George.

Lindy sits back on Georges bed. George stares at her bare breasts from a distance.

INT. GEORGE'S STUDIO APARTMENT- LATER

George sits in his chair with the television on. Lindy naps on top of his bed. Her shirt lays at the end of the bed.

George still fascinated with her breasts stares paying no attention to the television.

He walks to the bed and stands for several seconds. He reaches out and rubs her breast briefly before snapping his arm back and stepping back.

He reaches in his nightstand and pulls his gun out. He places it in his waistline and exits the apartment leaving Lindy napping on his bed.

INT. LINDY'S APARTMENT- LATER

The dark apartment is holds used second hand furniture. It is surprisingly well kept.

Clyde enters the apartment removes his coat and throws it over the chair. He turns the light on and sits on the couch in the living room.

He pulls a knotted plastic bag containing a crack rock and bites the knot off dumping the contents onto the coffee table in front of him.

CLYDE

(yelling)

Lindy. Lindy baby I am so sorry.

Lindy you here.

Clyde reaches under the table and pulls out an aspirin bottle with a foil top. A piece of a pen sticks out of the side. It is secured to the bottle with a piece of gum.

He takes his long pinky nail and scoops ashes out of the ashtray placing it on top of the foil.

The homemade crack pipe is ready. Clyde breaks the rock down into smaller pieces and places a piece on the ashes and lights it up.

He inhales deep as he lays back on the couch closing his eyes.

Clyde feels a cold piece of metal against his forehead and he opens his eyes.

George stands holding the gun which is pressed firmly against Clyde's head.

GEORGE
Smack me now Clyde.

Clyde laughs hysterically. He leans forward and takes another hit from his pipe.

He puts the pipe down and stands.

CLYDE
Did she put you up to this? Or did you think of this all on your own?

Clyde steps toward George.

GEORGE
Don't move negro Clyde?

Clyde laughs.

CLYDE
What's up with this negro shit? Where have you been? Motherfuckers don't use negro anymore.

Clyde steps toward George.

GEORGE
I mean don't take another step.

CLYDE
Tell me where is she? She let your nasty little ass fuck her?

GEORGE
She's my girlfriend now.

CLYDE
Oh. She's your girlfriend? Yours and about half the cities. She's a whore.

GEORGE
Do not say that.

CLYDE
She did let your repulsive ass fuck her. That nasty bitch.

GEORGE
(yelling)
Do not say that.

CLYDE
Whore, whore--

George covers his ears then remembers he is holding the gun

and he points it back at Clyde.

GEORGE
(screams)

STOP.

CLYDE (CONT'D)
Whore, whore, whore--

George covers both his ears.

GEORGE
(screams)

STOP.

Clyde steps toward George. George steps back and trips falling on his ass. He points the gun up at Clyde.

GEORGE
Don't take another step. I'll
shoot you I mean it.

CLYDE
I don't think you have the balls.
You wait until I get my hands on
that WHORE. What she got this
morning is nothing, nothing--

Clyde steps toward George as George scoots his back against the wall.

George turns his head away and fires blindly shooting Clyde in the leg. Clyde falls to the ground.

George stands and moves far away from Clyde. When he is a safe distance away he looks at the gun surprised.

Clyde lies on the ground grunting and clutching his leg. He is bleeding profusely and trying to stop it with his hands. he looks up at George.

CLYDE
Come on man help me here or just
give me the phone.

George watches.

CLYDE
(frustrated)
You gotta help me man come on.

Clyde tries to slide himself toward George. George continues to watch.

CLYDE
 (pleading)
 You gotta help me. She is all
 yours man, you can have her. Just
 please help me.

George walks to Clyde's side. He raises the gun aiming at
 Clyde's head.

GEORGE
 Goodbye negro Clyde.

George pulls the trigger. Clyde lies limp. Blood flows from
 his head.

George watches.

Lindy stands in the doorway. She is wearing her shirt
 unbuttoned. She holds her hands over her mouth. Tears form
 in her eyes.

George turns to her.

LINDY
 What did you do George?

GEORGE
 I didn't want him to hurt you any
 more.

Lindy goes to Clyde's side pushing George out of the way.
 She shakes Clyde and begins to cry.

LINDY
 Wake up baby. I am sorry please
 wake up.

George backs out of the apartment and walks across the hall
 to his apartment. Lindy follows she is hysterical.

INT. GEORGE'S STUDIO APARTMENT- CONTINUOUS

Lindy begins punching George. She is growing increasingly
 more hysterical.

LINDY
 Why did you kill him? Why George?

GEORGE
 I did it for us.

Lindy pauses.

LINDY

Oh my God. You thought...Oh my God.

Lindy starts punching George more aggressively. George tries to deflect the punches. He is still holding the gun.

LINDY

You repulsive piece of shit what am I supposed to do now. Gimme that gun.

(yelling)

Gimme the fucking gun.

Lindy and George begin to wrestle for the gun. It accidentally goes off sending Lindy into the wall behind the door. She is bleeding from her chest.

George quickly closes his door and watches from across the room until Lindy's life is gone and her head falls motionless. He hands cover his mouth. His eyes begin to water.

GEORGE

I'm so sorry, it was an accident. I mean it accidentally went off. I didn't mean it.

George puts the gun in the nightstand. He walks to Lindy and kneels in front of her. He cups his hand around her breast and runs his thumb around her nipple. He uses two hands and is getting excited.

Several twenties peak out of Lindy's skirt pocket. George notices.

He turns and walks to his drawer. He opens it then flips the lid on the metal box. It is empty.

George walks back to Lindy and takes the money out of her pocket.

George slaps Lindy.

GEORGE

Bitch.

He walks to his drawer and puts his money away.

INT. GEORGE'S STUDIO APARTMENT- MOMENTS LATER

George sits across the room and stares at Lindy.

GEORGE

I thought you were my...

George grabs his helmet from under his bed and puts it on. He opens his nightstand and grabs his gun. He tucks it in his waist grabs his notepad and pencil and heads for the roof.

EXT. GEORGES ROOF- NIGHT

The roof of George's building, six stories away from the street, was alone.

George stood at the end of the building on the ledge.

GEORGE

Where are you?

George jets his arms up and walks the length of the ledge. the city is unusually quiet.

He stops at the edge of the building and sits with his legs flopped over the side. He pulls the gun out of his waist and places it next to him on the ledge. He focuses in on the light.

The billboard. The advertisement for the film Infidel where Hugh Ross, megastar, glows larger than life.

GEORGE

You're pretty big now Mr.Ross but you just wait.

George sits and stares at the billboard.

GEORGE

Hugh fucking Ross.

FLASHBACK TO:

INT. GEORGE'S FOSTER HOME BEDROOM- NIGHT

Super: George 13 years old.

GEORGE(13),chubby,pimpled and wearing thick glasses,stands in the window. His foster father pulls into the driveway.

He parks the car crooked. He attempts to fix it several times but the car remains in the same spot.

George watches. He gets out and slams the door.

George continues to watch him stumble to the house drunk. He is singing to himself. He looks up and notices George watching out the window.

George crawls into his bed as the front door opens and closes. George covers his head with the blanket. He is scared.

INT. FOSTER HOME KITCHEN- NIGHT

A large man, LIAM(40), dressed in police garb enters the kitchen screaming. He grabs his wife, TARA(31) by the hair. He drops his badge and gun on the kitchen counter.

LIAM

You got that boy watching me?

TARA

What are you talking about?

LIAM

That boy is watching me. He freaks me out.

TARA

Please let go of me.

LIAM

(mocking)

Please let go of me.

TARA

You are hurting me and you've been drinking.

LIAM

Oh. I work all day long. A dangerous job and now I'm not entitled to a few drinks with the guys after work.

TARA

You're stinking drunk Liam. We are a family now.

LIAM

A family? I would never have a freak like that for a son.

TARA

Stop calling him that. Show some empathy for the boy. He has been through some horrific things.

LIAM

I can't even tell people about that freak.

TARA

How can you say that? We can't have kids of our own because of an STD you had that you were too ashamed to get treated. Do you tell people that?

Liam bounces Tara's face off of the counter. Blood sprays from her mouth and nose. He bends her over the kitchen table and raises her nightgown up with his free hand.

He rips her panties and tosses them aside.

Tara remains dazed and confused from her face being slammed.

INT. FOSTER HOME KITCHEN- LATER

Liam is finished raping his wife. He continues to hold her by her hair. He slams her face into the table several times before tossing her to the floor.

Liam zips his pants as he stands over Tara.

LIAM

Now I'm gonna take care of that boy.

Liam heads up the stairs.

INT. GEORGE'S FOSTER HOME BEDROOM- NIGHT

George, listening to the commotion, balls himself up tight under his blanket. The sound of Liam's footsteps grow loud.

The bedroom door swings open. Liam looms large in the doorway.

LIAM

I know you can hear me. Now come out from that bed, boy.

George lifts the blanket and slowly slides out of bed. Liam removes his large leather belt.

LIAM

I don't appreciate you checking up on me boy.

George slowly walks to Liam. He is petrified.

GEORGE

I was looking at the stars.

LIAM

Your shirt.

George removes his shirt. His body is covered with bruises from the regularity of his beatings.

Liam pushes George to his knees. He raises the belt.

A gun shot is heard. Liam falls bleeding.

Tara stands in the doorway bloodied, shaking and frantic.

George relieved and scared looks at her intently waiting for her next move.

Tara falls to her knees dropping the gun beside her.

TARA

George I'm so sorry I let him do this to us for so long. I hope your next family treats you better.

Tara grabs the gun.

George walks to his window. Several small dots arranged in a circle hover in the midnight sky.

George reaches his hand out to touch the window.

He is consumed by a bright white light.

A gunshot is heard.

RETURN TO PRESENT DAY:

INT. HUGH'S HOSPITAL ROOM-DAY

Hugh is dressed packing items. Ethan stands behind him patiently. Amy enters the room.

AMY

I heard that you were leaving. I wanted to say goodbye. My girlfriends were so jealous of me.

HUGH

What time do you get off?

AMY

Five.

HUGH

Why don't you and a few of your girlfriends come by my place for dinner and some drinks we can go out for awhile after. We'll decide after dinner.

AMY

Oh. I'd love to but It's my mom's birthday got swing by briefly.

HUGH

Then we'll go. Me and you we will hang out.

AMY

My friends would love it but...

Hugh hands Amy his card with his address and phone number.

HUGH

I will see you about six.

Amy stands in thought.

AMY

I'll come by for dinner and we'll go from there.

HUGH

Fair enough.

AMY

I'll see you at six.

HUGH

Great.

Amy waves at Ethan who watches intently and exits the room.

ETHAN

Are you sure you want to do this?

HUGH

You said it yourself I'm single right.

ETHAN

Isn't it a little soon?

HUGH

She's just a hot young piece of ass.

ETHAN

It sure didn't seem that way and I know you.

HUGH

Trust me. Your gonna be thanking me later. Besides it would be nice to be around a normal everyday girl for a while.

Hugh grabs his bag. They exit the room.

INT. GEORGE'S STUDIO APARTMENT- DAY

George grabs Lindy by the ankles and drags her into the bathroom. He lifts her into the tub and pulls the curtain.

He grabs air freshener and sprays the bathroom until the can is empty. He leaves the bathroom closing the door behind him.

He grabs rags and cleaning solution and scrubs the blood from behind the door.

George walks to the bathroom and stares at Lindy, wondering what to do with her.

INT. HUGH ROSS' LIVING ROOM- DAY

Rosa fluffs pillows in the living room as the door opens. Hugh and Ethan walk in. Rosa runs and hugs Hugh.

ROSA

Senor Ross. I'm so glad to see you.

Hugh is looking around the room admiring it's cleanliness.

HUGH

Wow. You did a great job. This place was a mess from what I remember.

ROSA

Oh Very bad. My son said that the drugs you take should have killed you. He says you are a lucky man.

HUGH

Or maybe I,m just Hugh Ross megastar. Nothing can stop me.

Hugh laughs.

ROSA

Well I'm glad you're back you know
Christmas coming?

HUGHGHS

Rosa you are gonna have a good
Christmas. Keep it up. Hey by the
way, I'm having some friends for
dinner what do you think about
Sushi spots?

ROSA

Sushi don't like me very much.

They all walk into the kitchen.

INT. HUGH'S KITCHEN- DAY

Hugh walks in and places his bags on the counter. He starts
to go through them.

ETHAN

Sush, are you sure? I feel like
that's a kinda Lacy thing. What do
you want?

HUGH

Seriously. Let me think I can come
up with something better.

ETHAN

I am down for whatever you want.

HUGH

Wings. I want wings. Rosa where
are the best wings?

ROSA

Mexican restaurant my son work at.
Best wings.

HUGH

Really?

ROSA

I'll have him bring you by wings
for twenty people. You pay. All
kinds.

HUGH

Some onion rings too.

ETHAN

There you go onion rings.

HUGH

Can he get me a dozen bottles of red wine?

ROSA

I will do that for you before I leave. I will pull out good silverware plates. I'll come early to clean.

HUGH

How soon is Christmas?

ETHAN

Six weeks.

HUGH

Okay I can live with that.

ROSA

I'm so glad you're home. I must go.

Rosa leaves.

HUGH

You know this is easier than I thought.

ETHAN

It's because she wasn't the one.

HUGH

Yeah maybe you're right.

INT. GEORGE'S STUDIO APARTMENT- DAY

George opens his nightstand and glances at his gun to make sure it is there. He leaves the apartment.

EXT. BUS STOP- DAY

The bus pulls up as George walks past. He declines and continues to walk.

EXT. JORGE JULIO'S GUN SHOP LIQUOR MART CHECK CASHORAMA- DAY

George stands across from Jorge Julio's. He admires the large sign. He walks to the door.

INT. JORGE JULIO'S GUN SHOP LIQUOR MART CHECK CASHORAMA

Billy Ray wipes the counter down. George walks in.

BILLY RAY

Hey You wanna hear I-RONY? George
in Spanish is Jorge. Hell your
more alien then I thought.

George walks up to close to Billy Ray.

GEORGE

I need your help Billy Ray.

BILLY RAY

Help?

GEORGE

I shot my girlfriend.

BILLY RAY

You what? You?

Billy Ray steps back and looks over George with his fingers
cupping his chin.

BILLY RAY

You got a girlfriend?

GEORGE

Had a girlfriend. I need your
help.

BILLY RAY

No seriously, you, got a
girlfriend?

Billy Ray laughs hysterically.

GEORGE

You have to help me.

BILLY RAY

Okay but it ain't til five when my
shift is over....and it's Tuesday
and I got a meeting and you're
coming with me, deal?

GEORGE

Deal.

INT. GEORGE'S STUDIO APARTMENT- DAY

Billy Ray stands in the middle of the studio staring at the large television. The largest duffel bag made is slung over his shoulder it's weight tilts him slightly.

George tries to straighten up his place.

BILLY RAY

That's a mighty grand TV. Musta cost you pretty penny.

GEORGE

I saved up for two years to buy it.

BILLY RAY

You must watch a lot of Tv?

GEORGE

Most of the time. You?

BILLY RAY

Oh no I don't watch television much. It messes with your brain. you know, buy this, watch that, think this, feel this. Makes me feel like my brains gonna explode. Besides my daddy says that it ain't good for people to all be told how to think.

GEORGE

It has a good purpose too.

BILLY RAY

Like what?

GEORGE

Well like charities and stuff you know for the African children.

BILLY RAY

George if you believe that seven cents a day is gonna feed one of those Africans your more brainwashed than I thought. That's what the tube does to you, brainwashes you into believing things that ain't you.

George ponders Billy Ray's theory for a moment.

GEORGE

So you don't watch television?

BILLY RAY

I love movies I watch all kinds of movies. See there's art in movies. You watch movies much?

GEORGE

Not much.

BILLY RAY

Well where's that lady of yours. my bag is getting real heavy.

GEORGE

She's in the bathroom but I must warn you that it smells real bad.

BILLY RAY

Figured as much got some Vicks to rub under my nose for that. Brought you some too.

GEORGE

I don't think I've ever seen a bag that big.

BILLY RAY

Well I figured any woman that's gonna date you probably can't get it anywhere else so she's probably a real big woman.

GEORGE

Well you can see for yourself.

The men walk to the bathroom.

INT. GEORGE'S STUDIO BATHROOM- DAY

George and Billy Ray stand in the bathroom staring at the swollen body in the tub. Billy Ray puts the bag down reaches inside and pulls out a jar of Vick's rub.

The both stare at the body intently.

Billy Ray rubs Vick's under his nose and passes it to George who does the same.

GEORGE

She wasn't this big this morning?

BILLY RAY

She swolled up.

GEORGE

She was a very nice looking woman.

BILLY RAY

You say this was your girlfriend?

GEORGE

Yes she was. We just had sex yesterday.

BILLY RAY

Those are the best knockers I've ever seen. A mighty fine set of titties.

GEORGE

I used to just play with them.

BILLY RAY

This woman in the tub is really your girlfriend?

GEORGE

Was really my girlfriend.

BILLY RAY

She kinda looks like a whore to me.

GEORGE

Don't call her that.

Billy pulls his tools from his bag and lays them on the floor.

A Saw, a hunting knife, hatchet, heavy duty garbage bags, and Duct tape.

George grabs the hatchet and holds it up as Billy Ray kneels toward the tub.

GEORGE

What's this for?

BILLY RAY

We're gonna remove her limbs. Head too. Then we're gonna bag them up separately and get them in the dumpsters. But first we need to let her bleed out.

Billy ray slits both femoral arteries as the blood gushes down the tub's drain.

GEORGE

We have to cut her up?

BILLY RAY

A few minutes and we're in business. You do know we are going to go to hell for this.

GEORGE

I don't believe in hell.

BILLY RAY

You believe everybody goes to heaven?

GEORGE

Don't believe in heaven either.

BILLY RAY

Do you believe in God?

GEORGE

Can't say that I ever did.

BILLY RAY

So what happens when you die?

GEORGE

Nothing. Nothingness.

BILLY RAY

So what is there to live for?

GEORGE

Whatever you want. We give our lives purpose.

BILLY RAY

What's your purpose?

GEORGE

Work was my purpose but greed took that away. So I guess you could say I'm finding new purpose.

The blood has stopped running from Lindy.

BILLY RAY

Can you hand me that saw?

GEORGE

Wait. She's so beautiful. Do we have to? I mean cut her into pieces.

BILLY RAY

What do you suggest we do?

George stares at Billy Ray. He is thinking. He glances at the large duffel bag.

GEORGE

Maybe we could fit her in there.

BILLY RAY

I don't know George. She's starting to stiffen up on us.

GEORGE

Maybe we could try.

BILLY RAY

Yeah sure George, we could give it a shot.

George slides the bag near the tub. Billy Ray slides Lindy from the tub and places her on the bag. Both men begin to bend and fold Lindy until she is completely inside the duffel bag.

BILLY RAY

Snug as a glove my friend.

GEORGE

Friend? Me and you we are friends.

BILLY RAY

Well. I guess we are.

GEORGE

You're my first friend.

Billy Ray stops and looks at George to see if he is serious.

BILLY RAY

You aint had no other friends?

GEORGE

Most people want to stay far away from me.

Billy Ray gets back to work.

BILLY RAY

Well you can't judge a book by it's cover. Unless you're a nigger, kike, arab, wetback, chink or spic. And you aint much like them.

GEORGE

I never really felt like I belonged here. Maybe there is a place for me on another planet.

BILLY RAY

You feel like a space man?

GEORGE

Space man. That's exactly what I feel like. Just like a person from outer space would feel. Space man.

BILLY RAY

Well I don't mind space men. Aliens I don't like.

Billy Ray zips the bag.

BILLY RAY

There you go.

GEORGE

Have you done this before how do you know so much?

BILLY RAY

Internet.

GEORGE

Internet?

BILLY RAY

My group has a website. It's called whiteisright.com. Shows you how to dispose of a body.

GEORGE

How we going to get this bag to the dumpster, ride the bus?

BILLY RAY

I got my truck parked out front. We will unload it from there.

GEORGE

You got a truck?

BILLY RAY

You have been in a truck before?

GEORGE

It feels good to have friend.

BILLY RAY

Yeah, it sure does. I'm starting to like not having to pretend around you.

INT. BILLY RAY'S TRUCK- DUSK

Billy Ray drives as George sits in the passenger seat. They pull away from a dumpster.

BILLY RAY

You made sure it was close to full right?

GEORGE

Yeah almost full.

BILLY RAY

Good don't want one of them drunks accidentally find it looking for food.

GEORGE

Yeah don't want that.

A large billboard of Infidel with Hugh Ross sits at the side of the road.

George stares at it until they pass. Billy Ray notices.

GEORGE

That's who I'm gonna kill.

BILLY RAY

Hugh Ross megastar?

GEORGE

Hugh Ross megastar.

BILLY RAY

That boy makes some great movies. Concubine, have you seen concubine?

GEORGE

Told you I wasn't a fan of movies.

BILLY RAY

Why him?

GEORGE

He ruined my life. That pompous pig.

BILLY RAY

From the looks of things you didn't really have much of a life to ruin.

GEORGE

I had my job.

BILLY RAY

That aint life plus there's plenty of jobs.

GEORGE

This was my job. I was important.

BILLY RAY

Didn't you just mop up shit all day?

GEORGE

I did more than that.

BILLY RAY

Sounds like this Hugh Ross did you a favor.

GEORGE

A favor? He took away the only thing I had. Ten years.

BILLY RAY

Sounds like you should be killing a manager or something.

GEORGE

Hugh Ross is who I'm killing. Besides all that fame and fortune for what? He should be helping people.

BILLY RAY

Well if you feel that strong about it you should do it right but he is real famous. So you know it's gonna be one of those high profile killings.

GEORGE

Maybe I can be famous.

BILLY RAY

I believe they call that in-famous. Like that guy that shot Lennon.

GEORGE
Mark David Chapman.

BILLY RAY
That's him, I just hope you got a
better middle name than David.

Billy Ray turns into a parking lot.

GEORGE
Where are we going?

BILLY RAY
I told you I had a meeting after
we was done. I am already forty
five minutes late.

INT. HUGH'S KITCHEN- NIGHT

Hugh, Amy, Ethan, ALLISON(25), TIFFANY(25), JAMIE(23) and
JOHN(28) sit around Hugh's table eating wings, rings and
drink red wine. Hugh is drinking water.

ALLISON
I can't believe I am eating wings
and drinking wine at Hugh Ross
megastars house.

HUGH
Hugh will be fine...Allison is it?

ALLISON
You can call me whatever you want.

TIFFANY
Careful you're gonna upset Amy.

AMY
Guys.

TIFFANY
Okay.Okay. We just can't believe
...I mean this is Hugh Ross and he
wants to hang out with you.

HUGH
I do I definitely do.

AMY
Thanks Hugh.

Ethan and John hold up bottles of wine.

ETHAN
I think we should drink more wine.

TIFFANY
This wine is making me tipsy.

JOHN
Hugh, you?

ETHAN
No thanks. I'm gonna take it slow.

ALLISON
I can't believe you eat wings.

ETHAN
Hey don't hate on the wings.

ALLISON
Hey you're cute.

Amy sits anxious and nervous.

HUGH
(to Amy)
We can go sit on the deck if you'd like.

AMY
Yeah. Yeah lets do that.

HUGH
Guys we are going to the deck.

ETHAN
No problem bro. We can handle this.

HUGH
I know.

Amy and Hugh walk to the deck. Amy brings her wine glass, Hugh drinks water.

EXT. HUGH'S DECK- NIGHT

Hugh and Amy sit on the patio furniture.

AMY
Sorry about my friends.

HUGH
Don't bother me. You?

AMY

Me?

HUGH

Do they bother you?

AMY

Yeah I guess I'm just not as boy
crazy as they are.

HUGH

Why is that?

AMY

Don't know.

HUGH

Do I scare or intimidate you?

AMY

No. You should but you don't.
You're really just a regular guy.

HUGH

Well I am Hugh Ross Megastar.

AMY

I guess that doesn't make you
average.

HUGH

You know I'd give it all away for
the right person.

AMY

You would? What would you do?

HUGH

Start a family in a small town,
maybe New England. I could write,
paint, or do nothing. I have
plenty of money and movies that
are still due to come out.

AMY

You would give up all of this?

HUGH

For the right person.

Amy tries to contain her smile.

AMY

That's admirable.

Hugh stares off at the stars for a while.

HUGH

So are we gonna be able to hang
out or what?

AMY

Yeah I would really like that.

EXT. AMY'S PARENTS HOUSE- NIGHT

Amy and Hugh exit the car and walk to the small house on a
street of small houses.

HUGH

You don't know how refreshing it's
going to be to be around normal
people.

AMY

My parents..far from normal.

HUGH

Your brother here?

AMY

Mr. stockbroker is always too busy
for them.

Amy and Hugh stand at the door. Amy rings the doorbell.

WILL(61) and IRMA(60) answer the door.

WILL

Amy honey.

IRMA

Oh my, Will it's. Oh my it's.

WILL

Hugh? Hugh Ross?

HUGH

Yes sir, mam. It's nice to meet
you.

WILL

Come in. Come in.

IRMA

I can't believe it Hugh Ross is at
my house.

Amy and Hugh enter the house.

HUGH
That's Hugh Ross Megastar.

INT. AMY'S PARENTS HOUSE- NIGHT

Amy hugs her parents who still stand in amazement and stare at Hugh.

WILL
(To Hugh)
Sit. Sit. Here you can sit in my
chair.

Hugh sits. Amy and the family follow.

IRMA
Amy tell us how you know Hugh?

AMY
Mom.

HUGH
It's okay. I was having a rough
time mixed a few drugs together
ended up in the hospital. Amy was
my nurse.

AMY
And no it wasn't suicide.

WILL
Suicide? Men like Hugh Ross do not
commit suicide. It was over that
girl right?

AMY
Dad.

HUGH
No. really sometimes the pressure
gets to me. It was the only way I
knew to blow off steam.

IRMA
I am so excited. This is the best
birthday ever. This gift is better
than your brother's.

AMY
Mom here.

Amy hands her mother a small gift bag.

Irma opens it. Inside is a small locket.

IRMA

Oh this is beautiful. Thank you
honey.

Irma places the gift aside.

Amy's sad face looks at Hugh. Hugh reaches over and grabs
her hand.

WILL

Amy tell you about her really
successful brother? A stock
broker.

HUGH

a little.

WILL

Now there is somebody you could
date. Well if you liked men I
mean. I mean there is a good kid
motivated, ambitious, and rich.

HUGH

Amy is a great girl.

WILL

A good girl she is but her
brother, her brother he makes us
proud.

Amy's face grows somber. Hugh clutches her hand tight.

IRMA

I am so sorry can I get you
something to drink?

HUGH

Well we are in a bit of a hurry
but next time.

AMY

Yeah we have to get going.

WILL

Next time dinner okay. I'm gonna
get her brother here you have to
meet him plus my wife makes a mean
roast.

HUGH

Next time.

Everyone stands. Hugh shakes hands with the family as Amy
hugs them.

WILL

Amy make sure you bring him back here.

AMY

Goodbye Dad.

HUGH

It was a pleasure meeting you.

Hugh and Amy exit.

IRMA

I have to call Betty she is going to be so jealous.

EXT. AMY'S PARENTS HOUSE- NIGHT

Hugh holds Amy's hand. Amy wipes the small tears away.

Hugh turns and holds her. Amy lays against his chest.

AMY

I am sorry you had to see that.

HUGH

I am sorry you have to live that.

AMY

I am not feeling like partying tonight.

HUGH

Me either. You are more than welcome to hang out with me at the house.

AMY

I'd like that.

They both get in the limousine.

INT. HUGH'S LIMO- NIGHT

Amy and Hugh sit next to each other in the back of the limousine as it pulls into the street.

Hugh snuggles close to Amy and they begin to kiss.

Hugh becomes more aggressive by feeling on Amy's breasts.

Amy pulls his hands away as they continue to kiss.

Hugh attempts to stick his hand in Amy's pants.

Amy pulls his hand out. Hugh tries again but again is

stopped by Amy. They stop kissing and Amy pulls back.

AMY

I'm sorry Hugh I am not that kind of girl.

HUGH

Maybe not for Joe Average but I'm Hugh Ross. I'm Hugh Ross Megastar.

AMY

Exactly.

HUGH

I could have any woman I want but no I choose you, a prude.

AMY

You know for a second I thought you might be a nice down to earth guy.

HUGH

Down to earth? Me?

AMY

Your just like all the rest of the upper privileged spoiled Hollywood brats.

Hugh grabs Amy's arm tight.

HUGH

And who are you to talk to me this way?

AMY

Stop your hurting me.

Hugh releases Amy.

HUGH

I am so sorry I don't know what's come over me. I think it's from all the stress lately. Please let me show you that I am a great guy. Please let me make it up to you.

AMY

I don't know Hugh you were pretty rude to me.

HUGH

It will never happen again. I promise, scouts honor. We can take it slow as slow as you want. I just want to spend some time with you.

AMY

You really promise?

HUGH

I do. As fast as you want to go. I mean it.

AMY

Okay, but only because you are Hugh Ross and you do understand you are not getting laid tonight.

HUGH

Okay.

AMY

No, say it.

HUGH

I am not getting laid tonight.

INT. RED'S HOUSE- NIGHT

RED(50)and his son JUNIOR(33) sit watching a video tape of a white supremacist sermon by HOWARD BUSH.

HOWARD(O.S.)

It up to us, white people, to ensure that our nation remains strong that we stand up to the Jews that run our country. That we stand up to that coon in the white house.

There is a knock at the door. A secret knock.

RED

Get the door I'll pause the tape.

Junior walks to the door an opens it. George and Billy Ray enter.

RED

(yelling)

Who is it?

JUNIOR
(yelling)
Billy Ray and some strange fella.

Red walks to them.

RED
God dammit Billy Ray. Your late
again you damn near missed the
whole tape. I'm starting to
question your loyalty to our
cause. Now I gotta play it agian
next week.

BILLY RAY
I'm real sorry about that Red. Had
some important business to take
care of with my new friend George.

Red looks George up and down.

RED
Did you check his pedigree?

BILLY RAY
His what?

RED
You know is he a Jew?

BILLY RAY
No sir. He aint no nigger, spic
kike, chink or wetback.

RED
Good. Good. It's nice to meet you
George. This here is my Son Red Jr
but mostly we call him Junior.

They all shake hands.

RED
Have a seat.

They all sit down. Junior continues to stare at George and
his odd look.

RED
Say George did Billy Ray explain
to you about our group here.

GEORGE
White pride.

RED

It's more than that. See we need to rid this country of those who don't belong. You get what I'm saying?

GEORGE

Who says who belongs or not?

RED

Us white people the ones who built this country. See we want to eliminate the blacks, Jews and spics. We hate them.

JUNIOR

We also hate white who associate with blacks or Jews, we hate Chinese, Indians, Muslims, the french, kittens, puppies...Oh and snakes I don't like snakes.

RED

Shut up Boy. George who do you hate?

GEORGE

Hugh Ross.

JUNIOR

Hugh Ross Megastar? Well he is a fine white American. Right Daddy?

RED

Shut up stupid.

JUNIOR

Concubine was a...

RED

I said shut up.

Red slaps Junior. Junior holds his face.

Billy Ray leans to Junior.

BILLY RAY

(whispering)

I loved Concubine.

RED

Tell me why you hate this Hugh Ross.

GEORGE

He took my job from me. Mr Big shot.

RED

Junior here is wanted by the law. Can't pay his child support because he can't get a job. You see the niggers and there Jew propaganda affirmative action won't let it be so. The niggers are taking all the jobs leaving us white people with nothing that's why we hate them. That's why we want them all to die.

GEORGE

I want Hugh Ross to die. I'm gonna kill him.

RED

Pretty soon your gonna have to speak Spanish before you can get a job in this country.

GEORGE

Spanish?

RED

Are you serious about this my friend?

BILLY RAY

He's real serious.

RED

Junior get on the computer and get us Mr Ross' address for our new friend here.

JUNIOR

But daddy he's white and he makes good movies.

RED

Hate is hate. NOW GET THE FUCKING ADDRESS!

Junior slides to the computer and begins typing.

RED

Now how do you plan on killing this man?

GEORGE

I have a gun.

RED

Good. Good.

JUNIOR

I got it.

RED

Write it down.

Junior jots the address down and hands it to Red who gives it the once over. Red hands the paper to George.

RED

Billy Ray I want you to take George to Mr. Ross' house.

BILLY RAY

Yes sir.

They all stand. Red shakes George's hand firmly.

RED

Good Luck. Come see me when your done I may have some other business for you.

George nods and they all walk to the door.

RED

(To Billy Ray)

I'll excuse your lateness. You did good.

They exit.

INT. HUGH'S BEDROOM- NIGHT

Hugh and Amy sit fully clothed on top of his bed. Side by side with their backs against the headboard. Amy holds a glass of wine.

A bottle is on the nightstand next to her. Hugh holds a bottled water. The television is on lightly in front of them.

AMY

So that's the story of my brother.

HUGH

So your father refuses to believe your brother was part of a large global security scandal. Sounds like the movies to me.

AMY

To make it worse. He'll probably go to jail.

HUGH

Do you feel bad?

AMY

No. He's kind of an asshole.

HUGH

Sorry to hear that.

AMY

I think this will do him some good.

HUGH

Now I'm gonna tell you a secret.

AMY

It's not gonna be like, Oh I told you secret let me in your pants.

Hugh smiles at her then sips his water.

HUGH

No I decided earlier that I would tell you anyway.

AMY

Okay go ahead.

HUGH

Landing in the hospital might not have been an accident.

AMY

You mean...

HUGH

I mean that's how my mother died. An overdose. Overdose because her boyfriend left her.

AMY

That's a big secret.

HUGH

I know and now other than me you are the only one that knows.

AMY

Not even Ethan?

HUGH

I told him my mom just left me she didn't want me but never how she left. I feel like I think about it everyday. I used to act to not think of how painful it was. It used to be so infrequent. Then one day I realized that it was all I did. All day every day.

AMY

But look at what you have now.

HUGH

I would trade it all to stop thinking about it everyday.

AMY

That's so sad.

HUGH

Can I get laid now?

AMY

No but I'll give you a kiss.

Amy puts her wine on the nightstand and straddles Hugh's legs.

AMY

I mean it you are not getting laid.

HUGH

Okay. Okay the kiss.

Amy and Hugh begin to kiss.

INT. HUGH'S BEDROOM- NIGHT

Before long Hugh has rolled on top of Amy they continue to kiss.

INT. BILLY RAY'S TRUCK- NIGHT

Billy Ray drives through the city. George sits beside him.

BILLY RAY

Gotta make a quick stop home.
Don't say nothing to my wife about
our meeting. I told her I quit
that shit years ago and don't tell
her about your girlfriend thing.

GEORGE

Don't tell your wife?

BILLY RAY

Yeah George don't tell my wife.
Not about the Red and Junior and
not about your girlfriend. got it
George?

GEORGE

Your wife? I didn't know you were
married.

BILLY RAY

Your stealing my jokes George?
Good shit.

GEORGE

Good shit.

BILLY RAY

No, George I'm going home because
I gotta take a good shit. I was in
Nam so long it fucked up my
insides. Only place I'm
comfortable unloading, is at home.

GEORGE

You have to take a shit? You
could'nt do it at Red's?

BILLY RAY

Red, he's a son of a bitch. If he
wasn't my daddy's son.

GEORGE

So we are heading to your house so
that you can shit.

BILLY RAY

Not before I get a newspaper.

Billy Ray pulls up to a convenience store and parks the car.
He gets out and walks inside George watches.

INT. HUGH'S BEDROOM- NIGHT

Hugh slides Amy's shirt over her head.

Amy undoes her bra exposing her breasts.

Hugh licks her nipples.

He slowly works his way down her stomach to her waist line.

INT. BILLY RAY'S KITCHEN

George sits quietly at the kitchen table with a glass of water. He observes the very nice and well kept suburban home. ANGELA(32), Billy Ray's Hispanic wife, tends to dinner.

Billy Ray walks from the bathroom still holding the paper.

BILLY RAY

Hey baby.

Billy Ray and Angela hug.

BILLY RAY

George talking your ear off.

ANGELA

He hardly spoke a word. Do you feel better?

BILLY RAY

He's not so good around woman and yes.

ANGELA

You know you really need to stop driving all the way home when you want to use the bathroom.

BILLY RAY

Never besides it gives me an excuse to see you.

Angela and Billy Ray kiss passionately. They no longer embrace. Billy Ray places the paper on the table in front of George.

BILLY RAY

I'm going to drop George off and be right back.

ANGELA

George does'nt want to stay for dinner, the kids should be here soon.

BILLY RAY

George has some business to tend to.

GEORGE

Yes, thank You but I have a previous engagement.

ANGELA

Okay next time.

George smiles at Angela.

GEORGE

I would really like that.

INT. HUGH'S BEDROOM- NIGHT

Hugh slowly unbuttons her pants.

He gently slides Amy's panties down a couple of inches.

Hugh slowly kisses the top of her bald pubis.

Amy lies back.

Hugh slowly returns to her neck kissing every spot again on his way by. He slyly slides his pants off.

Hugh And amy begin to kiss more aggressively.

Hugh attempts to slide Amy's pants down but she is holding on.

Hugh aggressively rips them off.

AMY

Wait, Hugh what are you doing?

HUGH

Come on you can stop playing hard to get I know you want it as bad as I do.

AMY

Hugh stop.

Hugh wedges himself between Amy's legs. Amy begins to punch at him.

Hugh grabs Amy's wrists with one hand holding her hands

above her head. Amy struggles to get free.

Hugh puts his penis inside her and begins to have sex with her.

Amy cries.

AMY

No, No, No, please don't do this to me.

Hugh continues.

MOMENTS LATER

Amy stares off as Hugh continues to hold her down.

Hugh finishes and rolls off of Amy.

Amy, in shock, grabs her things then exits the room swiftly. Hugh follows.

INT. HUGH'S HOUSE- CONTINUOUS

Amy walks briskly to the door.

She opens the door but Hugh blocks it with his hand.

HUGH

I have a premiere tomorrow. I want you to be my date.

AMY

Sorry I'm busy.

HUGH

Your not busy. Your just saying that.

She opens the door and leaves.

Hugh turns and leans with his back on the door. He is thinking.

EXT. HUGH'S HOUSE- NIGHT

Billy Ray and George lean against the truck looking up the hill at Hugh's house.

BILLY RAY

All the lights of looks like no ones home.

GEORGE

Should I wait.

BILLY RAY

I believe you'd have better success waiting up there for him.

GEORGE

Thanks. Thanks.

BILLY RAY

Don't worry I'm gonna be waiting right here for you.

GEORGE

How did you get such a nice wife?

BILLY RAY

Ask myself the same everyday.

GEORGE

She's a spic right?

BILLY RAY

She's no spic. She's not even like that.

GEORGE

Does Red know?

BILLY RAY

No. Outside of our weekly, my brother and I don't speak much. It was my daddy that preached all this hate. Neither one of us didn't know no better. Well until I met Angela. I just kind of pretend I hate.

GEORGE

Why do you have to pretend?

BILLY RAY

You know that is a good question, George.

Billy Ray ponders.

BILLY RAY

You know George your right. Who cares what anyone else thinks. I sure am glad I met you.

GEORGE

Me too Billy Ray.

BILLY RAY

You better get a move on. You wanna be there when no one is there. Surprise factor is key.

GEORGE

How do you know so much?

BILLY RAY

Didn't always own Jorge Julio's. Besides the gun business is a shady one, only made for certain types of people.

GEORGE

Any other advice?

BILLY RAY

Stay quiet. Stay in the shadows. Don't hesitate for a second. A split second of hesitation and you won't pull the trigger.

GEORGE

Got it.

George turns and walks up the hill. Billy Ray watches.

George occasionally turns to make sure Billy Ray is still there. Billy Ray flags him forward with his hand.

EXT. HUGH'S DECK- NIGHT

Hugh stands on his tiny ledge looking down. The ground below is 100 feet away.

HUGH

(To himself)

See I can make a conscious choice to live or die. I could jump, certain death, that would make it all go away. So easy. But no, it's not going to happen tonight.

Hugh jumps down and leans over the edge looking at the hills.

HUGH

Besides, give up all this?

Hugh turns and begins to walk when he stops suddenly.

George stands holding a gun in his face.

They look at each other. George continues to hold the gun. Hugh holds his breath.

Several second goes by as they notice each other's pain.

HUGH
Who are you? Are you going to kill me?

George runs away. Hugh exhales and stands in shock breathing heavy.

INT. HUGH'S HOUSE- NIGHT

Hugh sits on his couch still in shock. He is still breathing erratic but in deep thought.

The front door opens. Hugh jumps.

Ethan walks in with Allison.

ETHAN
Hey. You alone.

HUGH
Somebody just put a gun in my face.

ETHAN
What?

ALLISON
Oh. Someone put a gun in his face.

ETHAN
Really?

Ethan sits down. Allison sits on his lap.

HUGH
Some little odd looking guy just put a gun to my face on the balcony.

ETHAN
That's it we are calling the cops.

HUGH
No. No, we will take care of this after the premiere. I don't need to invite anymore scandal.

ETHAN

Immediately after we are going to the police station.

ALLISON

What time did Amy go home?

HUGH

About an hour ago. Would you mind giving me a few moments alone with Ethan.

ALLISON

Oh sure.

Allison gets off Ethan's lap. She pecks him then walks to the kitchen.

ETHAN

Your not alright are you?

HUGH

I want to run something by you.

ETHAN

Anything what is it?

HUGH

I kind of got a little forceful with that girl.

ETHAN

Amy?

Hugh nods.

HUGH

Look we were laying on my bed, one thing led to another next thing you know--

ETHAN

--Okay let me think.

HUGH

I'm sorry i have to keep doing this to you but do you think you could handle this for me.

ETHAN

That's why yu didn't call the police?

HUGH

Yeah besides who's really gonna kill me I am Hugh Ross Megastar.

ETHAN

Well I guess we could pay her. Java Junkie cutting us a huge check this week.

HUGH

Thank god for java Junkie. Still rather not give her anything I mean she was on my bed. That means she wanted it right?

ETHAN

She said no. It doesn't matter.

HUGH

Shit. I am really tired of these payoffs.

ETHAN

I'll tell you what why don't you go by there tomorrow. bring flowers and take her to the premier. Pretend you really like her.

HUGH

Yeah that just might work.

ETHAN

Try to be sincere.

HUGH

I am Hugh Ross megastar. How can she tell me no?

ETHAN

Sincere Hugh. That means no Hugh Ross Megastar. That means I want to be with you I'll do anything to win you over. Got it? It's just another performance. Do what you do best, Act.

HUGH

Yeah, yeah I like that. I can do that. After the premiere I'll get rid of her.

INT. HUGH'S BEDROOM- NIGHT

Allison and Ethan's sexual moaning and yelling is heard. The wall begins to vibrate Hugh's Bed.

Hugh lies alone staring at the ceiling. He places the pillow around his head to drown out the sound.

FLASHBACK TO:

INT. HUGH'S CHILDHOOD BEDROOM- DAY

Hugh(9) stands in his room facing the wall.

HUGH

She's gone. Like heaven gone. No she is not coming back. He was more important than me. They are all more important than me.

(A beat)

Yup she did it because of him. She left me all alone.

Hugh's door opens. A police officer steps in.

OFFICER

Son, some people from social services are here to talk to you.

INT. HUGH'S HOUSE- MORNING

MS.FERNANDEZ (45), a social worker, holds Hugh's hand as she walks him to the door. A few police and members of the coroners office meander about.

MS FERNANDEZ

We've got a nice boarding school for you. You don't have to worry about anything.

They both walk out of the house.

RETURN TO PRESENT DAY:

INT. BILLY RAY'S TRUCK- NIGHT

Billy Ray and George sit inside the truck outside of George's apartment. The engine is off.

BILLY RAY

We'll get him next time. If he wasn't home it wasn't meant to be tonight.

GEORGE

Yeah just wasn't meant to be.

BILLY RAY

Tomorrow 'd be better anyhow. My wife's sister Debbie's daughter follows these stars around. Big premiere of that billboard you like so much. Good way to get your fifteen minutes.

GEORGE

Yeah my fifteen minutes.

BILLY RAY

Really send a message that way.

GEORGE

Yeah that's a good idea.

BILLY RAY

Your a good man. It's a shame people don't get to know you.

INT. GEORGE'S APARTMENT- NIGHT

The dim lit room shows only a shadow of George with the gun on his belly. George stares at the ceiling.

INT. AMY'S APARTMENT- DAY

Amy lies on her couch in the dimly lit room watching old movies.

The doorbell rings. It rings again.

Amy answers the door.

Hugh stands holding flowers and wine. He is very well dressed. A limo sits in the back ground.

HUGH

I am here to convince you to change your plans.

AMY

Go away Hugh.

HUGH

You at least have to hear me out. If you still won't come I'll leave you alone. For good.

AMY

You raped me Hugh. Don't you get that.

HUGH

I will do anything to make it up to you. I just want to be with you.

AMY

You're just here so i won't go to the cops but you don't have to worry they won't believe me anyway.

HUGH

I am here because I care about your feelings.

Amy stands thinking at the door.

AMY

Come in.

Hugh enters the apartment and places the wine on the table.

Amy puts the flowers in water then returns to the living room.

Hugh is watching the old movie sitting on the couch.

Amy sits in a chair across the room.

AMY

Okay convince away.

HUGH

I'm not quite sure what happened last night but I am incredibly attracted to you not just you the whole package. I love being around you and feel like. I just want to hang out with you.

AMY

I don't know Hugh I mean. You raped me. I don't think I could ever forget that.

HUGH

Let me try to make it up to you. I want you to be my date to my premiere tonight.

AMY

Premiere? Oh that sounds..I can't really.

HUGH

Just come tonight. Limo, premiere some parties and I'll have my driver take you home. If you don't want to call me after that no hard feelings.

Amy stares at Hugh pondering.

AMY

A premiere, so exciting. You promise you won't let that happen again.

HUGH

You could never understand how bad I feel about it. From this day on I am all about making you happy.

AMY

Oh, Hugh do you mean it?

HUGH

Amy you are the most beautiful woman. I could see us being together for a long time.

AMY

I'm really having a hard time saying no. Do you really mean it?

HUGH

Then say yes.

AMY

I don't understand you said yourself that you could have any girl you wanted. Why me?

HUGH

You make me feel special in a non superstar way. I get butterflies.

AMY

Oh Hugh. I feel the same way about you.

HUGH

You have to come with me.

AMY

Okay how much time do I have to get ready?

HUGH

An hour.

AMY

An hour? Then I better hurry up.

Amy walks to the bathroom putting her hair up.

AMY

Will you pour me a glass of wine?

Amy walks away. Hugh grabs the bottle of wine.

INT. GEORGE'S APARTMENT- DAY

George reaches under his bed and slides the suit case out.

He opens it.

He pulls the spaceman suit and helmet and meticulously lies them on his bed one at a time.

When he is finished he closes the suitcase and places it back under his bed.

He opens his drawer and pulls out his gun. He places it in his waistline.

He exits the room.

EXT. BUS STOP- DAY

George stands at the bus stop.

INT. HUGH'S LIMO- DUSK

Hugh and Amy sit in the limo. Hugh is sipping on bottled water.

AMY

Do you think I look alright?

HUGH

You're beautiful.

Hugh stares at Amy for a while as she glares out of the tinted window.

HUGH

After you left last night a man put a gun to my face. I thought I was dead.

AMY

Really? Where?

HUGH

My balcony.

Amy moves next to Hugh.

HUGH

I don't even know if it's real. I feel like I have always walked that fine line between sanity and insanity. Maybe I made it up in my mind.

AMY

I'm sure it was real.

HUGH

I don't know what to think.

AMY

I'm right here nothing is going to happen to you today.

HUGH

You would have to be a real whack job to shoot at me today.

Amy and Hugh kiss.

AMY

I can't wait to talk about us.

HUGH

Yeah soon.

EXT. BUS STOP- DUSK

Billy Ray and George stand outside the parked truck.

GEORGE

Why did you help me? I mean I am going to try and kill a man.

BILLY RAY

Good question. well at first I guess it was because I felt sorry for you being crazy and all. Now I don't think you're that crazy.

GEORGE

Well you have been a good friend.

Billy Ray stares at the ground avoiding eye contact.

BILLY RAY

You showed me some things about the world George I want to thank you for that. You know in case I don't see you again.

GEORGE

Did you tell Red yet?

Bill Ray chuckles.

BILLY RAY

I did and now we're on our way there. He wants to meet her.

George smiles.

Red and Junior sit in the pickup truck lined with the confederate flag.

RED

Make us proud son.

JUNIOR

Yeah make us proud.

Billy Ray opens the truck door. He pats George on the shoulder and gets in.

BILLY RAY

Good Luck Spaceman. I hope your journey bids you well.

Billy Ray extends his hand. George shakes it.

The truck peels out. George watches.

A bus pulls up and George gets on.

INT. BUS- DUSK

George steps on the bus. He stops and looks at the passengers. He spots Jamar and Lamar. George reaches in his jacket.

JAMAR

Yo, look who it is. That hunchback of the fighting Irish motherfucker.

LAMAR
That deaf bitch.

George pulls out his gun. He aims then fires twice hitting Jamar and Lamar in the chest. They fall.

The bus driver slams on the breaks as the passengers scream and duck.

George walks off the bus.

EXT. BUS STOP- DUSK

George puts his gun in jacket as he walks away.

The bus peels out from the curb.

EXT. MOVIE THEATER- NIGHT

Several limousines line the streets. Thousands of fans line the red carpet waiting for the stars of the new film, Infidel.

INT. JAVA JUNKIE- NIGHT

Jerald the manager is dressed as if he is leaving. He stands at the cash register talking to a CASHIER(20).

JERALD
I see you as manager material one day. I like the way you work.

Jerald looks her over.

JERALD
I like the way you look too.

Cashier gives a pity chuckle.

JERALD
We're gonna talk about this next week. Now it's to the witch and her bratty kids. Have a great night.

CASHIER
You too, Jerald.

Jerald walks through the front door.

EXT. JAVA JUNKIE- NIGHT

Jerald closes the door. He notices a taped note on the door that reads "Java Junkie, the new crack!". He rips the note from the door. He crumples it up and places it in his pocket.

George stands behind him with the gun pointed at him.

Jerald turns and sees George.

JERALD

George?

George pulls the trigger. The bullet hits Jerald in the chest. He falls.

The cashier's screams are heard from inside.

George watches briefly then walks away.

INT. HUGH'S LIMO- NIGHT

Hugh and Amy sit inside the limo. Hugh is very nervous. They are dressed well.

Amy grabs Hugh's hand and looks in his eyes.

AMY

You're clammy. You sure don't act like you have been here before.

HUGH

As if the premiere wasn't enough. I keep thinking of that man. Holding a gun right in my face. I keep thinking about what i did to you.

Amy nudges up close to Hugh.

AMY

You don't have to worry about that anymore. I understand the pressure your going through. i know you really really like me.

HUGH

I've been thinking about it all day. What was I thinking?

AMY

We are going to be fine. let's just try to have some fun today.

HUGH
Thanks for being so forgiving.

AMY
If you mean what you say, as far
as I'm concerned it never
happened.

HUGH
I don't want you to ever leave me.

Amy kisses Hugh.

EXT. MOVIE THEATER- NIGHT

George walks toward the crowd and works his way through it.
He is positioned behind a few flashing photographers.

INT. HUGH'S LIMO- NIGHT

Hugh and Amy patiently wait.

AMY
Do you always go last?

HUGH
Every time.

AMY
I bet this is going to be so much
fun.

HUGH
You...we are going to have a great
time.

AMY
I can't wait to be alone with you.

HUGH
Soon. Very soon.

Hugh's Limo pulls up to the red carpet and the driver exits.

HUGH
Here we go.

The limo driver opens the door.

EXT. MOVIE THEATER- NIGHT

The crowd erupts as Hugh and Amy exit the limousine.

INT. LACY'S LIMOUSINE- NIGHT

Lacy and Rod listen to the crowd.

ROD

You're mega ex boyfriend just got out of his limo.

LACY

Yeah great.

ROD

What a loser.

EXT. MOVIE THEATER- NIGHT

Hugh and Amy walk down the red carpet. They walk slowly waving to the fans. They hold hands the entire time.

ANNOUNCER(O.C.)

Ladies and gentlemen star of Infidel, Hugh Ross.

The crowd gets even more excited.

George, standing behind the photographers, pulls his gun from the paper bag and aims it at Hugh.

Hugh puts his arm around Amy and pulls her close. They stop walking and he kisses her on the head. They both turn and wave.

Three gun shots are heard. The crowd scatters. George watches as Hugh falls to the ground bleeding.

AMY(O.C.)

HUGH. HUGH.

Amy plops to her knees. Hugh's eyes are fixed. Blood flows from the three bullet holes in his chest. It run's onto the red carpet.

AMY

(screaming)

Somebody help me! Please he's been shot!

AMY

(to Hugh)

It's gonna be okay. Hugh.

Amy puts Hugh's head in his lap as the crowd dissipates. She closes his eyes. She begins to cry.

AMY

Hugh don't leave me.

The blood runs down the red and into the street. Amy rubs Hugh's hair back as she stares at his face.

Lacy runs over to Amy and Hugh. Amy looks up catching George's eyes as he stands staring with the gun in his hand.

LACY

Oh my God. Someone shot him. Oh my God.

Lacy becomes hysterical as she stares at Hugh's lifeless corpse. Several people run from the theater to Hugh's side. They all show distress as they realize he is dead. George stops staring and runs away.

EXT. GEORGES ROOF- NIGHT

George stands at the edge of his roof. He glances at the sky then over to Hugh's billboard.

George spreads his arms and inhales deep.

GEORGE (V.O.)

The world is ugly, full of ugly people doing ugly things to one another. Sometimes people lose their respect for humanity, after all it's humanity that makes us who we are.

George leaps from the building.

Moments later a familiar flash of white light consumes him.

FADE TO BLACK.