

INDECENT DELIVERY

An Indie Crime Drama

By

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FADE IN:

EXT. GALANZ'S OFFICE HOUSE - DAY

SUPER: San Antonio, Texas - 2008

The SIGN on the front lawn of a small FAMILY HOME reads
RICHARD GALANZ REAL ESTATE.

RUSSELL MADIK, (African American, Mid 40's, fit) parks his
aging sedan in front, and casually strolls toward the door.

He wears a TAILORED TWO-PIECE SUIT and a BASEBALL CAP.

INT. GALANZ'S OFFICE HOUSE - CONTINUOUS

The place is a mess.

RICHIE GALANZ, (Caucasian, mid 40's,) sits behind a desk
shuffling through a sea of disorganized papers.

Madik comes through the door.

MADIK
Goddammit Galanz! What is that
smell?

GALANZ
Yesterday's take out.

MADIK
Smells like ass.

GALANZ
Tasted like one.

MADIK
You're a fucking slob.

GALANZ
Excuse me, Mr. tailored suit.

MADIK
My one indulgence.

GALANZ
With the pimp threads.

MADIK
Otherwise I'm frugal.

GALANZ

Ma bro-tha.

MADIK

Oh. We're black today?

Galanz moves to a BOOKSHELF.

GALANZ

Bad muthafucka.

MADIK

Using the lingo doesn't make you
one of us. You realize that.

Madik plops in his chair.

GALANZ

I'm not trying to be with that
gear.

MADIK

You wish you were.

GALANZ

You're wearing a baseball cap.

MADIK

And I look good.

GALANZ

Who the fuck does that?

MADIK

What you know 'bout fashion bee-
atch?

GALANZ

I know something.

MADIK

You're not even matching!

GALANZ

I know you don't wear a fucking
baseball cap with a tailored suit.

Madik sees the ROTTING FOOD.

MADIK

Will you throw this fuckin' shit
away. What are you making cheese?

GALANZ

Alright, I'm throwing it away.

He drops it in the bin by the desk.

MADIK

Thank you. I don't smell it now.

GALANZ

What you want me to do?

MADIK

Get rid of it!

Galanz takes the bin to a back room.

MADIK (CONT'D)

Nasty ass shit. That's disgusting.
You're a slob.

GALANZ(O.S.)

Your sister loved it!

Galanz returns.

MADIK

That was the last one, right?

GALANZ

One more.

MADIK

I thought we were squared, Galanz.

GALANZ

Madik, why don't you just pay me
the money back?

MADIK

I'm saving for my retirement. So
what about the gig?

GALANZ

It's a little bit different.

MADIK

(suspicious)

What is it?

GALANZ

Hold on.

MADIK

Better not be no fuckin' immoral
shit. My daddy's a priest.

GALANZ

I know.

MADIK

So?

GALANZ

I got a client. He's a bit of a
strange bird. His name is Phillip
Talleywack.

MADIK

You mean like the song? Nick-nack-
talley-wack give a dog a bone?

GALANZ

Something like that.

MADIK

I'm not judging.

GALANZ

I need you to make a delivery to
him.

MADIK

What is it?

GALANZ

A girl from Taiwan.

MADIK

You want me to deliver a girl? Not
a package.

GALANZ

She IS the package.

MADIK

Sounds like some fucking immoral
shit.

GALANZ

Will you chill with the morality
trip.

MADIK

I ain't doin' nothin' freaky.

GALANZ

Listen, the guy lost his wife, OK. She died of...something, it doesn't matter. They never had any kids. He got into some trouble with the law a few years back so he can't adopt. He just wants to be a dad. So we "arranged" for him to have a kid.

MADIK

He some kinda kiddie perv?

GALANZ

No. He's alright. But that's not a relevant issue.

MADIK

It is for me.

GALANZ

The guy is paying a ridiculous amount of money for this delivery. Far as I'm concerned, that supersedes morals.

MADIK

So what do you want me to do, fly to fucking Taiwan?

GALANZ

Nah nah nah.

MADIK

Because fuck that shit.

GALANZ

We got a guy bringing her over. All you gotta do is pick her up from the airport, take her out to Talleywack's, drop her off, you're done.

MADIK

And we're squared after this?

GALANZ

Paid in full.

MADIK

I don't wanna come back to this fuckin' office. You got shit growing in here.

INT. SAN ANTONIO AIRPORT TERMINAL - DAY

Madik waits.

Sutti (Taiwanese, 16-yrs-old) and her ESCORT, (Latino, 30's,) approach him. Sutti carries a SMALL TRAVEL BAG.

ESCORT
You Madik?

MADIK
That's me.

ESCORT
She's all mouth and she's all yours.

SUTTI
I must go pee wee! Go to toilet.
Pee pee. Wee wee.

MADIK
What's your name, sweetie?

SUTTI
Pee pee. Wee wee. Go to toilet!

She drones this continuously.

MADIK
Are you serious?

ESCORT
You have no idea.

MADIK
She got a name?

ESCORT
Sutti - something. Fuck, I don't know. I can't pronounce it.

SUTTI
Pee pee! Wee wee! Wee pee pee!

MADIK
Alright! We go pee pee wee wee!

ESCORT
Good luck man.

Madik takes Sutti by the arm and leads her to the restroom.

MADIK

Listen to me, Sutti. I want you to go in there and don't friggin take all day. Understand? I'll be right next door doing my own business.

He leaves her standing there and goes to the restroom door.

MADIK (CONT'D)

Make it snappy!

He goes inside.

INT. MEN'S RESTROOM - CONTINUOUS

Madik comes inside and pisses at a commode.

The stream is strong.

INT. AIRPORT - ENTRANCE TO RESTROOMS - CONTINUOUS

Madik comes out of the men's room and looks around for Sutti. She's nowhere in sight.

He cracks the door to the ladies room.

MADIK

Sutti! Rap it up. Let's go.

No answer.

MADIK (CONT'D)

Sutti, squeeze it off!

Still no answer.

MADIK (CONT'D)

Sutti!... You in there? Sutti!...
Goddamit!

He goes inside.

INT. LADIES ROOM - CONTINUOUS

Madik calls out to her while peeking under stall doors.

Two are empty.

We HEAR A FLUSH from inside the third one.

A bent over ELDERLY WOMAN emerges.

ELDERLY WOMAN
This is the ladies room, young man.

MADIK
Shit!

INT. AIRPORT TERMINAL - CONTINUOUS

Madik bursts out of the restroom, looking around for her.

He races through the airport and finally sees her crying in the arms of a FRAIL OLD MAN with a conspicuous HEARING AID.

Sutti sees him coming and points.

SUTTI
That's him!

FRAIL OLD MAN
Is this your daughter?

MADIK
No.

FRAIL OLD MAN
Shame on you! Leaving this poor child on her own. There are treacherous people about!

Sutti sobs.

FRAIL OLD MAN (CONT'D)
Yes, yes. It's okay now.

He appraises Madik.

FRAIL OLD MAN (CONT'D)
You don't look like her father.

MADIK
I'm not her father.

FRAIL OLD MAN
You look after her. The way a good father should. Shame on you!

He wobbles off.

Sutti's sobbing ceases immediately.

She holds up a wad of cash.

SUTTI

We go shop.

She runs towards the Duty Free. Madik grabs her by the elbow and marches her to the exit.

INT. MADIK'S CAR - DAY

Madik chauffeurs Sutti through the streets of San Antonio. Sutti stares out the of window, wide-eyed, singing like an annoying brat!

SUTTI

America. America. I go to America!

America. America. I go to America!

MADIK

Oh brother.

Sutti spots a McDonald's and gets excited.

SUTTI

McDonald's! I want McDonald's!

MADIK

No.

She pokes out her bottom lip and folds her arms.

A LITTLE LATER - STILL DRIVING

Sutti eyes Madik overtly. He pretends like he doesn't notice.

SUTTI

You bad man, Mista?

MADIK

Yes.

SUTTI

You tough guy, huh?

MADIK

That's right. I'm bad and I'm tough. Remember that.

SUTTI

You no bad guy.

MADIK

Yes I am.

SUTTI
You tough guy with good heart.

MADIK
No no. Mean. Growl.

SUTTI
Tough guy. Good heart. Yaaah.

Madik puffs with exasperation.

SUTTI (CONT'D)
What your name, Mista?

MADIK
Madik. Russell Madik. Everybody
calls me Madik.

SUTTI
I call you Russell.

MADIK.
Call me Madik.

SCREEETCH!

She pulls the emergency break. The car stops.

Sutti JUMPS out. Cars HONK as she dashes across the busy
intersection.

MADIK
Got dammit!

INT. WIG SHOP - DAY

QUEEN SUGAR (African American, late 30's), a sassy drag
queen, the only employee present files her perfect manicure.

Madik comes bursting through the door.

MADIK
Have you seen a little...

Queen Sugar points her nail file.

Sutti is by the MIRRORS trying on a BLOND WIG. She spins as
Madik comes toward her.

SUTTI
How I look?

MADIK
Ridiculous.

Queen Sugar tips over.

QUEEN SUGAR
Can I be of assistance?

MADIK
We're leaving.

SUTTI
(to Queen Sugar)
How I look?

QUEEN SUGAR
It's not chu girl.

MADIK
I told you. Take it off!

QUEEN SUGAR
What chu lookin' for, sweetie?

SUTTI
Marilyn Monroe.

QUEEN SUGAR
I got just the thing.

She reaches for another wig while Sutti removes the one she's wearing.

QUEEN SUGAR (CONT'D)
Girlfriend, I don't normally say
this cause Queen Sugar gotta make
sell, but chu got excellent raw
materials. What chu want with a
wig?

SUTTI
I want be Marilyn Monroe.

QUEEN SUGAR
Alright then child, put this on.

Sutti grabs the wig and quickly plops it on. Queen Sugar
straightens it out for her.

SUTTI
How I look?

MADIK
Ridiculous.

QUEEN SUGAR
Hey, tough guy. Zip.

She appraises Sutti.

QUEEN SUGAR (CONT'D)
You look good, girl.

Sutti starts jumping up and down, clapping.

SUTTI
Yaaah! Marilyn! Marilyn!

She runs to the counter.

MADIK
You're not helping.

QUEEN SUGAR
Talk to this.

She flicks him "the hand" and prances away.

MADIK
I'm not paying for that.

INT. MADIK'S CAR - DAY

Sutti wears her new Marilyn wig. She keeps pressing the SEEK
BUTTON on the radio.

ON THE RADIO:

A ROCK SONG. Change.

A NEWS STATION.

NEWS VOICE
Authorities estimate more than a
thousand girls a month are sold
into...

Change. A HIP HOP SONG.

Madik has it up to here! He pushes her hand away.

MADIK
No! You. No touch radio!
Understand? My radio. You no touch!

She presses the button again. He raises his hand like he's
going to smack hers away.

MADIK (CONT'D)
Git! Keep it up!

She sticks out her tongue and blows him a long, drawn-out mouth fart.

Madik suppress a laugh.

EXT. UTSA BOULEVARD SAN ANTONIO - DAY

Madik's car cruises the large metropolitan boulevard.

INT. MADIK'S CAR - DAY

The car is parked. Quiet inside.

Madik has turned and is looking at Sutti.

She leans her head against the window, lost in a faraway world.

She finally realizes and looks at Madik.

They stare into each others eyes. He finally looks beyond her and nods.

She turns to see what he's indicating. Her eyes grow wide.

She jumps out and waits for him by the passenger door.

EXT. MADIK'S CAR - MCDONALD'S - CONTINUOUS

They're parked in front of a McDonald's.

Madik gets out and meets her on her side.

MADIK
But only if you take that stupid
wig off.

She snatches it off and throws it back inside the car.

MADIK (CONT'D)
And it's your treat.

He starts walking towards the entrance. She runs after him.

They're an odd pair, their contrasting size and culture.

SUTTI
Tough guy. Good heart.

MADIK
No.

SUTTI
Yaaah.

EXT. TALLEYWACK RESIDENCE - DAY

Phillip Taleywack (Racially Fluid, late 40's) wears a GOLF OUTFIT while he waters his immaculate front lawn.

The HOUSE is well-to-do but Talleywack is creepy.

Madik's car pulls into the LARGE CURVING DRIVEWAY.

Talleywack drops the METAL SPRINKLER HANDLE on the grass.

Driver and passenger get out.

TALLEYWACK
You must be Sutti.

SUTTI
(shy)
Hi.

Madik waits by the driver's side.

TALLEYWACK
Welcome to your new home.

He appraises her. It dawns on him that they're not alone.

TALLEYWACK (CONT'D)
I take it you're Mr. Madik?

MADIK
Mr. Talleywack. I'll get her things.

TALLEYWACK
Come inside, darling. I've made preparations.

He places a gentle hand on Sutti's back and leads her to the door.

Madik grabs her bag and follows after them.

Talletwack's hand slightly slides down Sutti's back.

INT. TALLEYWACK RESIDENCE - CONTINUOUS

Upscale interior with a large ISLAND KITCHEN near the entrance.

BIG JULEY (Caucasian, 40's, Massive), the Chef, is busy cooking.

Underneath the LONG APRON and his CHEF'S HAT is a hard man with a bouncer's mug.

TALLEYWACK
Come right in.

MADIK
Nice place, Talleywack. Sutti will be happy here.

TALLEYWACK
I'm certain of that.

MADIK
Something smells great.

TALLEY
That would be the handy work of my chef, Big Juley.

Madik looks into the kitchen.

MADIK
He's big alright.

TALLEYWACK
Do you know the musical Guys and Dolls?

MADIK
I'm not a musical fan.

TALLEYWACK
He played the character Big Juley in a community production and the name stuck. Sing something Big Juley.

Big Juley breaks out into a growling rendition of "Ev'ry Valley" from Handel's Messiah.

MADIK
But that's from an opera, right?

TALLEYWACK

I think he's trying to diversify.
That's why he's giving the culinary
arts a try.

MADIK

I get it. All ties in together.
Mind if I use the facilities?
Nature call.

TALLEYWACK

Just down that hall.

Madik follows it down.

Talleywack turns to Sutti who sits rigidly in a chair.

He stares at her for a long moment before speaking.

TALLEYWACK (CONT'D)

Are you comfortable?

Absolutely not!

SUTTI

Yes.

He moves toward her, slowly, like a predator.

TALLEYWACK

You must be famished after all your
travels.

SUTTI

I'm OK.

He stands over her and reaches out a trembling hand to caress
her face.

TALLEYWACK

My God, you're beautiful.

Madik returns from the Restroom.

MADIK

Mr. Talleywack, if I could just get
you to sign a couple things, I'll
be on my way.

TALLEYWACK

Of course.

They meet up by a TABLE. Madik hands him PAPERS and a PEN.

TALLEYWACK (CONT'D)
I see you are a man of rare and
exquisite taste.

The pen has one of those old fashion curved tips.

TALLEYWACK (CONT'D)
Mont Charlotte. 1968, I believe.
The tip is made of stainless steel
and is as sturdy as a pick ax.

MADIK
It was a gift from an ex. She
probably stole it.

TALLEYWACK
Well, you know what they say, if
you're going to steal, then steal
from the best.

He signs the papers and lays the pen next to them.

TALLEYWACK (CONT'D)
Say goodbye to Sutti while I check
on Big Juley?

MADIK
OK.

Talleywack leaves the two of them alone.

MADIK (CONT'D)
So, kiddo this is it. Can't say
it's been...

SUTTI
(urgent)
Russell, don't leave me here,
please, please!

MADIK
What is it?

SUTTI
Please, I no want stay.

MADIK
Why? This place is great, and you
got a new dad.

SUTTI
No, no! Bad man. Bad heart!

He squats down and looks into her face.

MADIK
What are you talking about?

SUTTI
I no want stay.

MADIK
Did something happen while I was in
the bathroom?

She freezes up.

TALLEYWACK (O.S.)
Mr. Madik.

Madik jumps up startled and turns around.

TALLEYWACK (CONT'D)
I'd like to invite you for dinner
but Big Juley's only cooking for
three.

MADIK
No no no, I need to get going
anyway. So long kid. You take care
of yourself, yeah?

He goes to the table and collects the signed papers.

MADIK (CONT'D)
Mr. Talleywack, good luck with
being a dad.

He heads for the door.

TALLEYWACK
Thank you.

GOLF CLUBS by the doorway. Madik points to them.

MADIK
You golf?

TALLEYWACK
I aspire. But Big Juley has a
wicked swing.
(towards the kitchen)
Isn't that right Big Juley?

BIG JULEY (O.S.)
Yup!

MADIK
OK. Right.

He looks back at Sutti. Her eyes plead with him!

Talleywack spins to face her. She quickly turns her head away.

MADIK (CONT'D)
Alright. So. Ciao.

TALLEYWACK
Goodbye, Mr. Madik.

Madik exits. Talleywack closes the door behind him.

EXT. TALLEYWACK RESIDENCE - CONTINUOUS

Madik strolls to his car, hops in.

He turns the ignition. Doesn't start on the first try. Turns over on the second and he drives away.

INT. TALLEYWACK RESIDENCE - DAY

Big Juley cooks in the kitchen and butchers the hell out of a rendition of "Nessun Dorma" from Puccini's Turandot.

BIG JULEY
Ma il mio mistero è chiuso in me.
Il nome mio nessun saprà No, no...

RING A DING DING. The doorbell rings.

Big Juley continues humming while he goes to open the door.

It's Madik.

BIG JULEY (CONT'D)
What?

MADIK
Hey, Big Juley. Sorry to bother you
with all your cooking and singing,
but I think I might have left my
pen.

BIG JULEY
I'll go have a look. Wait here.

MADIK
Yeah, sure, OK. No problem.

Big Juley turns and heads into the house. Madik slips in behind him and grabs a golf club.

WACK!

He lays one HARD across Big Juley's neck. Big Juley stops and turns around slowly.

BIG JULEY
I thought I told you to wait
outside.

Madik takes another swing at his face, but Big Juley catches it, pauses, and then yanks it out of his hand.

He lets it drop to floor.

Madik looks down at the golf club and then back at Big Juley like, *I'm fucked now!*

SMACK!

Big Juley back hands him and sends him stumbling across the room.

BIG JULEY (CONT'D)
Mr. Talleywack told you I was only
cooking for three.

Big Juley stands him up.

BIG JULEY (CONT'D)
You must be hard of hearing.

He throws Madik headfirst into the kitchen. Madik CRASHES into the dining table, turning it over.

Big Juley grabs a TOASTER and rips the chord off.

BIG JULEY (CONT'D)
I'm gonna give you a spanking, Jr.
Teach you a lesson in etiquette.

He starts whipping Madik around the kitchen. Madik ducks and dodges but he's taking a lot of hits.

Madik grabs a BROOM and swings it like a bat.

CRACK!

The broomstick breaks on the side of Big Juley's head.

They both stop.

Big Juley grins.

A POT of BOILING CREAM CORN.

Madik grabs it and THRUSTS the contents into Big Juley's face.

Big Juley SCREAMS in agony!

Madik drop kicks him in the chest, sending him SLAMMING into the fridge.

Big Juley makes a blind lunge but Madik side steps him.

With a quick move, Madik snatches up the TABLE CLOTH and wraps it around Big Juley's head.

The kitchen gets destroyed while Madik SLAMS his head onto various countertops.

Madik finally BANGS his head down onto the ELECTRIC STOVE.

We HEAR FLESH FRY.

Big Juley SCREAMS and gives up the fight.

He slides off the stove and lumps onto the floor.

Madik RUSHES into the rest of the house.

Talleywack rounds a corner wearing a DAVY CROCKETT HAT and LEOPARD SKIN SWIM TRUNKS.

SMACK!

Madik bitch slaps him to the floor.

Sutti rounds the same corner an instant later.

Her hands are bound behind her back and she's gagged with a NECKTIE.

Madik grabs her bag, hangs it around her neck and marches her towards the door.

He swipes his pen on the way out.

EXT. TALLEYWACK RESIDENCE - CONTINUOUS

Madik speed-walks Sutti to the car and drops her off at the passenger door.

MADIK

Get in.

He moves around to the trunk and opens it.

Sutti tries to open the car door with her bound hands but it's locked.

She muffles this to Madik with the gag on.

He ignores her and beelines back towards the house carrying a RED GAS CAN.

As soon as he gets to the door he turns around and makes a BREAK FOR IT!

Big Juley RUSHES at him waving a CAST IRON FRYING PAN. His face is fried but he still managed to put his chef's hat back on.

He swings and knocks Madik down.

Big Juley is MANIC, swinging away with the frying pan.

Madik blocks most of them with the gas can. He rolls and tags Big Juley in the knee with the can.

Big Juley BUCKLES!

Madik SLAMS the can to the back of his head landing him face down in the grass.

Madik drops the can and SWOOPS up the sprinkler hose Talleywack used earlier.

He whups the shit out of Big Juley with the metal sprinkler!

Sutti screams a warning - Muffled and unheard.

A GUNSHOT!

The red gas skips and leaks.

Another shot WHIZZES past Madik's head as he ducks.

Talleywack is at the front door fumbling with a box of bullets, clumsily trying to reload a REVOLVER.

Sutti RUNS and JUMPS into the open trunk.

Madik makes a mad DASH for his car!

He SLAMS the trunk down as he passes it.

Talleywack gets a few bullets in, snaps the revolver shut and SHOOTS himself in the foot.

He falls to the ground SCREAMING like a pussy!

Madik cranks and guns his car out of the driveway.

Talleywack pulls himself up and makes chase with a limp.

He takes a couple of wild, lopsided shots at the car speeding away. One of them shatters a taillight.

Talleywack falls to the ground HOWLING and holding his wounded foot.

Big Juley lies motionless on the front lawn. He still wears his chef's hat.

EXT. GALANZ'S OFFICE HOUSE - DAY

Galanz enjoys a puff on the porch.

Madik SCREECHES up, parks abruptly and jumps out. He's obviously steaming!

GALANZ
(jokingly to himself)
Angry. killer. Not. Good.

He pulls Sutti and her bag from the back seat, and marches her towards Galanz, who suddenly loses his sense of humor.

GALANZ (CONT'D)
No no no no no! What the fuck is
she doing here?

Galanz blocks the doorway.

MADIK
You know why! Get away from the
fucking door.

Madik shoves him aside.

INT. GALANZ'S OFFICE HOUSE - CONTINUOUS

Madik drags Sutti inside with Galanz on his heels.

(OVERLAPPING RAPID DEBATE)

GALANZ
Have you lost your mind?

MADIK
What did I tell you?

GALANZ

This is unacceptable!

MADIK

What did I fucking say to you?

GALANZ

About what goddammit?

MADIK

I said I didn't wanna be involved
in no fucking freaky shit!

GALANZ

Are you serious?

MADIK

Child slavery?

GALANZ

You're kidding, right?

MADIK

You know I don't condone that shit!

GALANZ

I knew you were sensitive about it.

Sutti stands between them.

SUTTI

Excuse me...

MADIK

You lied to me, Galanz!

GALANZ

You've done it this time.

MADIK

This is on you!

GALANZ

You fucked up good.

MADIK

You looked me in my face.

GALANZ

I lied because I knew you would
hesitate. I didn't know you were
gonna go fucking rouge on me.

MADIK
I said no immoral shit.

GALANZ
Will you listen to yourself!

MADIK
No you listen!

GALANZ
This is just sloppy!

MADIK
What are you talking about?

GALANZ
Underneath all that tailored
exterior, you're fit but you got a
sloppy soul.

MADIK
You're a fucking slob!

SUTTI
Russell...

GALANZ
Nothing ever goes according to plan
with you.

MADIK
I get the job done.

GALANZ
Not this time.

MADIK
You keep hiring me.

GALANZ
I keep hiring you because you owe
me. The only reason you owe me is
because you fucked up a job!

SUTTI
Hey!

MADIK
One fucking rule! That's all I had.

GALANZ
Hello! News flash! Killing is
immoral!

MADIK

I kill bad guys who have it coming.

GALANZ

You sound like a fucking moron.

Sutti finally shouts to get their attention.

SUTTI

Hey!

MADIK/GALANZ

What!

SUTTI

Pee pee wee wee.

MADIK/GALANZ

GO!

SUTTI

Where?

GALANZ

In the back by the kitchen.

She dashes off!

GALANZ (CONT'D)

Do you even know what immoral means?

MADIK

I know what it means to me.

GALANZ

Look it up in the dictionary.

MADIK

I don't need a goddamn dictionary!

GALANZ

It says thou shall not kill!

MADIK

I know what fucking immoral means, mister!

GALANZ

Pull your shit together Madik.
Alright! Just calm the fuck down
and tell me what happened.

Madik takes a breath and tries to tone it down.

MADIK

Alright. I picked her up from the airport, took her to Talleywack's. Right? I left. But the guy was fuckin' freaky so I went back. And it's a good thing I did, you wanna know why? Because he was about to do some truly deplorable shit to her and it would have been all your fucking fault! Not to mention he was wearing leopard skin swim trunks and a Davy Crockett hunting hat when I came back.

GALANZ

Wait, what?

MADIK

Yeah!

GALANZ

You're kidding, right.

MADIK

Think I'm making this up?

GALANZ

That's even freaky for me. And I don't have your issues.

MADIK

See!

Sutti returns from the bathroom. They both look at her.

GALANZ

Alright, alright. You did the right thing.

MADIK

Thank you.

GALANZ

Let's just calm down. We just need to figure out what to do with her.

MADIK

Well, there's one other little thing.

GALANZ

What?

MADIK
I think I killed a cop.

GALANZ
Fuck, Madik!

EXT. SAN ANTONIO NEIGHBORHOOD STREET - DAY

Madik's car is parked with a POLICE CRUISER behind it.

MADIK (V.O.)
I got pulled over for a busted tail
light.

POLICE OFFICER JOBLOWSKI, (Caucasian, 30's) looks through
Madik's rolled down window.

JOBLOWSKI
Step out of the vehicle. Take the
keys.

MADIK
This is a bad time.

INT. GALANZ'S OFFICE HOUSE - CONTINUOUS

GALANZ
Why didn't you say no.

MADIK
He threatened to call in the dogs
which would have meant more cops.

EXT. SAN ANTONIO NEIGHBORHOOD STREET - CONTINUOUS

Madik and Joblowski are behind Madik's car.

JOBLOWSKI
Step away from the vehicle.

Madik moves back a few feet. Joblowski puts the keys in the
trunk lock but never takes his eyes off of Madik.

JOBLOWSKI (CONT'D)
Anything in here I need to know
about?

Madik stares at him.

Joblowski turns the keys. The trunk pops. It starts to rise
in SLOW MOTION.

A FEMALE VOICE comes over the radio dispatch.

POLICE VOICE (V.O.)
 Subject reported in two zero seven
 and two one seven. Considered armed
 and dangerous. Apprehend with
 extreme caution.

The inside of the trunk reveals Sutti, BOUND AND GAGGED,
 wide-eyed and trembling.

NORMAL SPEED.

Joblowski goes for his gun.

A SLOPPY STRUGGLE - Madik disarms him, BANGS his head on the
 edge of the trunk, and SLAMS him face down on the ground.

He JAMS the gun to Joblowski's head.

JOBLOWSKI
 You're in a lot of trouble!

MADIK
 Shut up and do exactly as I say!
 Reach around, very slowly, and
 remove your cuffs.

Joblowski obeys.

MADIK (CONT'D)
 Alright, on your feet!

Madik manhandles him up by the collar, drags him to the
 sidewalk by the stop sign, and forces him down again.

MADIK (CONT'D)
 Cuff yourself to the pole.

He does.

Madik paces quickly back and forth, stops abruptly, and
 points the gun at Joblowski.

He holds it there a few seconds before dropping his arm and
 shouting into the officer's face.

MADIK (CONT'D)
 Fuuuuck!

Madik runs back to the trunk, pulls Sutti out.

Quickly unties her. She rips the gag off.

MADIK (CONT'D)

Get in the back seat and lie on the floor.

She grabs her bag and jumps in.

Madik hops in and cranks the engine. Won't start. Two more tries, finally turns.

He floors it into the intersection.

SLAM!

He crashes into the front right side of A POLICE CAR that speeds into the intersection.

The POLICE OFFICER, (Black, 30's), JUMPS out with his gun drawn and takes cover by the driver's side door.

OFFICER

Out of the car with your fucking hands up!

Officer P.O.V.: Don't see Madik through the windshield. His passenger door is open.

The Officer moves around the front of his cruiser.

JOBLOWSKI

Underneath! Watch out!

BANG!

The Officer goes down screaming from a shot to the ankle.

An instant later Madik jumps on the hood of his car from the left side.

He takes a wide, bent-knee stance and points his gun down at the Officer with two stretched arms.

Officer holds his ankle, gun in the other hand.

(OVERLAPPING SCREAMING MATCH).

MADIK

Throw your gun away!

OFFICER

Lower your weapon!

MADIK

I'll fucking do you!

OFFICER
Drop the goddamn gun!

MADIK
Don't you fuckin' dare! Don't you dare!

OFFICER
Drop it now! Godammit!

Officer SWINGS his gun up.

Madik RAPID FIRES!

Officer JERKS VIOLENTLY with the onslaught of bullets. He wears a VEST but takes one in the neck.

Madik jumps down next to him.

Blood gurgles from the wound.

MADIK
Fuck man, why didn't you throw the gun away!

Madik looks up and sees NEIGHBORS and WITNESSES hiding behind bushes, peeking from behind curtains, speaking into phones.

He jumps in his car and SPEEDS away.

INT. GALANZ'S OFFICE HOUSE - DAY

GALANZ
That's just fucking great, Madik!

MADIK
What was I s'posed to do, get arrested?

GALANZ
No man! But could you just think past the next five minutes for once! That car is registered in my name, to this address. How long do you think it'll take them to piece that together and come knocking on my door? Any fucking minute now the cops could be ringing my door bell.

DING DONG!

The doorbell rings.

They both SNAP their heads toward the door at the same time.

Beat.

DING DONG.

They SNAP their heads back toward each other and resume arguing in hushed, urgent tones.

MADIK

You better answer that.

GALANZ

I'm not answering that, are you crazy?

MADIK

If you don't, they're gonna start poking their heads around the windows. Then what are you gonna do?

GALANZ

I haven't done anything!

MADIK

You're a fucking criminal! They'll find something!

DING DONG!

GALANZ

Alright! I'll answer it! But you and me are not finished! It's gonna be a lot a jobs before this one is paid up!

DING DONG!

GALANZ (CONT'D)

(friendly neighbor voice)

Coming.

Madik grabs Sutti and her bag and pulls her over to the side out of sight.

Galanz answers the door.

He opens it just enough to frame half his body, keeping the gun he pulled from the back of his belt hidden.

GALANZ (CONT'D)

Hello.

Two Men: DETECTIVE STANFIELD and DEPUTY DETECTIVE STANFIELD.

One of them is A MASSIVE, DARK, AFRICAN AMERICAN, (Early 50's). The other is A SCRAWNY LITTLE FRECKLED FACE CAUCASIAN, (Mid 20's).

The big black man speaks.

STANFIELD

Good day, sir. I'm Detective Stanfield. This is Deputy Detective Stanfield.

GALANZ

How can I help you, detectives?

STANFIELD

Are you the owner of that car parked out front?

GALANZ

Yes I am. Is there a problem?

STANFIELD

That car was used in relation to a double felony of kidnapping and the fatal shooting of a police officer.

GALANZ

(feigned surprise)
Oh my God!

STANFIELD

Not to worry sir. You're not a suspect. Suspect is a six foot tall, African American male. Goes by the name of Russell Madik. Do you know something about his whereabouts?

Madik and Sutti are near a KEY RACK. Madik removes a SET OF KEYS bearing a MUSTANG EMBLEM and gives them a dainty dingle.

Galanz looks to the side.

STANFIELD (CONT'D)

Sir? If I could just get you to focus, we'll be out of your hair in no time. Madik's whereabouts?

As Galanz speaks, he puts his left hand behind his back and waves his index finger like No No No!

GALANZ

Well, Madik uses the car sometimes.
He runs errands for me on occasion.

Madik and Sutti slip out the back.

EXT. GALANZ'S OFFICE HOUSE - BACK YARD - CONTINUOUS

Madik and Sutti rush over to Galanz's OLD MUSTANG.

Madik unties her hands.

She rips the gag off and goes to say something but Madik covers her mouth.

He puts her in the passenger's seat and closes the door quietly.

He runs around to the driver's side, puts the STICK SHIFT into neutral and push-rolls the car away from the house.

EXT. GALANZ'S OFFICE - FRONT PORCH - CONTINUOUS

Deputy Detective Stanfield pokes around, trying to see into the windows that have CLOSED BLINDS.

He goes to the edge of the porch and peeks around the back as Galanz carries on with Detective Stanfield.

GALANZ

His daddy's a priest and his mother volunteers six days a week at the soup kitchen. I dated his sister in high school. She's a lesbian now, but she said it had nothing to do with me because...

STANFIELD

Sir. Sir. Let's bring it back.

DEPUTY STANFIELD

Stanfield! He's on the run!

Deputy Stanfield LEAPS over the side of the porch and lands in some BUSHES. He fumbles around trying to free himself.

STANFIELD

Don't go anywhere!

Detective Standfield takes off down the stairs of the porch.

BANG!

Galanz fells him with a bullet to the shoulder.

Then he RUNS to the edge of the porch where Deputy Detective Stanfield is climbing out of the bushes and guns him down.

BANG! BANG!

Galanz takes two shots in the torso and CRASHES back into the front window.

His body gets caught by the closed blinds and hovers there.

Detective Stanfield, lying in the grass, lowers his gun and groans.

EXT. GALANZ'S OFFICE - BACK ALLEY - CONTINUOUS

Madik JUMPS into the mustang, cranks it, and guns it down the back road alley.

EXT. LAREDO TEXAS MEXICAN BORDER - BOOTH - DAY

Madik's car is third in line. The BORDER GUARD, (Mexican, Mid 30's), waves the two cars in front through.

INT. MADIK'S CAR - CONTINUOUS

Sutti has cleaned up and put on some decent clothes.

Thick apprehension.

MADIK

Let me talk.

The Guard waves them up and stops them.

BORDER GUARD

Good day, sir. Are you an American citizen?

MADIK

Yes I am.

BORDER GUARD

And you, young lady?

MADIK

Yes, she is too.

BORDER GUARD

I need her to answer.

SUTTI
Yes, officer, I'm an American
citizen.

PERFECT ENGLISH.

Madik looks at her like *What the f...!*

BORDER GUARD
Are you her guardian?

MADIK
Well, she's umm...

SUTTI
Father Tom and I are going into
Monterey to help build playgrounds
for orphaned children.

BORDER GUARD
That's very charitable of you. Did
she say father. Are you a priest?

MADIK
Yes, my son. I bless you.

Madiks makes the cross sign.

BORDER GUARD
Where's your collar, Padre?

MADIK
Laundry day.

SUTTI
He doesn't like to wear it when
he's pouring the cement.

The Boarder Guard glances over his shoulder. Someone inside
the BOOTH is waving him over.

BORDER GUARD
Alright, well you two be on your
way. Good luck.

SUTTI
Thank you, Officer. Bye bye.

INT. MADIK'S CAR - DAY

Sutti stares straight ahead as they drive.

Madik keeps glancing at her.

She finally looks at him.

SUTTI

What?

MADIK

No. Don't what me!

SUTTI

Then stop staring.

MADIK

You wanna explain to me where your accent went? Little miss "Me go pee pee" Taiwan!

SUTTI

I don't have an accent.

MADIK

Clearly. Why have you been pretending all this time?

SUTTI

I get away with more shit when I talk that way.

MADIK

You obviously get away with shit regardless.

SUTTI

Yeah, so?

MADIK

So where the hell did you learn to speak American?

SUTTI

I don't want to talk about it.

MADIK

You sound like you been living here your whole life.

SUTTI

Don't worry about it. Just drive.

MADIK

Don't tell me to just drive! You better start talking! Who are you?

SUTTI

I already lived in America.

MADIK

When?

SUTTI

From age fifteen to nineteen.

MADIK

Wait. How old are you?

SUTTI

Twenty two.

MADIK

Fuck! You look like you're sixteen.
Even younger.

SUTTI

It's just role play. That's how I
survive.

MADIK

What were you doing here?

SUTTI

What do you think?

MADIK

You were...

SUTTI

Yes.

MADIK

A...

SUTTI

Yes! I was a sex slave.

Long pause.

MADIK

I don't understand.

SUTTI

What's not to understand?

MADIK

How did you end up back in Taiwan,
and then back here again?

SUTTI

It's a long, sad story Russell. You
don't want to hear it.

MADIK

I do.

She sighs.

MADIK (CONT'D)

You don't have to tell me if you don't want to. Might be good to get it out though.

SUTTI

My father died when I was ten.

Option: INTER-CUT WITH IMAGES.

SUTTI (CONT'D)

My mom had no skills. Me and my two sisters had to steal food to keep from starving. We lived in a two room house with dirt floors. But it was the happiest time of my life. Mom would sing to us every night until we fell asleep. One morning I woke up to strange voices arguing with my mother about taking my little sister away. I thought she was pleading with them to take me instead because I was the oldest. I later learned it was a negotiation.

MADIK

Did you know what they were negotiating?

SUTTI

I was told that I would be going to America to be a house servant. My family would receive money for my work. I knew I would miss them, but I was proud to provide for them.

MADIK

When did you realize...

SUTTI

That I wasn't going to be cleaning toilets?

MADIK

Yeah.

SUTTI

When the man taking me to America raped me on the plane.

(MORE)

SUTTI (CONT'D)

That was just the beginning. Six years, Russell. Six years of unimaginable hell.

MADIK

So how did you get back home?

SUTTI

My owner had a client. He kinda fell in love with me and felt sorry. He paid for my return to Taiwan.

MADIK

Your family must have been happy to see you.

SUTTI

My sisters were. But my mom, she changed. She got used to the money. When I came home that stopped. She resented me being there. That was even worse than being raped every day.

MADIK

Sorry.

SUTTI

So when the opportunity came, I volunteered to go back.

MADIK

You volunteered to go back to being a sex slave?

SUTTI

I just wanted my mother to love me. Like before. And most of all, I wanted to find the man that changed her into someone who hates me.

EXT. MOTEL - NIGHT

The Mustang is parked in front of a MOTEL ROOM.

INT. MOTEL ROOM - NIGHT

Madik and Sutti sit on the COUCH watching TV.

(OPTIONAL ON TV): Richard Gere's Lancelot rescues Guinevere in FIRST KNIGHT with Spanish subtitles. They escape through a series of tunnels.

Sutti turns it off with the REMOTE.

SUTTI

Why did you come back for me?

Madik rubs his tired eyes.

MADIK

I'm asking myself the same question.

SUTTI

I know why.

MADIK

You think you do but you don't.

SUTTI

You're a tough guy with a good heart.

MADIK

I've done some bad things to people. You can't imagine.

SUTTI

I don't have to imagine. I know about the bad things people do.

Beat.

MADIK

You better hit it. We gotta move out early.

SUTTI

Where are we going?

She starts to undress. Madik looks away.

MADIK

I don't know.

SUTTI

You have a plan?

MADIK

No.

SUTTI
So you came back for me, rescued
me, and you had no idea what you
were going to do next?

MADIK
I was improvising.

SUTTI
Like what I did at the border?

MADIK
That was lying.

SUTTI
Is there a difference?

Madik chuckles and leans forward to remove the gun he took
off of Joblowski from the back of his belt.

Sutti is in an OVERSIZE T-SHIRT now.

She gets into the only bed and climbs under the covers.

Madik sits the gun on the LAMP TABLE next to the couch, turns
off the Lamp, leans back, and closes his eyes.

For a moment, there is just the sound of their breathing.

Partial light from the parking lot seeps through the BLINDS,
scattering fragmented shadows.

Sutti finally speaks softly.

SUTTI (CONT'D)
Russell?

MADIK
What?

SUTTI
You don't have to sleep there. You
can sleep in the bed.

Madik opens his eyes in the dark, considers.

MADIK
I'm alright.

Beat.

SUTTI
Russell.

MADIK

Yeah?

SUTTI

All those years I was being raped.
It was the only time someone paid
any real attention to me. Most
nights I cried myself to sleep,
because I just wanted to be held.

She pauses.

SUTTI (CONT'D)

Russell, will you hold me?

MADIK

No.

SUTTI

Do you think I'm pretty?

MADIK

Yes.

SUTTI

You think I'm dirty.

MADIK

No.

SUTTI

Then why won't you hold me?

Sutti curls in a fetal position.

Madik listens to her sob softly in the dark.

INT. MOTEL ROOM - MORNING

Madik sleeps on the couch. He awakes suddenly. He looks down
at the gun, still where he laid it.

He looks over at Sutti.

Asleep.

Madik grabs the keys and quietly leaves the room.

EXT. MOTEL - DAY

Madik pulls up and parks in front of their room. He jumps out
carrying TWO CONVENIENT STORE BAGS.

INT. MOTEL ROOM - CONTINUOUS

Madik comes in.

MADIK

I have breakfast and a plan...

Sutti's not in bed. He looks toward the bathroom.

MADIK (CONT'D)

Sutti? You in there?

He knocks on the door. No answer. He pushes it open.

Sutti's gone.

Madik looks around the room. Her bag is gone.

The gun on the table. Gone.

EXT. A QUIET HIGHWAY - DAY

Unstable feet in a pair of too HIGH HEEL SHOES wobble down a desolate highway.

MOVE UP the body to REVEAL that it's Sutti. She wears her Marilyn Monroe wig and carries her travel bag.

A car approaches. She waves at it to stop.

A REDNECK, (African American, early 40's,) driving a REDNECK CAR pulls over.

REDNECK

Where you headed, sugar?

Sutti has regained her Taiwanese accent.

SUTTI

I go to adventure land, USA.

REDNECK

Well you sure stopped the right train. Hop in.

She does and he speeds off.

INT. REDNECK CAR - CONTINUOUS

The radio croons a COUNTRY DIDDY.

The Redneck grins at his catch.

REDNECK
Where you from, sugar?

SUTTI
I come from Taiwan.

REDNECK
You over eighteen?

SUTTI
Yaaah.

REDNECK
I was kinda hopin' you whatin'.

Sutti giggles.

SUTTI
You naughty man, Mista.

REDNECK
Hee hee hee, I been called worse.

SUTTI
I tell you secret. Shhhh. I really
no eighteen. I only sixteen.

REDNECK
Hey! Now that's how I like 'em.

He rubs and pats her bare thigh with his crusty paw.

REDNECK (CONT'D)
Your secret's safe with me, sugar.
So what you got planned in
adventure land USA?

SUTTI
That also secret.

REDNECK
Promise not to tell.

SUTTI
I go kill somebody.

REDNECK
Atta girl.

SUTTI
They do bad things to me. That what
happen to people do bad things to
me.

Click.

Sutti cocks and presses Madik's gun against the Redneck's crotch.

He looks down at the gun and then up at Sutti.

A slimy grin crawls across his face.

REDNECK

I like you, sugar.

SUTTI

I like you too, Mista. Now you be good boy.

REDNECK

Yes, ma'am.

EXT. HIGHWAY - DAY

The WHEELS of the Redneck's car spin to the tune of the country diddy as they race down the open road.

INT. TAXI - DAY

Madik crouches in the back seat wearing a baseball cap.

The TAXI DRIVER slows as he approaches an APARTMENT BUILDING with a POLICE CAR parked in front.

MADIK

Keep driving.

INT. A RESIDENCE - KITCHEN/LIVING ROOM - DAY

The KITCHEN WINDOW overlooks the back yard.

Madik raises it up from the outside and climbs in quietly.

The window is above a COUNTER covered with DIRTY DISHES.

Madik slides them to the side quietly.

The BARREL OF A GUN presses to his head.

Neither He nor WE see the holder.

The VOICE is FEMALE, authoritative. A slight accent.

LU LU (O.S.)
Don't make any sudden moves.

Madik freezes.

The gun backs away a bit but we still see the barrel.

LU LU (O.S.) (CONT'D)
Get down off that counter. Don't
turn around!

Madik climbs down making sure not to look at her.

LU LU (O.S.) (CONT'D)
Put your hands behind your head.

He does.

LU LU (O.S.) (CONT'D)
Now extend your right arm to the
side.

He does.

LU LU (O.S.) (CONT'D)
Bend your left knee and stretch
your right leg.

He does.

LU LU (O.S.) (CONT'D)
Now switch!

Madik quickly reverses the move and spins around with a flare
and a grin as a dazzling SALSA SONG begins to play.

The Woman giggles as Madik grabs her and twirls her around
the kitchen.

LU LU, (French, early 30's), laughs and steals kisses as she
dances with Madik.

LU LU (CONT'D)
You've been a bad boy.

MADIK
You like bad boys, Lu Lu.

LU LU
What have you done this time?

MADIK
The usual stuff.

She stops him from spinning her. The MUSIC STOPS too.

LU LU
But this looks serious, Madik. Cops
have been all over the
neighborhood.

MADIK
They come here?

LU LU
Yeah, but I pretended like I wasn't
home.

MADIK
That's my girl.

They move to the LIVING ROOM.

A LARGE PICTURE WINDOW. WE CAN SEE MADIK'S APARTMENT HOUSE
ACROSS THE STREET. (THE ONE HE PASSED IN THE TAXI).

MADIK (CONT'D)
There's a car in front of the
building.

He closes the CURTAINS.

MADIK (CONT'D)
They probably have a cop on my
front door, too.

LU LU
I guess you need my help?

MADIK
'Fraid so.

LU LU
What do I do?

MADIK
We'll get to that in a minute.

He takes his jacket off and tosses it.

MADIK (CONT'D)
First things first.

He pulls her to him into a kiss.

Madik turns her, leans her up against a wall and presses his
body to hers.

MADIK (CONT'D)

Do you still have the Nun's outfit?

Lu Lu spins him and pins him to the wall face first. She arm-locks him and presses his cheek against the wall.

LU LU

No more talking. I'm in charge now.

INT. APARTMENT HALLWAY - DAY

OFFICER BOB, (Caucasian, late 20's), sits near an APARTMENT DOOR, eating a VEGGIE SANDWICH.

He flips the page on a JAMES PATTERSON NOVEL and reads on.

Lu Lu rounds a corner fully dressed in a NUN'S HABIT.

Officer Bob stands up.

OFFICER BOB

This floor is closed for police business.

LU LU

Yes, it's a terrible tragedy what happened to that poor officer. I came to pray for you, my son.

OFFICER BOB

I appreciate that, but I'm fine and you need to go.

LU LU

But there is a horrible lump on your head. You need holy water to heal it.

OFFICER BOB

What are you talking about?

LU LU

He'll explain it to you.

Officer Bob spins around.

MADIK

Afternoon, Officer.

POW!

Madik HEAD BUTTS him!

Lights out Officer Bob. He falls limp into Lu Lu's arms. She struggles with his weight.

LU LU
I can't hold him!

Madik quickly opens the door to his APARTMENT and then takes the load.

MADIK
Get his feet.

They hall Officer Bob inside and shut the door.

INT. MADIK'S APARTMENT - CONTINUOUS

Madik and Lu Lu drop Officer Bob on the floor.

Madik hurries off to another ROOM.

Lu Lu removes Officer Bob's GUN and points it around the room.

She stops and threatens her reflection in A LARGE MIRROR on the wall.

LU LU
Hold it right there motherfucker!
Freeze! Or I'll blow your fucking
brains out!

It looks absurd in her nun's outfit.

Madik goes back and forth between TWO ROOMS IN A HALLWAY carrying shirts and items to pack.

MADIK
(In passing)
Lu Lu! Put the gun down.

He disappears into one of the rooms.

LU LU
Stop being a baby. You want a
coffee?

MADIK (O.S.)
Black with two sugars.

LU LU
I know.

Lu Lu stands over Officer Bob, straddling his hips. She drops down and sits on his crotch.

She starts gyrating back and forth, like she's riding an electronic bull.

She waves the gun over her head and makes fake police siren noises.

MADIK

What are you doing?

Madik stands in the hallway holding a TRAVEL BAG and PAPASSPORT.

LU LU

I got distracted. Let me see that.

She jumps up, snatches the passport.

LU LU (CONT'D)

You look like a dork!

MADIK

You shoulda seen the last one.

LU LU

Here ya go, Professor Frost.

She hands him the passport.

LU LU (CONT'D)

You ready?

MADIK

Yeah.

LU LU

Guess I won't be seeing you for a while.

MADIK

It's safe to say that.

They exchange a quiet moment.

MADIK (CONT'D)

He's gonna be mad when he wakes up.

LU LU

Maybe he won't wake up.

MADIK

Lu Lu.

LU LU
I'm just kidding.

MADIK
What are you gonna do?

LU LU
I hate this neighborhood. I guess
I'll be moving.

EXT. SAN ANTONIO AIRPORT - DAY

A PLANE lifts off.

INT. SAN ANTONIO AIRPORT - DAY

PAULI, (ITALIAN, 40's, slightly overweight) and RUSSIAN,
(Caucasian, 30's), stand in the check in line.

PAULI
I figure maybe seven or eight.

RUSSIAN
No way. Charlie Bronson couldn't
even pull that off.

PAULI
Yes he could.

RUSSIAN
You might get two, three, four if
you're lucky. But eight? Out of the
question.

PAULI
Russian, you're woundin' my inner
child.

RUSSIAN
That's how I see it.

PAULI
It, meaning me!

RUSSIAN
It meaning you're condition, Pauli.

PAULI
I'll tell you what, let's ask this
guy.

They turn around and speak to the man standing behind them.

PAULI (CONT'D)

Hey buddy, I got a question for ya.

They both open their OVER COATS, revealing GUNS.

PAULI (CONT'D)

If I tried to make it through the metal detector with my little honey buns here, how many piggies do you think I could slaughter before I took a dive myself?

The man behind them doesn't flinch. It's Madik dressed in a RIDICULOUS DISGUISE.

He wears a FAKE MUSTACHE, GOLD RIMMED GLASSES and a BASEBALL CAP.

MADIK

Two. Maybe three.

RUSSIAN

See. I told you. You're a lousy shot, Pauli. Even he can see that and he doesn't even know you.

PAULI

Alright then, wise guy, lemme ask you this. How far do you think you could run before I put a few wholes in you to go with that smart mouth?

MADIK

Do I know you?

PAULI

Nope.

MADIK

You want something.

PAULI

Yup.

MADIK

Well?

RUSSIAN

Our boss wants to talk to you.

MADIK

Who's your boss?

PAULI
You'll learn that soon enough.

MADIK
Maybe I don't feel like talking.

PAULI
We'll help you get in the mood.

MADIK
What, you gonna shoot me? We're in
an airport.

PAULI
It's still an option.

MADIK
You're a lousy shot.

RUSSIAN
But I don't miss.

MADIK
So?

PAULI
So maybe we go over there and alert
those able authorities that the guy
with the cockamamie mustache and
the baseball cap...may I?

Pauli reaches into Madik's breast pocket, removes his fake
passport, and reads the name.

PAULI (CONT'D)
Is not Professor Anthony Frost, but
is in fact, Russell Madik. Cop
Killer. kidnapper.

RUSSIAN
And apparently bad ass
extraordinaire.

Russian picks up Madik's bag. Pauli gestures to the exit.

PAULI
After you.

Madik turns and they follow him out.

INT. TANGERINE'S OFFICE - DAY

Cavernous room with no furniture. Concrete floors.

Panoramic picture windows.

TANGO TANGERINE, (Caucasian, 50's), has orange, wiry hair. An assortment of MENACING THUGS surround him.

Phillip Talleywack, conspicuous among them, leans on a cane to support his BANDAGED FOOT.

Pauli and Russian come through the door with Madik in between.

TANGERINE

Mr. Madik. I'm Tango Tangerine.

Pauli leans into him.

PAULI

Don't ask about the name.

MADIK

Mr. Tangerine.

Tangerine peels an APPLE with a KNIFE and hands the skins to an ASSISTANT, (Caucasian, 20's), while he speaks.

TANGERINE

You don't know me, but I know all about you.

MADIK

What do you want?

TANGERINE

Galanz worked for me.

MADIK

OK.

TANGERINE

He's no longer with us. I hold you personally responsible. This is for Galanz.

Pauli punches Madik in the gut. He doubles over gasping for breath.

Pauli helps him up.

PAULI

It's alright. Deep breaths.

Tangerine carves a piece of apple and puts it in his mouth.

TANGERINE

Galanz was sloppy. No scruples. Not entirely unlike yourself. But you are at least, effective.

MADIK

(Coughing)

Thanks.

TANGERINE

When you kidnapped the little China girl and got Galanz dead, you did us all a favor.

MADIK

I didn't kidnap her. I took her away from that freak.

An emotional outburst from Talleywack.

TALLEYWACK

I loved her!

MADIK

You just met.

TALLEYWACK

I had plans. I was going to give her singing lessons.

He breaks down sobbing.

MADIK

I'm sorry for slapping you. I shoulda killed you.

TANGERINE

You're a hero Mr Madik. Like John Wayne. That's sexy! What Talleywack does with his purchased goods is his business. My business, however, is money. And you've interrupted the flow of it. Mr. Talleywack, in his generosity, has offered to pay one quarter of a million dollars for the safe return of the China girl.

MADIK

She's from Taiwan.

TANGERINE

Of course we could break his fingers and rupture his testicles until he gave us the money without the return of the girl, but that would be unethical. Ethics, like order, is paramount to business and must be at all times strictly adhered to.

MADIK

You want me to give her back?

TANGERGINE

I want you to go play hero. That's what you do.

MADIK

I don't know where she is. And even if I did, I wouldn't give her back to this freak?

TANGERINE

Now, now, Mr. Madik, you're mixing morals with money. Don't do that.

MADIK

The answer is no.

TANGERINE

Hear me out.

MADIK

Do I have a choice?

TANGERINE

Your options are limited. How far do you think you would have gotten on that dreadful sham of a passport? Had we not intercepted you, there's a good chance you'd be under police custody at this very moment.

MADIK

I'd have found a way out.

TANGERINE

Possibly. I'm aware that you thrive stupendously under duress. You might have avoided authorities once or twice, but eventually you would have gotten caught. Without assistance.

MADIK

You're offering me help?

TANGERINE

My reach extends far and wide.

MADIK

I'm listening.

TANGERINE

You're a cop killer, a kidnapper,
and that's just for starters. I'm
offering you a clean slate. A new
passport. A real one with a new
identity. Who would you like to be?

RUSSIAN

How about - Thomas Atkinson?

The thugs agree with nods and grunts.

TANGERINE

Excellent! A good solid name. And
I'll gift you 50K for your
troubles. I'll even arrange for you
to travel to Europe on one of my
export ships.

PAULI

Flying's not a good idea right now.
Even for Thomas Atkinson.

The thugs agree again.

TANGERINE

So you see, Mr. Madik, my offer is
quite generous. You either do it,
or die.

All the GUNS come up at once. The thugs are in a semicircle
around Madik. Pauli is the only one behind him.

MADIK

You're in a crossfire. Some of you
might get hit.

BUCKEY, A HIDEOUS THUG with BUCKTEETH AND A LISP, speaks up.

BUCKEY

We're not worried about Pauli.
Pauli's a lousy shot.

MADIK

(Turning to Buckey)

That's precisely why - what the fuck, man!

RUSSIAN

Madik's got a point, Pauli.

Pauli slides over to one side.

TANGERINE

Like I said, you don't have a lot of options.

MADIK

Like I said, I don't know where she is.

TANGERINE

But I do.

MADIK

Then go get her yourself.

TANGERINE

That wouldn't be any fun. That's where you come in and save the day. Like Johnnie Wayne. Bang! Bang! Bang! Bang!

MADIK

You're asking me to sell my soul.

TANGERINE

Mr. Madik, you already have.

He holds the apple out, offering Madik a bite.

MADIK

Where is she?

EXT. MACHNEBAD'S ARMENIAN CUISINE - SUNSET

The Redneck and Sutti pull up in front of a LARGE RESTAURANT COMPLEX, isolated outside of town.

TANGERINE (V.O.)

After Sutti escaped your clutches, she hitchhiked back across the border and made her way to the establishment of Terric Machnebad.

Sutti gets out and leans back into the passenger window, smiling her goodbye to the Redneck.

He drives off into the sunset as she goes inside.

TANGERINE (V.O.) (CONT'D)
Mr. Machnebad was her previous owner. I guess she had a score to settle. She walked right up to him, put a gun in his face and pulled the trigger.

INT. MACHNEBAD'S PRIVATE QUARTERS - NIGHT

TERRIC MACHNEBAD, (Armenian, late 30's), sits in a chair, relaxed with mild curiosity.

Sutti stands in front of him, blond-wigged, determined, arm stretched, pointing Madik's gun at Machnebad's face.

CLICK. Nothing.

CLICK CLICK CLICK. She pulls the trigger in rapid succession.

Empty!

MACHNEBAD
Don't I know you?

Panic! CLICK CLICK CLICK!

A slow and sinister smile of recognition creeps across Machnebad's face.

CLICK. CLICK.

MACHNEBAD (CONT'D)
Sutti. Welcome home.

He stands and tenderly embraces her. Sutti sobs in his arms. She lets the gun drop to the floor.

INT. RESTAURANT DINING ROOM - NIGHT

UPSCALE INTERIOR. ASSORTMENT OF CUSTOMERS. WAITERS rustle about. Business is good.

An EIGHT PIECE MIDDLE EASTERN BAND plays on an ELEVATED STAGE at the far end of the room.

TANGERINE (V.O.)
On the surface, Mr. Machnebad's
establishment is a well-respected
four star restaurant. Excellent
Baklava. Highly recommended.

We FOLLOW A SERVER CARRYING A TRAY into the kitchen. He turns
and we CONTINUE THROUGH ANOTHER DOOR that leads into...

INT. A SERIES OF CONCRETE HALLWAYS - CONTINUOUS

Trashy. Neon lights.

YOUNG WOMEN (Various ages) scantily dressed, lean against the
walls, smoking cigarettes.

One of them leads an ELDERLY CLIENT into one of several rooms
in the halls.

TANGERINE (V.O.)
But that's only a facade for an
elaborate sex slave syndicate,
catering to a special clientele
with a lust for young flesh.

We finally ARRIVE at...

INT. BACKROOM BAR - CONTINUOUS

The doors swing open to a busy STRIP CLUB.

A DJ, (late 20's) is at the decks.

A BAR. An ELEVATED STAGE WITH A POLE.

TANGERINE (V.O.)
Most of them like Sutti, sold into
slavery by their overseas, peasant
parents.

A YOUNG DANCER, (19), is in the middle of a dance. She's just
going through the motions - jaded.

MADIK (V.O.)
How will I get to him?

TANGERINE (V.O.)
You'll pretend to be a new client.
All you have to do is say to the
Waiter...

INT. MACHNEBAD'S ARMENIAN CUISINE - NIGHT

Madik is seated at a table in the dinning room.

MADIK
I'll have the soup de jour.

A MIDDLE EASTERN WAITER takes his order.

MID EAST WAITER
We don't serve that here.

MADIK
Yes you do.

The Waiter appraises Madik.

MID EAST WAITER
Follow me.

Madik follows him to a side door.

INT. CONCRETE HALLWAYS - CONTINUOUS

They're stopped by a large BALD-HEADED BADDIE, (30's),
guarding the entrance.

Bald Baddie pats Madik down.

Madik giggles.

MADIK
That tickles.

Bald Baddie lets them pass.

The Waiter leads Madik through a series of turns within the
maze of hallways.

SEX SOUNDS erupt from some of the SHAG ROOMS.

They pass a young INDIAN GIRL tripping on a brain-bending
substance.

They round corner.

MID EAST WAITER
Just go through those doors at the
end of the hall.

The Waiter turns back.

Madik takes a deep breath and walks towards the entrance.

INT. BACK ROOM BAR - CONTINUOUS

Madik comes in, takes a seat at a TABLE near the stage.

The CROWD is a VARIETY OF MALE CLIENTS. Plus SEVERAL BADDIES and a some WORKING GIRLS.

The GIRL ON STAGE finishes her strip. She's in a g-string and picks up her tips.

A WAITRESS in a SEE-THROUGH TOP takes Madik's order and dashes off.

A new dancer emerges from the back.

An ASIAN BALLAD TYPE SONG with a MELANCHOLY BEAT begins.

The spotlight comes up on the girl.

It's Sutti.

She's dressed in a JAPANESE YUKATA, sporting her blond wig. The picture is odd and sad.

Her movements are fluent yet despairing.

Madik observes her.

A symphony of colliding sentiments plays across his face.

The Waitress returns with his shot.

He downs it with one hand and stops her from running off with the other.

MADIK

What's a guy gotta do to get a private session with that one.

He points to Sutti on the stage.

WAITRESS

You'll have to ask him.

She points behind him.

Madik turns his head and finds himself staring down the barrel of a 9 MILLIMETER GLOCK.

Terric Macnebad holds the gun to Madik's face.

MACHNEBAD

Good evening, Madik. I've been expecting you.

Madik is frozen and stunned.

MACHNEBAD (CONT'D)
You look surprised.

Bucktooth Buckey emerges from the shadows.

BUCKEY
Sorry, Madik. The money was too good to pass up.

MADIK
You bucktooth bitch.

BUCKEY
I'm gonna use the doe to get my teeth fixed.

MADIK
Yeah, but you'll still be a bitch.

SMACK!

MACHNEBAD SLAPS MADIK ACROSS THE FACE.

MACHNEBAD
Never mind Buckey. He's not to blame for your predicament. I don't suffer thieves in my house.

A SCARF WEARING BADDIE and A BADDIE WITH A DODGY MUSTACHE yank Madik from his chair.

They violently FLIP him up onto the stage and SLAM him down on his back so that his head is pointing front.

MIKE FEEDBACK.

The DJ SCRATCHES the record to silence.

The Crowd ROARS with confusion.

Machnebad waves them down.

Sutti stands near Madik, visibly frightened.

Machnebad snaps his fingers and points to her.

MACHNEBAD (CONT'D)
You. Piss on him.

The Crowd whoops and hollers.

Sutti doesn't move.

MACHNEBAD (CONT'D)
Young lady, I said piss.

SUTTI
No.

CHING FU, A LINED-FACED, KUNG FU CHINESE BADDIE is nearby.

MACHNEBAD
Ching Fu.

Ching Fu jumps onto the stage and berates Sutti in Chinese.

The crowd eggs her on.

Sutti stands still and stares at them with defiance.

Ching Fu SHOVES her to the floor.

"Aaahhhwww!" goes the Crowd with disappointment.

MACHNEBAD (CONT'D)
I've got a better idea. Get him
down here. Her too.

He indicates to Sutti.

Scarf and Stache Baddies SLING Madik off the stage and SLAM
his head down on the table.

They keep him pinned there, bent over doggy style.

Ching Fu drags Sutti down.

Machnebad grabs her, spins her, and holds her close so that
he's hugging her from behind.

He squeezes her face with one hand and slides the barrel of
the gun down the side of her neck with the other.

He mutters into her ear.

MACHNEBAD (CONT'D)
You've got murder in your blood,
don't you, darling.

He puts the gun in her hand and guides it to Madik's face.

Then he backs away.

The crowd eggs her on again.

CROWD VOICES (O.S.)
Let him have it sugar - do it baby!

Sutti stands there pointing the gun, confused, frightened.

MADIK
It's OK, Sutti.

Sutti suddenly shifts her aim and points the gun at Machnebad's face.

The crowd goes silent.

MACHNEBAD
Now it's interesting. That's it,
love. Even you deserve a second
chance.

He closes his eyes and presses his head to the barrel.

A TEXAS CLIENT. Colonel Sanders look-alike.

TEXAS CLIENT
She won't do it.

CLICK.

She pulls the trigger.

No bullets.

Machnebad opens his eyes, snatches the gun from her.

MACHNEBAD
Don't be stupid. You think I would
hand you a loaded gun?

He presses a button. The EMPTY CLIP falls out.

He snaps a fresh one inside.

A HISPANIC BADDIE lights a CIGAR with A ZIPPO LIGHTER and
lays it down on the table next to Madik's head.

Machnebad presses the barrel of the Glock to Madik's cheek.

MACHNEBAD (CONT'D)
I hope you enjoyed that as much as
I did. Goodbye.

He cocks the handle.

MADIK
Wait!

MACHNEBAD
What?

MADIK
Mr. Achnebad.

MACHNEBAD
Machnebad.

MADIK
Sorry. I'd like to have a final
drink before you do it. I wanna
make a toast.

Machnebad is annoyed by the delay.

The sympathetic Crowd encourages him. A MALE CLIENT yells.

MALE CLIENT(O.S.)
Let the guy have a drink!

MACHNEBAD
(reluctantly)
Oh alright!

The Crowd cheers.

Machnebad withdraws the gun and signals to the Waitress.

Scarf and Stache Baddies back off.

Madik stands and cracks his neck.

Hispanic Baddy's cigar has gone out. He looks around for his
lighter. Can't find it.

ELTON, A FAT BADDIE in a BLUES BROTHERS SUIT lights it for
him.

Waitress puts a SHOT GLASS on the table and fills it from a
BOTTLE OF WHISKEY.

Madik grabs the glass and the bottle, downs the shot and
pours himself another before addressing the Crowd.

MADIK
This toast goes to Sutti.

He turns to her kneeling on the floor with Ching Fu standing
over her.

MADIK (CONT'D)
Sutti, I'm sorry that you never had
a hero. I hope someday you'll know
what it feels like to be held by a
man that loves you. To Sutti.

He raises his glass and tosses it back. The Crowd gives a tender "Aaahhhwww".

Waitress is next to a Working Girl.

WORKING GIRL
Oh my God, that's so sweet.

MACHNEBAD
Very touching.

He raises the gun.

MADIK
Wait!

He lowers the gun.

MACHNEBAD
What now?

MADIK
I got one more.

MACHNEBAD
Make it quick.

Madik pours himself another drink.

MADIK
My next toast goes to all you
BITCHES AND SCUMBAGS!

The Crowd goes NUTS! Whooping and hollering!

Madik turns the bottle up to his lips, takes in a large gulp, gargles, and spits it into Machnebad's face.

The Crowd goes dead silent.

Macnebad doesn't budge.

He and Madik face off in an old fashioned stare down.

The Crowd waits for a reaction.

MACHNEBAD
Mr. Madik, I was going to do you a favor and kill you quick. One bullet to the head and puff, you're dead. But now I'm going to do it slowly, and watch the life trickle from you drop by drop.

Madik sticks his tongue out and blows a long, drawn-out, spitting mouth fart. (He stole that from Sutti.)

Dead silence.

A Working Girl SNICKERS and then stops abruptly.

Machnebad stands still, staring at Madik, his face and hair drenched with alcohol.

Madik moves closer to Machnebad and stands inches away from him.

MADIK
Your time is up.

MACHNEBAD
What are going to do? Kiss to me to death?

MADIK
No, you can pretty much rule that out because your breath is *kickin'*. But we could get cozy by the fire.

MACHNEBAD
What fire?

MADIK
The one on your face.

Madik has the Zippo lighter.

He flicks it and shoves it into Machnebad's mug.

Machnebad's head goes up in FLAMES!

The Waitress SCREAMS!

Machnebad's gun goes off in a wild aim.

Clients duck for cover!

Baddies produce guns out of nowhere.

Madik SPINS the burning Machnebad and gets behind him, pulling him back, using him for cover.

He aims Machnebad's wild firing at targets.

Scarf and Stache Baddies go down.

A POCK MUCKED FACE BADDY WITH A MACHINE GUN lets it rip from across the room.

Pak pak pak pak pak pak pak!

Clients, Baddies, Girlies, and glasses take hits.

Buckey gets one in the TEETH.

Madik drops Machnebad but keeps the gun. Two MAD BADDIES rush at him from opposite sides.

BANG! BANG!

Puts them down two inches from the barrel.

Madik turns - a SWING comes at him.

He ducks and straight arms SWING BADDIE in the throat. Fires a shot to his head before he hits the ground.

Madik makes a MAD DASH for the bar, FIRING on the run.

Machine gun fire follows him and SMACKS into the wall behind him.

A feminine hand reaches for a LEVER and pulls it down.

The lights go out just as Madik DIVES over the bar counter, the Gun BLAZING off a couple of rounds in the darkness.

The gunfire stops.

The place is trashed. Girlies cry. Baddies groan.

Buckey's on the floor MOANING like a bitch!

Machine Gun Baddie, Blues Brother Baddie, Hispanic Baddie, and the DJ all huddle behind some overturned tables.

MACHINE GUN BADDIE
(cool and collected)
He's behind the bar.

HISPANIC BADDIE
He's gotta be empty now.

He smacks Blues Brother Elton on the gut.

HISPANIC BADDIE (CONT'D)
Elton, go check it out.

ELTON
I'm not going over there. What if
he's still got rounds?

MACHINE GUN BADDIE
I don't think so.

ELTON
How many did he use?

HISPANIC BADDIE
I don't know, I wasn't counting.

ELTON
So why do I have to go?

HISPANIC BADDIE
Get your fat ass up and get over
there now!

ELTON
Alright!

Elton gets up. He's got a GUN but he's scared shitless.

He creeps towards the bar.

He looks down and sees Machnebad, face all fried.

He loses his nerve and turns back.

The Baddies wave him forward from behind their cover.

He starts again. He trips over a body.

Slowly, steadily, a gun barrel creeps up over the bar
counter.

Elton squints in the darkness and then he sees it.

Too late.

BANG!

He takes it in the gut, falls to the floor and starts
SCREAMING!

HISPANIC BADDIE
Goddammit!

MACHINE GUN BADDIE
Guess he wasn't empty.

HISPANIC BADDIE
Will somebody turn on the lights!
Turn on the goddamn lights!

They come on. All of them. Like club closing hours.

The Baddies rise. Their guns come up in unison.

Pak pak pak pak pak pak pak! BANG! BANG! Pak pak pak!

They bombard the bar with a barrage of bullets.

Glasses and bottles SPLATTER everywhere.

The bar is completely destroyed, riddled with holes.

Their guns come down in unison.

The Baddies move as unit towards the bar, grinning with macho pride.

They peer over the countertop.

Madik's gone.

They all glance right. The door behind the bar is ajar.

INT. CONCRETE HALLWAYS - CONTINUOUS

Madik and Sutti on the run!

An EXIT DOOR up ahead. They race to it and BURST it open!

BANG BANG BANG BANG!

The Bald Baddie that frisked Madik before comes at them, FIRING on the advance.

They duck back inside, SLAM the door shut and lock it. Bullets SMACK up against it.

They double back but only for a tick. Hispanic Baddie rounds a corner and takes a shot at them.

They BURST into a Shag Room across the hall.

INT. SHAG ROOM - CONTINUOUS

An ARCH BROW PROSTITUTE rides a FAT, HAIR-BELLIED CLIENT.

She SCREAMS and jumps off of Hair Belly with the intrusion.

INT. CONCRETE HALLWAY - CONTINUOUS

Hispanic Baddie stops at the Shag Room door. He peeks his head around and quickly brings it back.

He advances inside, cautiously, gun first.

INT. SHAG ROOM - CONTINUOUS

Arch Brow is in bed with the COVERS drawn up to her chin, eyes wide, piss frightened!

She thumbs to her right, indicating the BATHROOM DOOR which is slightly cracked open.

Hispanic Baddie approaches it with caution.

Once he's past the bed, the covers peel back slowly revealing Madik hiding underneath.

He TACKLES Hispanic Baddie from behind, pushing him into the bathroom.

The bathroom door SLAPS up against the wall, bounces hard and SLAMS shut!

We HEAR CRASHES, GRUNTS, and SCREAMS, and then BANG BANG... (wait) BANG! Three gunshots.

Long pause as Arch Brow watches the door.

Suddenly Madik BURSTS through it looking manic!

Arch Brow SCREAMS, mostly with relief.

Madik squats down and looks under the bed. Sutti is underneath with Hair Belly.

MADIK
You coming?

He reaches a hand and pulls her out from under.

EXT. MACHNEBAD'S ARMENIAN CUISINE - NIGHT/CONTINUOUS

Madik and Sutti rush to Madik's car and hop in.

INT. MADIK'S CAR - CONTINUOUS

Madik checks his pockets.

MADIK
Fuck! I lost the keys. Alright wait here, I gotta go find them.

Sutti holds them up.

SUTTI
Got 'em right here.

MADIK
How did you get them?

SUTTI
They fell out when you were under
the covers with that woman. She
gave them to me on the way out.

MADIK
I'm gonna buy you a milkshake.

He puts the keys in the ignition.

Suddenly a ROPE CORD is around his neck, pulling him back and
CHOKING the life out of him!

Sutti SCREAMS!

Madik gags and kicks. The HORN BLARES under his heels.

Bald Baddie is in the back seat tightening the cord.

BALD BADDIE
I knew I didn't like you when I
frisked you. You were enjoying it
too much!

Madik hacks and slobbers.

He reaches into his jacket pocket and fishes out the pen his
ex gave him..

He pulls the cap off and stabs Bald Baddie in the eye.

Bald Baddie falls back SCREAMING and clutching at his blood-
gushing eye socket.

Madik jumps into the back and pummels him.

EXT. MADIK'S CAR - CONTINUOUS

Bald Baddy's face is repeatedly SMASHED against the inside of
the back window.

The window gets redder and wetter with each impact.

The door opens. Madik climbs out over Baldy and drags him
out.

A HANDGUN falls out of Bald Baddie's pants pocket. Madik picks it up.

Then he jumps in the car and speeds away into the night.

INT. MADIK'S CAR - NIGHT

Madik and Sutti drive in silence. Sutti finally speaks.

SUTTI

Russell, did you mean those things
you said to me back there?

Long pause.

MADIK

I was improvising.

SUTTI

I don't believe you.

MADIK

Doesn't matter.

SUTTI

You don't believe it yourself.

MADIK

I don't want to talk about it.

SUTTI

Why do you act like you don't care
about me?

MADIK

I don't want to talk about it!

SUTTI

(shouting)

So why do you keep coming back for
me?

MADIK

Shut up!

SUTTI

Why Russell! What do you want?

MADIK

Sutti! Shut up! Just drop it!

Sutti sits back and stares ahead. She finally whispers.

SUTTI
I just wanted to say thanks.

INT. STAIRWELL - NIGHT

Sutti follows Madik up the stairs.

SUTTI
Where are we going?

MADIK
Don't worry about it.

SUTTI
Shouldn't we be leaving town? What
is this place?

They arrive at a door. Madik stops and looks at her.

MADIK
I need you to do something for me.

SUTTI
What?

MADIK
Put your wig on.

INT. TANGERINE'S OFFICE - NIGHT

Madik and Sutti enter.

Assembled are Tangerine and his Apple Skin Assistant,
Russian, Pauli, and Talleywack.

SLOW MOTION: The sudden realization washes over Sutti's face.
She turns and looks up at Madik.

He can't look at her.

NORMAL SPEED: She starts to slap at his chest.

SUTTI
(choked screaming)
No! No! No!

Anger, shock, sadness mixed into every strike.

Madik finally grabs her wrists.

She snatches them away and backs away from him slowly towards
the waiting men.

She points a finger. Her eyes burn with hatred.

Talleywack comes to comfort her.

One look at him and she burst into tears.

TANGERINE

Reports have it you made quite the hullabaloo. With Machnebad out of the way, business should pick up.

MADIK

You used me.

TANGERINE

Don't take it personal. You still get your end of the bargain.

MADIK

What about ethics?!

He almost spits the words.

TANGERINE

Apply ethics only if it's convenient. Goodbye, Mr. Madik.

Tangerine turns and moves towards his men.

Talleywack hands the Apple Skin Assistant A LARGE OPENED YELLOW ENVELOPE CRAMMED FULL OF CASH.

Apple Skin hands the envelope to Tangerine.

Madik looks at Sutti.

Talleywack says soothing words to her but she stares straight at Madik, utter anguish clouding her countenance.

Russian pats Madik down while Pauli talks to him.

PAULI

Listen, Madik, don't worry about the kid. You did good. Just go with Russian. He'll get you all situated.

Russian gestures toward the door.

PAULI (CONT'D)

Relax. Get some R-and-R. Then we'll talk about arrangements.

MADIK

I don't want your help.

Madik takes a final look at Sutti.

Something has softened in her eyes.

He turns and leaves.

PAULI

Go with him.

Russian takes out a GUN WITH A SILVER HANDLE and checks to see that it's loaded before following Madik out.

INT. STAIRWELL - DAWN

Madik descends the stairwell with Russian on his heels.

RUSSIAN

You know, Madik, for a minute back there, I thought you was actually feeling sorry for the kid. Then I said to myself, tough guy like you, why should you give a shit? At the end of the day, all that counts is number one, no? I'd a done the same thing.

Madik stops. He turns around to face Russian.

RUSSIAN (CONT'D)

What?

INT. TANGERINE'S OFFICE - DAY

Madik BURSTS through the door and stands center of the room.

The men are startled by his re-entry.

Madik just stands there, eyes surveying, darting back and forth over the men.

TANGERINE

Is there a problem? Mr. Madik?

Madik ignores him. He's got his ass-kicking face on.

He looks at Sutti. A barely detectable smile is exchanged between them.

TANGERINE (CONT'D)
Mr. Madik. Madik! Is there
something we can do for you?

Madik finally acknowledges him.

MADIK
No, you can't. But she can.

TANGERINE
What can she do?

MADIK
Take that stupid wig off.

Sutti snatches off her wig and grabs the HAND GUN she'd been
hiding underneath it.

She points it at Talleywack and shoots him in the face.

In a FLUID FLOW OF SLOW MO, Madik spins while removing
Russian's silver-handled Gun and drops Tangerine and Apple
Skin.

NORMAL SPEED.

Madik continues spinning and stops at Pauli.

Pauli points his gun at Madik with extremely careful aim.

The two men stand and aim at each other from across the room.

Pauli's hand starts to tremble.

MADIK (CONT'D)
Give it up, Pauli. Everyone knows
you're a lousy shot.

BANG! BANG!

Two shots in rapid succession.

Both men drop to the floor and don't move.

Sutti is the last one standing.

She surveys the carnage for a long silent moment.

Then she puts on her Marilyn wig and takes the envelope of
money off of Tangerine.

With the money in one hand, a gun in the other, and a blond
wig on her head, she's a perfect picture of deadly defiance.

A dark, leering ASSASSIN'S STARE slowly creeps into her eyes.

BLACK.

THE END...FOR NOW

FRANCHISE: "Sutti, The Assassin"