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FADE IN:

EXT. LA SKYLINE - DAY

A montage of images, the downtown LA skyline, twin towers jail, people walking to work and morning traffic.

CUT TO:

EXT. LAUNDRY TRUCK - DAY

Titles start.

A laundry truck stopped ominously by the side of the road.

NEWSCASTER

....the three men apparently escaped from the County Detention Center by hijacking a service van. The suspects had been captured after a failed bank robbery that ended in a high-speed chase and shootout with police. The question arises whether these particular felons should ever have been placed in the overcrowded County facility at all.....

As we get closer...

CUT TO:

INT. LAUNDRY TRUCK - DAY

Inside the truck is the body of a brutally murdered man wearing the uniform of the laundry company. His body has been hurled carelessly among bags of dirty laundry.

NEWSCASTER

...the Chief of Police has been working daily with law enforcement to recapture the suspects. The mayor pledges that no stone will be left unturned and cautions citizens to be especially wary and to report any sightings at once.

(MORE)

NEWSCASTER (cont'd)

Call 911 and do not attempt to  
approach or apprehend the suspects.

CUT TO:

INT. PALLACIO HOME - DAY

The Pallacio family is finishing breakfast, We hear the  
television blaring away from the living room.

NEWSCASTER

...who are known to be armed and  
extremely Dangerous. Overcrowded  
conditions at the aging County Jail  
are blamed for the .....

DAN Pallacio, the father, a successful insurance executive.  
His wife, ANNA, a nurse, and his two daughters, ESTELLA,  
fifteen, and LUCIA, nearly seventeen ignore it.

ANNA

(putting dishes and food  
on the table)

Will one of you girls please turn  
off the TV if you're not watching  
it?

ESTELLA leaps to turn it off. Instead of the news, music  
suddenly comes blasting into the kitchen, a new rap song.  
ESTELLA comes dancing into the kitchen.

LUCIA instantly stands up and starts dancing with her. Their  
parents look at each other, put-upon but charmed.

ANNA

Enough! Ay, they're starting early.  
Calm down, you two!

DAN

You call that music?!

ESTELLA

It's the biggest hit in the  
country.

(MORE)

ESTELLA (cont'd)

It went platinum practically the first day it came out.

DAN

This isn't singing. It's talking! A singer used to need a voice, that was how you knew they were a singer. This guy gets up there and gives a lecture. I could do that!

ESTELLA

Okay, Daddy. Do it! C'mon.

They tug on his hand. DAN gets up and mimics their dancing. The girls scream with laughter. LUCIA grabs her mother and tries to get her to Dance. ANNA struggles. The phone rings in the middle of the pandemonium.

ESTELLA

Daddy, don't forget my soccer match is Friday after school. You promised to be there.

DAN

And I will.

ESTELLA

You missed the last two.

DAN

I know. There was this little thing about earning a living.

ESTELLA

I was traumatized. For life.

ANNA

Quiet! Quiet! Somebody will find out what a madhouse we live in.

(on the phone)

Hello? Yes, just a moment please.

ANNA motions furiously at the girls to quiet. ESTELLA runs out of the room and turns off the music.

CUT TO:

INT. PALLACIO HOME - DAY

DAN takes the phone.

DAN

Hi, Evelyn. Yes, yes. What, they're coming in today? No, no, you did the right thing. I'll change my schedule around. It's a big account, they can come when they please. I'm leaving right now. Bye.

He hangs up the phone, turns to ANNA.

DAN

That computer company I told you about? They're coming in today. Looks like I'll be writing the insurance for the whole operation.

ANNA

That's a big account.

ESTELLA

(teasing)

Are we rich yet Daddy?

DAN

You can laugh, but this is your college money, Missy.

(turns to LUCIA)

And yours too. All in one big package.

ANNA

Are they signing on for sure?

DAN

If I can ever get myself there this morning. It looks very good.

ANNA hugs him. He stands by the table, gulping the last of his coffee

ANNA  
(shouts to girls)  
ESTELLA! LUCIA! That's right,  
girls, don't leave me to clean up  
the mess.

She good-naturedly starts clearing the table. LUCIA comes in and helps her.

ANNA  
That's my good girl  
(shouts to ESTELLA)  
Unlike the little spoiled one who  
can't be bothered to help her mama.

ESTELLA minces in powdering her nose.

ESTELLA  
Well if you already think I'm so  
spoiled, I might as well prove it.

ANNA grabs at her mirror, misses.

ESTELLA  
Uh-uh-uh. Can't catch me. You must  
be getting old, mama.

ANNA  
You're making me old!

ESTELLA dances around, but starts helping too.

CUT TO:

EXT. PALLACIO HOME - DAY

DAN throws his briefcase in the back seat of his car. As he starts to get in, ANNA runs out.

ANNA

Don't forget, you're helping me pick out a puppy this afternoon for LUCIA's birthday.

DAN

Where is this, now?

ANNA

I'll call and give you directions to the kennel.

DAN

Does it have to be today?

ANNA

I told them we'd be out there. Come on, she's only seventeen once. Next year she'll be away at college. This may be the last birthday she spends living at home.

DAN

And what will she do with this dog when she's away at college?

ANNA

I don't know, it'll stay with us, I guess.

DAN

So we're really picking out a dog for US!

ANNA

Come on, DAN!

DAN

Aha, the truth comes out. It's YOU who wants the dog.

ANNA

Well....

DAN

All right, all right. I don't have  
time to argue. We get a dog.

ANNA hugs him and heads back toward the house.

DAN

But it has to be a Basset Hound!

Grinning, DAN starts the car. The radio comes on

CAR RADIO

....armed and extremely dangerous,  
while concern is mounting for the  
driver of the van, a longtime  
employee of the laundry service.  
Citizens are asked to be on the  
lookout for a 1999 Chevy van with  
the words Adagio Cleaners on the  
sides. If spotted, do not approach  
the van, but call 911 immediately.

DAN snaps off the radio with an impatient jerk. He takes out  
a CD and ....his favorite jazz music replaces the news, as he  
backs out of the driveway.

CUT TO:

EXT. ALLEY - DAY

A furtive figure, MARIO Valdez, slips from the back door of  
the store holding a pile of clothing and melts into the  
alleyway.

CUT TO:

EXT. GARAGE - DAY

ASH Beltran and TITO Valdez are waiting impatiently for  
MARIO. They grab the new clothes and quickly change from  
their soiled, torn clothing.

TITO

Couldn't you get no shoes man?



MARIO

You don't want much, bro.

ASH

How about underwear? And cufflinks,  
shit for brains!

MARIO

Okay okay. Ditch this stuff.

They hurriedly stuff the old clothes into a nearby dumpster.

ASH

No, cops won't look there.

MARIO

Who cares if they do?

The men walk out of the garage. Blend into the crowd on the sidewalk.

CUT TO:

EXT. LA SKYLINE - DAY

A montage of images of the LA skyline and morning traffic.

CUT TO:

EXT. ANGELA'S APARTMENT - DAY

ASH, TITO and MARIO are standing at a doorway in a tacky apartment complex.

MARIO

ANGELA, she ain't made her fortune  
yet.

ASH

Hey, man, this is swanky compared  
to where she used to be.

(knocks)

Hey ANGELA, hey baby, open up. It's  
your one and only.

ANGELA  
(from behind door)  
One and only bad luck bastard  
worthless scumbag.

ASH  
Flattery will get you nowhere.

ANGELA  
Go away before I call the police.  
You've done it this time, there's  
no way back, Caro.

ASH suddenly puts his weight on the door and it splinters open. ANGELA, standing by the door, gives a little scream and jumps back. The others are a little surprised too, but they saunter in.

CUT TO:

INT. ANGELA'S APARTMENT - DAY

ANGELA gives ASH a hard look.

ANGELA  
Oh great, how I have to pay the  
damage deposit on that door. Like  
the last time you broke it.

ASH  
Baby, I'm just a hurricane in your  
life.

ANGELA  
I couldn't have said it better  
myself.

She is disapproving, but trying not to laugh. She loves/hates him.

ASH  
I'm bad. We're all bad.

ANGELA  
No, ASH, there's a difference. You  
used to be bad. Now you're evil.

ASH

Well you'd better get rid of us  
then.

ANGELA

What do you want? What more can you  
take from me?

ASH

The car.

ANGELA

Oh of course. My car. The way I get  
to work.....

MARIO

We need a car. In case you haven't  
heard we're dead if they find us.  
With the car we can get to Mexico.

ANGELA

You'll never make it.

TITO

Shut up, bitch. You put a jinx on  
us.

ANGELA

You know, you guys used to be the  
Three Musketeers, you were so much  
fun.

TITO

That was then.

ANGELA

I take it back. YOU weren't ever  
fun.

(to MARIO and ASH)

But you two guys, you were like  
Cheech and Chong. You were so  
funny.

ASH

That right?

ANGELA

Yeah. I let you guys get me in trouble, and it was crazy, but it was good time....once. What made you so bad?

ASH and MARIO point at each other, jokingly.

ASH AND MARIO

It was that guy.

They play box and wrestle each other to the floor. For a moment it is like old times, with ANGELA laughing helplessly. They pull her into the fight.

CUT TO:

INT. ANGELA'S APARTMENT - DAY

Moments later, they all stop and look at one another as reality sets in.

MARIO

Maybe we can stay here for a while?

ANGELA

No way. You ruin my life. I had it hard, you know.

MARIO

We know all that.

ANGELA

I just got it all together, man, you know? I'm on probation still. I'm trying to get my son back. Little Bobby? Remember him?

ASH

Sure, how's he doin'?

ANGELA

Social Services, they took him away after... All that bad stuff went down. They put him in a foster home.

MARIO

(not really interested)

That so?

ANGELA

I see him every other weekend,  
that's all. But he's doing good.  
He's getting so big. And his eye  
lashes are so long, they must be an  
inch long, you know?

Nobody says anything, preoccupied. They don't really care.

ANGELA

They watch me, the social workers.  
They come by where I work to make  
sure I show up.

TITO

It's not a good place for us here,  
man. Crawling with social workers,  
what's up with that?

MARIO

Why don't you shut up and let me do  
the talking, okay?

TITO

You sure are talking good, MARIO.  
You're talking her right out of it.

ANGELA

There's nothing he can say. I want  
you guys out of here. You can help  
yourself to some food.

ASH

Thanks, ANNA,

(he sits next to her)

Come on, girl. Cheer up. We'll be  
out of your life soon. You'll get  
little Bobby back and you'll be  
happy....

ANGELA

Don't get all affectionate now.  
Where were you when I went to jail,  
huh?

ASH

I was always there for you, baby,  
always thinking of you.

ANGELA

Now I've heard it all.

But she is charmed nevertheless.

ASH

You ever get lonely? You living  
like a nun?

ANGELA

I been lonely all my life.

ASH

Me too.

ANGELA

Get out of here.  
(laughs)  
Always the bullshitter.

They kiss.

CUT TO:

INT. ANGELA'S APARTMENT - DAY

Meanwhile, MARIO and TITO are raiding the refrigerator,  
eating.

MARIO

Hey ANGELA, you got any beer?

ANGELA

No. I'm not supposed to drink. I've  
got to walk the line. Haven't you  
been listening to a thing I said?

MARIO

(indifferent)

Well go buy us some beer. You got any money?

ANGELA

YOU sure don't. Trying to rob a bank! You crazy as shit? You think you're Jesse James all of a sudden?

MARIO

Seemed like a good idea at the time.

ANGELA

You have not got the common sense of a three-year-old. MARIO, you used to be so smart, remember? You used to read all those books. Tolstoy. You read Tolstoy, War and Peace in sixth grade, remember?

MARIO

Yeah, I remember. So what?

ANGELA

Why didn't you go to college? You should be Ashamed of yourself. Your mother...

MARIO

Don't talk about her, okay?

ANGELA

She's watching you from heaven, MARIO.

MARIO

Shut up.

ANGELA

And TITO, some big brother you are. Some role model.

ASH is trying to kiss ANGELA's neck.

ANGELA

And get off me, you. I'm not your  
whore.

ASH smiles and pulls her closer.

CUT TO:

EXT. LA SKYLINE - DAY

A montage of images as day turns into night.

CUT TO:

INT. ANGELA'S APARTMENT - NIGHT

The television is on. The felons are bored, in a bad mood.  
The door opens and ANGELA's roommate SOPHIA comes in with a  
bagful of groceries. She sees the men.

SOPHIA

Uh-oh. I knew this was a bad moon  
rising.

ANGELA

Welcome to the party.

SOPHIA

You can never outrun the past.

ANGELA

Aahhh, don't you lecture me now.

SOPHIA

What do you guys want?

ASH

We need a place to hang out.

SOPHIA

Well it looks like you've found  
one. Are we your prisoners now?

ASH

Don't think of it that way.



SOPHIA

What way are we supposed to think of it? If we hide you, we go to jail too.

(to ANGELA)

Oh you and your bad company. I'm so sick of all this.

MARIO

Look, cook us dinner and we'll leave.

SOPHIA

Promise?

MARIO

Sure.

TITO

Where are we going then?

MARIO

I don't know. I'll think of something. We need a car.

(to ANGELA)

They took our car.

ANGELA

The getaway car? You guys didn't make it very far.

SOPHIA

Don't you feel bad that you killed somebody?

ASH

We didn't start out to kill nobody. We went in to get some money and leave. Then that van driver we carjacked tried to be a hero, so TITO killed him.

SOPHIA

(to TITO)

Idiot. Villain.

TITO

Shut the fuck up, bitch.

SOPHIA

You going to kill me too? Oh, you got no gun do you? They don't exactly pass them out in jail.

TITO

I got all I need to take care of you.

SOPHIA and TITO glare at each other.

SOPHIA

(taunting)

Go ahead. Kill me.

ANGELA

SOPHIA, go get some wine. We'll fix a nice dinner and then these guys can get on their way, okay? And we never saw each other.

SOPHIA

ANGELA, it's only you I care about. You been through so much.

(to the men)

You promise you'll leave?

MARIO

Sure, we'll leave.

ASH

We don't stay where we're not wanted.

ANGELA

Right. Baby, nobody wants you now. Even your own mama don't want you. You're trouble.

ASH

So can you give 'trouble' a little love? It won't cost you anything.

ANGELA

ASH, you always want somebody to love you, and then you throw it all away with both hands.

ASH

It's true.

ANGELA

Why are you like that?

ASH

I don't know. None of us knows why we're like what we are. Do YOU know why you do what you do?

ANGELA

I do now. I live for my son. My little boy, he's all I care about in this stinking life. One little boy who has a chance.

TITO

Aahhh, he don't got no chance.

ANGELA

And you can shut up.

TITO

With you as his mother, living here, he don't got no more chance than his father dead in the street.

ANGELA

(starts to cry)

Don't you say any more. I loved Bobby's father.

TITO

You love too much, ANGELA. And everybody you love dies.

ANGELA

(still crying, to ASH)

See? So you better stay away.

ASH  
I'm not afraid to die.

ANGELA  
What are you afraid of, ASH?

ASH  
To die unloved.  
(gets closer)  
Can't you love me just a little?  
For old times' sake? Before I die?

He puts his arms around her and leads her into the bedroom.

ANGELA  
I'm stupid.

SOPHIA  
You don't hear me denying that.

MARIO  
And YOU can cook. 'Cause nobody  
wants you for nothing else.

SOPHIA  
That's all I'm good for, huh? I'm  
the lucky one.

SOPHIA starts to cook.

CUT TO:

INT. ANGELA'S APARTMENT - NIGHT

In the bed room, a montage of shadowy figures as ASH and ANGELA are moving in the bed, making love. Momentarily, the walls are down.

ANGELA  
My dearest.

ASH  
Always good. So good. Still my  
baby. My girl.

ANGELA  
Don't leave me, ASH.

But the magic is evaporating fast.

CUT TO:

INT. ANGELA'S APARTMENT - NIGHT

ASH and ANGELA look at one another, reality dawning in their eyes.

ANGELA  
It's like a candle going out. Where  
have all the good times gone?

ASH  
(gently covers her mouth)  
Shhh.

They kiss again, affectionate, but ASH is looking beyond her, already thinking of other things.

ANGELA  
You have left me anyway.

ASH  
Don't. Don't make it bad now. This  
moment may be all we have of each  
other forever.

ANGELA sits on the edge of the bed, in her own bitter world.

ANGELA  
So, you are going to Mexico now?

ASH  
Soon as we leave.

ANGELA  
You won't make it.

ASH  
Why do you say that? Why can't you  
just be nice for one night?

ANGELA

You come here, you steal my love.  
You destroy everything you touch.

ASH

Why do you keep trying to hurt me?

ANGELA

Because... I don't know.

ASH

I hurt myself enough for the two of  
us.

ANGELA

What do you want, ASH?

ASH

The truth?

ANGELA

The truth.

ASH

I want the car.

ANGELA

Oh, that's what you came here for?  
The car. I might have known. You  
always hide your real reasons.

ANGELA loses it and beat on him. He easily fend her off.

ASH

What are you so mad at? I'm lost,  
ANGELA. I probably won't live  
another week.

ANGELA

Take the goddamn car.

ASH gets dressed.

ASH

If they catch us, I'll tell them we  
stole it. You didn't know nothing.

(MORE)

ASH (cont'd)

We broke in and stole it. Unless we die in it. Then we won't do any talking.

ANGELA cries.

ASH

Hey, that's a joke, baby.

ANGELA

(crying)

Get out of my life, ASH. And stay out. Go die.

She gets her keys out of her purse and throws them at him. ASH tries to kiss ANGELA, who turns a cold shoulder. ASH picks up the keys. Exits the bedroom.

CUT TO:

INT. ANGELA'S APARTMENT - NIGHT

MARIO and TITO are asleep on sofas. ASH jostles MARIO.

ASH

We're out of here, man. I got the car keys.

MARIO

(sleepily)

What time is it?

ASH

About five.

MARIO

That's a good time to go to bed, a bad time to get up.

ASH

It's the best time. Come on.

MARIO

Hey, don't you want to eat nothing,  
my friend? You must have worked up  
an appetite in there.

ASH

No time. We got to move.

TITO

(wakes up sleepily)  
What's the rush? Hey, man, we're  
just getting comfortable.

ASH

Every minute we spend here is a  
risk.

TITO

Why, man? Out there is the risk.

ASH

To the girls, idiot. We're gonna  
get them busted, maybe killed in a  
shootout, who knows? They're gonna  
lose everything, Angie's gonna lose  
her son, her freedom, her job.  
We're poison.

TITO

I'm not going anywhere tonight. I'm  
tired.

ASH

Fuck you and your tired ass. I'm  
leaving. You can come along or you  
can stay.

SOPHIA

(comes to door of her  
bedroom)  
No you can't stay. Get out of here.  
All of you.



ASH

(to MARIO)

We gotta book, man. These girls don't need us here fucking up their lives.

MARIO

TITO, get your ass in gear. ASH's got a car.

TITO

A car? I'm there. Can we score some dope?

MARIO

We've got to find another place to hide out, TITO. The cops will be here, I'm surprised they haven't been here already. Come on.

ANGELA is standing at the door of her bedroom, in a bathrobe.

ASH

(to the girls)

You never saw us.

ANGELA

I wish.

(as they exit she suddenly hugs ASH, presses money into his hand)

Go with God.

The door slams.

CUT TO:

EXT. ANGELA'S APARTMENT - NIGHT

The three men steal along the walkway, enter the carport and start up the Riviera and they drive off into the night.

MARIO

Two of you get down. They're looking for three.

TITO

Don't have to tell me twice.

TITO stretches out in the back seat. ASH lies on the floor, he looks up at the stars in the dawning sky. He watches the sky from the car, thinking.

CUT TO:

EXT. LA SKYLINE - DAY

A montage of images as the sunrises over the LA skyline.

CUT TO:

EXT. JACK-IN-THE-BOX - DAY

The men are eating. ASH's eye falls on pretty ESTELLA PALLACIO, innocently hanging out with her friends. MARIO follows ASH's eye.

MARIO

That's sweet, man. She's so sweet makes my teeth ache.

ASH

I think I'm in love.

MARIO

You know what I think?

TITO

What?

MARIO

I think we should follow this little sugar baby home.

ASH

And?

MARIO

We.....

ASH

I ain't no rapist, man.

MARIO

You don't really know what you are,  
ASH. You are capable of killing  
people.

ASH

I didn't kill nobody.

MARIO

But you would have if you had to.  
TITO here just happened to have the  
gun.

ASH

TITO is a fucking idiot for  
shooting that driver.

MARIO

You know what we promised, ASH. We  
got into this together, we are all  
going to hell together. Nobody is  
better than anybody else.

ASH

Right.

MARIO

You can get out of the fucking car  
right now, ASH. Either we're  
together all the way or we're dog  
shit.

ASH

I know.

MARIO

And leave TITO alone. He feels  
plenty bad. Right, TITO?

TITO

Right.

ASH

He don't even know what he did  
wrong. He's like a crocodile.

TITO gazes dumbly, thinking about this.

TITO  
Hey, yeah! I am a crocodile.

ASH  
Hey! She's leaving. She's walking home, the schoolgirl. Yes! Follow her, MARIO, but take it easy for once. Don't let her know.

They drive along the street tailing the unsuspecting ESTELLA at a distance.

CUT TO:

EXT. STREET - DAY

A montage of images as the guys continue tailing the unsuspecting ESTELLA at a distance.

CUT TO:

INT. PALLACIO HOME - DAY

ESTELLA reaches her home, turns in and goes inside. The guys park down the street and sit inside their car.

TITO  
FUCK, man. She's rich.

ASH  
She's an angel.

MARIO  
Hey, you're going to get to know this angel. We're going to have a soft couple of days here, man.

ASH  
What are you talking about?

MARIO  
Look, we need a place to chill out for a couple of days, then we make our run for Mexico.

ASH

Why not just take off now?

MARIO

I can't hang, man. I need to rest.  
I didn't get no sleep last night.  
We could stay here, maybe a couple  
days.`

ASH

You're crazy.

TITO

Just get me out of this car. I'm  
sick of riding. I need to stretch  
my legs.

MARIO

Well cool it until it gets dark.  
Then we'll go in. ASH, you're the  
breaking and entering genius. You  
go in the back way and let us in  
the front door.

TITO

What are we going to do till then?

MARIO

Lay real low, brother. We got to  
hide. This is desperate, you don't  
understand.

TITO

I'm desperate. I understand.

ASH

Fucking hopeless.

TITO

Get off my case, ASH.

MARIO

(inspecting a security  
"protected by" sign on  
the lawn)

(MORE)

MARIO (cont'd)

Will you look at that? They got a  
'security service.' Awww.

ASH

They got everything. Them people  
are rich.

MARIO

I wonder what it would be like to  
live in that house? To have  
everything you want. A nice car,  
nice TV and everything.

ASH

Some people word hard, man.

MARIO

Work! They got the fix in. These  
kind of people, go to school with  
each other, they hire each other.  
They marry each other. It's a  
different world they live in. They  
only steal from their employees and  
the government and shit.

ASH

Fuck them.

MARIO

I hate rich people. I wish I could  
take everything they have and  
divide it up among the poor. Even  
it out.

ASH

You a communist, man?

MARIO

I ain't no communist.

ASH

What you're saying is communism.

MARIO

Fuck it. If making the rich share  
what they got with the poor is  
communism, then I'm a communist.

FADE TO BLACK.

INT. PALLACIO HOME - NIGHT

Upstairs in the Pallacio home, DAN and ANNA are in the  
bedroom, DAN is getting out of his work clothes.

ANNA

You sure we picked the right dog?

DAN

I have never been so sure of  
anything in my life. He's a noble  
animal.

ANNA

He's adorable. A golden retriever.

DAN

They can be a handful.

ANNA

Everybody's a handful. Everything  
is a handful.

DAN comes over and takes her in his arms.

DAN

Don't keep using that word  
'handful.' It starts my imagination  
going.

They laugh and hug and kiss.

ANNA

I love you, baby. Too much.

DAN

After all these years.

ANNA  
After all these years.

ESTELLA  
(from downstairs)  
Mama, I'm tired of watching the  
stove. Come down.

ANNA  
In a minute.

ESTELLA  
But I have to study!

ANNA  
All right all right.  
(turns to DAN, the magic  
moment gone)  
So... How did the meeting go?

DAN  
Great. We got the business. There  
are still a few details we need to  
iron out.

ANNA  
What kind of details? I thought  
everything was in order.

DAN  
It is. It is. You worry too much.

ANNA  
It's true. I can't help it. I worry  
about losing things. I can never  
feel secure.

DAN  
(joking)  
They have pills for that now, don't  
they?

ANNA  
You want me to take drugs!?



DAN

I'm kidding, I'm kidding. I just mean let it go. Everything's going to be fine.

ANNA

I wish I could just trust...

DAN

It's because of the way we grew up. Poor, both of us.

ANNA

I can still remember waking up in the middle of the night and my parents were fighting about money, always about money. It destroyed them. They became so obsessed with getting what they thought they deserved. And they ended up with nothing. Not even each other.

DAN

I know, baby. Well that's not going to happen to us.

ANNA

Sometimes, late at night, I still wake up, I think I hear somebody shouting my name 'ANNA' And I sit up, and...and it's nobody. It's so quiet, so serene here. You're asleep, and the girls. There's nothing wrong, yet my heart is pounding. I get up and go look at the girls, and sometimes I cry. They're so innocent, so fragile.

DAN

They're stronger than you give them credit for. You hover over them like a ...

ANNA

A hen.

DAN

(joking)

You said it, I didn't.

ANNA

Wrong bird. I'm an eagle. I'm fierce.

DAN

Wo! You don't have to convince me of that!

(gets serious)

Baby, we can never escape the past. But at least we can make sure the girls don't have the kinds of memories we do.

ANNA

You're a good man. Things aren't so easy for you either, I know.

They embrace.

ANNA

Always got to be the strong one.

DAN

You're the strong one. Stronger than you believe.

ESTELLA

(from downstairs)

Mom! It's boiling over!

ANNA

(shouts down)

What's boiling over?

CUT TO:

INT. PALLACIO HOME - NIGHT

ANNA runs downstairs and the girls are doing their homework at the kitchen table. Nobody is looking at the stove.

ANNA

Nothing's boiling over!

LUCIA

We're hungry. You two were smooching it up, up there.

ESTELLA

Ewg!

DAN enters the kitchen.

DAN

Feed me, woman!  
(looks around at them)  
Now this is a happy scene.

ESTELLA

(teasing)  
You mean your poor little daughters, starving right before your eyes. And Mama slaving away at the stove?

DAN

You're all where you belong.

ANNA

(shaking the spoon at him)  
This is where a woman belongs?

DAN

No, you belong in the bedroom.  
(slaps her behind)  
But I let you out to cook!

LUCIA

Daddy!

ANNA

You see what men are? Tyrants!

LUCIA

Put him in his place, Mama!

ANNA reaches into a drawer and gets out a rolling pin. She playfully chases DAN around the kitchen. He pretends to hide behind ESTELLA. They clown around.

ANNA

Go wash up. Girls, set the table.  
Come on!

CUT TO:

INT. PALLACIO HOME - NIGHT

The family is eating dinner.

CUT TO:

EXT. PALLACIO HOME - NIGHT

ASH and MARIO steal up to the window and look in.

ASH

The happy family at dinner.

MARIO

(jokes)

What, you getting sentimental on me?

ASH

I'd like to taste more than the food.

MARIO

You get us in and you can feast, man. On the food and whatever else you want.

ASH

They deserve it. Look at that smug son of a bitch. Bringing down his hundred fifty thousand a year.

MARIO

Be grateful. He works hard just to give us a nice place to hide out. You should kiss his ass.

ASH

All right. I won't kiss yours though, for getting us into this. I don't like doing this, man.

MARIO

This is real life.  
(gestures to family)  
Now they're gonna find that out.

ASH

Yup. And it stinks.

MARIO

What? You going soft on me?  
Remember what we promised, we all get away or go down together.

ASH

Yeah, I remember. Okay, get back to your half-wit brother and make sure he isn't getting us busted. Leave this to me.

MARIO

How you going in?

ASH

Through the bedroom window  
(he gestures to the window)  
This is a piece of cake.  
(MORE)

ASH (cont'd)

Just keep your eye on the front door and when I open it, come in. And keep TITO quiet, he'll make a fucking ruckus.

MARIO

Got you.

MARIO stealthily runs back around the house. ASH remains for a moment, watching the family, grimly, bitterly.

CUT TO:

INT. PALLACIO HOME - NIGHT

The family sits at the dinner table.

ESTELLA

....I don't want any potatoes.

ANNA

You've eaten nothing!

ESTELLA

I'm getting fat.

ANNA

You are not!

ESTELLA

I am too. Look.

(she pinches her stomach)

Look! Huge rolls.

DAN

Cuckoo! Eat.

LUCIA

If you don't eat they'll take you to a psychiatrist and find out how crazy you are.

ESTELLA

YOU are!

LUCIA

You aren't hungry because you ate  
four tacos this afternoon at the  
Jack in the Box.

ESTELLA

Liar!

ANNA

Quiet you two. You're chattering  
like chickens. Let your father eat.

DAN

Forget about eat --- just let me  
think!

CUT TO:

EXT. PALLACIO HOME - NIGHT

ASH removes a screen in the bedroom window with the precision  
of a surgeon. He slides into the bedroom with catlike grace.

CUT TO:

INT. PALLACIO HOME - NIGHT

ASH moves through the house silently. He passes the kitchen  
with the family unaware and enters the living room. Without  
hesitation, he opens the front door.

MARIO and TITO immediately materialize and enter. Quickly and  
efficiently, they disable the telephone, close the curtains  
and blinds. TITO and MARIO sit on the sofa, TITO picks up the  
remote and switches the television on. Loud.

CUT TO:

INT. PALLACIO HOME - NIGHT

The family hears the television and looks at each other in  
confusion.

DAN

What the hell? Who left the TV on?

ANNA

Nobody.

ESTELLA

I wasn't watching it...I don't think...

They are not quite aware that something is very wrong.

ANNA

Well go turn it off. You probably set the timer for some show.

ESTELLA

I didn't. But I'll turn it off.

She rises and enters the living room.

CUT TO:

INT. PALLACIO HOME - NIGHT

ESTELLA comes into the living room, sees the three felons, stands in shock.`

ESTELLA

Wh....

ESTELLA begins to scream but she is almost too frightened for any sound to come out. MARIO leaps up and covers her mouth.

ANNA

(form kitchen)

ESTELLA? Turn the TV off. ESTELLA?

The family comes running in to confront the felons, ESTELLA is struggling with MARIO's hands on her. DAN launches himself at TITO, who slugs him to the floor. ASH grabs ANNA and holds a knife to her throat

ASH

Shut up all of you, or she dies.

The family freezes in horror. TITO struts boldly around the helpless ESTELLA, checking her out.



TITO

You think you're too good for me,  
Princess?

He puts his arm around her as she stands shuddering. DAN is livid but frozen.

DAN

Wh...who are you? Where did you  
come from?

ASH

What does that matter? We're here.  
Now listen up.

ANNA is gasping and shuddering.

ASH

We are your guests for a little  
while, got it?

(louder to ANNA)

GOT IT?:

ANNA

Y...yes.

ASH

Now you seem like the kind of  
people, you treat your house guests  
real nice

(to ANNA)

right?

ANNA

R..right.

ASH

Well then, you treat us nice, and  
we'll treat you nice. Okay?

Nobody speaks.

ASH

Okay, mister?

DAN says nothing. ASH jerks ANNA again.

ASH  
OKAY?!!!?

DAN  
Yes yes. For God's sake, let my  
wife go.

TITO struts around, laughing and excited.

TITO  
This is going to be sweet, man.  
These little girls are like....  
candy.

DAN springs at TITO and gets slugged again.

TITO  
I'll kill you, you motherfucker,  
you lay one hand on me, I'll kill  
you and drink your blood!

CUT TO:

INT. PALLACIO HOME - NIGHT

TITO grins in the face of DAN. LUCIA's eyes roll back in her head. ESTELLA glares in horror. Finally ASH can't take TITO's grinning theatrics any more.

ASH  
TITO, cut the vampire bit, okay?  
(to DAN)  
Look, mister, we aren't here to  
kill anybody. We need a hideout.

MARIO  
We been on the run, I guess you  
heard on the news. We had a bad day  
or two.

ASH  
Now why don't you all sit down  
slowly, about a foot apart.  
(MORE)

ASH (cont'd)

And I'll let the lady here sit down too.

MARIO

Easy.

ASH lets go of ANNA and she collapses to the floor. ESTELLA moves quickly and gracefully to her side, comforting her.

TITO

Why don't we just kill them all quick and then we can relax. I don't want to play nursemaid. That don't sound relaxing.

MARIO

We don't have to make any decisions right now, okay? How we decide will be based on how YOU all behave.

He walks around, thinking as he talks.

MARIO

You act quiet and don't try anything, like escaping or screaming or calling the cops, then we all get along. We do our thing, then we leave.

DAN

And what is your 'thing'?

MARIO

Don't go puttin' any ideas into our heads, okay? Especially TITO here, my brother. I respect him an' all but TITO, he's got some problems. He's a very excitable guy.

TITO

Huh! Yeah. I can't keep the lid on so good.

ESTELLA stares at him with withering contempt.

TITO  
(to ESTELLA)  
You're not scared of me?

ESTELLA doesn't answer.

TITO  
(to ESTELLA)  
You could kill me right now,  
couldn't you?

ASH  
TITO, leave her alone.

TITO  
Little mama's girl? Had everything  
she wants all her life?

ESTELLA glares.

TITO  
(to ANNA)  
You spoil your little girls, Mama?  
Nobody ever spoiled me.

ESTELLA  
(to ASH)  
You touch my mama again and I'll  
kill you!

DAN  
ESTELLA!

ANNA  
ESTELLA! He didn't hurt me. Be  
quiet.

MARIO  
Little spitfire.

The family subsides into numb, silent shock and horror.

MARIO

Okay, the first thing we got to do is get the cell phones from everybody. Cause people like you, you carry lots of cell phones don't you? Now mama? What's your name?

DAN

Her name is ANNA.

MARIO

ANNA. Now ANNA, you take me to the purses and I want all the cell phones in the house. You got pagers?

DAN

We don't use pagers.

MARIO

We're going to do some work here, ANNA and me, so you all sit tight. Remember, you make a move and mama dies. We're all going to death row already. So we don't care. Got it? Dad? Got it?

DAN

Yeah.

TITO

What was that?

(he crouches close to DAN,  
threatening him)

ASH

TITO, enough.

TITO

(to ASH)

You bust my balls, man. I don't like that.

ASH rolls his eyes, but says nothing. The family watches this closely. ESTELLA in particular, looks from one to the other.

CUT TO:

INT. PALLACIO HOME - NIGHT

Suddenly there is a retching noise. LUCIA is throwing up on the carpet.

ANNA  
LUCIA! My baby!  
(she rushes to her  
daughter's side)

TITO  
Get back there and sit down.

The two women look at him in horror.

ASH  
Leave them alone.

TITO  
That's two, brother!

ASH  
Oh fuck off, TITO.

TITO  
I'll fuck you up.

ASH  
You'll fuck up my grandmother.

For a moment they glare, then TITO subsides. ANNA is using her dress to clean LUCIA's mouth. LUCIA is sobbing.

MARIO  
Oh boy, here we go.

DAN  
Let them into the bathroom, for  
Christ's sake. What kind of animals  
are you?

MARIO

Okay, the two women, go clean up  
the girl. But leave the door open.

He motions, and ANNA and LUCIA rise and go into the nearby  
bathroom.

CUT TO:

INT. PALLACIO HOME - NIGHT

From the living room, they can be seen in the bathroom  
mirror, cleaning up LUCIA with towels. Suddenly, ANNA looks  
over.

ANNA

Will you give us our privacy  
please?

MARIO

Okay, don't try anything funny in  
there or the other girl dies.

ESTELLA

It's you who'll die. Slowly and in  
agony.

MARIO

For a girl who's so pretty, you  
sure do give your life away cheap,  
little one.

DAN

ESTELLA, shut up.

MARIO

Does she give you a lot of trouble,  
man?

DAN

She gives me no trouble.

MARIO

Good. Then you tell her to give me  
not trouble too.

DAN

ESTELLA, you will make them crazy.  
Do as I say. Be silent.

ASH

Look, mister, the more you keep  
your head, the better this will  
turn out for us all. This don't  
have to end in death, you know. We  
just need to eat and sleep and get  
out of here.

DAN

Why us? Why my family?

ASH

Why anybody? It IS you. That's all.  
So accept it. Live with it.

(to the bathroom)

You two have had long enough in  
there. Come on out.

The toilet flushes and the two women emerge. LUCIA is cleaned  
up.

MARIO

Now! We've worked up an appetite.  
So what's for dinner? Come on, come  
on. Pretend we're company.

(to ASH)

I think it's better if we eat in  
shifts. TITO and I will go in and  
eat with mama and Spitfire here.  
Then we come out and you take daddy  
and Miss Sensitivity.

ASH

Fine. Go eat.

MARIO and TITO take ANNA and ESTELLA into the kitchen.

CUT TO:



INT. PALLACIO HOME - NIGHT

From the kitchen there are sounds of dishes and silverware rattling.

ASH

That smells good. What you having  
for dinner.

DAN does not answer. LUCIA just sits numbly staring into space.

ASH

Something wrong with her? She's  
acting like Alice in Wonderland.

DAN

Yeah, something's wrong. She's  
terrified.

ASH

And how about you, what's your  
name?

DAN

DAN,

ASH

How about you, DAN. Are you  
terrified?

DAN

For my family, yes.

ASH

Not for yourself.

DAN

No.

ASH

You been in the military?

DAN

Not your business.

ASH

Fuck you, Mister. I say it is my business and I'm the one with the weapon. Got it?

DAN subsides into silence.

ASH

Well, you been in the military?

DAN

No.

ASH

How come?

DAN

Because I haven't, okay? Have you?

ASH

A guy like me? I got a felony rap before I was sixteen.

DAN

Of course you did.

ASH

There's something about you, man, I can't quite put my finger on. You aren't what you look like. There's something....else going on.

DAN

Well don't wear your brain out on it.

ASH

No, I'm curious.

(he studies DAN)

You're not what you appear to be. I'm pretty good at scoping people out. I'll figure it out.

DAN

You do that.

ASH  
I don't trust you, man.

DAN  
Good. And I don't trust you.

ASH  
What you do for a living?

DAN  
I'm an insurance agent.

Suddenly, screaming breaks out in the kitchen. A huge crash.

ASH  
(grabbing LUCIA)  
You move and she's dead.

MARIO walks out holding ESTELLA and a small paring knife.

MARIO  
This little minx tried to poke me  
with this.

He bursts out laughing.

ANNA  
ESTELLA!

MARIO  
That gets me hot, man. Maybe I'll  
just take her in the bedroom and  
teach her a lesson. I'll do a  
little poking of my own.

DAN suddenly throws himself at MARIO and the two men  
struggle. ANNA screams and TITO smashes her in the face.

TITO  
Shut up, bitch. One more scream and  
you die!

ASH wades in and kicks DAN into submission. Somehow nobody  
has gotten cut, but the little knife bounces harmlessly onto  
the floor. All stare at it.

ASH

Oh for Christ's sake.

He picks up the knife and puts it in his belt.

ASH

Now go back in there and finish eating. I'm hungry too.

MARIO

Let's try this again. Come on, you.

MARIO grabs ESTELLA and the horrified ANNA, they all go back into the kitchen.

CUT TO:

INT. PALLACIO HOME - NIGHT

In the living room, ASH looks hard at DAN.

ASH

Fucking little hero, your daughter. She'll get everybody killed, do you realize that? You got no power over her, man, no control.

DAN

Oh, so you know all about parenting.

ASH

I guess I know how not to do it, from my own parents, you know?

DAN

You had it rough, huh?

ASH

Yeah, I'd say so.

DAN

How rough?

ASH  
Rougher than you, Mr. Insurance  
Man.

DAN  
You think so, huh?

ASH  
Why, you had a tough childhood?

DAN  
I came up the hard way, yeah.

ASH  
Really? You been to jail?

DAN  
No comment.

LUCIA  
Daddy!

ASH  
It talks!

LUCIA subsides. DAN says nothing.

ASH  
Oh... So you don't want your  
daughter to know your true self,  
huh, Dad?

DAN  
What are you, Dr. Felon?

ASH  
Ha ha, that's pretty funny. I like  
that, like Dr. Laura. I'm Dr.  
Felon. I'm not so stupid, mister  
DAN the Insurance Man.

DAN  
Yeah, well you're stupid for doing  
what you did.

ASH

Can't argue with that.

They sit quietly, each thinking his own thoughts, while the dishes are rattling. Laughter bursts from the kitchen.

ASH

Hey, they're making a real party in there now. See, you were having this boring night, same old dull dinner, and now you have a real experience on your hands. Something to tell the grandkids!

DAN

Leave my family alone.

The two men look at each other. ASH looks down first.

ASH

I got no intention of harming your god damn precious family.

DAN

But you already have.

ASH

I guess you don't understand the meaning of the word 'harm', do you? If you think this is harm.

DAN

If you harm my family, I will die killing you.

ASH

I believe you. But you have to understand something, DAN. My life doesn't mean shit to me.

DAN

And whose fault is that?

ASH

All mine, Mr. High school guidance counselor. Cause that's what you sound like.

DAN

God gave you life, health....

ASH

Oh don't you preach at me. God also gave me a mother who was a whore and a father that I never met. Or maybe I did and I didn't know it.

DAN

You aren't the only person who ever had it rough. You just didn't have the strength to make it.

ASH

Oh, and you did, is that what you're saying?

DAN

I had it rougher than you ever did.

LUCIA

Daddy! What are you talking about?

DAN

Nothing, baby. I don't want to worry you more.

CUT TO:

INT. PALLACIO HOME - NIGHT

MARIO, TITO, ANNA and ESTELLA come into the living room from the kitchen.

LUCIA

Mama!

ANNA

My darling girl.

LUCIA  
Mama, are you all right?

ESTELLA  
We're all right, LUCIA. Don't  
worry.

MARIO  
I like her more and more.

ASH  
Am I gonna get to eat?

MARIO  
Go on. Mama, serve him.  
(to ASH)  
She cooks good, don't she, TITO?

TITO  
I'm like to bust. Man, I need to  
sleep.

MARIO  
My brother, he's like a lion. He  
eats, then he sleeps a week.

ESTELLA  
(to TITO)  
May you sleep forever.

ASH bursts out laughing.

MARIO  
Jesus, isn't there some way to shut  
her up?

TITO  
I'll shut her up, all right.

TITO moves toward ESTELLA menacingly, ASH grabs her and takes  
her into the kitchen.

CUT TO:



INT. PALLACIO HOME - NIGHT

ASH enters the kitchen with ESTELLA, LUCIA and ANN by the arms.

ASH  
(to ESTELLA)  
You walk on thin ice.

ESTELLA  
YOU are saying that to ME?

ASH bursts out laughing. He pretends to tip his hat.

ASH  
Touch, little one.

CUT TO:

INT. PALLACIO HOME - NIGHT

In the living room, MARIO looks at DAN.

MARIO  
You better watch out, daddy, your  
daughter has caught ASH's eye.  
He'll be putty in her hands.

ASH  
I'd like to be!

The felons laugh, elbowing each other.

DAN  
All right. What do you want? Money?

TITO  
You got money? How much?

DAN  
I can give you ... About a hundred  
dollars here and if you take me to  
an ATM I can take out another three  
hundred or so.

TITO  
Cool!

MARIO

That's not enough.

DAN

Well I wasn't planning on getting robbed. Take my wife's jewelry. Just leave.

MARIO

We'll take your wife's jewelry and we WON'T leave.

DAN glowers at him. MARIO sees him thinking.

MARIO

Don't you do it, man. Don't you try anything. You can only lose here.

DAN

You have already lost.

MARIO

Yeah, and you have won? Look at your middle class life. You're so white-bread you don't even know who you are. You don't care about anything but making it.

DAN

And what do you care about?

MARIO

I care about some things.

DAN

Such as?

MARIO

Such as none of your fucking business.

TITO

Yeah. We're in charge here. We say how it is.

DAN

They treat you like shit, don't they, TITO? They think you're some inferior life form. I can see that.

TITO

Fuck you.

MARIO

Don't try that divide and conquer shit, Papa DAN. You'll unleash the demon for sure. TITO is not your pal.

TITO

Yeah. Look out. I ain't your pal.

CUT TO:

INT. PALLACIO HOME - NIGHT

In the kitchen, ASH is eating at the table. He steals a glance at ESTELLA.

ASH

So, you aren't having any? This is good.

ESTELLA

Okay, I'll have a little dinner, Mama.

ANNA is standing at the stove. Her lips move silently. She is praying. Almost in a trance, she looks at the two girls. LUCIA is staring into space.

ANNA

(to herself, looking at LUCIA)  
She'll lose her mind.

ESTELLA

Oh mama, she won't.  
(gently, she jogs LUCIA)  
(MORE)

ESTELLA (cont'd)

Sister, you're scaring Mama worse than these bums.

LUCIA

Mama, help me.

ANNA

Oh my darling.

ASH

Are they like this all the time?

ESTELLA

Shut up, you monster. They are normal people. Something you wouldn't know anything about.

ASH

That's true.

(whispers)

You got any dope?

ESTELLA

(wrinkles up her nose)

NO! And if I did I wouldn't give you any.

ASH laughs.

ASH

You got any booze? Your daddy keeps a bottle somewhere? Don't tell me they don't drink.

ESTELLA

I'll get you some.

ANNA

ESTELLA! That's all they need is liquor.

ESTELLA

Oh mama, we don't even have enough for them to get drunk.

She goes to a cupboard. Gets out a bottle.

ESTELLA

(to ASH)

Here. Drink. I hope you throw up  
your guts.

ASH

Ha ha.

He tilts the bottle and takes a big swig. Offers it to  
ESTELLA. With her eye on her mother, she takes a swig.

ANNA

ESTELLA!

ESTELLA

But mama, I'm tense.

ANNA

Put that away. Ay Ay, I'm losing my  
mind.

LUCIA sobs.

ASH

Oh stop the drama. She's got the  
right idea. Just relax and we'll do  
our thing and get off to Mexico.

ESTELLA

Really?

ASH

(suddenly serious)

You can trust me. The others, I  
don't know. They're desperate men.

ESTELLA

So... Why don't you help us and let  
them go to hell?

ASH

Shut up. We're in this together.  
MARIO and me, we're like brothers.

ESTELLA

Don't you have any real brother?

ASH

(chewing)

I did. He's dead.

ESTELLA

Did he die a criminal?

ASH

No. My little brother died of fucking pneumonia. When he was a baby. Because my mother was too drunk to take care of him. She didn't want to take him to the doctor because she was afraid Social Services would take him away. So God took him instead.

ESTELLA

I'm sorry.

ASH

Yeah? Well if you're sorry for me you'll shut up and let me eat.

He suddenly throws his fork across the plate.

ASH

Fucking world. Fucking life.

(he picks up ESTELLA  
roughly and motions to  
ANNA and LUCIA)

Back we go.

ASH stand in a huff.

CUT TO:

INT. PALLACIO HOME - NIGHT

In the living room, the family stares silently at the felons. They are at a stalemate, trapped with each other. ASH passes the bottle to MARIO and TITO, but there is not much booze.

MARIO

This is all the liquor you have?

DAN

Yes. Of course, you could always go get some. Just let us go and you can have the house. Let the women go and I'll stay as your hostage. They'll promise not to call the police.

MARIO

You know, that almost sounds tempting.

DAN

You can have everything in the house. Do what you want. But let them go.

MARIO

I believe you would give your life to save them. You're a real father. Too bad I didn't have one.

DAN

Your father...left?

MARIO

My father is in San Quentin on death row. If he really is my father. TITO's father is....

TITO

He died like a man, my dad.

DAN

How did he die?

TITO

In a car chase and shoot out, man.

ESTELLA

In a shoot out? That's dying like a man.

TITO

Fucking A.

ESTELLA

Does it ever occur to you that a real man would have taken care of his son? So you didn't turn out to be a worthless convict better off dead?

TITO

I'm gonna knock her head off.

He starts toward ESTELLA. The tension rises as DAN gets up. This time he makes contact with TITO and is pulled off by ASH.

ASH

Standoff. Will you stop fucking with TITO? He's got less of everything than everybody else does. Brains, balls,...

TITO

Fuck you, man. I got balls.

ASH

You got balls instead of brains. That's your problem.

TITO

Yeah, well your brains got us into this. Yours and MARIO's. Who thought up robbing a fucking bank?

MARIO

Yeah, that was my bright idea. But you fucked it up.

TITO

Blame me. You got me into this.



ASH

All right, we need some booze and this upstanding citizen doesn't even hardly drink.

(to DAN)

Don't you have any faults, DAN? Are you perfect? Perfect husband, father, businessman.

TITO

Maybe he likes other women, or little boys.

MARIO

Yeah, maybe there's a big collection of porn under his bed.

ESTELLA involuntarily burst out laughing at this. ANNA looks completely disgusted.

TITO

Let's take a little peek around.

TITO leaves the room and stealthily goes upstairs.

CUT TO:

INT. PALLACIO HOME - NIGHT

ESTELLA looks at the guys with hate in her eyes.

ESTELLA

You guys just can't even imagine somebody who is responsible and whose family loves him and respects him.

MARIO

You get an award for that little speech.

(to ASH)

Hey, go get us some booze. I can't make it through the night here without something to take the edge off.

TITO suddenly reappears with a small gun.

ESTELLA

What's that!?

TITO

You guys never thought Mr. Upstanding here kept a gun in the house. He could have used it on us. He was probably planning to go upstairs and get it and shoot us all!

(to ASH)

What do you think now, Mr. Smart-Ass? I ain't so dumb, am I?

MARIO

Brother, all is forgiven. Let me see it.

TITO refuses to surrender the gun.

TITO

I found it.

MARIO

TITO, give me the gun.

TITO twirls the gun and Dances with it.

TITO

Just call me Jesse MOTHER FUCKING James!

ESTELLA

The real Jesse James would not even spit in your direction.

TITO

Aw, what do you know?

ESTELLA

The real Jesse James KNEW how to rob banks. You guys are such amateurs you blew it.

MARIO

ASH, go get us some booze.

ASH

(to ESTELLA.)

You want to take a ride?

ESTELLA

Sure.

DAN AND ANNA

ESTELLA!

ESTELLA

I need to get out of here.

ANNA

But he's a criminal. I forbid you  
to get into the car with him.

ESTELLA

Why, Mama? HE won't hurt me.

ANNA

How can you say that?

ASH

I won't hurt her.

(to ANNA)

But if you don't shut up, I might  
hurt YOU!

ANNA

DAN?

DAN

I'll go too.

ASH

Oh sure.

He grabs ESTELLA and they leave the house.

ANNA sobs hysterically. MARIO walks over and leans down in  
front of ANNA.

MARIO

Relax. He'll bring your precious daughter back safe and sound. He's not like us.

CUT TO:

EXT. PALLACIO HOME - NIGHT

ASH and ESTELLA exit the house and start walking down the street.

ESTELLA

Why don't you use my father's car?

ASH

We don't want to arouse suspicion. People see some stranger driving his car.

ESTELLA

I'll drive.

ASH

Let me do this my way, okay?

They walk continue down the street.

CUT TO:

EXT. ALLEY - NIGHT

ASH and ESTELLA walk down a dark alley way to the car.

ESTELLA

This is yours?

ASH

Cool, huh?

ESTELLA

(Sarcastically)

Yeah.

ASH

You're a funny girl.

ESTELLA

You're a funny guy.

ASH

Well that makes us both funny. Come here and give me a kiss.

He grabs her and kisses her. She claws at him and spits.

ESTELLA

You make me sick.

ASH

Sorry.

ESTELLA

You brought me here to rape me.

ASH

Then I would have done it by now. But don't test me, you.

ESTELLA

Go and get your booze.

They get into the car.

CUT TO:

INT. RIVIERA - NIGHT

ASH closes the car door and turns toward ESTELLA.

ASH

Anyway you're not my type.

ESTELLA

And what's your 'type'?

ASH

Not scrawny like you. You're immature, I like a woman with some flesh.

ESTELLA

Fat, you mean.

ASH

No, womanly. A woman who has had a child.

ESTELLA

Matronly.

ASH

No, womanly. You probably throw up all your food to stay skinny.

ESTELLA

You really think I'm skinny?

ASH

I didn't mean it as a compliment.

ESTELLA

I happen to have an excellent figure.

ASH

Okay. Where's the liquor store?

ESTELLA

This way.

ASH

And don't try to run while I'm in the store. Don't forget, if I don't come back, they'll kill your family. TITO will shoot before he thinks.

ESTELLA looks very frightened.

ESTELLA

He's crazy, man.

ASH

I know.

ESTELLA

So what do you do hanging around with a guy like that?

ASH

Aahhh, it was MARIO's idea to bring him along. It all went to shit. Don't ask about it any more, okay?

ESTELLA

Okay.

ASH starts the car and drives off into the night.

CUT TO:

EXT. STREET - NIGHT

A montage of images as ASH and ESTELLA drive through the neighborhood.

CUT TO:

EXT. LIQUOR STORE - NIGHT

They park at a liquor store and ASH walks in while ESTELLA waits in the car. She frantically looks around, but there is nobody in sight. ASH comes back out with a lot of liquor.

ESTELLA

What are you going to do, get so drunk you can't even walk?

ASH

I'd like to. I'd like to forget everything that happened this last two days.

ESTELLA

Yeah, you ruined your life, man.

ASH

Shut up, okay?

ESTELLA

I just said what is true. Maybe it doesn't have to go as bad for you, it's TITO that should go to death row.

ASH

You know, you're a mouthy little broad. How old are you anyway?

ESTELLA

Sixteen. Almost.

ASH

Jailbait.

ESTELLA

A bank robber is calling me jailbait.

ASH

Yeah, I shouldn't be afraid of a little statutory rape. So... What do you want to be when you grow up?

ESTELLA

I'm going to law school.

ASH

NO shit?

ESTELLA

Yeah. If you guys don't murder me.

ASH

We ain't gonna murder you.

ESTELLA

Yeah, tell that to TITO.

ASH

TITO's....

ESTELLA

Garbage.

ASH

Shut up, all right?

ESTELLA says nothing.



ASH

Okay, don't give me that dirty look. And don't lecture me no more, okay? About how successful you're going to be and how I'm nothing. I know I've made my own bed.

They drive home. Get out of the car.

CUT TO:

INT. PALLACIO HOME - NIGHT

ESTELLA and ASH enter the house. ANNA rushes to her daughter.

ANNA

Are you all right? Did he hurt you?

ESTELLA

No mama.

They hug. The felons get glasses and pour themselves drinks.

MARIO

(to DAN)

You want a drink?

DAN

No.

MARIO

Do you good. Hey, man, it don't help to be so up tight. This thing's gonna happen, whether you like it or not, you know? Now take a drink.

DAN takes drink but does swallow. TITO is staggering around with the gun. ASH neatly plucks it from his belt when he passes.

TITO

Hey!

ASH

Hey shut UP. I don't trust you with no gun. You're the weakest link here. You killed somebody already.

(to MARIO)

Hey, this one

(pointing at ESTELLA)

She wants to be a lawyer.

MARIO

Very nice.

ASH

Just making conversation.

MARIO

Maybe she'll defend you someday, man.

TITO

Hey MARIO won a good citizenship award in seventh grade, my little brother.

(to MARIO)

Remember, MARIO?

MARIO

Yeah. I remember.

TITO

It was the proudest day of my life. I thought, with his brains, he's gonna make it. And he turns out to be the worst one, always getting me in trouble.

MARIO

What are you talking about? It's you who gets me in trouble.

DAN

That was how it was with Frank and Jesse James.

MARIO

Yeah?

DAN

Frank wanted out of the bank robbing business. He wanted to go straight, but little brother Jesse kept pulling him back.

MARIO

Why was that, man?

DAN

I don't know. He was addicted to Danger.

TITO

Yeah, that's MARIO all right. Addicted and shit.

MARIO

That's not true!

TITO

Listen to yourself, MARIO. Whose idea was it to rob a bank? Was it mine? Huh?

MARIO

No TITO. It was my fucking idea. Just call me Jesse James.

ASH

And who does that make me?

DAN

You're the fool who followed him. You ever find out what happened to the rest of the James gang? Besides Frank and Jesse?

ASH

No.

DAN  
Shot dead. Or in prison, pretty  
much for the rest of their lives.

ASH  
No shit.

The felons are getting drunk.

ASH  
I never had a fucking chance.

DAN  
You had a chance. You just never  
knew you did.

ASH  
Something like that. I could have  
had a girl like that.  
(points to ESTELLA)

ASH takes out the gun.

ASH  
Maybe I just ought to end it. Go  
fast.

MARIO  
Take it easy, man. Keep it light.  
We're gonna get through this, okay?

ASH  
Yeah, sure.

MARIO  
(notices a karaoke  
machine)  
Hey, you guys do karaoke

ESTELLA  
Yeah.

MARIO  
TITO here does Karaoke. C'mon TITO.

The felons turn it on, and TITO gets up and performs an in-your-face number. Then ASH takes the microphone. To everyone surprise, even his buddies, he has a beautiful, mellow voice. He sings a love ballad-to ESTELLA! She becomes caught up in the moment. As the song ends, silence falls.

DAN  
(bitter)  
Very pretty.

ESTELLA  
That was soooo beautiful, man.

ANNA looks away, tears in her eyes.

ESTELLA  
Oh, mama.

They embrace. LUCIA embraces them too.

CUT TO:

INT. PALLACIO HOME - NIGHT

DAN sits glaring at the felons.

DAN  
You're making a tragedy here. Let  
the women go.

MARIO  
Man you got to understand  
something. We are not interested in  
a police standoff. That happens?  
Everybody dies. Us. You.  
(points to women)  
Them.

TITO  
This may be our last night on  
earth.

They all sit staring into space, each thinking their own thoughts.

CUT TO:

INT. PALLACIO HOME - NIGHT

ESTELLA steals a look at ASH. He catches her eye and winks. She looks quickly away.

ASH

It don't have to be so bad.

TITO

That's easy for you to say, ASH.  
You're always the one with words.

DAN

You're jealous because he has the  
brains.

TITO

You shut the fuck up!

TITO jumps DAN, who takes the opportunity to pound TITO once or twice really hard before ASH breaks them up. ANNA screams.

TITO

(to DAN)

I'll kill you!

DAN

Come on.

TITO whips out the knife. ASH immediately knocks it out of his hand. DAN leaps for it. The men tumble around the living room while the women look on in horror. At last MARIO gets the knife. TITO, humiliated, suddenly turns on LUCIA.

TITO

What you lookin' at you uptight  
bitch? Come on, have a drink.

(Laughing)

She needs a little drink. This'll  
warm her shit right up.

LUCIA

No!

ANNA

Leave her alone!

TITO

Here. Drink. I'm sick of this  
uptight bitch!

He grabs LUCIA and holds the bottle to her mouth, forcing her to drink. She gags and tries to pull away.

MARIO

(gesturing to LUCIA)  
Girls like her are really volcanoes  
inside.

(to LUCIA)  
Are you hot, LUCIA?

MARIO

(to DAN)  
You make a move and he'll break  
that bottle over her head. Better  
to let her drink.

(to ASH)  
Do her some good. That one is a  
little crazy. No spirit. Not like  
the spitfire.

(to ESTELLA)

ESTELLA gives him the finger, tries to get the bottle away from TITO, who backhands her.

ESTELLA

(to ASH)  
Do something. Don't let him touch  
my sister!

ASH jerks the bottle out of TITO's hand. LUCIA breaks away and runs to her father.

CUT TO:

INT. PALLACIO HOME - NIGHT

MARIO looks hard at ASH.

MARIO

(to ASH)  
What the fuck?  
(MORE)

MARIO (cont'd)

Whose side are you on? You kissing  
the ass of this rich fuck?

(Evil)

Maybe you want to join his family?  
You think he wouldn't kill you if  
he got the chance?

DAN

(to ASH)

I would not kill you if you help  
us.

MARIO

(to ASH)

You're garbage to him, ASH, you  
stupid shit! That little bitch is  
turning your head. You think he'd  
let the likes of you near his  
precious daughter?

ANNA

(under her breath)

Good. Fight! Fight!

TITO

(to DAN)

Now you die!

ANNA

No, I want to die. Kill me now!

ESTELLA

Mama, you have to live for us.  
Mama, be strong.

ANNA

You are strong. I cannot live one  
more moment.

DAN

ANNA hang on!

MARIO

(mocking, drunk)

'ANNA hang on.' Fuck you!

(MORE)



MARIO (cont'd)

Fuck all of you! And You too, you stupid asshole TITO. You fuck up. And ASH, you suck up.

ASH

Easy, man.

MARIO bursts into tears.

MARIO

Why did I have to fuck up my life? I used to be smart. I used to read Tolstoy, man.

DAN

You're still young...

MARIO

FUCK, man! TITO killed that driver. We're all going to prison forever. Or to death row. We got only tonight. And maybe tomorrow.

DAN

If you leave now, you can get to Mexico. I'll give you my word I won't call the police if you head straight for Mexico. Take me along as a hostage.

MARIO

FUCK me!

DAN

It's your only chance to get away.

ASH

That's not a bad idea, man. We take DAN...

TITO

Sure. And his wife and kids are just going to sit here while we're driving their father to Mexico on the freeway. Sure. Think, ASH.

(MORE)

TITO (cont'd)

You say I'm stupid, but YOU'RE the dumb ass.

MARIO

You're both stupid. We're all stupid. We should kill ourselves right now.

ASH

Easy, man. You're drunk.

MARIO

(raging)

Oh, I'm drunk. Well, I guess I am. But if I had real comrades, worthy of me, I would be living on the French Riviera right now.

ASH

Ha ha. French Riviera. Ooh la la. Ooh la la mother fuckers!

ASH prances around laughing.

CUT TO:

INT. PALLACIO HOME - NIGHT

Suddenly the doorbell rings, everyone freezes for a long moment.

VOICE OUTSIDE

Hey! DAN! Danny boy! Open up! I been calling you for two hours. What's up, man, is your phone out of order?

MARIO grabs ANNA in a choke hold, motions to DAN

MARIO

Tell him yes.

DAN

Uh, yeah, the phone went out.

VOICE OUTSIDE

Not payin' your bills huh? You old horse thief. Let us in. I brought DONNA over with me. Let's leave the gals and go out for a drink. Liven up the night a little.

He bangs again.

DAN

Uh....listen man, I got...

VOICE OUTSIDE

Hey, you okay?

DAN

Uh.... We were just....

TITO

Let him in! The more the merrier!

ASH

No. Get rid of him!

MARIO

He'll call the cops now for sure.

MARIO strides to the door, opens it and yanks DONNA inside.  
TITO grabs the man, JAKE.

CUT TO:

INT. PALLACIO HOME - NIGHT

DONNA, a sexy trophy wife and JAKE, a guy in his fifties, are now inside the house. They see right away that there is a hostage situation.

DONNA

Oh my God.

(Screams)

Get your fucking hand off me! BACK OFF!

MARIO slaps DONNA's face. She reels and loses her balance, stumbles against the furniture.

ASH

(aims the gun at them)

Sit down, both of you.

MARIO

(laughing)

Hey, we're fucked now for sure.

We're all fucked!

DONNA

What the hell is this? Who are you?

(Fearfully)

You're the bank robbers who escaped!

TITO holds JAKE in a head lock.

MARIO

(sarcastic)

No, we're not bank robbers.

DONNA

You are! You killed that man....

MARIO

Noooo, we're talent scouts. For porn movies. We want to make you a star, baby.

MARIO grabs DONNA and feels her chest and her butt, she struggles with him, he laughs.

JAKE

Get your hands off her!

DONNA

Get off me, don't touch me!

(Freaking out)

You're dead, all of you. You won't live two more days!

TITO throws JAKE to the floor.

TITO

Then let's make them count! This  
one I like.

(he grabs her rudely)  
She's hot! Come on, my little  
prize.

TITO starts to drag DONNA to the bedroom. She fights him and  
he chokes her viciously. She goes limp.

CUT TO:

INT. PALLACIO HOME - NIGHT

Jake leaps to defend her and MARIO intervenes. Jake throws  
MARIO around a little at first using clumsy karate moves, but  
there is never any doubt about the outcome. MARIO overcomes  
Jake brutally as ASH watches with the gun.

ASH

Come on, man, you shoulda taken him  
by now, that old guy.  
(laughs)

Jake is beaten, and ASH aims the gun at him.

ASH

You better sit down, man. They're  
two crazy brothers. There's nothing  
you can do for your woman. Just  
hope she lives.

JAKE

What kind of monsters are you?

DAN

They broke in. We're been hostages  
for hours.

JAKE

Jesus Christ.

MARIO

Even he can't help you now. Just  
roll with it, man.

(MORE)

MARIO (cont'd)

The only power you have is the  
power to make things worse.

CUT TO BLACK.

INT. PALLACIO HOME - NIGHT

From the bedroom comes what seems like an eternity of gagged screaming and pleading as DONNA battles with TITO. Everyone is frozen as they listen in terror and shock. Sounds of TITO grunting with pleasure soon fill the room.

CUT TO:

INT. PALLACIO HOME - NIGHT

Boiling with anger, Jake lunges for MARIO. MARIO grabs the gun from ASH as Jake lunges at him and the gun goes off. Jake backs away in disbelief. He looks at his hand, covered in blood from a chest wound.

JAKE

Oh God, DAN, I'm shot.

DAN leaps to his side. Jake is trembling uncontrollably. MARIO and ASH watch in discomfort.

MARIO

(to Jake)

Hey man, you did it to yourself.

(to ASH)

You saw, the gun fucking went off.

JAKE

I...I can't breathe.

Jake goes into a seizure. MARIO crosses himself.

MARIO

That's fucked up, man.

ANNA screams. The girls gasp and scream. Jake writhes and dies.

FADE TO BLACK.

EXT. PALLACIO HOME - NIGHT

The Pallacio house seems calm from the outside.

CUT TO:

INT. PALLACIO HOME - NIGHT

TITO walks from the bedroom, zipping up his pants.

TITO

What's up, out here, can't a man  
get a little ass without.... Hey  
wow. That dude didn't live long,  
did he?

(laughs crudely)

He's the one who said WE wouldn't  
last!

(stares at Jake)

Wo. He's really dead. He's even  
deader than that laundry van  
driver.

DAN leaps for the gun in MARIO's hand and aims it at TITO.  
TITO is shot in the stomach. He reels and clutches his  
stomach in agony.

TITO

Whaaa....I'm gut-shot.

(sobs)

Brother, help me.

MARIO wrestles the gun away from DAN and aims the gun at him,  
but ASH jumps on MARIO and deflects another bullet, which  
harmlessly hits the wall.

TITO is staggering around, bleeding and groaning, he falls to  
the floor.

ASH

(to MARIO, indicating DAN)

We need this guy alive, man. We got  
to get that money.

MARIO

I'll kill his ass.

ASH  
AFTER we get the money.

MARIO turns on DAN and beats him brutally, smashes him again and again while the women scream. ESTELLA leaps to help her father.

ANNA  
ESTELLA! Come back. You'll get killed!

MARIO slugs ESTELLA and ASH grabs his hand.

MARIO  
You're a slave to that bitch.

ASH  
Help your brother.

CUT TO:

INT. PALLACIO HOME - NIGHT

MARIO moves to TITO's side.

MARIO  
TITO, talk to me. You're okay.  
We'll get you to a doctor. You're tough.

ANNA  
Call the doctor. Maybe he can still save your brother.

MARIO  
(looks around desperately)  
You're a nurse. You help him.

ANNA  
He needs an emergency room.  
Surgery.

MARIO  
Well this don't look like an emergency room to me, now does it?  
Go, or you're dead.  
(MORE)



MARIO (cont'd)

(to ASH)

Go with her. I don't trust her out  
of sight.

ANNA and ASH get ANNA's first-aid kit from a nearby closet.

CUT TO:

INT. PALLACIO HOME - NIGHT

ANNA takes out bandages. The wound in TITO's stomach is  
severe, she works on him.

ANNA

Here.... let me try to stop the  
bleeding.

(she looks helplessly at  
ASH)

I cannot help him. The bleeding is  
inside.

TITO

You got any morphine in there?

ANNA

Of course not! You need to get to a  
hospital Let me call the ambulance.

TITO

Please, brother.

MARIO

Everybody shut up. Let me think.

DAN

(to ASH)

You see? This is the kind of person  
you have entrusted your life to. He  
won't even help his own brother. He  
values nothing!

ASH

We all have to die sometime. Better  
sooner than DAY.

ESTELLA

Then you do not believe in redemption?

ASH

What?!

ESTELLA

That you can heal your life, even if you are the worst.

ASH

Who are you, the Virgin Mary?

ESTELLA

You better start thinking of God because you're going to meet him soon.

ASH

Yeah? Well then I can thank him for giving me such a great life, can't I?

ESTELLA

You gave yourself this life.

DAN

Even the worst criminals can redeem themselves.

ASH

What do you know about THAT. Mr. Sellout. Mr. White Bread?

ANNA has finished dressing TITO's wounds as best she can. TITO is semi-conscious.

ASH

I need to sleep, man. Tie them up. Tie them all up. Come on. Hey --- where's that bitch TITO was screwing?

They both peek into the bedroom. DONNA is tied up on the bed with DAN's ties, a rag has been stuffed in her mouth. She is half naked and nearly dead with terror and stress, in a state of shock.

CUT TO:

INT. PALLACIO HOME - NIGHT

MARIO and ASH enter the bedroom, paying little more attention to DONNA than if she were a piece of furniture.

MARIO

(looking at DONNA  
indifferently)

At least TITO got himself some  
before he got shot.

ASH

Yeah.

MARIO

We ought to think about that  
ourselves, you know?

ASH

I ain't in the mood.

MARIO

I'm always in the mood. You got to  
get what you can while you can.  
This is what TITO teaches me.

ASH looks at MARIO disgustedly.

MARIO

Don't judge me, man.

MARIO gets into the bed with DONNA, ASH exits the room and closes the door.

CUT TO BLACK:

EXT. PALLACIO HOME - NIGHT

Outside the house all seems calm.

CUT TO:

INT. PALLACIO HOME - NIGHT

Tied together, the exhausted ESTELLA and LUCIA nod off. DAN and ANNA begin talking softly.

ANNA

We have gotten one of them out of  
the way.

DAN

I think my arm is broken.

There is a moment of silence.

DAN

I'm sorry I failed you. And the  
girls.

ANNA

What do you mean? We are in this  
together. We will survive.

DAN

We have to live, for the girls. We  
have to keep them from being raped.  
ANNA, if I am killed, you have to  
fight to the end.

ANNA

I can. I am willing.

DAN

I love you. You have given me  
everything. I had nothing before I  
met you. I was nothing.

ANNA

No, it is you who have given me  
everything. My home, my girls.

(MORE)

ANNA (cont'd)

DAN, they will not take you or the girls from me. We will fight them together and we will win.

DAN

Whatever I do, ANNA, I want you to know how much I love you.

ANNA

I do. Know that I do.

DAN

Don't ever give up.

ANNA

I won't.

ANNA nods off. DAN allows himself to slowly close his eyes.

CUT TO:

INT. PALLACIO HOME - NIGHT

It is the deepest night. TITO is groaning softly. In the darkness, ESTELLA suddenly starts. It is ASH at her side. LUCIA is sleeping. ASH puts a hand over ESTELLA's mouth. Her eyes widen in terror.

ASH

(whispering)

Hush. I'm not here to hurt you.  
Don't scream.

ESTELLA nods.

ASH

Thank you. I had to talk to you.

ESTELLA

(whispering)

Say what you have to say.

ASH

There is no way this can end well.

ESTELLA

That's true.

ASH

MARIO is passed out. TITO is almost gone. I've got a chance to get away right now.

ESTELLA

So go.

ASH

I...I Can't leave you to MARIO. He'll kill you all if I leave. He's not right. I saw that now, when TITO got shot. MARIO doesn't care who lives or dies. Come with me.

ESTELLA

I can't leave my sister and parents.

ASH

Shit. I had to try.

ESTELLA

What kind of person do you think I am?

ASH

(thinking aloud)

I could leave now...

ESTELLA

Don't leave.

They look at one another

ASH

Say that again.

ESTELLA

Please don't leave.

They kiss. ESTELLA looks shocked.

ASH  
It's all right. I understand.

He steals away.

CUT TO:

EXT. PALLACIO HOME - DAY

The sunrises over their calm looking home.

CUT TO:

INT. PALLACIO HOME - DAY

As dawn is breaking, ASH and MARIO are methodically robbing the home of all the valuables they can find. They go through the purses of the women and take out the cash. They go through DAN's wallet and take cash and credit cards. ANNA and DAN stir.

MARIO  
Get up, papa. You and I are going to the ATM. And don't try anything funny or these two women die. And the one in there too, if she's still alive.

MARIO hauls DAN to his feet and unties his feet, keeping his hands tied, ushers him roughly out of the room.

CUT TO:

EXT. PALLACIO HOME - DAY

MARIO and DAN exit through the garage door and get into DAN's car. MARIO starts the car.

MARIO  
So... You sleep okay?

DAN  
Fine.

MARIO

Hey, man. I know I'm a bad drunk. I didn't mean those things I said. What did I say, anyway?

DAN

(staring straight ahead)  
I don't recall.

MARIO

You know, it's too bad about TITO, but he never was right, you know? It was him who killed that laundry truck driver. The way I see it, God got even with him, you know? There's no hard feelings here.

DAN does not respond. MARIO looks at him and explodes in rage, slugging DAN and punching him brutally. DAN, with his hands tied, cannot do much.

MARIO

That's just the beginning of what I'm going to do to you. For shooting my brother.

DAN

I did not shoot your brother. You probably did.

MARIO

You say that to me?

He punches DAN again.

MARIO

I can't beat you too bad here. You have to get your money out. Afterwards, I'll beat your head in.

MARIO backs out of the driveway, drives off into traffic.

CUT TO:



EXT. BANK - DAY

DAN gets out at a deserted ATM and withdraws money. MARIO watches from the car. DAN heads back to the car and gets inside, hands the cash to MARIO.

DAN

Here.

(passes the cash)

Three hundred dollars. That's all they'll let me take out in one day.

MARIO

I know, I know. We'll get your PIN numbers before we leave. Hey, man, we're almost gone from your lives, you know? It's only a few more minutes till we go. We'll just have breakfast and hit the road.

DAN

What about your brother?

MARIO

We leave him behind and you can call the ambulance.

DAN

You're planning to kill us all, aren't you?

MARIO

Now, do I seem like the kind of person who would do something like that? Tsk tsk tsk. You should have more faith in your fellow man.

He drives and thinks.

MARIO

You know, life is just one battle between good and evil.

DAN

That's very profound.

MARIO

No really man. People like me are put on earth for a purpose.

DAN

And that would be.....

MARIO

To make sure people like you don't get it all your way, you know? We're the flies in the ointment. The cracks in the wall. Without us, life would be just one smug little garden party full of people like you.

DAN

You think you know me, huh?

MARIO

Yeah, man. I got you all figured out.

DAN

You just keep thinking that.

MARIO

You doubt that evil is stronger than good? Just look at this world. You will never get over on me because you are not capable of being as evil as I am.

DAN

You figured it all out, didn't you?

MARIO

After I am gone, the world will feel sorry for you. You and your family, whether you're dead or alive, you will be all over the news.

(MORE)

MARIO (cont'd)

And people will pray for you and  
send sympathy gifts to your  
relatives and flowers. That's what  
you get when you are the loser.

DAN

And what do you get?

MARIO

I get hell.

MARIO smiles for a moment.

MARIO

What is it they say... the climate  
sucks but the company's great.  
Something like that.

CUT TO:

INT. PALLACIO HOME - DAY

MARIO and DAN walk through the front door.

ANNA

(embracing DAN)

Thank God.

MARIO detaches ANNA and hurls DAN aside roughly.

ESTELLA

Daddy, are you all right?

DAN

Yes.

LUCIA has obviously cracked up and departed reality. She is  
staring into space in a trance. ANNA tries to get her to  
respond. She begins to sing in a little girl voice.

LUCIA

(sings)

Girls and boys come out to play  
The moon doth shine as bright as  
day.

(MORE)

LUCIA (cont'd)

Leave your supper, leave your  
sleep. Come dear playfellows into  
the street.

She tries to join hands with ESTELLA, who stares in  
amazement. The others stare too.

LUCIA

(sings)

Come with a hoop, come with a call,  
come with good will or don't come  
at all. Go up the ladder and down  
the hall, A ha' penny roll will  
serve us all.

ESTELLA

LUCIA? What the hell?

ANNA

It's too much for her.

MARIO

Oh for Christ's sake, now we got  
fucking Ophelia from Hamlet.

ESTELLA

You're a cultured scumbag, MARIO.

MARIO

Sure, man, I'm an intellectual.

(to LUCIA)

Here, I'll dance with you.

(he grabs her roughly)

I got something that'll wake you  
up.

DAN approaches and grabs MARIO. Suddenly from the other room,  
TITO screams.

TITO

Brother, brother, I'm dyin' man.

Help me.

MARIO lets go of LUCIA and runs into the bedroom. Instantly  
he comes back out.

MARIO

I can't do this, man. Gimme the gun, ASH. I'll put him out of his misery. His guts is comin' out. My brother. I can't stand it, man.

ANNA

He doesn't have to die. His wound is not fatal.

MARIO

(screams at her)

His guts is out of his body.

ANNA

They can sew him back together. I know. I am a nurse. Please, leave so that we can get your brother to the hospital.

She puts her hands on MARIO, who thrusts her aside and buries his head in his hands. From the other room, TITO moans.

MARIO

I can't think, man, with that screaming.

ASH

I loaded the car with food and stuff.

MARIO

(rouses himself)

What did you do, leave these three alone?

ASH

They were tied up.

MARIO

You took a chance. They could have tried to run.

ESTELLA

We wouldn't leave Daddy alone with you.

MARIO

Well you'll never have to leave again. You can all die together like a happy family. ASH, give me the fucking gun.

ASH

I ain't giving you no gun, MARIO. You'll kill everybody. Probably put a bullet in yourself too.

MARIO

Think, man. We can't leave them here alive, that would be stupid. They'll tell the cops everything, description, names, the kind of car we're driving. If we kill them, we get a head start -- maybe a few hours, maybe even days, man. There'll be nobody to squeal. Nobody'll know who did it.

ASH

Right. We're above suspicion.  
(laughs bitterly)

MARIO

I tell you, by the time the police break in here and find them all, we'll be in Mexico.

ANNA wails and grabs LUCIA. DAN stares blankly. ESTELLA looks at ASH pleadingly, then with stony anger.

ESTELLA

You are going to permit him to kill us?

CUT TO:

INT. PALLACIO HOME - DAY

Suddenly LUCIA begins to scream, tear at her hair, hurl herself at the walls.

LUCIA

Daddy, don't let them kill us.  
Daddy?

Her fevered, wild eyes seek out his.

LUCIA

Daddy, protect us.

ANNA

LUCIA!

LUCIA

I don't want to die. Help me!

MARIO

ASH, give me the fucking gun. Let's  
get this over with. It's kinder to  
do it right away. Fast.

ASH

(sarcastically)

You don't want to have sex with  
them first?

MARIO gives ASH a dirty look.

MARIO

Man, we'll get some good pussy down  
in Mexico. Who wants this nut case?  
Foaming at the mouth, look at her!

LUCIA is on the floor, tearing her hair. DAN sits beside her.  
He takes her in his arms. TITO yells from the room.

MARIO

I need a drink man. I'll bring TITO  
some booze, that'll kill the pain.

MARIO heads into the room with TITO.

CUT TO:

INT. PALLACIO HOME - DAY

DAN is sitting with LUCIA. He strokes her hair and holds her head, calming her. ESTELLA and ASH are in the background.

ASH

(to ESTELLA)

Sit down, goddammit.

ESTELLA

Don't you talk to me that way.

DAN

(sotto voce to LUCIA as

ANNA hovers)

Trust me, little one. I will never let harm come to you. I will kill them.

LUCIA looks at him in dazed shock. TITO moans in the background.

DAN

(to ANNA)

You never knew this. I have killed before.

ANNA

No....not you.

DAN

ANNA, yes. Before I met you, when I was ESTELLA's age, no even younger, I killed my best friend.

ANNA AND LUCIA

Wh...why?



DAN

It started out as some stupid little argument we were having, just acting stupid, messing around, you know. We were best friends but underneath, we were rivals, Pablito and me. We thought we were big shots. We got to fighting and then he got really mad, he told me something about my father, something people said.

LUCIA

What, Daddy?

DAN

I cannot repeat it. It doesn't matter anyway. I was just a kid, I thought if I let him get away with saying that, I would never have any pride again. I had to show that I was the stronger one.

(laughs bitterly)

It was so stupid, but I was only fourteen. I beat him, my Pablito, my friend.

Tears gather in DAN's eyes.

LUCIA

Daddy.

DAN

I told the police the truth, the judge. I didn't try to hide it. Because I was so young, I got a suspended sentence. In those days they didn't send children to prison like they do now. I got a second chance.

ANNA

Why did you never tell me this? In all these years?

DAN

That I was a murderer? I loved you,  
ANNA. Would you have married me?  
Trusted a man who had killed?

ANNA

Trusted you? You don't know me very  
well. I would have walked through  
the gates of hell for you.

DAN

I promised the judge I would never  
again raise my hand to another  
living being. And I never have.  
Never spanked my children. Never  
threw a punch. Never touched even  
an animal with anything but  
kindness.

ANNA

I know.

CUT TO:

INT. PALLACIO HOME - DAY

MARIO emerges from the bedroom. He looks freaked out,  
trembling.

MARIO

He's asleep, my brother.

ASH

You got him drunk?

MARIO

No, he's sleeping with God, man.

ESTELLA

You killed your own brother?

MARIO

To put him out of his misery. You  
understand? He was in pain. I did  
him a mercy.

MARIO turns on LUCIA, then grabs her.

MARIO

Now you come sleep with me. I need something to take the taste of death out of my mouth.

He kisses her roughly.

LUCIA

(screams, struggles)

No! No!

Her feet slip on the floor. DAN suddenly hurls himself at MARIO. The two men struggle, hurling each other around. ASH hesitates.

MARIO

(to ASH)

Shoot him, man! Hurry up!

ESTELLA

(to ASH)

Go. I will come with you.

ASH

Wh...at?

ESTELLA

This is your chance. Think, ASH.

THINK!

Their eyes lock.

ASH

C'mon.

ASH takes her hand and they slip out of the room, out the back door.

MARIO

ASH, man, where are you? Shoot this motherfucker!

MARIO is getting the worst of the fight. A montage of images as DAN beats him senseless. LUCIA and ANNA look horrified.

ANNA

DAN, stop. DAN! You're killing him.  
He can't hurt you any more.

LUCIA

Daddy! He's unconscious. Look.

ANNA

DAN! Stop!

DAN looks up. MARIO is motionless.

ANNA

Is he breathing? I don't know,

DAN

So much for civilization.

LUCIA

Where's ESTELLA?

ANNA

Oh my God! ASH took her while we weren't looking.

LUCIA

ESTELLA decoyed him out. She got him out of here.

ANNA

No! No! She sacrificed herself.

LUCIA

Call the police. Where are the phones?

DAN looks down at MARIO, and raises his fist again.

ANNA

Get up DAN. We have to find ESTELLA.

ANNA disappears and returns with DONNA, half conscious and badly beaten. DONNA slumps into a chair. ANNA begins to cry and sob.

LUCIA

Daddy, will ESTELLA be all right?

DAN

ASH is not a murderer.

LUCIA

But... neither were you!

CUT TO BLACK:

EXT. RIVIERA - DAY

Inside the car, ESTELLA and ASH are driving wordlessly down a remote country road outside of town. She watches the scenery glide by and tentatively, moves a little closer to him. ASH puts his arm around her.

ESTELLA

It's kind of like a dream, huh?

ASH does not reply, shakes his head.

ESTELLA

I feel like nothing is real.

ASH

It's real all right. I am one real live fucked up loser.

(hesitates)

What about your family.

ESTELLA

My dad will do okay by them.

ASH

But they'll send the cops.

ESTELLA

Don't think you know everything.

ASH

What...the Cops are NOT coming  
after us?

ESTELLA

Just keep driving.

ASH

Why did you leave with me?

ESTELLA

Because....because it was the right  
thing to do.

ASH

You always do the right thing?

ESTELLA

(laughs)

NOT!

ASH

You feel like...doing something  
wrong?

ESTELLA

Like what?

ASH

You know like what.

ESTELLA

You make it seem so cold.

ASH

Sorry.

ESTELLA

Like it doesn't mean anything.

ASH

It means everything. It's the only  
thing that matters.

ESTELLA

What, sex? Is the only thing that matters?

ASH

Love, little fool.

They drive to a forested area. It is growing dark.

CUT TO:

EXT. RIVIERA - NIGHT

Inside the car, ASH takes the car down a dirt road and they park.

ESTELLA

Brrr. It's cold out there.

ASH looks around.

ESTELLA

Do you even know where we are?

ASH

All I know is we're alone  
(looks around)  
for the moment.

ESTELLA

But not for long.

ASH

No, not for long.

ESTELLA

I'm scared, ASH.

ASH

Me too.

ESTELLA

What do you do when you get scared?

ASH  
There's nothing to do. You keep  
moving.

ESTELLA  
Till when?

ASH  
Till ...you can't move any more.

They embrace, kiss.

ASH  
What will you tell them?

ESTELLA  
You mean....

ASH  
I'm going to let you go.

ESTELLA  
You sure you're not just telling me  
that to....

ASH  
To what?

ESTELLA  
Like, relax me.

ASH  
(moving close)  
Why would I want to do that?

ESTELLA  
I don't know.

They kiss again, ASH holds ESTELLA in his arms, they sleep.

CUT TO:

EXT. RIVIERA - NIGHT

Sometime later, inside the car, ASH rouses himself he looks  
at ESTELLA.



ASH

You ok?

ESTELLA smiles.

ESTELLA

You know, I feel like we are the  
only people in the world here.

ASH

Yeah. You just keep thinking that.

ESTELLA

Why do you have to make it sour?

Bring me down

(takes his face in her  
hands)

This isn't the time to be bitter.

ASH

No, this is the time to face  
reality. I'm lost.

ESTELLA

No, don't say that.

ASH

MARIO's dead, probably. TITO's  
dead. Everything's gone, ESTELLA.  
I've made a mess of it all.

ESTELLA looks at him for a moment.

ASH

You are my one gift, one good thing  
to come out of this mess. And I  
can't fuck that up.

ESTELLA

Maybe we're Romeo and Juliet.

ASH

Wake up! I've got to run. And you  
can't come with me. You belong  
home, with your parents. Your life  
will continue on.

ESTELLA

Things will never be the same.

ASH

No, they'll be better, you'll see.  
They'll keep getting better,  
because you'll make them get  
better. You'll live your dreams.  
You won't settle.

ESTELLA

Mama and LUCIA...they'll never be  
the same.

ASH

Your father will take care of  
them...of all of you.

ESTELLA

You could have been like him, ASH.

ASH

Yeah. Sure.

ESTELLA

Don't ever lose hope.

ASH

I'll try.

ESTELLA

There's good in you, no matter what  
happens.

ASH

If you say so.

ESTELLA

Go with God.

ASH

(laughs)

You're the second person that said  
that to me in the last couple of  
days.

ESTELLA

Oh yeah? And who was the other?

ASH

An old friend.

ASH starts the car. They drive off into the night.

CUT TO:

EXT. LA SKYLINE - DAY

The sunrises over the LA skyline.

CUT TO:

EXT. PHONE BOOTH - DAY

ESTELLA, disheveled, is calling her parents.

ESTELLA

Hello? Ma? It's me.

(fights back tears)

I'm all right. Ma? I'm alive! Are you all right? It's okay. Don't cry any more. Can you put Daddy on the phone. Please.

ESTELLA looks up and down the streets as people go about their daily business unawares. She is surprisingly self-contained.

CREDITS ROLL as ESTELLA continues to talk on the phone, people passing by, not really noticing her. She watches them as they move past. She is just one more anonymous person, on a busy city street.

FADE TO BLACK.