

"RANCHO NOTORIOUS"

FADE IN: EXT. NEVADA DESERT - NIGHT - SUMMER (1977)

A rattlesnake slithers out of the desert onto the road. It rears back as a car speeds by driving erratically up the highway.

The car passes a sign reading "Las Vegas 40 miles".

The snake slithers back into the desert and comes upon a naked dead body on its stomach. Three coyotes sniff it. The snake slithers over a woman's platform shoe.

EXT. DESERT HIGHWAY - NIGHT

The speeding car weaves from lane to lane as it approaches a wood and adobe arch that leads to a large ranch style home a short distance off the highway.

CLOSE ON: The words "Rancho Notorious" glow in pink neon along the front of the arch.

The speeding car leaves the road, travels under the arch, spins sideways and crashes into a corral narrowly missing two horses.

SCOTT FAREWAY, early thirties, is hunched over the steering wheel holding his badly bleeding head. The car's high beams illuminate a dirt path where a large mesquite tree blocks the view of the ranch house beyond it.

Two absolutely beautiful women, early twenties, wearing stiletto heels and black satin robes with their names embroidered on them, approach the car from the path. The dark haired girl, HEATHER, holds two Rottweilers on a leash in one hand and a large gun in the other. The blond girl, TANYA, has a flashlight. She casts the beam in Scott's face and winces.

TANYA

He's bleeding like a stuck pig.

HEATHER

Jesus.

They hurry over to the car. The bent license plate has fallen off from the accident. Heather takes a quick look at it. CLOSE ON: The plate is from California.

TANYA

Oh, God. Eve is gonna have a fit.
Look at the corral.

HEATHER

Shhh. Hold up the light. Are you okay?

Scott nods yes, sees the gun and moans.

SCOTT

Don't shoot me.

Heather lowers the gun.

TANYA

Don't worry. It's a squirt gun. We
spray painted it black. I'm gonna
call the highway patrol.

Heather glares at her and whispers.

HEATHER

No.

(to Scott)

What happened to you? That isn't
from the wreck, is it? The blood, I
mean. You didn't hit the windshield?

SCOTT

Shot. Grazed my head.

TANYA

Oh, shit. Someone shot you?

Heather opens the car door and slips the squirt gun in her
pocket.

HEATHER

Here, come on. Can you stand? I'll
help you.

SCOTT

Don't worry. I'm not dying. I just
wanna clean up and get to a phone.
Whoever shot me is long gone. I
didn't even see them.

HEATHER

How bout'I drive you to a hospital in
Vegas? We'll have your car towed to
a station, okay?

Scott just nods, much to Heather's chagrin.

SCOTT

Naw. Thanks, anyway. The door's just bent in. I really just wanna clean up first.

Heather looks up at Tanya.

HEATHER

Make sure the horses don't get out.

INT. SCOTT'S CAR - NIGHT

Scott moves out of the driver's seat. Heather gets in, starts his car and they drive up the bumpy dirt path. A jack rabbit scurries out of the way.

SCOTT

There's nothing out here. What if you cut your foot and need stitches? What do you do?

HEATHER

When you need them, the highway patrol are usually at the rest area picking their noses. But with your luck, if you hadn't been shot you might've gotten a ticket instead.

SCOTT

You're probably right.

Scott sits up and looks straight ahead, somewhat surprised. Heather stops in front of a gorgeous, two-story, southwestern ranch style home, with a guest bungalow next to it. A black limousine is parked in the circular driveway. Several expensive cars and a red truck are parked nearby.

Heather shuts off the car.

HEATHER

You okay?

Scott feels his head.

SCOTT

Yeah. Think it stopped bleeding. You having a party? I don't think I should crash it.

HEATHER

It's all right. My father drives the limo for the airport and the cars in the garage are ours. The ones over there belong to some friends... on vacation.

Heather smiles lamely.

SCOTT

Oh, okay. Nice spread. Can you adopt me?

HEATHER

I hate children. Sorry.

Heather gets out of the car glancing up at the second floor of the house, where there are three windows. In each window there is a beautiful younger woman with an older man, peering down at Heather. Heather motions for them to hide.

Scott gets out of the car and looks at the name embroidered on Heather's satin robe.

SCOTT

I don't have a name tag on me just now..."Heather", but I'm Scott.

HEATHER

Hi, there, Scott. Why don't we get you inside and find an ouchless band-aid.

EXT. CORRAL - NIGHT - LATER

Tanya's black satin robe belt is tied around one of the posts and the wire, holding it together so the horses can't get out. Tanya wobbles up the dirt path in her stiletto heels, holding Scott's license plate and the dogs by their leash. It's very breezy. Her robe blows open exposing her perfect breasts.

INT. FOYER OF HOUSE - NIGHT

Two pair of dust covered black stiletto heels are on the floor. One of the Rottweilers sleeps with his chin on a shoe.

INT. GUEST BATHROOM - NIGHT

Scott holds a black towel. His bloody shirt is on the toilet seat. He examines the flesh wound on the side of his head.

INT. LIVING ROOM - NIGHT - SHORT TIME LATER

A framed, over-sized western movie poster for "Rancho Notorious", starring Marlene Dietrich, hangs on the wall.

The bold font tag line for the movie reads: "WHERE ANYTHING GOES... FOR A PRICE!"

Tanya and Heather stand near the poster wearing halter tops and tight bell-bottoms. Heather looks out the front window. Five men are getting in their expensive cars. A sixth man gets into the back of the limo.

HEATHER

Okay, turn it up.

Tanya inserts an 8-track tape into the stereo and turns up the volume. Heather watches the men drive off. Tanya keeps her voice low.

TANYA

Isn't he gonna call the cops? I'd still be freaking out. He acts like he gets shot every day.

HEATHER

I don't know. But he's not calling them from here. I better go upstairs and let them know what's going on.

Scott walks into the room.

SCOTT

Hi.

The women exchange surprised looks. Scott has washed his face and is very handsome. He idly glances at the Dietrich movie poster as he holds his bloody shirt. Tanya grimaces.

TANYA

I don't even think All-Tempa-Cheer will get that out. You look a hundred percent better, though.

Heather crosses her arms.

HEATHER

So, what are you going to do? I believe there's a gun toting maniac out there. Maybe the citizens of Nevada should be warned. Like I said, I'll drive you into town.

SCOTT

Yeah, no. It won't do any good. I don't have eyes in the back of my head. If you can just lend me a pillow, I'll sleep in my car and leave when the sun comes up.

TANYA

God, you better not do that. It's gonna be a hundred and ten degrees by then. You might die from heat prostitution.

Tanya stifles her laugh. Heather is unamused.

HEATHER

It's too hot to sleep in your car. She's right. You can stay in the guest room.

INT. KITCHEN - NIGHT

Heather pulls a dinner out of the microwave. A glass of milk is on the counter. She takes out a bottle of pills.

HEATHER

This'll make sure you behave.

She puts three pills into the milk and stirs it.

INT. GUEST BEDROOM - NIGHT

Heather enters the room holding the tray of food. Scott sits on the bed, next to a frowning, Tanya, who tosses an instruction manual onto the nightstand.

TANYA

Guess what? He doesn't know how to program a Betamax, either. I bet a scientist couldn't figure it out.

Heather sets the tray in front of Scott.

SCOTT

You didn't have to do this. Thank you. I appreciate your hospitality.

HEATHER

My pleasure. It gets lonely out here on the range.

(Sets down food)

Hope you like it.

INT. GUEST BEDROOM - NIGHT - LATER

Heather and Tanya sit on the bed staring at Scott, very fascinated by what he's saying. The glass of milk is empty.

SCOTT

... I heard the speedometer crack. I guess the bullet lodged there... Then... this woman, at least I think it was, yells out, "Fucken A, bulls eye man!" Excuse my French, but who ever it was got in their car and burnt rubber. I tried to drive to Vegas, but...

TANYA

That's awful. You know, that rest area has always given me the creeps. Did they rob you?

Scott is having trouble keeping his eyes open.

SCOTT

No, they didn't. That's what's so unusual. It appears I was shot for the fun of it, but they missed.

INT. LIVING ROOM - NIGHT - LATER

Heather and Tanya sit side by side on the couch looking up at the ceiling.

TANYA

I hope no one has to pee.

HEATHER

Lemme go see if he fell asleep.

INT. GUEST ROOM - NIGHT

Heather walks inside. Scott is sound asleep. She gently shakes him, then pokes him. He doesn't move. She pushes him onto his side and takes his wallet out of his back pocket and opens it.

INSERT: A badge is seen and an I.D. card stating: "Orange County Private Investigations".

"Scott Cole Fareway" is under his smiling picture.

INT. LIVING ROOM - NIGHT

Heather walks up to Tanya.

HEATHER

He's a Dick.

TANYA

All men are. What did he do?

HEATHER

Nothing. He's out like a light.

Heather lets the wallet fall open. Tanya sees the badge and gasps. She stands.

TANYA

Oh, shit. He's a cop.

HEATHER

He's not a cop. But he may as well be. He's a private detective.

TANYA

Like Barnaby Jones?

HEATHER

I guess so, yeah.

TANYA

He told me he sold computer parts.
That's the second time I fell for it.
First time I did, I solicited a cop.

HEATHER

He might not know prostitution is illegal in Clark County, but we don't have room to screw up. We have to get everyone out of here.

(hands wallet to Tanya)

Go stick this in his back pocket. His left, back pocket. Don't forget.

TANYA

What if he wakes up?

HEATHER

An atomic bomb won't wake him.

EXT. HOUSE - NIGHT - LATER

Heather and Tanya stand next to a convertible 1977 Mustang with an extraordinarily beautiful, black girl, RENEE, who's behind the wheel. The other girls drive their cars up the dirt path to the highway.

RENEE

We're lucky the Highway Patrol didn't crash into the corral. Shit, those turkeys would all be driving up and down the highway with their fly's open waiting for freebies on their lunch breaks. I'll stay away for a week if I have to. Goodluck.

Renee drives off to catch up with the other girls.

INT. HEATHER'S BEDROOM - NEXT DAY

Heather quickly puts on a tight pair of jeans. Loud hammering from outside can be heard. Looking out the window, Heather sees a shirtless Scott hammering wire back into place on a corral post. Tanya stands next to him animatedly chatting away in a tiny halter top, hot pants and heels.

EXT. CORRAL - DAY

Scott untangles part of the wire on the post. Tanya looks up seeing Kelly walk out of the house with a determined stride and look of disdain on her face.

TANYA

Yikes. Mom put her tampon in sideways again.

Scott looks over just as Kelly abruptly stops in front of him.

KELLY

What are you doing?

SCOTT

Trying to repair some of the damage I caused.

HEATHER

We have a handy man. He'll be back tonight, so don't bother.

Heather shoots Tanya a look.

TANYA

What? If he was gonna chop us up with a hatchet, he would've done it last night, right?

SCOTT

(To Heather)

Look, I don't wanna stand here in the heat and spar with you. I'm sorry my being shot and losing a pint of blood was such an inconvenience. What can I say "Heather".

HEATHER (KELLY)

It's Kelly, dick head. Who was the good samaritan that shot you last night?

SCOTT

Touche'. Listen, I-

KELLY

You can get in your raggedy car and leave now.

SCOTT

Can't. I have an appointment with your den mother... "Eve", I think it is... Hey, look, you and Tanya don't have anything to worry about.

KELLY

Her name's Jessica.

"Jessica" looks a bit taken aback her real name has been revealed.

KELLY

(continuing)

We all lost a lot of money because of you. Whoever you are.

SCOTT

I'm a private investigator.

KELLY

Yeah, you look like a narc.

JESSICA

Wait. You're here about Eve's friend, right?

SCOTT

For starters.

KELLY

Well, Eve might just send you back to California for being such an asshole and not telling us who you were in the first place.

SCOTT

Looks like we're even. I was shot and still made it here on time. Eve is no where in sight.

KELLY

She had an emergency.

Kelly turns and walks back to the house.

INT. LIVING ROOM - NIGHT - LATER

Jessica (Tanya) is curled up on the couch watching TV. The humongous 1970's top loading Betamax video player is next to it.

Scott stands in front of the "Rancho Notorious" movie poster examining a tough looking Marlene Dietrich, who wears a saloon girl outfit.

SCOTT

My mother likes her movies. Have you seen it?

JESSICA

Old movies aren't my bag. You might catch it on the tube. I doubt it's even out on Beta.

Scott looks back at the poster.

SCOTT

What's it about?

Kelly walks into the room holding two glasses of wine. She slyly smiles.

KELLY

A woman who runs a ranch... That's a hideout for outlaws.

She hands Scott a glass. He tips his head to her in a wordless truce.

KELLY

(continuing)

It's Eve's favorite movie.

Jessica pantomimes pulling a gun from a holster, firing it, then blowing smoke away from the barrel.

JESSICA

You're not gonna tell on us, are ya'?
It's good clean fun. We even wash your wiener.

Scott smiles and sits on the couch. Kelly sits on the arm of a chair.

SCOTT

My philosophy is live and let live.
I just can't figure out why she didn't build this house where it could be legally run.

KELLY

She built the house first, before she got the bright idea to be a Madam. Anyway, the other brothels are just glorified mobile homes a hundred miles from Vegas.

JESSICA

Yeah, and it's amazing how well,
rich, horny men can keep a secret.

(glances at Kelly)

We should take him into Cat's room.
Give him a good whipping.

Scott sits up, intrigued.

SCOTT

Cat's room? Where's this?

KELLY

Actually, it's the guest house and
it's filled with all sorts of kinky
goodies. Catherine was a little past
her prime...

JESSICA

Yeah, whips, chains and prune juice.

KELLY

... But Eve felt sorry for her so she
put twenty watt bulbs in all the
lamps and kept her fingers crossed.
Then, for some reason she got the
hell out of Dodge.

SCOTT

What?

JESSICA

Catherine took off. Not that we care.
She was forty-five years old and
wore tube tops. And drove a Pinto.

SCOTT

Lemme ask you something, just out of
curiosity. How much would I need? You
know...

Kelly smiles a bit smugly and exchanges a look with Jessica.

KELLY

Perish the thought.

JESSICA

Yeah, but we give discounts if you
got a big dick. Otherwise you gotta
pay retail.

KELLY
(Stands)
Are you hungry, Scott?

INT. LIVING ROOM - NIGHT - LATER

Scott's plate is empty. He's on the couch barely able to keep his eyes open. Kelly is curled up in the chair reading. She glances at Scott and smiles to herself. A car drives up outside. Kelly puts down her magazine. Jessica walks into the room and peeks out the window.

JESSICA
Uh oh, Spaghetti O's.

KELLY
She here?

JESSICA
Yep. It finally happened. Eve caught tube top fever. Bought one for both of 'em.

Jessica goes outside. Kelly stands. Scott looks up groggily.

SCOTT
Wha...

Kelly ignores him and walks toward the open front doors. She hears an anxious older woman's voice from outside.

EVE (O.S.)
Jessica, where is everyone? What's going on?

Kelly stops at the open doorway, seeing, EVE HALE, late fifties, curvaceous, blond and busty, wearing a pink tube top, spandex pants and long false eyelashes.

Eve's dog, Bijou, a tiny white Chihuahua, wearing a matching tube top, sniffs the ground. Eve stands next to a new, white, 1977 Sedan DeVille, hands on hips, looking bewildered. The Cadillac's trunk is open. Someone is hidden behind it getting luggage. Kelly walks up to Eve.

KELLY
Eve, it's all right.

Jessica peeks at the person behind the trunk.

One of the Rottweilers appears in the doorway. Eve's Chihuahua dashes back into the Cadillac. Kelly claps at the big dog.

KELLY
(continuing)
Go back inside!

EVE
Kelly, hi. Where'd everyone go?

KELLY
It's okay. They'll be back in the morning. There was a big misunderstanding.

EVE
Did a man from California show up? Is that his car? What happened?

KELLY
Yes. He made his grand entrance last night.

EVE
He's here already? Jesus.

Eve hands Jessica the Chihuahua and opens the Cadillac's back door. She leans in to get a wardrobe bag and a paper sack.

EVE
(continuing)
I had a hellacious time at my brother's. He tried to commit suicide again. Muscle relaxers this time.

Eve hands Kelly the sack.

CLOSE ON: Jessica peeks inside seeing two new albums by Loretta Lynn and Dottie West.

Eve closes the car door. Then the trunk is closed. Kelly looks over at, BOB, mid-twenties, very handsome, very muscular, lots of attitude, who holds Eve's luggage.

Jessica smiles coyly at him. He barely acknowledges her.

JESSICA
Hi, Bobby.

Bob walks past Jessica, his manner very cool and blase'.

BOB

Hey.

As Bob passes Kelly, they stare at one another. He goes into the house. Jessica follows him inside. Kelly takes the wardrobe bag from Eve.

KELLY

Lemme get that.

EVE

Thanks, hon. My neck is stiff and I just now got sick at the rest area.
(glances in the car's rear view mirror)
God, I look pale.

KELLY

That rest area must have a curse on it.

EVE

Huh?

KELLY

Nothing. I'll let him tell you.

INT. LIVING ROOM - NIGHT

Eve and Kelly enter and stop short. Scott is asleep on the couch with his mouth open. Jessica stands next to him. Eve's Chihuahua sniffs Scott's foot.

JESSICA

I hope a moth doesn't fly in his mouth. He sleeps more than anyone I've ever known. I think he has a concussion.

EVE

What do you mean?

INT. GUEST ROOM - NEXT DAY

Scott is asleep. Blaring disco lyrics "AHHHHHH FREAK OUT!", suddenly blast from an outside stereo. Scott abruptly wakes up and looks out the window seeing Kelly, Jessica and the other drop dead beautiful girls MARLA, CRYSTAL and MICHELLE, sunbathing topless on lounge chairs.

Bob walks out of the house in all his glory, wearing only a man's g-string that shows off his unnaturally dark tan. He lies next to the girls.

INT. KITCHEN - DAY

Renee, the beautiful black girl, dances a little to the music from outside as she puts orange slices into a juicer. She looks up and smiles as a very unkempt Scott walks into the kitchen.

RENEE

I'm sure glad those white girls got sick of listening to K.C and The Sunshine Band.

(shakes his hand)

Hi, there. You must be Scott. Welcome to "The Valley of the Dolls".

Scott stifles a yawn and smooths down his messy hair.

SCOTT

Yeah, I am. Hi. Who are you?

RENEE

Renee. A.K.A, "Sheba"... Want some O.J? Looks like you had a rough night in Jericho.

SCOTT

(Shakes head)

Thanks, but-

(Glances at clock)

Jesus, I thought it was only eight in the morning.

RENEE

Oh, God. We're still in our coffins by then. If you wanna catch a few rays, everyone's out front. Bob can loan you some shorts.

SCOTT

He's too big. I might rip 'em and make him mad.

RENEE

Bob's gay, Scott. He'd probably sew them back up for you.

SCOTT

What? You mean Hercules is-

RENEE

Yes, Scott. Eve only hires gay body guards. We don't want some dude walking around us all day adjusting his hard-on.

SCOTT

Can't blame you for that. Well, excuse me.

EXT. EVE'S YARD - DAY

Scott walks outside. All of the women, except Kelly, say in unison "Hi Scott", then laugh. The girls pass a joint around. Jessica reads the book "The Happy Hooker" by Xaviera Hollander. She lowers the book and flips her sunglasses on top of her head.

JESSICA

Everyone's been waiting on pins and needles for the mystery man to appear. Lemme introduce you to the crew... Scott, this is Marla, Michelle, and Crystal... and that's Bob, our bodyguard. If you sneak in my room and sniff my panties, he'll punch you in the nose.

Kelly continues lying on her stomach, ignoring Scott.

SCOTT

Nice to meet you. I'll be out of your way in a minute.

MARLA

(holds out joint)
Want some of this Doobie?

SCOTT

Maybe later.

Scott gets a tape recorder and some folders out of his car. Jessica reaches down and picks up the squirt gun. She pulls the trigger and a stream of water hits Bob in the behind.

JESSICA

(To Bob)

Will you put some lotion on my back?

Scott notices Kelly is slightly peeved that Jessica is flirting with Bob, who gets up and struts over to Jessica with Kelly's eyes following him.

Scott closes the trunk, turns around and Jessica squirts him in the crotch with a stream of water.

JESSICA

(continuing)

Betcha got a juicy Ball Park Frank in that package.

(Licks finger)

They plump when you cook 'em.

All the girls crack up except Kelly, who looks up as Scott walks toward the house with his folders.

KELLY

By the way, Scott. Eve came home last night. You were asleep on the couch with your mouth open so wide we could see your fillings. She decided to let you sleep in.

SCOTT

Thanks.

With this, Jessica takes the squirt gun and shoots Scott in the behind.

JESSICA

Gotcha!

Scott gamely smiles and goes into the house.

INT. EVE'S HOME - DAY

Scott pulls the front door closed drowning out the outside music and looks around.

INT. EVE'S OFFICE - DAY

Eve stands in front of a mirror wearing a tight jumpsuit, a cowboy hat and boots.

She puts a Loretta Lynn album on her stereo and begins lip-synching with dead seriousness to "Fist City".

INT. EVE'S HOME - DAY

Scott hears the music and walks down the hallway. The door is ajar.

INT. EVE'S OFFICE - DAY

Eve is in the middle of her performance and doesn't hear the soft knock on her door. Scott pushes open the door catching Eve's act. Eve's Chihuahua lounges on a gold lame' pillow on the desk. He barks at Scott.

Eve whirls around and gasps.

EVE

Oh, my God. Mr. Fareway.

She hurries over very flustered and shakes his hand.

EVE

(continuing)

Hello, there. I'm Eve.

(takes off hat)

Listen, I usually don't-

SCOTT

I understand. I'm glad to finally meet you.

INT. EVE'S OFFICE - DAY - SHORT TIME LATER

Eve is seated at her large oak desk facing Scott. She holds a dripping popsicle that her Chihuahua enthusiastically licks while it stands on Eve's desk.

EVE

My instructions, as I call them, have been arriving for the past seven months. The first two arrived with a postmark from Salt Lake City. Now they come from Denver, where I send a twenty five hundred dollar cashiers check to a savings account.

A slightly distracted, Scott tries to ignore the dog and the dripping mess accumulating all over the desk.

SCOTT

Do you know anyone who lives in Denver?

EVE

No, I don't.

Without asking, Eve hands Scott the popsicle and quickly lights a cigarette, which she takes a deep drag from.

EVE

(continuing)

Besides losing all of this, I'd be charged with pandering, which is a felony, Mr. Fareway. So, I thought it best to comply... Until Catherine disappeared.

Eve takes back the popsicle this time keeping it away from the dog.

SCOTT

Miss Hale...

EVE

That's enough, Bijou!

Eve tosses the popsicle into the trash.

SCOTT

Miss hale, have you given any thought to the possibility your friend could be blackmailing you? I'm trying to soften the blow, just in case.

EVE

That's something I know I don't have to worry about, Mr. Fareway.

(Blots the desk with a tissue)

It's not in her nature. Something's wrong.

SCOTT

Las Vegas has several Jane Doe's in their morgue and none of them are her. Far as they're concerned, she's still alive.

Eve grabs up the tiny dog with her free hand and cuddles it against her.

EVE

I hope that's true. It's bad enough none of the girls showed her any kindness.

SCOTT

Why is that?

EVE

Young women can be very cruel. There's nothing to do here. Picking on Catherine became one of their favorite pastimes.

SCOTT

Maybe that's one of the reasons she got in her car and left.

Eve strokes the dog with her long talon-like red nails.

EVE

(nodding)

I was her best friend. But she couldn't compete with the other girls.

SCOTT

Is that why she...

EVE

Yes. She had to make her money at something they wouldn't do. She... also has a slight abnormality.

SCOTT

Miss Hale, you should've told us this from the start. What is it?

EVE

Catherine lost her left eye in a car accident when she was a child. She wore an artificial one in the socket. A glass eye... It tended to wander.

SCOTT

I understand, I do. But that doesn't-

Eve leans forward setting down the dog as she holds up her cigarette imperiously.

EVE

Mr. Fareway. I believe someone who worked for me in the past is doing this. Two girls left here on bad terms. One slashed my tires.

(Takes drag)

I still have their applications if you'd like to look at them.

SCOTT

You have them fill out applications?

EVE

Yes, I do. All of my girls fill one out. It's more of a formality, but it lets them know in the back of their mind that this is a business and they have to tow the line.

Scott leans forward.

SCOTT

Did you mention to anyone here I was coming?

EVE

No, I didn't. No one knew.

SCOTT

All right then, Miss Hale. Let me get those ap's from you and we'll start from there. Is there anything else you can think of?

Eve starts to say something, then shakes her head.

INT. GUEST ROOM - NIGHT - LATER

Scott, fresh from the shower has a towel around his waist. He is at the window with a pair of binoculars writing down the license plate numbers of the girl's cars. There's a knock on the door.

Scott answers and peeks around the door at Kelly.

SCOTT

Hi. What's going on?

KELLY

Get dressed. Let's go for a drive.

SCOTT
Sure. Where to?

KELLY
Sin City.

SCOTT
Sodom or Gommorah?

KELLY
The one with electricity.

Kelly smiles and walks away. Scott is surprised she's being civil to him.

EXT. OUT SKIRTS OF LAS VEGAS - NIGHT - LATER

Scott stands outside the truck at a feed store. The Las Vegas strip is in the distance. Kelly pays an old man for the hay. Her wallet is open.

CLOSE ON: Scott sees a photo inside of a young blond boy.

INT. TRUCK - NIGHT

Kelly and Scott ride in silence up the dark highway surrounded by miles of desert.

A large, lavishly lit up neon sign advertising the stage show "Lido De Paris" at the Stardust hotel, seems to light up half the surrounding desert. Scott looks back at the sign in bemusement. Kelly glances at Scott and their eyes meet.

They pass a small motel off the highway called "THE DESERT BREEZE".

EXT. CORRAL - NIGHT - LATER

Kelly and Scott stack the last bale of hay. Kelly brushes her pants off. Scott looks down at her bare midriff.

SCOTT
May I?

KELLY
Hmm?

Scott reaches down and gingerly removes a piece of hay from her belly button.

KELLY
(continuing)
You're not gonna save it and put it
in a scrapbook or something, are you?

Kelly leans against the corral. Scott sits on a bale of hay across from Kelly.

SCOTT
I noticed you have a picture of a
little boy in your wallet. Is he your
son?

KELLY
God, you are good. Actually, he's my
little brother. I haven't seen him
since he was four.

SCOTT
Does he live with your father?

Kelly puts her hair in a ponytail.

KELLY
My father might be one of my
customers for all I know. I've never
met him either, knock on wood. But my
brother's in a foster home... I've
always thought my mother kept me as
a souvenir.

SCOTT
Sorry I brought it up.

KELLY
Don't be. They're just gory details.
Do you have any, or were you properly
potty trained?

SCOTT
A little of both... You know...
You're very intelligent. You don't
seem like a typical-

KELLY
Whore?

SCOTT

Sorry, I asked for that. I guess I
just wanna know why you do this?

Kelly ignores the question. She takes Scott's hand and traces
her finger down a vein.

KELLY

You have nice, strong hands. I like
that.

SCOTT

Is this an act?

Kelly nods and looks into his eyes. Scott stands and kisses
her.

KELLY

It's not an act. I miss being held.
I miss affection. No one can pay for
that. If I wanted to sleep with you,
I'd have to wait. I wouldn't want it
to feel like I was with a customer.

(steps back)

I don't do charity work with my body.
I only sleep with someone for love or
money.

EXT. DIRT ROAD - NIGHT - LATER

The glowing neon pink letters of "Rancho Notorious" flicker
momentarily. Blaring disco music from inside Eve's house
fills the night air.

A large desert owl lands on the arch above the neon letters
and idly watches as a new 1977 Jaguar and a new Corvette
drive under the arch and continue on to Eve's big house.

On the nearby highway two additional luxury cars turn off the
highway onto the dirt road. The owl flies off.

INT. JESSICA'S BEDROOM - NIGHT - SHORT TIME LATER

Jessica, Marla, Michelle, and Crystal, stand in front of
Renee, who holds the ends of two straws in her hand. All of
the girls are dressed up in evening gowns. The doorbell rings
from downstairs. The disco music nearly drowns it out.
Michelle tentatively reaches for one of the straws. The
doorbell rings again. Michelle pauses.

RENEE

Eve will get it. Hurry up. Pick one.

Michelle pulls out the shortest straw.

MICHELLE

Crap!

The other girls, who hold longer straws, sigh in relief. Michelle lifts her hair and Crystal unzips the back of her evening gown.

INT. EVE'S LIVING ROOM - NIGHT - LATER

Several polyester clad customers mill about the room talking with the girls. Disco music blasts out of the stereo. An album spins on the turn table. Jessica sorts through several 8-Track Tapes and 45 records. Crystal sits on a man's lap on the couch. Eve hands out drinks to customers with her Chihuahua following at her heels.

In the center of the room, on a large table, an aggravated, Michelle, lies nude on her stomach. Several lines of cocaine are laid out on her very round bare bottom.

A customer snorts a line of cocaine from it.

Nearby, a second, TALL CUSTOMER, tightly rolls up a hundred dollar bill, then leans over and uses it to snort cocaine off of Michelle's bottom. He wipes his nose and holds the hundred up in front of a third man.

TALL CUSTOMER

What a great invention. They should sell them in 7-11, right next to the rolling papers.

The tall customer tucks the money between Michelle's butt cheeks.

TALL CUSTOMER

(continuing)

Don't spend it all in one place.

Michelle rolls her eyes, reaches back, and takes out the money. She unravels it and smiles seeing it's a hundred.

Nearby, Marla and a customer stand close together near a window holding drinks. He takes a toke from a joint as he listens intently to her.

MARLA

... If you can believe it, he actually wanted me to spank his bare bottom on the 700 Club while he's bent over Pat Robertson's desk. I told him to get real. There's no way they'd okay that.

Renee walks out of the kitchen in her skin tight evening gown and seven inch platforms. She takes a second look at another customer, who grabs a hold of Michelle's left buttock as he snorts a line of cocaine off her right one.

RENEE

Hey, don't squeeze the Charmin.

The man let's go and smiles sheepishly. Michelle mouths out "Thank you" to Renee.

A very short, bald customer, wearing a loud, garish suit, stops in front of Renee and looks up at her ample cleavage.

RENEE

(continuing)

You got some wild threads, baby.

(pats his bald head)

Keep on truckin'.

Renee stops next to Marla and they look out the window observing three very old men hobble out of a Lincoln. Marla takes a hit off the man's joint.

MARLA

They're coming out of the woodwork tonight.

RENEE

Uh huh. Get out the PoliGrip. Old dudes always love to eat pussy.

Renee pauses and squeals with delight as she hears the next song start.

RENEE

(continuing)

C'mon, ya'll, it's "The Hustle"...

Renee claps and begins to dance. Eve and a customer grab the end of the coffee table and move it out of the way. The rest of the girls gather round and begin to do "The Hustle".

INT. KELLY'S BEDROOM - NIGHT

Kelly lies on her bed watching TV with headphones. "The Hustle" blares from the living room.

INT. GUEST ROOM - NIGHT

Scott is in bed trying to sleep while the loud "party" goes on in the living room.

INT. LIVING ROOM - NIGHT - LATER

All of the customers have left. Eve is in her bathrobe, her hair in a turban, picking up empty glasses. She pauses, hearing someone walking upstairs in the dark house. One of the girls is heard throwing up. The toilet flushes, then there is silence. Eve is more curious than concerned. She continues to straighten up.

EXT. DESERT NEAR EVE'S HOME - DAY

Kelly rides her horse back to the corral. Eve comes out of the house, waves and calls out:

EVE
Kelly... Kelly...

Kelly rides the horse over to Eve, who dashes nervously to the front of her Cadillac as the horse scares her.

KELLY
Eve, what's wrong?

EVE
Nothing, nothing. I've got good news.

KELLY
They found your friend?

Eve is taken aback.

EVE
Oh, no, no. Not that. I just got a call from L.A... Donald Faber. You remember him, of course?

Kelly grimly nods. She gets off her horse.

KELLY

Is he still in Cal, or is he here?

EVE

L.A. Listen, Kel. He's flying down here on his jet to meet you.

KELLY

Can't someone else do it? He weighs four hundred pounds.

EVE

What? You know he only likes you. I can't believe you even have to think about it. Honey, you've only met with two clients this whole month. I'd think you'd jump at the chance.

(takes Kelly's hand)

I need this, too. He might not call again. Do it for me this time.

KELLY

Is he taking me to Houston again?

EVE

Just a couple days. Two grand isn't anything to sniff at, and he'll give you a bonus.

EXT. EVE'S HOUSE - DAY - LATER

Marla and Crystal are topless, sitting on lounge chairs. Scott lies on another lounge chair between them. Marla rubs suntan lotion on his shoulders.

A beat-up old station wagon is parked near them.

Eve helps ROSITA, short, early fifties, extremely homely, get her luggage out of the back. Crystal stares at Rosita.

CRYSTAL

Eh. She is uh-guh-lee. I'm locking my door the next full moon.

SCOTT

Who is she?

MARLA

Our new maid. Eve only hires really ugly ones who'll never meet a man and move out. Last one coulda ate corn on the cob through a picket fence.

Rosita takes a large velvet painting of Jesus out of her car. Scott is taken aback and sits up.

SCOTT

Uh... Does she know about this place?

MARLA

Depends. If she's real dense, it'll take... three days to catch on. After that, Eve forks over a raise so big, even the Virgin Mary wouldn't call the cops.

(nudges Scott back onto the lounge chair)

Lay on your stomach so I can do your back. You're way too pale. You look like Casper The Friendly Ghost.

CRYSTAL

You kind of act like him too.

Scott smiles and lays down. Eve and Rosita go into the house. In the distance, Kelly gallops her horse across the desert. The front door opens and Bob walks outside.

BOB

Mr. Fareway, Eve wants to talk with you. She's in her office.

INT. EVE'S OFFICE - DAY

Eve is seated at her desk facing Scott.

EVE

He begged me not to divulge his name to anyone, and I won't. But I didn't feel it was necessary for you to know.

(Stubs out cigarette)

I assumed that when you stop what's happening to me, you do the same for the Senator.

SCOTT

He didn't have, let's say, any unusual proclivities that might put a damper on his re-election plans?

Eve crosses her arms and forces a smile.

EVE

Just the usual... Except on occasion he... wanted a rectal exam, but not from a licensed proctologist. He was the patient and one of the girls-

SCOTT

Was the doctor. I getcha.

EVE

He's had all of my girls at one time or another on a regular basis, except Catherine.

SCOTT

When was the last time he used your services?

Eve's dog scratches to be let in. She gets up and walks over looking back at Scott.

EVE

Amazingly enough, despite what's going on, he's been back several times. I wish I had his attitude.

Eve opens the door and the dog trots in. Renee, Michelle and Jessica are glimpsed a moment in the living room before Eve closes the door. The dog jumps on the desk chair and Eve lights a cigarette smiling bemusedly.

EVE

(continuing)

He is quite a handful. Stays for hours at a time and dearly loves his Chivas Regal and Quaaludes... And just recently his rates have been raised.

SCOTT

Have they asked you for more money?

Eve picks up her dog and sits down.

EVE
No, thank God.

She opens a drawer and pushes an envelope to Scott. He opens it.

INSERT: It's a check for five thousand dollars.

EVE
(continuing)
The senator and I were both hoping
this will speed up the process...

INT. LIVING ROOM

Renee sits in a chair wearing a black bra and shorts while she knits and watches TV. Michelle is in the kitchen trying to turn on the microwave.

Jessica's on the couch lifting up the cushions.

JESSICA
I wish someone would learn how to
program the Betamax. I wanna tape
"The Young and Restless" while we're
gone. And where are the directions to
it?

MICHELLE
(examines microwave)
What's wrong with this thing?

RENEE
Rosita unplugged it. That child's
afraid to use a microwave. In fact,
go on up and see if she's done with
the grocery list.

Jessica gives up her search. Renee glances out the window and watches Kelly get off her horse.

RENEE
(continuing)
Don't forget a barf bag for Annie
Oakly.

Jessica walks upstairs. She knocks, then just barges in Rosita's room.

JESSICA
Sorry. You finish the-

Jessica looks at the floor, where Rosita kneels. A large, ornate silver cup, that contained red wine, is tipped over on the floor. There are at least fifty candles lit around the room. The large picture of Jesus is above the bed.

Rosita looks mournfully at Jessica.

ROSITA
You spilt thee blood of our savior.

Jessica steps back trying to appear cheery.

JESSICA
That's okay. It'll come out. The carpet's Scotch Guarded.

Jessica hurries down the stairs passing Kelly, who is on her way up. Jessica stops at Eve's office door and knocks.

EVE (O.S.)
Come in.

Jessica opens the door, frantic now. Scott is still in Eve's office.

JESSICA
Eve, your new maid is gonna burn down the house.

EVE
(Stands)
What?

JESSICA
She's trying to conjure up Jesus or something. I'm serious. Come look.

Eve and Jessica dash off leaving the door open. Scott walks out of the office, where Michelle and Renee look quizzically up the stairs at Rosita's bedroom door.

MICHELLE
(to Scott)
Was she smoking in bed?

SCOTT
Don't know. They left too quick. Have you seen Kelly around?

RENEE

She's upstairs packing. You need anything from town? We're leaving in half an hour.

SCOTT

Where to?

MICHELLE

First of every month, we all pile into Eve's Caddy and Bob drives us into town for groceries and a little field trip to the VD clinic.

SCOTT

Guess Kelly lucked out, huh?

RENEE

Please. Miss Thing won't come with us.

MICHELLE

She goes to a private doctor and shows the results to Eve. It's more fun when we all go together and terrorize the countryside.

The girls wave and walk away. Scott walks upstairs passing Rosita's room. The door is open. Eve, Jessica and Rosita walk around the room blowing out candles and coughing from the smoke. Scott cracks a smile. Nearing Kelly's bedroom, he hears loud voices.

KELLY (O.S.)

There's nothing I can do about it.

BOB (O.S.)

That's fucken bullshit. She can't make you go.

Bob walks out of Kelly's room past Scott and goes into his own room. Scott turns and Kelly walks into the hallway with her suitcase. Scott studies her reaction. Kelly forces a smile.

KELLY

I have to make a house call in California.

SCOTT

I heard. Looks like you're being sent to the gallows.

KELLY

Close.

(hands him suitcase)

Wanna carry this down for me?

EXT. EVE'S HOME - DAY

Marla and Crystal are still sunbathing topless. Scott and Kelly walk out of the house and stop at Kelly's car. Marla watches Kelly open her car trunk.

MARLA

God, I'd put on knee pads and give head until my jaw dislocated for that much bread.

CRYSTAL

Yeah, well, Eve couldn't wait to run over and tell us how much she's making. I think she likes rubbing it in when ever Kelly gets a good trick. It's mean.

Crystal lifts her sunglasses, noticing a car coming up the dirt path.

CRYSTAL

(continuing)

Who's that?

The car parks near Kelly and Scott. The WOMAN driver is around forty years old, very prim and suburban looking. Marla and Crystal quickly put on their bikini tops. Kelly and Scott turn to look at the woman, who suddenly slams her hand onto the car horn and keeps it there.

Bob, Eve and the rest of the girls come out of the house to see what the noise is.

BOB

What the fuck.

The woman removes her hand from the horn and gets out of the car, very angry and disgusted. She looks around at everyone and shakes her head.

WOMAN

Is this all of you?

(slams car door)

What the hell kind of family is this?

Eve walks toward her.

EVE
Excuse me, Who are you?

WOMAN
Shut up!

The woman turns to Eve.

WOMAN
(continuing)
I'm sorry. I didn't mean to say that.
Not to you. I thought it was one of
your daughters.

EVE
What?

The woman looks around contemptuously at all of the girls.

WOMAN
The bitches, that's who. You're all
a bunch of Goddam, mean-hearted
bitches, you know that?
(chokes up)
My sister told me how you treated her.

EVE
Oh, my god. You're Catherine's sister?

WOMAN
Yes, I am. Don't you know it broke
her heart to have to take a job here
as a maid, then get picked on every
day?
(to Eve)
How hard would it have been to tell
them to be nice to her? Now I don't
even know where she is.

The woman starts to cry.

EVE
Hon, please come inside. Let's get
out of this heat. I'll get you a cold
drink and we'll talk.

WOMAN
Where's Kelly? Which one of you is
Kelly?

Jessica and Michelle glance at each other.

JESSICA

Uh, oh.

Eve looks nervously at Kelly. The woman notices and walks up to Kelly, staring at her a moment, before smiling warmly.

WOMAN

I appreciate your being so kind to Cathy. She told me you were her only friend here, besides your mother.

(kisses Kelly on the cheek)

Thank you.

Scott watches Kelly intently. The other girls stare at Kelly, shocked at what the woman has just said to her. The woman strokes Kelly's long hair. Kelly stiffens up. Eve looks at her watch, then gently takes hold of the woman's arm.

EVE

Listen, Hon. She has a plane to catch. Let's go inside.

Eve gently pulls her away. As she does, the woman traces her hand down Kelly's arm and squeezes Kelly's hand.

WOMAN

My God, you're lovely.

The girls watch Eve lead the woman into the house. Kelly gets into her car and drives off.

EXT. EVE'S HOUSE - NIGHT - LATER

Scott and Eve walk to the small guest bungalow where Catherine resided.

SCOTT

All of the girls are clean. No felonies. Some of them have prostitution related arrests. Loitering, soliciting, and some speeding tickets. That's all.

They stop at the door.

EVE

I knew you wouldn't find anything serious. I've always been a good judge of character.

(unlocks door)

For a moment, I was thinking I'd open the door and see Catherine. Will you please go inside first?

INT. BUNGALOW BEDROOM - NIGHT

Scott looks around the bare room. He opens the closet door. There are no clothes inside. Scott looks on the top shelf and finds a prosthetic arm.

SCOTT

Jesus.

(calls out wearily)

Miss Hale. Come in here, please.

Scott picks up the arm and Eve enters the room.

EVE

Yes.

(sees the arm and is taken aback)

I forgot all about that.

SCOTT

Miss Hale, you have to level with me about your friend.

Eve tries not to smile.

EVE

You think... No, no... Let me explain. That belonged to a rather unruly customer. The girls don't like it in the house so it's been in the closet for several months. This particular gentleman, if you could call him that, wanted two of my girls to put on a show for him...

FLASHBACK: INT. CRYSTAL'S BEDROOM - NIGHT.

Crystal stands next to a lamp, dressed in sheer lingerie, smiling seductively at a drunk, PUDGY MAN, wearing white underwear and black socks, who sits in a chair across the room.

He only has one arm.

Crystal playfully scratches him under the chin with her long pink nails.

CRYSTAL
Are you ready?

The man nods eagerly. Crystal turns off the lamp. The room goes pitch dark and she walks over to her king-size bed where Marla lies nude on her back.

MARLA
(breathlessly)
Come to me.

Crystal lets her lingerie drop to the floor.

CRYSTAL
I'm going to make love to you so
good...

The man gets up and turns on the light. Crystal gasps.

CRYSTAL
(continuing)
What are you doing?

Marla and Crystal exchange panicked looks.

PUDGY MAN
I ain't a cat. I can't see in the
dark.

He motions for Crystal to get on the bed with Marla.

PUDGY MAN
(continuing)
Open up those long legs of hers.

The man watches closely. The girls are fairly mortified, not knowing what to do now since the lights are on and they can't fake it. Crystal puts her face between Marla's legs, a good deal higher than the actual area she's supposed to have it.

She goes through the motions and Marla fakes passion.

The man is bobbing and weaving trying to see over Marla's legs and through Crystals big hair. Crystal peers up at Marla and makes a face. Marla begins to laugh and moan seductively at the same time.

The man is getting increasingly agitated as the girls get a bad case of the giggles.

PUDGY MAN
(continuing)
What's so damn funny? Why's it funny?

Marla moans loudly as she laughs.

MARLA
It just feels so good. It tickles.

PUDGY MAN
You ain't even doin' it right.

Crystal pops up and glances back at him.

CRYSTAL
Yes, I am. I could floss my teeth
with her pubes.

The girls burst out laughing. Crystal goes back down.

PUDGY MAN
(looks closer)
What the... What'er you- suckin' the
lint out of her goddamn belly button?
Fuck, you bitches are pulling a fast
one.
(yells)
I don't believe this shit. Who in the
fuck do you think I am? Gimme back my
money!

The girls scramble off the bed. There's a knock on the door.

BOB (O.S.)
What's going on in there?

CRYSTAL
Bobby, get in here!

INT. CRYSTAL'S BEDROOM - NIGHT - LATER

Eve is right in the man's face, standing her ground. He holds his clothes, still in his underwear. Bob keeps watch nearby. Crystal and Marla huddle in a corner. The rest of the girls are in the hallway watching through the open doorway.

EVE

Do not call them bitches. They are ladies.

PUDGY MAN

Ladies? I got your ladies hangin' right here.

(points at Marla and Crystal)

Them are two sneaky bitches, lemme tell ya'. They told me they was lezzies.

EVE

Lesbians. That's correct. You requested it. It's a rare privilege to watch, "from afar", two beautiful women making love.

PUDGY MAN

Fuck that. If they're lezzies I'm a fag. And I ain't no fag. I paid them five hundred dollars and I expect to see some authentic lez action or get my money back.

EVE

It's not possible for me to give you back the entire amount. I can refund you two hundred and fifty dollars... Since you haven't reached your "goal".

PUDGY MAN

A refund? What the fuck? Look, lemme sock each one of em' in the jaw and we'll call it even.

Bob take a step closer.

EVE

I'd like you to leave. You're disrupting my business.

PUDGY MAN

Oh, yeah. Yeah, I see.
(steps back, looks
contemptuously at
everyone)

I got fucked real good. A nice, slow,
painful, dry one. You keep the goddam
fucking money. You can't spend it in
hell, cause that's where you're all
going. Payback is a bitch!

He storms out of the room in his underwear, past the other
girls. His car keys fall out of his pants. He scoops them up
and rushes downstairs.

RENEE

That fool's gonna get a ticket in his
Fruit of the Looms and shoot off his
mouth.

INT. CRYSTALS BEDROOM - NIGHT

Eve looks frantically around the room.

EVE

Jesus, his arm. Where's his arm?

MARLA

We kicked it under the bed. It was
grossing us out.

EVE

(to Bob)

Run down there and stop him!

Bob dashes out of the room past Renee, who enters and reaches
under the bed for the arm.

RENEE

Good, Lord. It's just a piece of
plastic.

EXT. EVE'S HOME - NIGHT

The man drops one of his shoes in the dirt, gets in his car
and starts it. Bob runs outside yelling to him.

BOB
 Hey, asshole. You forgot something.
 Hey!
 (hurries to the man's
 car and pounds on the
 roof)
 Hold up, stop. You left your fucken
 arm upstairs. Stop!

A bright orange Ford Pinto is parked at the nearby guest bungalow, where the shades are opened by a forty-ish, red-haired woman, who looks out the window.

It's CATHERINE.

She watches the man drive off in his Continental.

BOB
 (continuing)
 You dick wad!

Bob picks up the man's shoe and throws it in the direction of the car. Renee walks outside with the arm and sees Catherine looking out the window.

Catherine closes the shades.

INT. GUEST HOUSE - NIGHT

Eve and Scott walk out of the bedroom.

EVE
 ... So you see, I'm afraid to throw
 it away. Because I know when I do,
 he'll show up the very next day
 wanting it back.

They enter the living room. Erotic pictures adorn the walls. Two large murals of a bondage scene are above the couch. Several Glen Campbell albums are on a shelf adding an odd dichotomy to the room.

Scott looks into a waste basket. Among a few discarded items, there is a torn receipt. He takes it out and examines it.

CLOSE ON: Part of the wording reads: OB/GYN Care center.

SCOTT
 Was Catherine pregnant or under a
 doctors care?

EVE

No, she couldn't have children. But you see, what Catherine did was more of an emotional game. She never actually got physically intimate with any of her clients.

SCOTT

You think maybe one of the other girls is seeing this doctor?

Eve becomes evasive.

EVE

I wouldn't think so. I guess I could ask around.

SCOTT

In a few months you might not have to. It should be obvious.

One of the large murals above the couch is crooked. Eve straightens it. Several papers fall out from behind it.

Scott picks them up.

EVE

What are they?

Scott hands them to Eve.

CLOSE ON: She sees the papers are travel brochures for Europe, with airfare prices, etc.

Eve sits on the couch.

SCOTT

I'm sorry, Miss Hale.

Eve shakes her head.

EVE

I know what you're thinking. I'm in denial or I'm a fool. Listen to me, all I can tell you is, I know she isn't hiding out, trying to bankrupt me or whatever. I know something is wrong. You can think what you want. Just help me.

INT. ROSITA'S BEDROOM - NIGHT

The alarm clock goes off in Rosita's dark room. She gets out of bed and lifts her pillow. The directions to the Betamax and a blank tape are hidden under it. She grabs the tape and quietly leaves her room.

INT. UPSTAIRS HALLWAY - NIGHT

Rosita walks past the girl's bedrooms where various customers are heard moaning with pleasure while additional loud exaggerated sexual moans from all of the girls can be heard.

JESSICA (O.S.)

Ohhh, you found my G-Spot!

A grimacing Rosita covers her ears and flees down the stairs. She turns on the television and the show show "Chips" is just starting. Erik Estrada comes onscreen.

Rosita kisses her finger and touches the screen.

ROSITA

Yo te' quiero mucho.

Rosita inserts the tape and proceeds to program the Betamax machine like a pro. She sets the timer and walks back upstairs. In the dark hallway, adjoining the living room, light shines out from under the guest bedroom door.

INT. GUEST BEDROOM - NIGHT

Scott is on the bed talking on the phone. The girl's job applications are spread out in front of him. Each application has a Polaroid picture attached to it of the girl it belongs to.

CLOSE ON: Scott holds Marla's application.

SCOTT

... She's never once mentioned she knows anyone in Colorado?

(Beat)

No one. Okay. Well, I'm sorry to have bothered you. Take care now.

Scott hangs up and makes a red check on Marla's application. Scott picks up the last application.

CLOSE ON: Kelly's application. Scott examines her picture. She doesn't look at all happy it's being taken.

Eve has written in the comment section about Kelly: "Somewhat aloof, mysterious - beautiful."

Scott sees the name DENISE RANDELL written down in the box reading "In case of emergency notify:".

She is Kelly's mother. The address is in Kingman, Arizona.

CLOSE ON: Scott gets his road atlas and looks up Kingman, Arizona, seeing it's only 90 miles from Las Vegas. Scott reaches for the phone, then changes his mind.

EXT. NEVADA HIGHWAY - NEXT DAY

Scott drives across Hoover Dam and passes a sign reading "Welcome to Arizona".

EXT. KINGMAN ARIZONA - TRAILER PARK - DAY - LATER

Scott parks in front of a double wide trailer. A new 1977 Trans-Am that has been in a bad wreck is parked in the side yard. The driver's side windshield has a large hole in it, apparently made by someone's head hitting it.

Garbage bags are set out on the sidewalk.

A large, empty box with "Zenith Television" printed on the sides, rests against the garbage bags. Crumpled gift wrap sticks out of the empty box.

Scott gets out and knocks on the door.

A squat, SHORT WOMAN, who lives next door walks out of her trailer to dump her garbage. She sizes up Scott, her voice a bit snide.

SHORT WOMAN

No one's home. I take it you're looking for Denise?

SCOTT

You know if she'll be home soon?

SHORT WOMAN

No. But I know where she's at.
Speedies. It's a bar right down the
street.

(smirks)

She can't drive right now, so she's
there.

EXT. SPEEDIES - DAY

Scott parks at the curb and gets out of his car.

INT. SPEEDIES - DAY

Scott walks inside.

Harsh sunlight fills the gloomy bar which is virtually empty
except for a lone woman sitting at the bar, smoking a
cigarette.

She puts her hand up to block the sun.

Scott sees the dark-haired woman is in her late thirties and
very beautiful, but she has stitches across her forehead and
on her chin, and is dressed like a teenager, in clothes that
are too short and tight.

Scott stares at her a moment, then turns to go, stops, and
takes a second, unsure look at the woman.

SCOTT

Uh...

The woman, Kelly's mother, DENISE RANDELL, notices Scott with
his mouth open.

DENISE

Were you about to say something
profound?

SCOTT

Not exactly. I'm sorry. I don't mean
to stare. I just thought maybe you
were this person I was looking for.

The bartender walks out from the back holding a case of beer.
He sees Denise's empty glass.

BARTENDER

Ready for another one, Denise?

DENISE

Sure.

Scott is surprised.

SCOTT

You're Denise?

She glances around the empty place and smiles.

DENISE

Yeah, guess I am. Are you looking for me?

Scott sits next to her and realizes she's tipsy. He tries not to look at her stitches.

SCOTT

My name is Scott Fareway. I'm a private investigator.

DENISE

You're kidding. Like on TV?

SCOTT

Yeah, minus the excitement. I'm sorry, Kelly Randell is your daughter, right?

Denise smiles slyly, used to this reaction. She takes a sip of her drink.

SCOTT

(continuing)

You don't look like you have a grown daughter.

DENISE

(smiles)

That's what happens when you stay out past curfew. But I don't go around announcing I have a twenty-four year old kid. Least I think I do. I haven't talked to her in over a year... Oh shit, she isn't dead is she?

SCOTT

No, she's fine, believe me.

DENISE

Didn't think so, but I had to ask.
(stubs out cigarette)
So, who hired you or whatever?

SCOTT

Lemme just say at the moment, it's really not that important. Kelly's not being investigated. I'm just making my way down a long list.

DENISE

What do you wanna know?

SCOTT

Nothing too intricate. Just if Kelly knows anyone in Colorado. Denver, or maybe another city?

Denise takes a cigarette from her pack.

DENISE

I'm positive she doesn't. She tends to stay away from places that roll up their sidewalks. She likes them left out all night.

(Scott lights her
cigarette)

Thanks. That's why she high-tailed it straight to Vegas.

SCOTT

How 'bout a casual acquaintance she might've mentioned?

DENISE

Sorry. Kelly's kind of a loner. Her grandmother's probably the closest person to her.

(Her voice strains)

Kelly always buys her nice gifts,
sends her money every week.

The door opens. Several construction workers walk in the bar.
Denise frowns.

DENISE
 (continuing)
 Oh, boy. Time to go. I don't like an audience when I drink. Think you could give me a lift home? I was stripped of my driving duties a few weeks ago, so I've been hoofin' it lately.

EXT. DENISE'S MOBILE HOME - DAY

Scott parks at the curb. Denise sits up, alert now. A half a block up an old woman in a waitress uniform gets off a city bus and walks toward the trailer.

DENISE
 Shit. That's Kelly's grandmother. You got any gum? She's worse than the pigs.

A garbage truck pulls up to the curb at Denise's trailer and disposes of the television box and garbage bags. Kelly's grandmother walks across the small yard. She sees Denise with Scott and looks away in disgust before going into the trailer.

DENISE
 (continuing)
 Well, thanks for the ride, Scott. I'd invite you in, but tension sort of hangs in the air like syrup around here. You know, if you see Kelly again...
 (Pauses, not knowing what to say)
 Tell her I said hi, I guess.

SCOTT
 Sure. I will if I see her. You gonna be okay?

Denise winks and gives Scott a thumbs up. She gets out of the car and walks off leaving the door open. Scott pulls it closed. Denise walks unsteadily over to the trailer.

EXT. NEVADA HIGHWAY - DUSK - LATER

The sun is setting. Scott slows down seeing several cars stopped ahead on the highway.

A HIGHWAY PATROLWOMAN waves them through one at a time.

Each car drives around something in the road. As Scott approaches the patrol woman he spies two highway patrol cars and a Buick with an old couple standing next to it, parked on the shoulder.

A dead coyote is in the road. The patrolwoman puts her hand out for Scott to stop. A patrolman hurries across the two lane highway and kneels down to examine something in the dirt.

Scott sees it is a rib cage with the vertebrae still attached. The patrolman covers it with yellow tarp.

SCOTT

What's going on?

HIGHWAY PATROLWOMAN

Some tourists ran over a coyote that was dragging something very unusual across the road.

SCOTT

Are they human remains?

HIGHWAY PATROLWOMAN

Don't know that yet. Maybe it's just a coincidence, but Coyotes that live in the desert outside Vegas seem to drag unusual remains out of it on a fairly regular basis.

(another car brakes
behind Scott's)

I need to have this lane clear.

Scott drives off. He sees another patrolmen searching the desert.

EXT. EVE'S PROPERTY - DUSK - LATE

Scott turns onto the dirt path and passes the corral. Eve's Cadillac approaches. Bob drives. He stops. Marla, Crystal, Michelle, Renee and Jessica are all packed into the car. The girls squeal in unison: "Hi Scott".

Bob is his usual sullen self. Jessica leans out the car window.

JESSICA

We thought you split. Go park your car and come with us. We're going to see "Airport 77".

SCOTT

I can't. I'm beat.

JESSICA

C'mon, it'll be far-out. A 747 is gonna have a head-on collision with a private plane.

RENEE

No girl, that's "Airport 75".

BOB

We're gonna be late.

SCOTT

I better not.

JESSICA

Be that way. If you get bored, you can ask Rosita to read you a bible story...

With this, Bob steps on the gas and takes off.

INT. EVE'S HOME - GUEST BEDROOM - NIGHT - LATER

Scott has a greeting card in his hand.

CLOSE ON: It says "Welcome Back" on the cover. Scott puts it in an envelope and walks out of the room.

INT. UPSTAIRS HALLWAY - NIGHT

Scott stops at Kelly's bedroom door. He slides the card under her door and Kelly's phone rings. Her answering machine comes on.

DENISE (V.O.)

Kelly... Kel... are you there? It's Mom. Denise, I mean. Sorry... You there?... Listen, some guy who said he was a private cop or something, was asking me questions about you.

(more)

DENISE (CONT'D; V.O.)

It wasn't anything bad, but why don't you call me soon as you get off work. It's been a long time, anyway. I'd like to hear from you if that's okay. Thanks. Bye, bye.

Scott tries Kelly's locked door. He tries Jessica's unlocked bedroom door.

INT. JESSICA'S BEDROOM - NIGHT

Scott enters and finds a bobby pin on her dresser. Dozens of photographs of the girls clowning around are taped to a mirror.

CLOSE ON: Kelly is only in one photograph. Her face is turned away.

Scott leaves the room.

INT. KELLY'S BEDROOM - NIGHT

CLOSE ON: Kelly's bedroom door is open. The bobby pin sticks out of the lock. Scott looks around her bare, efficient room. The message light blinks on her answering machine.

Scott erases the message from Denise.

He looks through Kelly's dresser drawers and finds a vial containing birth control pills.

CLOSE ON: Eight of the pills have been used. He puts up the vial and opens the bottom drawer where a small jewelry box is. Opening it, he finds the other eight birth control pills.

He examines one curiously a moment, then searches the rest of the bedroom.

On his way out, he sees a calendar with "nail/hair appt" marked off on the tenth of the month. Scott leaves Kelly's room, pulls out the bobby pin and re-locks the door behind him.

INT. EVE'S OFFICE - NIGHT - LATER

Eve goes over some figures on an adding machine.

INT. EVE'S LIVING ROOM - NIGHT

Scott reads a magazine on the couch. Rosita irons and watches the TV show she taped. A car pulls up outside. Scott looks out the window and watches as Bob and the girls pile out of the big Cadillac.

Jessica calls out to the other girls:

JESSICA

The freaks come out at night. Better
put the open sign in the window.

Scott looks back at Rosita, who frowns, not at all happy the girls are back.

INT. GUEST BEDROOM - NIGHT - LATER

Scott lies in bed. He gets up and looks out the window seeing several cars out front belonging to customers.

He leaves the room.

INT. EVE'S KITCHEN - NIGHT

Scott enters the dark kitchen and feels for the light switch. He turns it on and hears a loud gasp. Marla is at the open refrigerator holding an ice cube tray. She is completely naked except for a collar and leash around her neck. Scott stares at the floor.

MARLA

Don't ask.

SCOTT

Shit, I'm sorry. I thought you were
all upstairs.

Marla holds a dish towel in front of her pubic hair, then tosses it aside.

MARLA

Fuck it.

(walks past Scott)

Don't worry. I've had all my shots.
Goodnight Scott.

Scott gets a soda out of the refrigerator.

EXT. EVE'S HOME - NIGHT

Scott walks outside to get some air. He admires a customer's new Jaguar, looking it over a bit enviously.

A semi truck passes by on the highway, then Scott hears someone cough in the distance. Scott walks down the path stopping at the Mesquite tree. He sees Bob leaning against the corral eating an orange.

Scott turns to walk back to the house. A car's headlights fill up the path. Kelly parks at the corral and gets out. Bob greets her. They embrace and kiss passionately.

Scott watches very intrigued now, and more than just a little disappointed.

INT. GUEST BEDROOM - NEXT DAY

Scott stuffs some clothes into his duffel. Kelly sits on the bed.

SCOTT

I'll only be gone a couple days. I have to drive to Sacramento for a friend's wedding. I almost forgot about it.

Kelly lies back on the bed.

KELLY

I'm getting bored. It seems like all we do is take turns watching each other pack. I was gonna take you horseback riding today. Send your friend a toaster and stay here.

SCOTT

I'd like to, believe me, but...

KELLY

I understand.

(gets up)

Hurry back. By the way, I liked your card. It was very thoughtful.

INT. CAR RENTAL AGENCY - LAS VEGAS - DAY - LATER

Scott receives a set of keys from the clerk.

INT. RENTAL CAR - DAY - LATER

Scott drives on the highway. He turns into the parking lot of the Desert Breeze Motel.

INT. OFFICE - DESERT BREEZE MOTEL - DAY

Scott fills out a form.

The MOTEL CLERK, a plain woman in her thirties, glances behind Scott to check on her five year old son, BRANDON, who is outside the office door playing with marbles.

SCOTT

I'd like to pay for two weeks. Do you take travelers checks?

MOTEL CLERK

Two weeks? Sure, we take them. Hope you brought the Library of Congress with you. It's real easy to go stir crazy out here.

EXT. DESERT BREEZE MOTEL - ROOM 6 - DAY

Scott walks out of his room and passes the clerk's son, who sits on the ground playing with his marbles. Scott buys a soda from a machine and walks past Brandon, stepping on his bag of marbles. Scott quickly steps off them and looks down.

SCOTT

Sorry there, little buddy.

Brandon smiles and aims a small blue marble at a very large marble.

Scott takes a second look at the large "marble".

CLOSE ON: It's a GLASS EYE.

SCOTT

(continuing)

Hey, that was a good shot. Where'd you get that big marble? It's neat.

BRANDON

Found it, right over there. Outside room ten.

(more)

BRANDON (CONT'D)
(picks up glass eye)
You can hold it if you want.

Scott grimly smiles and takes it, handling it very carefully.

SCOTT
This is real neat. You like it a lot,
don't you?
(Brandon shakes his
head)
You think you could maybe trade it
for something else? Or let me pay you
for it? Has your mom seen this?

BRANDON
Nope. But I wanna keep it. Nobody has
one like it.

SCOTT
I bet.

Brandon stands and takes back the glass eye.

MOTEL CLERK (O.S.)
Brandon, c'mon in and wash your
hands. It's time to eat.

Brandon quickly scoops up his bag of marbles. He fumbles and drops the glass eye. Scott tries to grab it. The glass eye shatters on the concrete walkway.

Scott winces. Brandon stares at the mess and bursts out crying.

BRANDON
It was my favorite.

INT. MOTEL OFFICE - DAY

Scott empties a dust pan into the trash. The motel clerk watches Scott, smiling.

MOTEL CLERK
Thank you. You didn't have to do that.

SCOTT
No problem. Thanks again for letting
me change rooms. I appreciate it.

Scott hands the broom and dust pan to her.

MOTEL CLERK

Hope you like it, but they're all pretty much the same.

SCOTT

I know it's silly, but ten is kind of my lucky number. I meant to ask you, by any chance, do you remember a fight, or maybe seeing something unusual in the parking lot, three, four weeks ago?

MOTEL CLERK

No, actually we just started working here last week, so...

Scott nods and clutches the key for room 10.

Nearby, Brandon scowls at him.

INT. ROOM 10 - NIGHT - LATER

A winded, Scott, has thoroughly searched the room. The drawers are out of the dresser. The bed is moved and the mattresses are off the frame.

Scott let's out his breath and sits in a chair frustrated he didn't find anything.

INT. ROOM 10 - NIGHT

Scott sleeps in his clothes. The TV show "Kojak" plays on the black and white TV set.

EXT. PARKING LOT OF DESERT BREEZE MOTEL - NEXT DAY

Scott is in the rental car parked near a huge cluster of oleander bushes. A bulky video camera is on the seat next to him. He looks up the highway seeing a car on the horizon. Scott glances at his watch.

INSERT: It reads 3:20.

In a moment, Kelly's car passes by. She drives at least 90 miles an hour. Scott follows.

EXT. LAS VEGAS - DAY

Scott is parked near the Landmark Hotel beauty salon, slumped in the car seat looking very bored. Kelly leave the salon, gets in her car and drives off. Scott follows.

INT. SCOTT'S RENTAL CAR - DAY

Scott follows Kelly's car through an old run-down neighborhood. Kelly turns into the driveway of a small one story yellow house built on a corner with a messy porch.

Scott parks nearby with a clear view of the house.

He picks up the camera and begins filming. P.O.V video camera: Scott tests the focus for a moment on a "For Sale" sign at the house next door to where Kelly parked.

P.O.V: Scott films the porch of the yellow house. There is an empty Television box similar to the one that was at Kelly's mother's house in Arizona. A tattered recliner is next to it.

Kelly knocks on the open front door of the yellow house. A man with an enormous pot belly appears in the doorway holding a beer. Scott presses zoom to get a better look at the unkempt man. Kelly and the man appear to get in a quick argument.

Kelly walks off in a huff, gets in her car and leaves.

INT. SCOTT'S RENTAL CAR - LAS VEGAS - DAY

Scott follows Kelly in heavy traffic. She enters the freeway. Scott makes a U-turn.

EXT. YELLOW HOUSE - DAY - LATE

Scott parks and walks onto the messy porch. The television box is full of empty beer cans. The front door is open affording a view of the living room, where a new La-z-Boy recliner is in front of a new TV set.

Scott knocks and the pot bellied man comes out of the kitchen.

SCOTT

Hi, there. How ya doin'? I'm Peter
Shelton.

(more)

SCOTT (CONT'D)

(shakes hands)

I noticed you live next door to the house that's for sale. I was just wondering if maybe you knew the name of the realtor the house is being sold through?

POT BELLIED MAN

No, I don't...

Scott is taken aback. He stares strangely at the man, whose voice is very high and feminine, like a woman's.

The man steps onto the porch and points at the sign.

POT BELLIED MAN

(continuing)

... But there's a phone number on the sign.

SCOTT

Okay, I'll give them a call. Thanks for your time.

Scott gets in his rental car and drives off.

EXT. LAS VEGAS - DAY

Scott is at a pay phone.

CLOSE ON: The phone book is open to the first page and he has his finger on the number to the highway patrol. He dials and the phone is answered.

SCOTT

Yes, my name is Scott Fareway. I work for an investigative service down in Orange County. I was wondering if you could give me some information...

EXT. LAS VEGAS - DAY

Scott parks in front of the "Clark County Coroner's Office."

INT. CORONER'S OFFICE - DAY

Scott is in an examining room. The CORONER, an older, grey haired man in a white lab coat, is next to Scott. Skeletal remains are on a silver table. The coroner has a skull in his hand.

He points at a hole in the forehead of the skull.

CORONER

The bullet entered here and exited out the top of the skull. Death was instantaneous. After this, the teeth were removed with pliers. Obviously, so identification wouldn't be possible.

SCOTT

How long do you think the body was out there. Weeks? Months?

CORONER

The rate of decomposition was very quick. I'd say it was in the desert a month tops. Out here, in this intense dry heat, skin more or less melts off bones like butter.

(sets down skull)

But, it's definitely a female. And the age coincides with your missing person.

SCOTT

Are you sure?

The coroner points at the top of the skull

CORONER

These zig zagging lines, here. They're cranial sutures. In this case, they're fused together. In a younger woman, say early twenties, the sutures would still be open.

SCOTT

Will you be doing it?

CORONER

No, its a fairly new procedure. There is someone at the University of Las Vegas who's an expert in this field. Her name is Clara Folsome. And, believe it or not, her work is even better than what I've just shown you.

Scott glances back at a medical book.

CLOSE ON: The page has several photographs of a human skull in various stages of clay reconstruction. The last picture shows the skull completely finished, covered in flesh colored clay with eyes, nose, lips, etcetera, showing what the person looked like before death.

EXT. RENTAL CAR AGENCY - DAY - LATER

Scott drives away in his own car.

INT. EVE'S HOME - DAY - LATER

Eve and Scott are on the couch. Kelly, Jessica and Renee are nearby at a table playing Scrabble.

SCOTT

I'll get more done being back at my office in California. But I will call once a week to let you know how things are progressing.

EVE

You do what you have to do, Mr. Fareway. I understand.

(gets pen)

You have my office number. Let me give you the main number to the house. Call me at any time.

Scott nods and notices Kelly watching him. She averts her eyes back to the game.

INT. KELLY'S BEDROOM - DUSK - LATER

Kelly is in her bathrobe, seated in front of her make-up mirror getting ready. There's a knock on her door.

KELLY

Come in.

Scott walks inside.

KELLY

(continuing)

You leaving now?

SCOTT

In the morning. Just wanted to say
goodnight before I was sent to my
room.

KELLY

Yeah, the troops will be arriving any
minute. You know, Scott... I was just
wondering where we stand? I mean,
you're going back to California and
we might not see one another again.

SCOTT

I know what you mean. I felt like
things were left hanging in the air,
too. Guess we'll have to find time in
the future to make up for it.

INT. EVE'S HOME - NIGHT - LATER

Scott stands in the dark hallway watching the little party
going on in the living room. Several men with drinks in their
hands stand next to Eve. All of the girls are in evening
gowns lined up in front of the men.

Eve turns to them and smiles.

EVE

Gentlemen, these are my girls. Let me
introduce you. This is Marla,
Michelle, Tanya, Sheba, Crystal and
Heather.

A tall repellent SKINNY MAN steps forward.

SKINNY MAN

I just wanna know which one of you
takes it up the ass?

Scott winces upon hearing the comment. The girls remain in
place, grimly smiling.

INT. GUEST ROOM - NIGHT - LATER

Scott watches TV. There's a knock on the door, then it opens. Kelly is in the doorway looking absolutely beautiful.

KELLY

I didn't get picked.

SCOTT

What? You're kidding. You didn't?

She steps inside and closes the door.

KELLY

Actually, I did. But Eve likes to kiss their fat asses first. Serve drinks and hors d'oeuvres. Pretty it up, so it doesn't seem like we're just getting fucked for money.

SCOTT

(somber)

Yeah, keep'em coming back, right?

KELLY

You don't seem like you'd resort to this.

(smiles)

Even if you could afford it.

She sits next to Scott on the bed and strokes his face. He is in a quandary, wanting to give in badly. Scott kisses her. They lie back and it turns very passionate. Scott abruptly pulls away.

SCOTT

Shit. I... Oh, boy. Look, I'm sorry. I can't do this. I've sort of gotten back together with someone I've been seeing. She was at the wedding with me. I know it's a crummy time to get guilt pangs, but...

Kelly sits up.

KELLY

What can I do but respect that.

(gets off bed, checks
make up)

Thank you for bringing me back to my senses. I need the money.

Kelly leaves the room. Scott lets out his breath.

EXT. EVE'S HOME - NIGHT - LATER

The parking area is empty. All of the customers have left.

Eve's Chihuahua, Bijou, slips through the Rottweilers doggie door and cautiously walks around the yard sniffing the ground.

From out of the sky, the large desert owl swoops down and grabs the Chihuahua with its talon's and flies off into the darkness with it.

INT. EVE'S BEDROOM - NIGHT

Eve is asleep. She stirs a moment, hearing a faint, squealing noise from outside. Eve closes her eyes, unaware her bedroom door is ajar.

INT. EVE'S KITCHEN - NEXT DAY

Scott, Rosita and all of the girls sit at the table freshly roused from their sleep. A very distraught, Eve, paces about.

EVE

I always push it closed. I double check every night before I go to sleep. Jesus, I had a few drinks last night. I guess, I-

(takes Rositas's hand)

Rosita, pray for Bijou, please.

Rosita bows her head. Eve paces about again and let's out a moan.

EVE

(continuing)

Oh, he can't be gone. The desert is full of coyotes.

(to Scott)

Before you leave, could you please help us look?

EXT. EVE'S PROPERTY - DAY

Eve, Scott, Rosita and the girls are all fanned out in the desert around Eve's home calling out the dog's name "Bijou".

Everyone is still in their night clothes, very uncomfortable and sweaty from the heat. Renee and Crystal tromp through the desert, haggard and exhausted.

CRYSTAL

Was he wearing his tube top or his pajamas when he ran off?

RENEE

I don't know, but this is ridiculous. That little fucker's in Albuquerque by now.

EXT. EVE'S HOME - DAY - LATER

Scott drives away up the dirt path. He glances into his rear view mirror seeing, Eve, and the rest of the women standing outside the house, waving goodbye to him.

Kelly is by herself, arms crossed, watching as he drives off.

Scott turns left onto the highway in the direction of California. He drives a short distance, then pulls over. Scott gets out his binoculars and looks through them seeing a clear view of Eve's property. The women have all gone back inside.

Scott makes a U-turn and drives back toward Las Vegas.

INT. SCOTT'S CAR - DAY - LATER

Scott is on the highway stuck behind a car and a semi-truck. No one can pass the semi yet. There are two cars behind Scott.

A mile behind Scott, a speeding red vehicle approaches.

In a moment, the red vehicle is stuck behind the two cars that Scott is in front of. It's Bob's red truck. Bob drives. Kelly sits next to him. Bob sees a chance to pass. He accelerates past the two cars, then Scott's.

Scott glances over seeing Bob driving. Bob and Kelly speed past Scott, not noticing him.

Bob gives the truck driver the finger as he passes him. Scott passes the semi now, staying a safe distance behind Bob and Kelly.

INT. SCOTT'S CAR - LAS VEGAS - DAY - LATER

Scott is parked down the street from the yellow house. Bob's truck is parked out front. Scott has his video camera on his lap. He taps his fingers on the steering wheel, very bored.

The front door of the yellow house flies open.

Bob walks out holding the pot bellied man's new television. Kelly follows holding his huge new VCR, which she can barely lift. The pot bellied man follows them, frantic now.

P.O.V video camera: Scott begins filming.

POT BELLIED MAN

Don't take 'em. C'mon now, it's not my fault.

Kelly stops and faces him.

KELLY

It's the principle of the matter.

POT BELLIED MAN

Fuck that. Give 'em back to me.

(Kelly walks away)

You bitch.

Bob stops. He sets the TV on the lawn and viciously punches the man in the head. He flops to the ground, stunned. Bob puts the TV in the truck bed and he and Kelly drive off.

INT. SCOTT'S CAR - DUSK - LATER

Scott is parked across the street from a Las Vegas apartment complex watching as Bob and Kelly walk up a flight of stairs to an apartment. Kelly opens the door and they go inside with the TV and VCR. The door closes and the lights come on.

The apartment door re-opens and Bob leaves by himself. He gets in the red truck and drives off. Scott follows.

INT. LAS VEGAS - MCCARREN AIRPORT - NIGHT - LATER

Scott stands near dozens of passengers, who wait to board a plane at a Pan-Am gate. Scott watches Bob walk up to another boarding area for Air West, which is empty except for a young, blond, COUNTER WOMAN, who checks in passengers.

The woman sees Bob and smiles. Scott strains to hear what is said.

COUNTER WOMAN

Hi, Bobby. Everyone's already boarded.

An airport operator pages someone. Scott can't hear a thing.

Bob hurries down a short hallway that leads to the interior of a passenger jet. A few moments later, Bob comes back out and leaves.

Scott starts to follow him, then stops and walks toward the blond counter woman.

INT. AIR WEST TICKET COUNTER - NIGHT

The blond, COUNTER WOMAN, smiles at Scott, who leans on the counter.

COUNTER WOMAN

You don't have a fear of heights, do you?

SCOTT

No.

COUNTER WOMAN

Well, that's a big help, but you don't just come in, apply and become a steward. It's not like K-Mart or something. You have to take classes. Get in-flight training. You even get to be in fake plane wrecks.

SCOTT

That's the best kind. Let's say I make it through the preliminaries. Can I choose my own route or schedule?

COUNTER WOMAN

Not usually. But the airline will try to accommodate you.

SCOTT

So, the stewardesses on this flight, they take a designated route every day?

COUNTER WOMAN

Pretty much. In fact, we have a steward on this flight. They could hire you just as easily.

SCOTT

Really, you do?

COUNTER WOMAN

Uh huh. It's a small airline but we have five of them. Just don't start lifting weights or taking steroids.

Scott's interest is piqued.

SCOTT

What do you mean?

COUNTER WOMAN

Oh, well, the steward that just left on this flight- he's huge. The airline had to make him a custom uniform. He was busting out the seams before that.

Scott looks up at the flight board.

SCOTT

Now, the crew on this flight, they go to Cheyenne, Wyoming, right? Do they spend the night there or come back here?

COUNTER WOMAN

Here. But not for a while.

INT. AIRPORT - NIGHT - LATER

Scott sits in the empty Pan-Am boarding area, dozing in a chair. At the nearby Air West gate, people are greeting passengers getting off the return flight from Wyoming.

An old woman squeals upon seeing her grandchildren. Scott opens his eyes and watches the Air West terminal. Two stewardesses, who were in the jet, walk out into the terminal. Then, a very large, buffed steward walks out. Scott can only see him from the back.

Scott hurries down the concourse two hundred feet ahead of the steward and walks back toward him. Scott is shocked. The steward is Bob's identical twin.

CLOSE ON: His Air West name tag reads "Brian".

He is clean cut and not as tanned as Bob.

EXT. AIRPORT PARKING LOT - NIGHT - LATER

Scott is several yards away filming Brian with the video camera. Brian, who is now dressed in street clothes, stops at a new Corvette. He opens the trunk, puts his bag inside, then takes off his long sleeve shirt.

Scott presses zoom and softly exclaims:

SCOTT

Yes!

Brian wears a tank top with "Denver Broncos" printed on the front. Brian gets in the Corvette and drives off.

CLOSE ON: His personalized Nevada license plate reads "U-Wish".

EXT. CONVENIENCE STORE - LAS VEGAS - NIGHT

Scott is at a pay phone. The phone book is open to airlines. "Air West" is circled.

SCOTT

... There's a half hour layover in Denver, huh? Okay, lemme ask you this. Is it possible a steward or stewardess can leave the plane if they want? Say, go to the gift shop or mail a letter?

EMPLOYEE (V.O.)

Yes, sir. I suppose they can.

Scott looks across the street at Brian's apartment. Brian's Corvette is parked behind Bob's red truck. Kelly passes by the kitchen window.

INT. FORENSICS LAB - UNIVERSITY OF LAS VEGAS - NIGHT

CLARA FOLSOME, sixties, white hair, wearing a lab coat and I.D badge, shuts off the lights and walks out. A few feet away on a table, the skull from the desert is set up on a stand.

CLOSE ON: Clay strips and tissue depth markers cover the skeletal face.

INT. ROOM 10 - DESERT BREEZE MOTEL - DAY

"Charlie's Angels" plays on the TV set. Scott is on the phone. The wind blows so hard outside it shakes the small room.

SCOTT

Yeah, if anyone calls, tell'em I'm sick or they just missed me and I'll get back to them. I'm positive they think I'm back in California, but-

(Beat)

Huh?

(Beat)

No, they haven't gone anywhere in five days, except to repossess a TV...

INT. OFFICE - DESERT BREEZE MOTEL - DAY - LATER

Scott stands at the counter holding a sack as he watches the clerk count several travelers checks Scott has given her. The clerk's husband is in the next room watching TV.

CLERK

I take it you must be enjoying your stay?

SCOTT

Yes, I am. Cactus grows very slowly when you watch it, so I always have something to do.

The clerk smiles and checks the calender.

CLERK

Now, do you wanna check out the first? That's exactly a week. Falls right on a Monday.

SCOTT

Let's make it the second. I have a
little errand to run on the first.

Scott holds up the sack.

SCOTT

(continuing)

Before I forget...

(pulls toy truck out of
sack)

I got your son a little gift. I feel
bad about the other day. I know he
can't find another one.

CLERK

Thanks. Guess they don't make marbles
like they used to, huh?

SCOTT

Right.

INT. ROOM 10 - NIGHT - LATER

Scott is hunched over the dresser doing a crossword puzzle.
He gets up and paces the room, then grabs the phone book and
opens it to airlines. He calls Air West. They answer.

SCOTT

Yeah, hi. Can you tell me when your
next flight to Cheyenne Wyoming is?

INT. AIR WEST JET - NIGHT - LATER

Scott is seated in an aisle seat near the back of the jet. A
teenage boy is next to him.

Bob's twin brother, Brian, explains the safety procedures.

INT. AIR WEST JET - NIGHT

The jet speeds down the runway getting ready to take off.
Scott looks back at Brian, who sits next to a stewardess. As
the plane lifts off, Brian clutches the arm rests, looking
scared to death. Scott smiles.

INT. AIR WEST JET - NIGHT

The Fasten Seat belt sign is on. The plane bounces wildly from turbulence. The pilot speaks over the intercom.

PILOT'S VOICE (V.O.)

Sorry folks. We should be through this soon. Blame it on the good ol' Rocky Mountains twenty thousand feet below us. I told them to move 'em but they wouldn't listen. In any case, we'll be landing in Denver shortly...

Scott looks out the window observing the lights of Denver.

INT. AIR WEST JET - DENVER AIRPORT - NIGHT - LATER

Scott looks at his watch waiting out the layover in Denver. He gets up and stretches, then walks down the aisle passing Brian, who hits on a female passenger. Scott glances back seeing the young woman hand Brian her phone number.

New passengers board the plane.

EXT. AIR WEST JET - AIRPORT - CHEYENNE WYOMING - NIGHT

Scott and several passengers leave the jet.

INT. AIRPORT - CHEYENNE WYOMING - NIGHT

Scott looks grimly around the small airport and stops at the cafeteria where an overweight, BUS GIRL, cleans a table.

SCOTT

Excuse me, hi. I was wondering if you know where any hotels are nearby?

BUS GIRL

You bet. There's a Motel 6 two miles from here.

Scott forces a smile

SCOTT

I'm already kind of staying at one, but thanks.

BUS GIRL
Oh, well, enjoy your stay.

SCOTT
I did. Bye, now.

Scott heads back to the Air West ticket counter.

EXT. DESERT BREEZE MOTEL - DAY

INT. ROOM 10 - DAY

Scott lies on the bed looking at the date on his watch.

INSERT: It's the 28th of the month.

He sits up and leafs through the crossword puzzle book trying to find a puzzle that isn't completed. Scott digs through the waste basket finding the previous weeks TV guide, which has the cast of the TV show "One Day At A Time" on the cover.

Scott opens it to the back and much to his relief, it has an uncompleted crossword puzzle.

EXT. DESERT BREEZE MOTEL - NIGHT

The wind blows very hard. A large tumbleweed skirts across the highway.

INT. ROOM TEN - NIGHT

Scott washes his face at the bathroom sink. He walks into the front room which is very messy. Snack food wrappers, newspapers and magazines are everywhere, now. Scott looks out the window. It's very windy again. He sighs wearily and sits on the bed.

INT. ROOM TEN - DAY

Scott is asleep. The phone rings. He answers.

SCOTT

Hello-

(Beat)

Yes it is-

(Beat)

Oh, Dr. Folsome. How's it going?

(Beat)

Really? Tomorrow? Great.

Scott checks the date on his watch.

INSERT: It's the thirty-first of the month.

INT. DR. FOLSOME'S LAB - DAY

Dr. Folsome watches as Scott examines something in front of him on a table. Scott is fascinated, looking at the object from every angle.

It is Catherine's clay covered skull. The clay is flesh colored. Artificial eyes stare blankly ahead.

DR. FOLSOME

Mind you, It's not completely finished, Mr. Fareway.

SCOTT

It's close enough. I knew it was her. I had a feeling. My God, it looks so real I half expect her to speak.

DR. FOLSOME

You could say she already has, Mr. Fareway. Without this procedure her remains would still be in a drawer at the County Morgue.

SCOTT

Listen, would it be possible for me to take it over to the coroner's office myself? I'd like for him to see this and photograph it. The sooner we can start the arrest warrants rolling, the better.

Dr. Folsome is quiet for a moment.

DR. FOLSOME

Well... I suppose so. It is a bit unorthodox, Mr. Fareway. I'd prefer to do it myself. But I trust you'll be very careful.

EXT. GAS STATION PAY PHONE - LAS VEGAS - DAY - LATER

Scott dials a number and Eve's answering machine comes on. He hangs up. Scott puts a dime in the coin slot and dials another number. The phone rings twice and the answering machine comes on.

Marla, Michelle, Crystal, Jessica and Renee all speak in unison.

EVE'S GIRLS (V.O.)

Hi, you've reached Petticoat Junction. We're all in church right now confessing our sins. It may take a month or so to can get back to you. Praise Jesus and leave a message!

Scott cracks a smile and hangs up.

INT. SCOTT'S CAR - DAY - LATER

Scott drives on the highway. The clay covered skull is in a special container resting on the passenger seat.

The front of the container is open and the head faces forward.

CLOSE ON: Scott has the car's air-conditioner on high. The cold air blows on the clay covered face. Scott passes the Desert Breeze Motel.

INT. SCOTT'S CAR - DAY

Nearing Eve's home, Scott slows down and pulls over scanning Eve's property. Kelly's car is the only one parked out front.

Scott picks up the container, gets out and crosses the highway. The two Rottweilers sleep in Eve's fenced in backyard. Scott stops at the front door and puts his ear to it, hearing the TV on inside.

He quietly opens the unlocked door.

INT. EVE'S HOME - DAY

Scott enters the house and sees the back of the large plush couch. He stops, realizing someone lies on it watching TV.

Bob sits up from the couch to see who it is.

BOB

Kelly is that-... What the fuck...

Scott is equally taken aback. He remains cool.

SCOTT

Hey, there. Thought you had to drive the Girl Scouts into town the first of the month.

BOB

I didn't go.

Scott looks around warily.

SCOTT

Where's Kelly?

BOB

With Eve.

Scott holds the container with his left arm and with his right, reaches down to his ankle where he has a small holster and takes out his gun.

SCOTT

I suggest you slowly get off the couch and behave yourself.

INT. EVE'S KITCHEN - DAY - LATER

Scott holds the gun on Bob, who sits at the table crying. The clay covered skull is on the kitchen counter.

BOB

I didn't kill Eve's friend. I swear to God. Look, just blow my fucken brains out, right now. I can't handle prison. If I get fucked in the butt, I'll kill myself.

SCOTT

Pucker up. Didn't you think the IRS would be slightly curious as to how a couple of kids acquired so much cash?

BOB

We... we knew what we were doing.

SCOTT

Yeah? You're not smart enough to win it on Jeopardy. Maybe Kelly is. Jesus, thirty seconds after she met you she must've thanked her lucky stars. Don't you know your dick is supposed to be a separate entity from your brain?

Bob holds his head.

BOB

Knock it off. God, what's gonna happen? Are the cops coming here? I heard if you surrender you might get a shorter sentence. What should I-

Kelly appears in the kitchen entry way pointing a gun at Scott. She looks queasy and pale.

KELLY

Nothing.

BOB

Kelly.
(wipes tears from his eyes)
He knows everything. Even about Brian.

Kelly is disgusted that Bob is crying. She looks at Scott.

KELLY

Prick.

SCOTT

Sorry, I didn't give you advance notice. Now you can't pack his diaper bag.

BOB

Hey, shut up.

KELLY

I know you searched my room. Were you looking for a gun? This one belongs to Eve. Too bad you didn't find the key to Eve's office. I've had the copy for seven months. If her brother hadn't been so neurotic, I might've never heard you were driving here on her answering machine.

SCOTT

C'mon, Kelly.

KELLY

Drop the gun. Bob, get up and take it.

SCOTT

No can do. Sit down. I'm not giving it to him.

KELLY

Listen, Scott. I'm a much better shot than the last person.

Bob starts to get up again.

BOB

Shoot 'em in the foot, Kel.

SCOTT

Sit the fuck down. You're not getting it. Kelly, what are you gonna do?

Kelly fires three shots into the kitchen cabinet, inches from Scott's head. He is caught completely unaware. Bob leaps up and knocks Scott to the floor disarming him and grabbing the gun.

Kelly steps into the kitchen, sees the head and gasps.

KELLY

What's that?

BOB

It's a skull. He said it's Catherine's. He took it to a lab or something and they covered it with clay. Fuck, it looks just like her.

Scott holds the side of his head.

SCOTT
 It is her asshole.
 (pulls himself up from
 the floor)
 Your so called hit man didn't even
 bury the body. He dumped it five
 miles from here.

Kelly hands her gun to Bob.

KELLY
 Watch him.

Kelly searches Scott. She checks his shirt pocket and pulls
 out the room key from the Desert Breeze Motel.

KELLY
 (continuing)
 When did you check in?

SCOTT
 Last night.

KELLY
 Stick your hands in your pockets.

Kelly takes off Scott's belt and puts it around his arms and
 body, fastening it so tightly it hurts Scott. Kelly tries to
 contain her anger. She takes the gun back from Bob.

KELLY
 (continuing)
 Do you know you were almost killed
 for a television and VCR from Sears?
 (reloads gun)
 Catherine was killed for the same
 thing and a new LA-Z-Boy recliner.
 Guess it's the equivalent of a whore
 giving five dollar blow jobs. Life
 really is cheap.

SCOTT
 You buy your grandmother a new TV so
 she'd waste your mom?

KELLY
 What? You motherfucker. You talked to
 her? Goddam you.

A car drives up. Bob and Kelly look anxiously at the front
 door.

BOB
What the hell.

KELLY
Go see who it is. Go!

Bob hurries over to the living room window, seeing Jessica get out of the driver's side of Eve's Cadillac.

BOB
Shit!
(calls out)
It's Jessica. She's driving Eve's Cadillac.

KELLY
Fuck.

Bob runs back to the kitchen.

BOB
What do we do?

KELLY
Bring her in here.

Bob hurries back into the living room. Jessica enters the house.

BOB
Jessica... Don't move.

She sees the gun.

JESSICA
Bobby, what are you doing? Don't get me wet. Wait a sec. Is that the squirt gun?

BOB
I'm sorry.

KELLY (O.S.)
Bring her in here. Close the fucking door!

Bob takes Jessica by the arm and they walk into the kitchen.

JESSICA

Kelly, Jesus. What's going on?
 (sees Scott and is very
 surprised)
 What are you doing here?

Jessica sees the head on the counter and gasps. Kelly is exasperated.

KELLY

Shut up and stand next to Scott.
 Don't move and don't talk. Wait, what
 are you doing back here? Where's Eve?

Jessica starts to cry.

JESSICA

I felt like coming back early. Eve
 let me borrow her car. Renee said
 she'd drive her back. They're on
 their way right now. Everybody.

Kelly dashes into the living room and sees Eve walking up the dirt path. Kelly runs up to Jessica.

KELLY

What the fuck are you talking about?
 Eve's here. Is anyone else? Tell me!

Jessica shakes her head, sobbing.

JESSICA

Eve's back started aching. She asked
 me to drive her home. One of the
 horses was limping and she got out at
 the corral to check. Don't do
 anything, Kelly. Please.

KELLY

(To Bob)
 Fuck. Go out there and bring her
 inside.

Bob leaves the house. Kelly holds the gun on Jessica and Scott. No one says a word. They hear the front door open. Kelly glances at the head and opens the microwave oven door. She takes the belt from around Scott.

KELLY
(continuing)
Put that thing in there so she
doesn't see it. Hurry.

Scott quickly puts the head in the microwave. He shuts the door. Bob holds Eve by the arm as they enter the kitchen.

Eve sees Jessica and Scott, then stares icily at Kelly.

EVE
You could knock me over with a
feather, right now.

Eve yanks her arm away from Bob. She stares at him intently.

EVE
(continuing)
I never would've thought you had it
in you. I don't know what you're
doing, but she's not worth it Bobby.

KELLY
We have to get out of here.

BOB
Where we gonna go, Kel?

KELLY
Let's take them to the motel. It's
always empty. There's just this one
really old guy in the office. Listen,
go in the garage. There's duct tape
on a shelf. Go get it.

Bob takes a step. He stops, hearing a very loud car pull up outside. Kelly has about had it.

KELLY
(continuing)
Rosita. Fuck!

EVE
I let her go into town and buy
sheets. Don't hurt her.

Kelly snaps at Eve.

KELLY

I'm not. Everyone's just gonna stand here and be cool or I will shoot her right in front of you...

(glares at Jessica)

Stop crying. Scott, sit at the table.

Rosita walks into the house holding a large sack in one hand and a big, hideous lime green macrame plant holder in the other. She slowly walks through the living room looking at everyone. Eve forces a smile.

Rosita walks upstairs and her bedroom door is heard closing. Bob dashes out of the kitchen. Kelly turns to Jessica.

KELLY

(continuing)

Gimme the keys.

EXT. EVE'S HOME - DAY

Eve, Scott and Jessica walk out of the house at gun point with Kelly behind them. They stop at Eve's Cadillac. Kelly opens the front and back doors.

INT. EVE'S LIVING ROOM - DAY

Rosita wanders back down the stairs looking around the empty house.

CLOSE ON: She sees the microwave oven plugged in.

Rosita walks into the kitchen. She examines the bullet holes in the cabinet, then unplugs the microwave. Spying something through the microwaves tinted glass door, she opens it.

EXT. EVE'S HOME - DAY

A very loud scream emanates from inside the house. Bob walks out of the garage holding a thick roll of duct tape. Kelly slams the Cadillac's back door. Eve and Jessica are in the back seat. Scott is in the front.

KELLY

Oh, God. Go get her!

EVE

Why is she screaming?

Bob hurries into the house. Scott smiles bemusedly and looks up at Kelly.

SCOTT

Gonna start handing out numbers so
you can keep track of your hostages?

Bob walks out of the house gripping Rosita's arm. She is completely hysterical, crying and screaming.

ROSITA

Please, don't kill me. Don't kill me!

Bob can barely handle her. He looks helplessly at Kelly, who, in turn, shrieks at Rosita, putting the gun in her face.

KELLY

Shut the fuck up! Get in the back
seat. Get in!

Eve reaches up and takes Rosita's hand.

EVE

Rosey, do as she says. We're going to
be all right.

Rosita squeezes into the back seat. Kelly rushes into the house. Bob paces next to the car. Kelly comes out of the house holding a bundled up page of the newspaper with Catherine's skull wrapped inside.

She has a small duffel bag in her other hand. Kelly gets in the front seat. Eve watches curiously as Jessica grimly stares at Kelly's "bundle".

KELLY

(to Bob)
Drive to the rest area.

EXT. REST AREA - DAY - LATE

The Cadillac is parked near the rest rooms. From the car, Eve watches curiously as Kelly walks up to a tall metal trash can and stuffs Catherine's newspaper covered skull into it.

The flap on the opening reads "Thank You". Kelly gets back in the front seat between Scott and Bob.

Bob drives off.

INT. EVE'S CADILLAC - DAY - LATER

Bob turns into the parking lot of the Desert Breeze motel.

Kelly takes a surprised second look at the office, seeing the motel clerk outside with her husband, who sits in a chair while she cuts his hair with an electric razor.

Brandon plays nearby. The motel clerk looks up to see who it is. She sees Scott and waves. He waves back.

KELLY

What the... Where the hell did they come from?

Bob parks in front of room ten. Kelly looks back at the clerk, watching as she cuts her husband's hair. Kelly is deep in thought a moment.

SCOTT

Gee, there's always a catch. I think they're having a family reunion today. Giving her hubby a little trim before they all get here.

Kelly ignores Scott. She leans over and speaks softly into Bob's ear.

KELLY

Put everyone in the bathroom for now. I need to talk to you.

EXT. DESERT BREEZE MOTEL - DAY - LATER

A tumbleweed blows across the highway into the parking lot, and rests against the huge oleander bushes that block the view of the highway. Bob nervously looks around as he stands next to a pay phone near the office.

A motel guest uses the phone. Bob sweats profusely. The guest hangs up and Bob grabs the phone.

INT. ROOM 10 - DAY

Eve, Jessica, and Rosita are huddled together on the floor. Scott is tied spread eagle on the bed. Kelly is at the window watching Bob talk on the pay phone.

Eve stares intently at Kelly. She sits up.

EVE

Tell me, dear. Who opened the bank account?

Kelly is quiet a moment.

KELLY

I did... But it was under Catherine's name.

(Glances back at Eve)

I went through her things and found her birth certificate.

EVE

Is Catherine alive? Please, tell me.

Kelly looks away and shakes her head. Eve is stunned.

EVE

(continuing)

My God. You killed a human being for their identification? I loved her like a sister.

KELLY

I didn't kill her... I lost my new driver's license. Someone found it and sent it back to Catherine. The license had my photo on it... But her name and address.

EVE

Was she killed in the house? Did Bobby-

KELLY

No, no... It's so strange. Even after Catherine discovered the license, she didn't tell you. I was out of town and she waited two days to ask me about it.

(Smirks)

She actually thought I might be using her name, so my mother wouldn't find out I was working as a prostitute. For some reason she felt a certain amount of loyalty toward me.

EVE

Go to hell.

There's a knock on the motel room door.

BRANDON (O.S.)
Mr. Fareway.

KELLY
Answer him.

SCOTT
(calls out)
Yeah?

BRANDON (O.S.)
My mom said you had a phone call
earlier. It was your office or
somethin'.

SCOTT
Okay. Thanks.

Kelly looks out the window and watches Brandon walk away. She suddenly holds her stomach and winces.

EXT. DESERT BREEZE MOTEL - DAY

Bob wipes sweat off his forehead as he talks to his twin on the pay phone.

BOB
Dude, on top of everything else, I
gave you a new fucken TV set and
VCR. They're not gonna know. Come on-
(Beat)
Fuck, I don't believe you. Just catch
a flight to Denver now and we'll meet-
(Beat)
Bro, listen, you don't seem to
understand. I already cut my hair.
It's gone. You've got to let me do
this. What time is your next flight?

INT. ROOM TEN - DAY

Bob walks inside and closes the door behind him. He has the clerk's electric razor in his hand.

BOB
 (to Kelly)
 She let me borrow it. I told her he
 wants to use it.
 (lets out his breath)
 Shit, you better do it now before I
 change my mind. I already told my
 brother it's cut.

Bob looks at his watch and sits in a chair. Kelly dashes into the bathroom and throws up. She comes back out. Eve watches her curiously. Bob starts to get up.

BOB
 (continuing)
 You okay?

Kelly nods and motions for him to sit.

BOB
 (continuing)
 We don't have much time. It takes off
 at four-fifty.

KELLY
 What? Four-fifty?

BOB
 I know, but I gotta be there at three
 to check in. We gotta make this
 quick, Kel.

Kelly turns on the razor. Bob braces himself. Kelly begins to shave off his long, beautiful hair. Scott shakes his head.

SCOTT
 Unreal. Hope everyone took out flight
 insurance.

Kelly just smirks, not at all concerned.

KELLY
 Shut up, Scott. It's only a three
 hour flight.

SCOTT
 Look where you're at now. No matter
 what you do to cover your ass there's
 always a loose end.
 (more)

SCOTT (CONT'D)

Think about that as you're sucked out of the plane, because numb nuts won't know how to close the front door.

Bob jerks his head.

BOB

Fuck off.

KELLY

Watch it. Just ignore him.

(to Scott)

You have made me alter my plans somewhat, but it's still worth it. You've just taught me to be more careful next time. I thank you for it, too. I'm getting my money quicker.

SCOTT

Yeah, less of it.

KELLY

Don't feel too sorry for me, Scott. It's a little over a hundred thousand dollars. I can learn to adjust.

Eve is shocked at the amount. Kelly steps back, examining Bob's short hair.

KELLY

(continuing)

It looks all right. It's the best I can do. You can wet it later and... Oh, your earring. Take it out.

Bob stands and removes his gold stud. Kelly throws the hair away and grabs her duffel bag.

KELLY

(continuing)

Does he have the uniform ready?

Bob feels his head and grimaces.

BOB

Yeah, he does. I'll stick 'em all in the bathroom.

(more)

BOB (CONT'D)
 (picks up duct tape)
 It'll take a week to get 'em loose.
 (kneels in front of
 Jessica)
 Hold still. Sorry.

JESSICA
 I can't believe you're doing this,
 Bobby.

Bob wraps duct tape several times around Jessica's head and mouth. Kelly unties Scott.

KELLY
 I have to change. Tie his hands up
 first.

Kelly holds the gun to Scott's head. Bob quickly binds Scott's hands and mouth.

KELLY
 (continuing)
 Hurry up with the rest of them.

Kelly goes into the bathroom. Bob binds Jessica's hands. Then he covers Rosita's mouth and binds her hands.

Kelly comes out of the bathroom with her hair in a bun, wearing a very suburban outfit and glasses. She looks very upset.

KELLY
 (continuing)
 I just remembered something. We had
 to fill out applications. She took
 all of our pictures. I have to get it.

BOB
 What? Kelly...

Kelly turns to Eve.

KELLY
 Do you still have those applications?

EVE
 No, I threw them out.

KELLY

Don't fucking lie to me, Eve. Do you have them? I'll drive there right now and burn your goddamn place to the ground.

BOB

Kelly, forget it!

EVE

They're in my desk... You didn't have the abortion, did you?

Kelly whirls around, stunned.

KELLY

Shut up, Eve!

BOB

You told her?

Bob looks at Eve.

BOB

(continuing)

She's not getting rid of it. We want it.

EVE

You don't know, do you? My God, Bobby. It's not your baby. It's the senator's. He sent me money two months ago for the abortion.

BOB

Kelly...

EVE

It figures.

(sighs wearily)

And I promised to keep it a secret. Did you pocket the extra cash, dear?

KELLY

(faces Bob)

Listen to me. It doesn't matter. I'm not having it, but I was going to tell you, I swear.

(more)

KELLY (CONT'D)

Don't you see, if everything hadn't fallen apart he would've had to send me money every month until the child was eighteen. It was like insurance for both of us... Bob, please. Let's talk about this later. I have to go.

BOB

No, the flights leaving in... Kel, the bank closes at four. It's gonna take a while to withdraw that much money.

KELLY

I'll be right back.

BOB

Kelly, Goddamn. Why are you obsessing over this picture?

KELLY

Because there aren't any photographs of me. None, except the one she has... It only takes one person.

Bob holds her by the arms. She stiffens up, shocked he's even being slightly assertive.

BOB

I know you like things to be just so, but we have to hide the rest of our lives. I'll never see my brother again, or my father. Let's get the hell out of here.

Kelly just shakes her head.

KELLY

When I get back, have everything ready and get in the car.

BOB

Kelly, no! Jesus.

Kelly cracks open the door and looks around. She leaves the room.

BOB

(continuing)
Fuck!

Bob slams the side of his fist against the wall, then kneels down and holds onto Eve's head. He pulls off a section of duct tape.

EVE

Bobby, please. Think about what you're doing.

(grips his arm)

Hon, wait. You're ruining your life for someone you don't even know. She's been lying to you all along.

BOB

Eve, be quiet.

Bob wraps the tape around her head and mouth

BOB

(continuing)

Look, they'll find you in a few hours. I'm sorry.

EXT. DESERT BREEZE HOTEL - DAY

Eve's Cadillac accelerates past the oleander bushes onto the seemingly empty highway. Kelly, in her haste, doesn't look both ways.

INT. CADILLAC - DAY

Kelly suddenly looks to her left. A semi-truck hits the Cadillac broadside, killing Kelly and destroying the car.

INT. ROOM 10 - DAY

Everyone listens to the horrendous screeching of metal as the truck skids off the highway.

EXT. ROOM 10 - DAY

Bob runs outside and watches the truck jack knife. The cab of the truck comes to a stop with the Cadillac wedged underneath.

The clerk runs out of the office seeing Scott, Eve, Jessica, and Rosita walk out of the room, bound and gagged with duct tape.

Scott reaches up with his bound wrists and pulls the tape off his mouth. Bob runs over to the Cadillac, pacing helplessly.

BOB

Get her out of there. Get her out!

Eve stands next to a crying, Jessica. Scott walks into the motel office.

EXT. DESERT BREEZE MOTEL - DAY - LATER

Paramedics and police are parked around the car wreck. Travelers from the highway are pulled over watching the goings on. Two paramedics are literally cutting apart the Cadillac with a Jaws of Life machine to get at Kelly's mangled body.

Bob sits handcuffed in a police car, sobbing. The rest of the girls, on their way back from Las Vegas, have seen the accident and are huddled together with Jessica near the office, grimacing as the loud machine cuts through the car.

Scott and Eve stand by themselves talking. Eve takes a nervous drag from her cigarette. Scott glances at Bob, keeping his voice low.

SCOTT

You can't exactly press charges against him without admitting your own guilt. He's in enough trouble so that doesn't even matter. But he will talk. And if you're out there alone, it'll be less suspicious. I'd be extremely careful if and when you decide to make it business as usual.

Eve nods and blows out smoke.

EVE

It'll never be the same again. No matter what.

SCOTT

Miss Hale... I only spent seven hundred dollars of the check. Take the rest and use it to pay for Catherine's funeral.

Eve looks strangely at Scott. He nods.

SCOTT
 (continuing)
 They found her remains. She didn't
 suffer. The coroner said it was
 instantaneous. I'm very sorry.

Eve closes her eyes and holds herself. The drivers side door
 of the Cadillac is pried off. Kelly's body falls out of the
 car. A paramedic catches it before it hits the dirt.

Bob let's out an anguished moan.

INT. MOTEL CLERK'S CAR - DAY - LATER

The motel clerk drives Scott and Eve back to Eve's house. The
 clerk pulls behind Scott's car on the side of the highway.

Scott gets out. Eve looks up at him and squeezes his hand.

EVE
 Goodbye, Mr. Fareway. Thank you very
 much. Please, take care.

SCOTT
 Thanks. You too. I hope it all works
 out for you.

Scott shuts the car door. Eve turns to the motel clerk.

EVE
 Hon, you'll have to make a left at
 the corral...

The car drives off and Scott watches them turn and drive up
 the dirt path to Eve's house. Eve's girls are already outside
 the home putting suitcases in their car trunks.

Scott watches a moment and gets into his car.

EXT. REST AREA - DAY - LATER

Scott parks in front of the rest rooms. He gets out of his
 car, walks over to the trash can and pulls the cover off.
 Reaching inside, he takes out Catherine's clay covered skull.
 The nose is dented and a cigarette butt is stuck to the
 cheek. One of the artificial eyes bulges from the socket.

Scott removes the butt, pushes the eye back in and examines
 the dented face.

SCOTT
You caused quite a commotion,
Catherine.

Scott walks over to the car and puts her head back into the container, then pauses, hearing a loud whimpering noise behind him.

Scott walks behind the rest rooms and stops short. BIJOU, Eve's Chihuahua, walks out of a large desert bush. The little dog is scratched up and can barely walk, looking as if it put up a helluva fight. The dog wags its tail and whimpers. Scott is amazed.

SCOTT
(continuing)
Christ...

Scott notices the large dead owl nearby that Bijou has been eating to survive. Water trickles out of a pipe jutting from the concrete wall.

He picks up Bijou, hugs him a moment, then holds him up in front of him.

SCOTT
(continuing)
Aren't we the little warrior, huh?

Scott gets in his car and puts the whimpering dog next to the container.

He makes a u-turn and drives back toward Eve's. FADE OUT:

THE END