TEASER

FADE IN:

CLOSE-UP - KYLE JONES

Frame-busting CLOSE-UP. Kyle's eyes wide and unblinking. We are thrown right into an insanely tense moment...

KYLE
Put down the guns!

RAPID PULL BACK TO...

Kyle standing behind the front of a van. Using it for cover. Pointing a gun at TWO MEN - MICHEL and BILAL - who are also armed.

Michel aims a pistol at Kyle. Balil holds his AK 47 on two ASIAN MEN. All four are tough-ass looking customers. Especially in contrast to Kyle.

KYLE (CONT'D)
Put them down or I'll shoot!

Michel isn't buying it.

MICHEL
You're bluffing.

Kyle hesitates. The tense stand-off continues. Kyle's heart THUMP-THUMPING in his chest. The gun trembling in his hand. Is Michel right? Is Kyle incapable of using the gun?

Then, an ever so slight smile comes to Michel's lips, and...

Kyle sees it. Moment of truth. He FIRES the gun.

CUT TO BLACK:

IN THE BLACK

A chyron appears: **TWO WEEKS EARLIER**

INT. OUTER OFFICE - DAY

Two weeks and a universe away from the above scene.

The outer office is PACKED WITH JOB APPLICANTS: MEN AND WOMEN, MOSTLY KYLE'S AGE, BUT SOME OLDER. Standing room only.

CAMERA FINDS...

Kyle sitting ramrod straight in his chair, a freshly-minted college graduate, full of hope and the high expectation that he will land a good job, earn a decent wage, and begin the journey that is the American Dream.

An office door opens and a DEJECTED-LOOKING APPLICANT exits the office.

TIME CUT:

Kyle still sitting there. Half the applicants have gone.

TIME CUT:

Ten applicants left.

TIME CUT:

Two applicants left. Kyle and a middle-aged man in an expensive suit. They catch eyes for an instant. Both look away immediately.

AN EXECUTIVE ASSISTANT who mans the desk outside of the office consults a list.

EXECUTIVE ASSISTANT
Mr. Fesque...

The other man gets up, goes in the office. Leaving Kyle sitting there all alone.

INT. FIRST OFFICE - DAY

Kyle finally coming in for his interview.

KYLE
Hi! Kyle Jones. Really pumped to be here.

Reaches out for handshake.

Now, we see Kyle in more interviews...

INT. SECOND OFFICE - DAY

Same suit, different tie.

KYLE
Hello! Kyle Jones. Nice to meet you.

INT. THIRD OFFICE - DAY

Same suit, same tie as first office.

KYLE
Good morning! Kyle Jones!

He is maybe a little too loud, a little too effusive but he's trying damn it.

INT. FIRST OFFICE - DAY

KYLE
As you can see I have a B.S. in accounting from Colgate University. That's the school, not the toothpaste.

INTERVIEWER ONE doesn't even look up from the pile of paperwork in from of him.

INT. SECOND OFFICE - DAY

KYLE
Colgate. The school, not the toothpaste.

INTERVIEWER TWO just stares blankly, her eyes magnified by her reading glasses.

INT. THIRD OFFICE - DAY

KYLE
(subdued)
...from Colgate University. The uh...

He thinks better of trying the same lame joke.

INTERVIEWER THREE
Colgate? Is that the toothpaste or the university?

Interviewer Three laughs riotously at his own joke.

INT. FIRST OFFICE - DAY

KYLE
I focused on cost management, auditing...

INT. SECOND OFFICE - DAY

KYLE
...accounting research and analysis...

INT. THIRD OFFICE - DAY

KYLE
I guarantee you'll regret it if you don't hire me.

Kyle smiles a winning smile. You would hire this kid if you could but...

INT. FIRST OFFICE - DAY

Interviewer One is still looking down at the paperwork on the desk. A beat, then...

INTERVIEWER ONE
Mr. Jones, you have a very impressive college resume. One of the best I've seen. But we're getting candidates with their masters, even a couple of PhD's...

INT. SECOND OFICE - DAY

INTERVIEWER TWO
Three hundred people are applying for this one job...

INTERVIEWER ONE
Most of whom are much more experienced.

INTERVIEWER TWO
We don't have anything for you.

INTERVIEWER THREE
There's nothing for you at this time.

Kyle nods. He is crushed but the smile never leaves his face.

KYLE
Please keep me in mind if anything--

Interviewer Three doesn't even look up. Her tone is dismissive.

INTERVIEWER THREE
Yeah, sure.

Kyle sees THE HUGE STACK OF INTERVIEWEE FILES on her desk. He realizes that he needs to do something to stand out, to be remembered.

KYLE
One more thing...

She looks up. Kyle RAPS THE CHORUS to Eminem's *Won't Back Down...*

KYLE (CONT'D)
You can sound the alarm
You can call out your guards
You can fence in your yard
You can pull all the cards
But I won't back down
Oh no I wont back down.

He shrugs. Flashes a smile.

KYLE (CONT'D)
Thank you for your time.

The interviewer watches him leave, a smile finally creasing her face. She sure as hell isn't going to forget this guy.

THE SOUND OF A PHONE RINGING.

EXT. SAN PEDRO NEIGHBORHOOD - DAY

A quiet blue collar San Pedro neighborhood, lined with stucco Spanish and California Craftsman cottages.

BILL'S VOICE
(on telephone)
Hello.

KYLE'S VOICE
(telephone)
Dad, it's me. We need to talk.

A GRAY PRIUS pulls up to the front of one of the Craftsman cottages.

KYLE'S VOICE (CONT'D)
(telephone)
I couldn't find a job.
(beat)
I'm coming home.

Kyle looks up at the house, a gamut of emotions running through him.

END TEASER

ACT ONE

INT. GRAY PRIUS - DAY

Kyle sits behind the wheel. A couple of LARGE SUITCASES and OTHER BELONGINGS are crammed into the small storage space and back seats.

Kyle looks at the house. Heaves a sigh.

BILL
(pre-lap)
Keep your chin up, son.

INT. JONES' HOME - DAY

Kyle and his father sit in the living room together. BILL JONES is mid-fifties, blue collar to the core.

BILL
It's not the end of the world.

KYLE
I'm unemployed with no prospects on the horizon, I owe a boat load of money for my college loans, and now I'm moving back in with my parents. I'm pretty sure those are signs of the Apocalypse.

BILL
Something'll turn up.

KYLE
I'm not so sure, dad. I'm competing against summa cum laudes with Phd's just for entry level positions.

BILL
But they're not you.

Bill isn't a man of many words but he is clearly proud of his son. He smiles warmly, eliciting a return smile from Kyle. It's nice to know that your old man believes in you.

LITTLE GIRL'S VOICE
Kyle?!

Kyle looks up. Sees his nine year old sister SUSIE, affectionately known as SCHMOO, standing there.

She runs and jumps into his lap. Kyle hugs her.

SCHMOO
What are you doing here?

Kyle's mom, CANDICE, enters behind Susie. Candice is early fifties, still a handsome woman. She is from a wealthy family but still comes off as blue collar as her husband.

KYLE
Hey, mom.

She gives him a big hug and a kiss on the cheek.

CANDICE
Hey sweetie, I didn't expect to see you here.

BILL
Kyle's moving back in with us.

CANDICE
(a little taken aback)
Oh... that's wonderful.

Kyle sees his mom and dad exchange a "look."

KYLE
Temporarily. Till I get on my feet.

Candice gives him a warm smile.

CANDICE
You stay as long as you want.

INT. KYLE'S ROOM - DAY

Kyle lugs his suitcases in. He drops the cases and takes in his old room as Schmoo chatters on behind him.

SCHMOO
Kyle, I'm so happy you're back. I missed you sooo much. I've grown nine and three quarter inches since you went to college. But I round it up to ten.

KYLE
You sure are getting big all right.

Kyle pauses.

KYLE (CONT'D)
Why did mom look so freaked out when dad said I was moving back in.

SCHMOO
(lying badly)
I don't know.

Schmoo starts tapping out a cadence on her leg with her fingers.

KYLE
Schmoo, you're a terrible liar.

SCHMOO
(pouting)
Thanks a lot!

KYLE
That's actually a compliment.

She brightens.

SCHMOO
Thanks a lot!

She continues tapping the cadence out with her fingers.

KYLE
What are you doing?

SCHMOO
What do you mean?

KYLE
With your fingers.

SCHMOO
Nothing. I can stop any time I want but I choose not to so everything is A-okay.

KYLE
Schmoo...

SCHMOO
See ya' later alligator!

Schmoo darts out of the room.

Kyle stands there taking in his old room. It hasn't changed one iota. There are TROPHIES atop the bookshelf, including a LARGE SWAROVSKI CRYSTAL VASE. His eyes focuses on one wall in particular...

...A large map of the MILKY WAY the wall.

From KYLE'S POV -- move in closer and closer to the tiny, insignificant dot on one of the outer spiral arms. It is labeled: *EARTH.*

The words, *Reach for the Stars*! are emblazoned at the top of the map.

He finally breaks out of his reverie. Goes over and tears the map from the wall.

INT. DINING ROOM - NIGHT

Kyle, Bill, Candice, and Schmoo sit around the table with heads bowed.

SCHMOO
And thank you Lord for bringing my big brother back even though he crapped out in the job market...

CANDICE
Susie!

SCHMOO
...And even though he crapped out in the job market I'm sure that he will soon be gayfully employed.

KYLE
Gainfully. Gainfully employed.

SCHMOO
Oh.

KYLE
Although I'd happily take gayfully employed right now.

SCHMOO
Amen.

KYLE
(suddenly realizing)
Hey, where's Reggie?

Kyle catches Candice and Bill exchanging another look.

CANDICE
Your brother's probably at one of his after school functions.

Schmoo stifles a GIGGLE. Kyle shoots a look at her.

Everyone digs into their pork chops and mashed potatoes.

Then the front door opens and closes, followed by the SOUND OF FOOTSTEPS GOING UPSTAIRS.

BILL
Reggie Jones! Get in here right now!

A PAUSE, then the FOOTSTEPS RETURN and...

REGGIE JONES enters the room. His hair a mess of dirty dreads, Reggie wears shorts and Timberlands and an unbuttoned plaid shirt over a T shirt with "OBLITERATE" scrawled in black sharpie across the chest.

REGGIE
(dripping sarcasm)
Sorry I'm late. My bomb making class ran over.

He sullenly goes over to the dining room table and sits down. He looks over at Kyle.

REGGIE (CONT'D)
What are you doing here?

KYLE
Nice to see you too.

SCHMOO
Kyle's moving back in with us!

KYLE
Temporarily.

REGGIE
Is that your Prius out front?

KYLE
Yeah.

Reggie scoffs.

REGGIE
Gas guzzler.

KYLE
It's a Prius, Reggie.

REGGIE
And it uses fossil fuels, Kyle. It might make you feel better about yourself but you might as well go light the ocean on fire, dude.

KYLE
You're right, "dude." That is so what I ought to do. In fact I'm gonna drive to the beach tomorrow and burn down the ocean.

Reggie rolls his eyes.

REGGIE
What an idiot.

KYLE
What's going on with you, bro?

CANDICE
He's fine. Aren't you Reggie?

REGGIE
Whatever.

BILL
Don't talk to your mom like that.

REGGIE
Whatever.

Bill slams his hand down on the table really hard, accidentally spilling a glass of milk.

BILL
Damn it, Reggie! You see what you made me do?!

KYLE
Dad, take it easy.

BILL
Clean it up.

REGGIE
You spilled it.

CANDICE
I'll do it.

Candice starts mopping up the table.

Schmoo is all of a sudden anxious at the turmoil. She starts doing her finger tapping thing.

SCHMOO
One, two, three, four. Four, three, two one...

CANDICE
Susie, please stop that.

Schmoo taps her patterns out faster and faster.

ON KYLE as he watches the family dinner descend into chaos.

INT. JONES' HOME - LATER

Kyle comes into the kitchen. He gets a carton of milk from the fridge. Goes to get a glass, when he sees...

A small stack of mail. On top, a letter from THE STATE UNEMPLOYMENT AGENCY. Kyle looks at the letter. It states that BILL JONES'S UNEMPLOYMENT BENEFITS ARE ABOUT TO RUN OUT.

Suddenly...

SCHMOO (O.S.)
HEY!

Kyle almost jumps out of his skin.

KYLE
Jesus, Schmoo, don't do that.

SCHMOO
I don't think you're supposed to be reading that.

She takes the letter from him, puts it back in the stack. As she does, Kyle hears GUITAR MUSIC. He looks out into the living room...

Candice is giving a TEENAGE BOY a guitar lesson. Both have guitars. He is playing, not very well, but trying hard.

CANDICE
(stops him)
Okay, that's sounding pretty good. But try holding that A minor a little longer before you go to the F. Like this...

Candice plays the same thing the boy was just playing. It's obvious that she's a talented player.

CANDICE (CONT'D)
Okay now, play it with me.

They start playing together.

KYLE
Mom's giving guitar lessons again, huh?

SCHMOO
Yes. Everybody has to pitch in.

KYLE
Oh yeah? What're you doing?

SCHMOO
I'm a panhandler.

KYLE
You're too smart for your own good sometimes.

SCHMOO
(echoing his former line to her)
Is <u>that</u> a compliment?

Kyle’s smile drops as he turns back to watch his mother.

END OF ACT ONE

ACT TWO

EXT. THE JONES HOME - EARLY MORNING

Bill exits the house and goes to his truck.

INT. KYLE'S PRIUS - EARLY MORNING

Kyle watches his father from inside the Prius. When Bill drives away, Kyle follow him.

INT. KYLE'S PRIUS - DAY

Kyle parked across the street from a Home Depot. He watches Bill, carpenter belt around his waist, get out of his truck and head over to a GROUP OF MEXICAN DAY WORKERS.

Kyle hears his dad...

BILL
Buenos dias, amigos.

Smiles. Handshakes. One of the Mexican workers offers a box of Dunkin' Donuts to Bill. Bill takes one.

Kyle can't believe what he's seeing.

INT. JONES' HOME - LATER THAT DAY

Kyle looking out the window as his dad pulls up out front. Kyle goes out.

EXT. JONES' HOME - DAY

Kyle approaches his dad, who is sweaty and grimy from a hard day's work.

BILL
Hey Kyle...

KYLE
Dad, what're you doing?

BILL
What do you mean?

KYLE
I saw you this morning. Outside the Home Depot.

BILL
Yeah? So?

KYLE
Dad, you're a machinist...

BILL
Not right now I'm not.

KYLE
But doing day labor?...

BILL
Gotta do what you gotta do. Besides, I like it. Good bunch of hombres. Money ain't great, but I haven't been able to do my carpentry for years. Feels good to get some callouses back on my hands.

KYLE
Dad, do you mind if I say something?

BILL
Shoot.

KYLE
You're a really good man.

BILL
Well thank you, son.

Bill smiles, heads into the house. Kyle watches him, realizing what he has to do...

EXT. DOWNTOWN SAN PEDRO - MORNING

A bustling section of high end restaurants and businesses.

EXT. PONT NEUF RESTAURANT SERVICE ENTRANCE - MORNING

Kyle hops mud puddles and dodges a delivery truck as he approaches the back of one of the nice restaurants.

INT. PONT NEUF RESTAURANT KITCHEN - MORNING

EMPLOYEES, mainly Mexican-Americans, are already prepping for dinner in the big open kitchen.

When Kyle enters, he is greeted warmly by the employees. One in particular is especially happy to see him. His name is HECTOR MOLINA but goes by the name of GOOSE.

GOOSE
Kyle! Wassup homes? I ain't seen you since graduation night. And I was seein' three of you.

They embrace.

KYLE
Jeez, Goose, you still working in the kitchen?

GOOSE
Yeah bro', they got me on the Mexican career plan. They gonna make me a waiter when hell freezes over.

KYLE
It's great to see you.

GOOSE
What you doing here, dude? Didn't you go off to some fancy ass college? I remember the name was like some kind of toothpaste... Crest?

KYLE
Colgate. Yeah I did.

GOOSE
So, what? You just back visiting your folks?

KYLE
No. Looking for work, brother.

GOOSE
Here?!

KYLE
Yep.
(beat)
Where's Mr. Carruthers?

GOOSE
The old man retired.

KYLE
So who's running the place?

GOOSE
You ain't gonna believe it.

KYLE
Oh no. Joel Shiburn?

GOOSE
He runs the place like a dictator.

KYLE
Emphasis on “dick.”

Goose and the other kitchen guys crack up.

SHIBURN (V.O.)
(pre-lap)
I might have something for you.

INT. MANAGER’S OFFICE - DAY

Kyle sits across the desk from the aforementioned JOEL SHIBURN. Joel is thirty. He wears a pork-pie hat, hipster glasses and a goatee to give some definition to his lack of an actual chin.

The office is decorated with VINTAGE STAR TREK POSTERS, some of them signed by the original cast.

SHIBURN
Let me look at my work flow schedule.

He pronounces it “shedule” in the English style. He hits some keys on his computer.

Looking over Shiburn’s shoulder, we see that he is actually playing SOLITAIRE.

SHIBURN (CONT’D)
Did you bring your resume by any chance?

KYLE
My resume? I worked as a waiter here for my last two years of high school!

SHIBURN
Oh yes. Right. But you started in the kitchen if memory serves.

KYLE
(rolls his eyes)
Yeah. I started in the kitchen. Your dad had me break you in. Remember?

Shiburn shoots him a withering look. There is some past history here.

SHIBURN
I do indeed. And that’s where you shall return.

KYLE
But I was hoping to wait tables.

SHIBURN
Hope is such a fragile thing isn't it?
(cat that ate the canary smile)
You can start right away. Take it or leave it.

On Kyle as he weighs his decision.

INT. PONT NEUF RESTAURANT KITCHEN - DAY

The kitchen is bustling at the height of lunch hour. Kyle carries a stack of plates over to a full sink and starts rinsing them and stacking them in a dish washer.

Shiburn watches from the door of his office.

SHIBURN
That trash isn't going to take itself out.

GOOSE
I got it.

KYLE
No way, dude. I'm low man on the totem pole.

Kyle hustles the trash out.

EXT. PONT NEUF RESTAURANT SERVICE ENTRANCE - DAY

Kyle exits with the trash and heads towards the dumpster pen, passing a VAN as it pulls up behind the restaurant.

A rough-looking dude with a power lifter's frame exits the van. This is MICHEL. (From opening scene.) He wears a Rolex and too-tight clothes.

Kyle finishes dumping the trash, then bends down to tie his shoes, disappearing from sight. He hears...

SHIBURN (O.S.)
You're late.

MICHEL (O.S.)
Sue me, Joel.

Kyle peeks through a gap in the dumpster pen doors...

SHIBURN
You got anything for me?

Michel takes something out of his pocket -- we don't see what -- and shows Shiburn.

SHIBURN (CONT'D)
You have any of the white stuff?

MICHEL
I'm getting some Thursday night. Ten kilos.

Michel looks around. Takes something out of his pocket.

MICHEL (CONT'D)
Here's a little sample in the mean time.

Michel hands Shiburn a tiny FOIL-WRAPPED PACKET. Michel climbs back into the van. Joel heads back inside. And...

Kyle's curiosity is definitely piqued.

INT. PONT NEUF RESTAURANT - DAY

Shiburn enters and heads to his office. Kyle enters a few seconds behind him. Kyle watches as Shiburn disappears into his office.

INT. MANAGER'S OFFICE - DAY

Shiburn opens the office safe and places the foil packet inside. Shiburn exits the office. Kyle has seen everything.

INT. PONT NEUF RESTAURANT - NIGHT

Winding down for the night. A FEW DINERS straggle. FOUR WOMEN are saying good night to one another at the bar.

Kyle goes behind the bar and starts stacking glasses and dishes into a big plastic bin. He looks exhausted after a long shift.

THE BARTENDER polishes wine glasses and racks them behind the bar.

WOMAN'S VOICE
Hey, I know you.

Kyle looks up. Sees a stunning brunette on the other side of the bar. LUCY GRIEGO was the "it" girl in high school. So far out of Kyle's reach that she may as well have been from another solar system.

LUCY
Kyle Jones. Right? I'm Lucy--

KYLE
Lucy Griego. I know.

She holds out her hand to shake. Kyle wipes his hand on his apron and shakes.

KYLE (CONT'D)
I can't believe you remember my name.

LUCY
Why wouldn't I?

KYLE
You lived on Mount Olympus. The hottest of the hot... most likely to everything... Homecoming queen... So did you end up with your homecoming king?

LUCY
Buddy? No.

KYLE
Good. So what are you doing? I figured you'd be a CEO, or a senator, or something by now.

Lucy quickly changes the subject from her to Kyle.

LUCY
What about you? You were always sooo smart.
(beat)
I remember in physics class you used to say you were gonna be a cosmologist... Uncover the secrets of the universe.

KYLE
Guess I figured having your head in the stars might not pay the bills down here.

LUCY
Life kind of gets in the way sometimes, huh?

Kyle recognizes a kind of sadness to the way Lucy says this.

KYLE
Yes it does. So I studied accounting. So I could uncover the secrets of being a busboy.

Lucy smiles.

LUCY
Well, I'd better be going. It was nice seeing you, Kyle.

She starts for the door. Kyle watches her, his mind racing. He just can't let her walk away.

KYLE
(blurts)
Go out with me!

Kyle looks shocked. So does Lucy. And when she hesitates, Kyle immediately starts backpedaling.

KYLE (CONT'D)
I'm sorry. I shouldn't have done that to you. But it's just that...

LUCY
Kyle--

KYLE
Do you know what game theory is?

LUCY
No but I--

KYLE
Well game theory involves risk. What you have to lose. And basically I had nothing to lose by asking you out.

The bartender finally speaks up.

BARTENDER
How 'bout your pride?

KYLE
Hey man, I'm a busboy with a college degree.

BARTENDER
Good point.

KYLE
And who asked you?

He goes back to his wine glasses.

LUCY
How about lunch tomorrow?

KYLE
What?

LUCY
You never gave me a chance to answer.

Kyle is stunned into silence.

LUCY (CONT'D)
So it's a date?

She tilts her head and smiles a sweet smile. Kyle beams.

INT. KYLE'S ROOM - NIGHT

Kyle enters his room and goes over to the dresser where his TROPHIES are on display and takes one of them down.

It is a large Swarovski crystal vase mounted onto a pedestal which reads, "2008 Los Angeles County Debate Champion."

EXT. TOP DOLLAR PAWN SHOP - MORNING

A small pawn shop in San Pedro. Kyle's Prius pulls up outside.

INT. TOP DOLLAR PAWN SHOP - MORNING

Kyle enters, crystal vase in hand.

THREE MEN are having a heated discussion in a back room.

One of the men is THE PAWNBROKER, a beefy dude with a Fu Manchu. The other two are KOREAN MOB GUYS, BIG BANG and LITTLE BANG. We know them as the two guys who were on their knees in the opening scene.

Big Bang is maybe forty, his face set in a permanent scowl. Little Bang is mid-twenties, rugged good looks. Little Bang is actually bigger and more muscular than the squat Big Bang.

Big Bang hands the pawnbroker an envelope.

Little Bang stands looking out the back window. He spots a CAR WITH TWO MEN in it, driving down a road toward the pawn shop.

LITTLE BANG
Damn! We got trouble!

Big Bang looks over at him.

LITTLE BANG (CONT'D)
Our cop friends!

BIG BANG
Let's go!

Big Bang takes the envelope from the pawnbroker. Puts it in a SMALL BLACK CARRY BAG. Hurries out of the back room. Little Bang follows.

As they get to front room, the door opens. They freeze as...

...Kyle comes into the shop.

The Bangs continue to the front door, brushing Kyle along the way. They stop at the front door. Look out the window, see...

...A vintage DODGE CHALLENGER pull up across the street. Two hard core looking black guys - African black, not American - get out and head toward the pawn shop. KEN and STAN.

BIG BANG (CONT'D)
What the hell?...
(turns to Little Bang)
It's the Nigerians!

The Bangs are cornered. Cops in the front, rival bad guys in the back.

LITTLE BANG
What the hell we gonna do now?

Big Bang has only one choice. He looks at Kyle.

BIG BANG
Hey, kid...

KYLE
Me?

BIG BANG
How'd you like to make a hundred dollars?

Kyle looks at them, does the math.

KYLE
No thanks.

Big Bang pulls a GUN. Kyle freezes.

BIG BANG
Get his wallet.

Little Bang starts toward Kyle. Kyle pulls his wallet.

KYLE
Here! You can have it!

BIG BANG
Driver's license.

Little Bang takes Kyle's driver's license.

BIG BANG (CONT'D)
Okay. Now we know where you live.

This stops Kyle in his tracks. Big Bang hands Kyle the bag.

BIG BANG (CONT'D)
Deliver this bag to me in two hours. You know that new Target on Gaffey next to the DMV?

Kyle nods.

BIG BANG (CONT'D)
Now, get the hell out of here.

Kyle leaves.

EXT. TOP DOLLAR PAWN SHOP - MORNING

Kyle passes Stan and Ken. Kyle quick-walks to his Prius. The bag is hidden under his jacket which he carries over his arm.

Stan sees Big Bang and Little Bang standing at the pawn shop window, watching Kyle. He stops Ken. They have British cockney accents.

KEN
Hang on. Who's that?

STAN
Well he ain't Korean that's for sure.

Kyle is just about to get in the Prius when a car almost clips him. He spins around and throws himself up against the Prius, dropping the jacket and bag in the process.

Ken and Stan see the bag. Look at one another. Put two and two together.

Kyle picks up the bag and gets in his car.

INT. KYLE'S PRIUS - DAY

He sets the bag down. Starts the car. He looks over at the bag. He can't resist. He opens the bag and finds a small envelope inside. He takes out the envelope and looks inside it. His eyes widen.

INSIDE THE ENVELOPE -- dozens of tiny diamonds glitter.

He replaces the envelope. Sees something in his side rear view mirror...

Stan and Ken are crossing the street and walking towards him. He sees THE GUN in Stan's hand.

They are almost upon him. Moment of truth. Kyle hits the gas and speeds away, NEVER ZIPPING THE BAG CLOSED.

Stan and Ken watch the Prius speed away. They run for the Challenger.

END OF ACT TWO

ACT THREE

EXT. FREEWAY - MORNING

The Prius negotiates the morning traffic. The Challenger appears, pulling in right behind him.

INT. KYLE'S PRIUS - MORNING

Kyle white knuckles the steering wheel as he watches the Challenger in his rear view mirror.

KYLE
Okay. Stay calm.

His head bobs up and down as he thinks it over.

KYLE (CONT'D)
What the hell do I do? I can't outrun them.

Kyle looks at his GAS GAUGE. It is HALF FULL. He thinks for a second, then picks up his phone again and opens the web browser.

He GOOGLES VINTAGE DODGE CHALLENGER. Trying to keep his eye on the road, he finds one SIMILAR to the one following him, then GOOGLES THE SPECS for that model.

KYLE (CONT'D)
Twenty gallon tank.... ten miles per gallon. That's two hundred miles tops.

Kyle toggles through the setting on his dashboard display until he find what he's looking for...

The display tells him he has **203 MILES TILL HE IS EMPTY.**

KYLE (CONT'D)
I hope they don't have a full tank...

INT. CHALLENGER - MORNING

Stan and Ken stay right behind the Prius.

STAN
What's the play?

KEN
We can't make a move till he gets off the freeway. Just stay with him.

MOVE IN ON FUEL GAUGE -- the tank is close to FULL.

DISSOLVE TO:

EXT. KYLE'S PRIUS - DAY

Kyle looks at his dashboard: **175 MILES TILL EMPTY.**

DISSOLVE TO:

INT. PRIUS - DAY

Kyle's eyes continuously move from the road to the dashboard display: **15 MILES TILL HE IS EMPTY.**

INT. CHALLENGER - DAY

Stan and Ken follow the Prius.

STAN
He's got to get off sooner or later.

KEN
How are we on gas?

Stan checks the gauge.

STAN
Just under half.

DISSOLVE TO:

INT. PRIUS - DAY

The display reads **3 MILES TILL EMPTY.** Kyle looks over his shoulder. The Challenger is still right behind him.

INT. CHALLENGER - DAY

STAN
Looks like he's taking us back to San Pedro.

The car suddenly starts making a KNOCKING SOUND.

KEN
What the bloody hell?

The car continues to shudder and knock.

STAN
Check the gas.

Ken looks. It is still half full.

KEN
We got half a tank.

STAN
Still?

More KNOCKING. Ken reaches over and taps the gauge. It slowly MOVES OVER TO E. Ken looks at him.

STAN (CONT'D)
You've got to be kidding me.

The Challenger LURCHES AND DIES.

INT. PRIUS - DAY

Kyle sees the Challenger stall and recede from view in his rear view mirror. He holds his hand out the window and flips them off. Kyle seems exhilarated by the chase.

KYLE
Woo-hoo!

He looks at the time.

KYLE (CONT'D)
Still time to get to Target. Yes!

His PHONE STARTS BUZZING. He takes a look. Sees a REMINDER ABOUT HIS DATE WITH LUCY!

KYLE (CONT'D)
No!

He dials Lucy's number. Waits.

KYLE (CONT'D)
Lucy? It's me, Kyle. I'm running a little late.
(beat, listens)
I don't know, like fifteen minutes. I've got this job interview.
(beat)
Great! I'll see you in an hour.

EXT. GAFFEY STREET - DAY

The Prius is cruising along when it BEGINS TO RATTLE.

INT. KYLE'S PRIUS - DAY

Kyle feels the rattling. Looks at the display. HE IS OUT OF GAS!

KYLE
Oh no!

But he is in luck: the car kicks over to battery mode. He hits the gas but it only goes about five miles per hour.

KYLE (CONT'D)
Come on!

He rocks back and forth as if that will make him go faster.

EXT. TARGET - DAY

Big Bang and Little Bang are leaning against a BLACK 2013 CAMARO in the corner of the lot. Big Bang checks his watch. Paces.

BIG BANG
I can't believe that little punk is stiffing us.

EXT. GAFFEY STREET - DAY

The Prius is still creeping along. Traffic is backed up behind it. HORNS ARE BLARING.

INT. KYLE'S PRIUS - DAY

He looks up and sees... A TARGET SIGN several blocks away. He checks the time on his phone.

KYLE
I'll never make it in time.

He pulls the car to the curb, grabs the bag, and exits.

EXT. GAFFEY STREET - DAY

Kyle abandons the Prius and sprints down Gaffey as fast as he can.

EXT. TARGET - DAY

Big Bang checks his watch again. Shakes his head.

BIG BANG
He ain't showin'.
(beat)
We're gonna have to do this the hard way.

EXT. GAFFEY STREET - DAY

Kyle is still sprinting. He can see the Bangs climbing into the Camaro.

KYLE
Hey!

But they are in the car and out of earshot. He runs as hard and fast as he can. But as he goes to cross the last street before the Target parking lot...

He trips over the curb and GOES SPRAWLING ass-over-elbows onto the road.

The black bag goes skittering across the road. The ENVELOPE OF DIAMONDS flies out and comes to rest at the MOUTH OF A STORM DRAIN on the other side of the street.

Fortunately, none of the diamonds have spilled out of the envelope. Kyle gets to his feet and darts his way through the traffic to the other side of the street, picking up the black bag on the way.

Before he can get to the envelope, an OLD MAN, who has seen the whole thing, goes over to the envelope.

OLD MAN
I think you dropped this!

He bends over and picks the envelope up but it is UPSIDE-DOWN. All of the tiny diamonds fall out and DISAPPEAR DOWN THE STORM DRAIN.

KYLE
AHHHHHHHHHH!!!!!!!!!

Kyle gets on his hands and knees and looks into the drain.

OLD MAN
Those looked just like diamonds.

KYLE'S POV -- THE SEWER IS FILLED WITH FILTHY RUNNING WATER.

OLD MAN (CONT'D)
You ain't getting those back.

The old man is right, the diamonds are gone and they aren't coming back.

Kyle looks up. Sees...

The Camaro pulling out of the lot and heading in the opposite direction. He starts away.

OLD MAN (CONT'D)
The envelope's still good!

EXT. STREET - DAY (MINUTES LATER)

Kyle heads towards his Prius. A COP is finishing up writing a parking ticket.

KYLE
Oh great...

The cop climbs on his motorcycle and speeds away, passing...

THE BANGS' CAMARO which is now heading straight for Kyle.

KYLE (CONT'D)
How the hell did they find me?

No time to ponder further. He starts running again. They gain on him.

Kyle is running past a BIG MALL. He turns and runs for the mall. The Bangs follow him into the parking lot.

EXT. MALL PARKING LOT - DAY

The Bangs still on his tail, Kyle starts weaving between cars, trying to lose them.

Big Bang drives down the line of cars. Gets to the end just after Kyle does. Kyle runs into the mall.

Big Bang slams on the brakes. He and Little Bang get out follow Kyle.

INT. MALL - DAY

As Kyle runs, his phone rings. He looks at the name -- LUCY.

KYLE
Oh crap! Lunch!
(answers phone)
Hello...

INT. RESTAURANT - DAY

Lucy sitting at a table.

LUCY
Kyle, where are you?

PHONE CONVERSATION, CUTTING BETWEEN MALL AND RESTAURANT.

KYLE
Lucy, I am so sorry...

He shoots a look back over his shoulder. The Bangs are running after him. He runs to an escalator. Starts bounding up the stairs, two at a time.

KYLE (CONT'D)
My job interview went over. It's going really well, I couldn't just get up and leave.

LUCY
You could've called.

KYLE
You know what? You're right. I should've called. Sorry again.

LUCY
Kyle, are you running?

KYLE
Uh, no... I mean, yeah, back up the stairs to the interview. I left my resume in the car.

Lucy frowns, not quite buying this one.

LUCY
Kyle, are you lying? Are you just standing me up?

KYLE
No! I swear! Please don't think that!

LUCY
Maybe going out isn't such a good idea.

KYLE
No, no, no, no! Don't say that either. Please!...
(beat)
Have dinner with me tonight.

LUCY
I don't know...

Kyle looks down the escalator. The Bangs doggedly pursuing.

KYLE
Please. Give me another chance...

LUCY
(wavering)
Well...

KYLE
Great! I'll call you when I'm done here!

He hangs up.

Lucy looks at her phone dubiously.

INT. NORDSTROM - DAY

Kyle runs into the store.

CHANGING ROOM

Kyle enters an empty changing room and opens the black carry bag.

The bag is empty. Then he notices a pocket on the outside of the bag. He reaches in and takes out an IPHONE.

KYLE
They're tracking the phone.

INT. MALL - DAY

The Bangs make it to the upper level on the escalator.

BIG BANG
Where'd he go.

Little Bang takes a small LAPTOP from a backpack and opens it. He is using FIND MY IPHONE SOFTWARE to track the phone in the bag.

LITTLE BANG
He's in Nordstrom's.

BIG BANG
It's Nordstrom. No s on the end.
(off Little Bang's look)
Details are important.

They head towards the store.

INT. NORDSTROM - DAY

Kyle rushes up to an SALESPERSON at a cash register.

KYLE
Do you have a paperclip I can borrow?

SALESPERSON
Borrow or have?

KYLE
Either way. I'm kind of in a hurry.

Kyle looks over his shoulder for the Bangs.

SALESPERSON
I don't have one.

Kyle sees some paperwork being held together by a paperclip.

KYLE
What's that?

SALESPERSON
It's occupied.

KYLE
Occupied?

SALESPERSON
In use. Engaged. Functioning as a paperclip.
(off Kyle's look)
You can't have it.

Kyle looks at him like he's crazy, then snatches the paperclip and runs off with it. The salesperson gets on the phone.

SALESPERSON (CONT'D)
Security?

INT. NORDSTROM RESTROOM - DAY

Kyle rushes into the restroom. Goes to a stall and locks it.

Kyle takes the iPhone out. He straightens the paperclip and inserts it into the SIM card slot, ejecting the card from the phone.

INT. NORDSTROM - DAY

The Bangs converge on the restroom. Kyle sees them. Retreats back into the restroom hallway.

The Bangs enter the hallway and enter the men's room.

INT. NORDSTROM RESTROOM - DAY

The Bangs immediately start checking the stalls. The first two are empty. He must be in the last one. Big Bang pulls his gun. Kicks open the stall.

The black carry bag is there. Big Bang looks inside. Takes out the iPhone.

LITTLE BANG
What about the diamonds?

BIG BANG
He must have kept them.

INT. KYLE'S PRIUS - DAY

Kyle turns onto his street. He looks tired and stressed from the day's crazy activities. Kyle sees something up ahead that causes his expression to change. He hits the brakes, stopping the car.

EXT. SAN PEDRO NEIGHBORHOOD - DAY

Big Bang's black Camaro is parked down the street from Kyle's house. The Bangs are inside. They are obviously waiting for Kyle to come home.

END OF ACT THREE

ACT FOUR

INT. KYLE'S PRIUS - DAY

Kyle slowly backs up around the corner, almost out of sight. He thinks for a second. He starts to dial 9-1-1, then stops.

Then he dials another number.

KYLE
Schmoo?

SCHMOO (O.S.)
Kyle, where are you? These two cool Asian guys came by here looking for you a little while ago. They've got tats -- that's short for tattoos -- all over their arms and big veiny muscles and pimpy outfits.

KYLE
Schmoo, I need you to hang up and dial 911 right now.

SCHMOO (O.S.)
Why?

KYLE
Just dial 911. Say there's a fire or something. And do not open the door if those guys come back. Do it now!

He hangs up. Watches from his car.

INT. BIG GERORGE'S CAMARO - DAY

The Bangs sit there waiting.

LITTLE BANG
You ever notice that when you go number two, the smell doesn't bother you, but if you leave the bathroom and come back in, it smells really bad?

BIG BANG
Sure.

LITTLE BANG
Why is that?

BIG BANG
It's evolution.

LITTLE BANG
I don’t believe in that stuff.

BIG BANG
You’re an idiot.

Little Bang notices something.

LITTLE BANG
What’s this?

A FIRE TRUCK comes rumbling around the corner, SIRENS BLARING. The Bangs look at one another.

The fire truck stops in front of Kyle’s house. Then ANOTHER FIRE TRUCK arrives, followed by TWO COP CARS and AN AMBULANCE.

The Bangs look at one another.

BIG BANG
I don’t like this.

He fires up the Camaro and they drive away.

INT. KYLE’S PRIUS - DAY

Kyle gives the Bangs a head start, then follows them.

EXT. LITTLE KOREA - NIGHT

Korean signs dominate the neighborhood. The Camaro pulls up outside of a big Korean restaurant/bar: *Gleeful Cloud Restaurant.* The name in both English and Korean.

The Bangs get out, toss the keys to a VALET, then head inside.

After a few seconds, the Prius appears and parks down the street.

INT. KYLE’S PRIUS - NIGHT

Kyle looks over at the restaurant. He takes his smart phone out and ejects the SIM card. He takes the SIM card out of his pocket that he removed from the Bangs’ phone and inserts it into his phone.

He toggles to the CONTACTS SCREEN. Sees one name over and over JOHNNY JOO.

He goes to his browser and Googles Johnny Joo. He clicks through the results.

We see bits and pieces of the results -- *organized crime... Korean crime boss... drugs... racketeering... murder.*

Murder? Kyle doesn't like the sound of that one. He looks over at the restaurant again, then gets out of the car and heads towards the entrance.

KEN (O.S.)
Check it out, man.

Ken and Stan's Challenger is parked down the block.

INT. CHALLENGER - NIGHT

Ken and Stan watch Kyle enter the restaurant.

KEN
It's Prius dude.

STAN
I knew he'd show up here sooner or later.

Stan starts to open the door.

KEN
No. Let's wait till he comes out.

INT. GLEEFUL CLOUD RESTAURANT - NIGHT

Kyle enters and surveys the place.

A large dining area and a bustling bar, filled with KOREANS. Kyle sticks out like a sore thumb. He follows the Bangs at a safe distance into the big karaoke bar, hanging back in the corner of the room.

A TWENTY-SOMETHING KOREAN WOMAN is singing karaoke. She wears a tight short skirt and a skimpy top. She is singing Rihanna's *Umbrella.*

She is gorgeous and incredibly sexy but her VOICE IS HORRENDOUS. The audience listens SILENTLY and RESPECTFULLY as she nears the finale.

Kyle sees the Bangs make their way to a table in the front where AN IMPECCABLY-DRESSED, FIFTY YEAR OLD KOREAN MAN sits alone. The old man doesn't take his eyes off of the singer.

Kyle checks his phone, finds a PHOTO OF JOHNNY JOO. It is him. When the singer finishes, he breaks into enthusiastic applause. The crowd follows his lead and starts clapping too.

KYLE WATCHES as the singer comes down from the stage and goes over to Joo. He hugs her and gives her a peck on the lips. (This is CONNIE JOO, his daughter, but for now we are going to think that it is his girlfriend.)

Joo whispers something in her ear, then heads to a back room with the Bangs.

Kyle is still watching. She sees him. Their eyes meet. Kyle turns away immediately.

Connie joins HER GIRLFRIENDS at a corner table and downs three shots in a row. The girls HOOT and CHEER.

INT. PRIVATE ROOM - NIGHT

THE BANGS sit at a table with a very unhappy looking Joo.

Everything about Joo screams, “Fuck with me at your own peril.” He wears a sports coat and a silk dress shirt. He wears gold chains; gold-plated, tinted glasses; gold flashes from his teeth; gold and diamond rings adorn his fingers. A king size, unlit cigarette hangs from his lips.

We join them mid-conversation...

JOO
So what you are telling me is that you lost the diamonds.

Joo speaks KOREAN-ACCENTED, SLIGHTLY BROKEN ENGLISH. The unlit cigarette bounces up and down when he talks.

BIG BANG
Not exactly, sir....

JOO
Then give them to me!

He slams the table.

JOO (CONT’D)
Baegchi!
(Korean for *idiot*)

Big Bang knows better than to argue.

KYLE (O.S.)
Mr. Joo?

They turn to see Kyle standing there. The Bangs stand up and menacingly approach Kyle.

KYLE (CONT’D)
It’s about the diamonds...

The Bangs grab Kyle from either side.

BIG BANG
This is the kid I told you about.

JOO
Where are they?

KYLE
I lost them.

BIG BANG
He's lying.

KYLE
It's a long story Mr. Joo, but I don't have the diamonds.

JOO
Why are you here?

KYLE
I'm here to tell you to leave my family out of this.
(beat)
You can put a bullet in my head if you want but keep your hands off of them.

Joo considers this ballsy kid for a moment. Then...

JOO
You would take a bullet for your family?

KYLE
(unhesitating)
You're damn right I would.
(beat)
But I don't think you're gonna do that.

Joo stares at him.

KYLE (CONT'D)
I don't think you can risk killing anyone right now. You're in a position of weakness.

JOO
And why do you think this?

KYLE
You've got undercover cops after you, Nigerian gangsters trying to rip you off...

JOO
(turns to the Bangs)
The Nigerians were there?

Caught off guard, they have no answer. So Kyle continues...

KYLE
And your guys here recruit a complete novice to do their dirty work for them?
(beat)
I didn't ask for any of this, Mr. Joo. These guys didn't give me a choice. I did the best I could but I screwed up.

BIG BANG
You can say that again--

JOO
Shut up! You're the one who screwed up! Undercover cops **and** the Nigerians coming after you? Did you post the heist on Facebook?

Kyle furtively smiles The Bangs are properly chastened. Joo turns back to Kyle. Gestures for him to sit down. Kyle takes a seat.

JOO (CONT'D)
I am impressed by your devotion to your family. There is nothing more important.

Kyle looks confused.

JOO (CONT'D)
And yes, I am in a bind at the moment, but please never make the mistake of thinking Mr. Joo is weak. I escaped from North Korea when I was ten years old. First piece of meat I ever saw was in a dog food bowl outside a farmhouse when I made it to South Korea. I fought the dog for the meat. Big dog. Big fight.
(smiles)
Best meal I ever had.

He leans forward and lowers his voice, the smile dissolving into menace.

JOO (CONT'D)
I would not hesitate to put a bullet in your head if I think you deserve it.

If you are listening closely, you'll hear Kyle gulp.

JOO (CONT'D)
You are in arrears to me in amount of...

He snap-snaps his fingers at Big Bang.

BIG BANG
Fifty-thousand, give or take.

JOO
(continues)
Fifty-five thousand dollars.

KYLE
He said fifty!

JOO
He said give or take. I take.

Kyle sighs.

JOO (CONT'D)
You know what they say... never bargain with a Joo.

Joo chuckles at his own joke.

KYLE
But I don't have that kind of money.

JOO
You went to college, bright boy?

KYLE
Yeah. Just graduated.

JOO
Put your education to work and figure something out.

KYLE
But I thought you said **they** screwed up.

JOO
They did. But you lost the stones. You screwed up last.

KYLE
You know what, just double tap me and get it over with.

JOO
"Double tap?"

Kyle shrugs.

KYLE
Sopranos.

Joo nods thoughtfully.

JOO
Terrific show. Not so sure about the final episode, though. The bell on the door kept ringing -- ding-ding, ding-ding -- but nothing ever happened.

Kyle looks confused.

JOO (CONT'D)
Listen carefully Kyle Jones...

Joo leans in.

JOO (CONT'D)
You <u>will</u> make this up to me.

KYLE
I'll try.

JOO
This is not a negotiation.

For the first time, Kyle sees the JAGGED SCAR across Joo's throat.

JOO (CONT'D)
Do we understand?

KYLE
Yes sir.

Kyle realizes that he is TOTALLY FUCKED.

<u>END OF ACT FOUR</u>

ACT FIVE

INT. GLEEFUL CLOUD RESTAURANT - NIGHT

Kyle exits the back room and heads towards the rest rooms.

Unbeknownst to him, he is being watched by Connie.

As Kyle approaches the rest room door, she is suddenly by his side. She is woozy and buzzed, her legs a little unsteady.

CONNIE
Hi.

KYLE
You're here with Joo.

CONNIE
What if I am?

She holds out her hand.

CONNIE (CONT'D)
I'm Connie.

KYLE
Hello Connie.

He shakes her hand. She tickles his palm with her index finger.

KYLE (CONT'D)
And goodbye Connie.

He speeds up. She stays with him.

CONNIE
You got a name?

KYLE
Kyle.

CONNIE
What are you? An enforcer?

KYLE
Excuse me?

CONNIE
You know, a hit man.

KYLE
I don't know what you're talking about.

CONNIE
He thinks he can protect me but I know what goes on in that back room. The last hit man he hired was super cute too but he turned out to be gay. A gay hit man. Who would have ever thought of such a thing? Did he hire you to whack someone?

She points her finger at him like a gun. A loud HICCUP escapes her. She giggles.

CONNIE (CONT'D)
But more importantly, are you straight?

Kyle stops outside the mens' room door.

KYLE
I don't mean to be rude but I really have to use the rest room.

He heads inside.

INT. REST ROOM - NIGHT (MOMENTS LATER)

Kyle is in one of the stalls, peeing. He closes his eyes. Takes a deep breath, trying to gather himself.

CONNIE (O.S.)
Can I see your gun, killer?

Kyle almost jumps out of his skin. Connie is at the door to the stall. She laughs.

CONNIE (CONT'D)
Ooh, I scared the hit man.
(she hiccups again)

Kyle finishes up, fumbling with his zipper. Connie blocks his way.

CONNIE (CONT'D)
You're really hot, you know that?

KYLE
I've really got to go...

Connie tries to kiss him on the mouth but Kyle pulls away.

KYLE (CONT'D)
Are you trying to get me killed?

CONNIE
I just want to have some fun, man. He never lets me go anywhere but this stupid restaurant. Gleeful Cloud. What does that even mean anyway?

She starts to try to kiss him again but...

Joo and Big Bang suddenly enter the bathroom, locking the door behind them.

JOO
Let's be quick. I don't want to get caught.

CONNIE
(urgent whisper)
Omigod! It's him!

Kyle closes and locks the stall door but their legs are visible at the bottom.

Connie closes the lid on the toilet, pushes Kyle on top of it, then hops on his lap, facing him. She wraps her legs around him, resting them on top of the toilet tank.

Now only Kyle's legs are visible under the stall.

Big Bang hops up on the sink and opens the SMOKE DETECTOR on the ceiling. He pulls out the batteries.

Joo walks past the stalls and opens the window on the back wall.

Inside the stall, Connie presses closer to Kyle. They are eye-to-eye and nose-to-nose. It is an incredibly dangerous and sexy moment.

Joo and Big Bang are now at the window together.

JOO
Connie would kill me if she knew I was doing this.

BIG BANG
She'd kill us both. You ready?

Joo nods. Big Bang reaches into his pocket, pulls out a Zippo lighter, and lights Joo's cigarette. Joo drags deeply, savoring the nicotine rush.

JOO
Mmm... Better than sex.

Inside the stall: Connie suppresses a giggle.

INT. GLEEFUL CLOUD RESTAURANT - NIGHT (MINUTES LATER)

Joo and Bang exit the rest room, spray some breath spray in their mouths, and head back into the restaurant.

INT. REST ROOM - SAME

Kyle emerges from the stall, Connie exits behind him.

CONNIE
It was a pleasure meeting you, killer!

KYLE
Have a nice life, Connie.

CONNIE
But I never got to see your gun!

EXT. GLEEFUL CLOUD RESTAURANT - NIGHT

Kyle exits the restaurant and heads for his car. Just as he is about to unlock the door, Ken and Stan emerge from the shadows.

STAN
You remember us?

Kyle's shoulders slump.

KYLE
Oh crap.

Ken flashes Kyle the gun in his waistband.

KEN
Don't do anything, stupid, Prius. Just get in the car and drive where I tell you to.

KYLE
Guys, this is all just a big misunderstanding.

STAN
You got that right, Prius.

Kyle gets in the car. Ken goes around to the passenger side. Stan hustles back to the Camaro.

EXT. VAN NUYS NEIGHBORHOOD - NIGHT

The Prius makes its way through a residential neighborhood.

INT. KYLE'S PRIUS - NIGHT

Kyle drives, Ken sits in the passenger's seat, his gun on his lap.

KEN
Turn right up here.

KYLE
Where are we going?

KEN
Going to see the man.

KYLE
The man?

KEN
The man with the plan. The boss of all bosses.

Kyle turns right, heading down a street of tidy homes.

KEN (CONT'D)
Third house on the left. Pull into the driveway.

Kyle pulls up in front of a modest ranch style house.

INT. RANCH HOUSE - NIGHT

Kyle is flanked by Ken and Stan in the living room. The house is a mess, laundry and old newspapers litter the furniture and floors.

EZEKIEL OKOFORE is sitting on the couch, soaking his feet in a plastic bucket of warm water. Fifty-something, skinny and balding. He wears only boxer shorts. He is cutting out coupons from the Sunday newspaper.

OKOFORE
(not looking up)
What is your name, boy?

He speaks with a beautiful British-tinged, Nigerian accent.

KYLE
Kyle Jones.

KEN
We call him Prius.

STAN
Because he drives one.

OKOFORE
(deadpan, still looking down)
That is extremely amusing.

He finally looks up at Kyle.

OKOFORE (CONT'D)
But where are my diamonds?

KYLE
I thought they were Joo's diamonds.

OKOFORE
That Chinese bastard stole them from me.

KYLE
I don't know anything about that. They forced me into all of this. And I think he's Korean.

OKOFORE
Korean, Chinese. They all look alike to me.

KYLE
Isn't that kind of racist?

OKOFORE
I want my diamonds.

KYLE
I won't lie to you Mr. Okofore. I lost them.

OKOFORE
(anger rising)
You lost my diamonds?

KYLE
Yes sir.

OKOFORE
And how do you propose to make recompense?

Kyle sighs. He's had it.

KYLE
Recompense? Are you kidding me? I'm sick of this crap! It's not my problem. So you're just gonna have to take it up with Joo.

Okofore's expression clouds over. He drops the coupons, but not the scissors.

OKOFORE
Boy, do you know who you're talking to?
(beat)
Hold out his hand.

Ken and Stan knock Kyle to the floor and hold out his hand. Okofore snips the scissors in the air a few times just for effect.

OKOFORE (CONT'D)
I think I will take his middle finger since he so flagrantly flips it in my face.

Okofore stands up, his feet still in the bucket of water.

KYLE
Please... don't do this. I'll pay you back somehow. I swear...

OKOFORE
Too late for that.

Okofore steps out of the bucket but when he takes a step on the tile floor, he slips and falls awkwardly, accidentally jamming the scissors into his knee.

OKOFORE (CONT'D)
Ahhhhhh!!!

Ken and Stan rush to his side. The scissors are four inches deep into his knee. Blood pools on the floor.

KEN
Call 911!

Stan pulls out his phone.

OKOFORE
No!

KEN
Why not?

OKOFORE
(sheepishly)
I forgot to pay the insurance. I can't afford a hospital stay.

STAN
Does that mean we're not insured either?

OKOFORE
I'm afraid so.

STAN
I just went to the dermatologist!

OKOFORE
Excuse me for my lack of sympathy but I HAVE A PAIR OF SCISSORS IN MY KNEE!!

Ken looks around. Realizes something.

KEN
Hey. Where'd he go?

Everyone looks up. Kyle is gone.

EXT. RANCH HOUSE - NIGHT

Kyle is pulling away in his Prius.

KYLE
I am so far down the rabbit hole.

He shoots a look over his shoulder to see if they are coming after him.

The coast is clear. He breaths a sigh of relief.

His PHONE BUZZES. He looks at it. LUCY!! They have a dinner date tonight and he is LATE!

KYLE (CONT'D)
Oh no!!

SMASH CUT TO:

EXT. STREET - NIGHT

Kyle's Prius SCREECHES to a halt. He bursts from the car and runs across the street towards...

An Italian restaurant. Before he reaches the door, he sees...

LUCY walking in the opposite direction, away from the restaurant toward her car.

KYLE (O.S.)
Lucy!

She turns. Sees Kyle, then turns back to her car.

LUCY
The one thing I don't remember you being, is rude.

She wheels on him.

LUCY (CONT'D)
You're a bus boy! I got stood up twice by a bus boy!

KYLE
I'm sorry. I know I don't deserve another chance but--

LUCY
But what? What can you possibly say that would make me give you another chance?!

Kyle hesitates.

LUCY (CONT'D)
That's what I thought.

She gets in the car. But before she closes the door...

KYLE
Bio, physics, P.E., English Lit, and Spanish.

LUCY
What?

KYLE
Bio, physics, P.E., English Lit, and Spanish. Those were your classes senior year.

Lucy cocks her head. Frowns. She doesn't understand.

KYLE (CONT'D)
I memorized them. And I waited outside every class just so I could ask you out.
(beat)
But I never had the nerve to do it...

Lucy almost lets this get to her. But...

LUCY
Kyle, that was high school. This is now. You need to grow up.

KYLE
I am.

LUCY
No you're not, you're an irresponsible child. Just like the homecoming king was.

KYLE
I've got a lot of stuff going on in my life right now, Lucy.

LUCY
That's pretty much what he said before he dumped me.

KYLE
I'm not like him. I promise.

LUCY
I didn't think you were either but now I'm not so sure. You can't even keep a dinner date.

KYLE
Lucy, please...

She looks at him sadly.

LUCY
I'm sorry. I can't go out with you.

With that, she turns and gets in her car. Kyle watches her get in. Then watches her car drive off, until it disappears around a corner.

INT. JONES HOUSE - NIGHT

Kyle trudging toward his room. He stops at Reggie's door. LOUD MUSIC blasts through -- the Sex Pistols "Anarchy U.K." Kyle goes in.

INT. REGGIE'S ROOM

Kyle comes in.

KYLE
Hey...

Reggie doesn't hear him because of the music.

KYLE (CONT'D)
(louder)
Hey!

He grabs Reggie's shoulder. Reggie jumps up, swiveling toward Kyle.

KYLE (CONT'D)
That's a little loud, isn't it?

He reaches over, turns down the volume.

KYLE (CONT'D)
Sex Pistols?... that album's like 40 years old.

REGGIE
What do you want?

KYLE
I want to know what your problem is.

REGGIE
I don't have a problem. Unless you consider seeing the truth a problem.

KYLE
You're telling me you see the truth?

REGGIE
Mom makes ten bucks an hour for guitar lessons. Dad's a Mexican day laborer. You're working as a busboy. And Schmoo's off in some weirdo OCD world.

KYLE
Don't talk about Schmoo like that!

Reggie stands up.

REGGIE
You gonna stop me?

That's it. Kyle grabs Reggie, wrestling him to the floor and snatching him into a headlock. Reggie writhes and squirms, trying to escape.

They bang into a bookshelf, knocking some items to the floor.

KYLE
You want to know the truth? You're not an anarchist. You're just a punk teenager in full denial mode.

REGGIE
I'm the only one around here who isn't in denial! But that'll be clear to you soon enough.

KYLE
What the hell is that supposed to mean?

REGGIE
I'm not supposed to say!

Kyle pushes Reggie's face into the floor.

KYLE
Tell me!

Kyle applies more pressure. Reggie's face turns bright red.

REGGIE
We're about to lose the house!

Kyle releases his hold on Reggie.

REGGIE (CONT'D)
Dad misses one more payment and we're out of here.

Kyle sits on Reggie's chair, stunned by the information.

REGGIE (CONT'D)
My ant farm!

Amongst the items that have been knocked to he floor is his old ANT FARM. Reggie picks it up and puts it back on the shelf and starts readjusting the pieces that are out of place.

Kyle watches the care that Reggie takes with the ant farm.

KYLE
You were Schmoo's age when you got that.

REGGIE
So?

KYLE
So what's a hard core anarchist doing with a kiddy keepsake?

Reggie continues fussing with the ant farm.

Reggie turns and faces him. There are tears in his eyes. All of a sudden, Reggie is the little brother Kyle remembers.

REGGIE
Kyle, promise me you won't tell dad I told you.

KYLE
I promise, Reg'.

REGGIE
What are we gonna do?

KYLE
I'll think of something.

INT. PONT NEUF RESTAURANT - NIGHT

Shiburn exits his office and heads into the restaurant. Reveal...

Kyle. Watching Shiburn from the kitchen. He waits a beat, then heads for the office, closing the door behind him.

INT. MANAGER'S OFFICE - DAY

Kyle goes straight to the safe. He tries to open it, hoping that it isn't locked but the door won't budge. The safe has an alpha-numeric keypad.

Kyle thinks for a second. He looks up at the Star Trek posters on the wall.

KYLE
Star Trek....

He tries punching in "startrek." No good.

KYLE (CONT'D)
Kirk.

He tries that. No good.

KYLE (CONT'D)
Damn!

Then he sees it... A poster of the Enterprise.

KYLE (CONT'D)
Too obvious.

He takes a closer look at the poster. Sees the starship registry number emblazoned on the ship: "NCC1701."

Kyle tries it. CLICK. It works. He opens the safe and takes out the foil-wrapped sample.

He unwraps the foil, revealing a SMALL PEBBLE-SIZED WHITE LUMP. But what the hell is it?

He takes a picture of it with his iPhone, then wraps it back up and replaces it.

JOO (V.O.)
(prelap)
It looks like a piece of potato.

EXT. DRIVING RANGE - NIGHT

The big four level range on Wilshire Blvd., right in the middle of Koreatown.

Joo, Kyle, and the Bangs are in the middle of the upper deck. They have the range all to themselves.

Joo is looking at the photo of the sample that Kyle took in Shiburn's office.

KYLE
That's what I thought till I posted the picture online.

Joo waggles his driver, the unlit cigarette dangling from his lips. He whacks a ball into the lighted range. The Bangs ooh and ahh.

JOO
What is it?

KYLE
A white truffle. They're very rare. Used in gourmet cooking.

Little Bang reloads Joo's tee with a brand new Titleist Pro V-1 golf ball from a huge stack of Titleist boxes.

JOO
How rare?

KYLE
They can sell for between three to five hundred dollars an ounce.

This gets Joo's attention.

KYLE (CONT'D)
(continues)
...that's more than weed is going for these days.

JOO
And this concerns me how?

He hits another ball. Again, the Bangs react.

KYLE
My restaurant manager is buying truffles on the black market. I heard him setting up a buy the other day.

Joo is listening.

KYLE (CONT'D)
This guy shows up in a white van. He says he's got ten kilos coming in. Do the math on that.

Joo raises an eyebrow. Kyle leans a little closer to Joo.

KYLE (CONT'D)
So, we scope out the back of the restaurant, tail him when he leaves, and take down the score.

Big Bang rolls his eyes. Joo smiles.

JOO
"Take down the score?" You sound like a gangster.

Joo hits another ball. Then...

JOO (CONT'D)
I like it.

Big Bang frowns.

BIG BANG
Mr. Joo, you can't be serious--

JOO
I've been after you guys to start thinking outward from the box. Well, this is definitely outward from the box.

KYLE
Outward from the box?

LITTLE BANG
Outside the box.

Kyle nods.

JOO
Low risk, high reward. Should be an easy heist. Big upside, very little downside.

Joo turns to face the Bangs.

JOO (CONT'D)
You will accompany Mr. Jones and help him... take down the score.

He hits another ball.

EXT. DRIVING RANGE PARKING LOT - NIGHT

Kyle emerges from the stairwell.

CONNIE
Hey, killer.

Kyle jumps again.

KYLE
Look, Connie, I don't want any trouble.

CONNIE
I owe you an apology. I was drunk but that's not an excuse for my behavior.

She smiles sweetly.

CONNIE (CONT'D)
I'm really sorry. I brought shame upon myself.

KYLE
Thank you, Connie.

He starts away.

CONNIE
Can I ask you something?

KYLE
Yeah. Sure.

CONNIE
Never mind. You don't care about my problems.

KYLE
No. Really. Go ahead and ask me.

CONNIE
Well. It's just... What do you think of these?

From behind, we see Connie lift her shirt and expose her breasts to Kyle.

KYLE
God damn it!

Kyle walks away. Connie laughs maniacally.

CONNIE
I brought shame upon myself? Did you really fall for that Asian cliche crap?

EXT. PONT NEUF RESTAURANT - NIGHT

Big Bang's car parked out back.

INT. BIG BANG'S CAR - NIGHT

Big Bang in the driver's seat. Little Bang in the passenger seat. Kyle sitting in the back.

Big Bang is not happy.

BIG BANG
I can't believe we're sitting here waiting to heist a bunch of mushrooms.

KYLE
Truffles.

BIG BANG
Whatever. It's a waste of damn time.

KYLE
So, Big Bang, I'm sensing a lot of microwaves coming off you?

Little Bang frowns. Big Bang looks at Kyle, unsmiling.

KYLE (CONT'D)
You know? Big Bang? Beginning of the universe? Cosmic microwave background?

BIG BANG
I gotta take a wizz.

He scowls at Kyle.

BIG BANG (CONT'D)
If you're blowing smoke up our backsides, they'll never find the pieces I cut you up into.

With that, he gets out and heads toward some bushes.

KYLE
He seems to have a lot of anger.

LITTLE BANG
Yeah, he does. He knows he's never gonna be the boss, like Mr. Joo. He's a foot soldier and that's all he'll ever be.

KYLE
What about you? How long you been doing this?

LITTLE BANG
Since I was about 12. You're kinda born into it, you know?

KYLE
You ever wanted to do anything else?

LITTLE BANG
(without hesitation)
Calf roping.

KYLE
What?

LITTLE BANG
You know. Roping those cute little calfs and tying them up?

KYLE
That's what I call outward from the box.

Kyle smiles. So does Little Bang. Suddenly, driver's side door opens. Big Bang gets in.

BIG BANG
White van coming up the driveway.

They all watch as Michel drives the white van into an alley adjacent to the restaurant.

A couple of beats, then Shiburn comes out the back door and walks over to the van.

Michel hands him a small sack. Shiburn passes a wad of cash into him.

Then, Michel drives off.

Big Bang waits a couple of beats. Then he follows the van.

EXT. STREETS OF LONG BEACH - NIGHT

SHOTS OF -- Big Bang's car tailing the van. Being careful not to get too close, be too obvious.

INT. BIG BANG'S CAR - NIGHT

He cannot make his move. Too much traffic on the streets. Finally the van turns toward the Long Beach docks.

Not much traffic this time of night.

Kyle sits in the back, adrenaline starting to course through him.

Now, the van pulls into a darkish, narrow side street. Big Bang makes his move... He guns it...

EXT. SIDE STREET - NIGHT

Big Bang thunders past the van and slams on the brakes. He jerks on the wheel. His car turns sideways in front of the van. SCREECHES to a halt.

Michel barely has time to slam on his brakes. Actually hits Big Bang's car a glancing blow.

INT. BIG BANG'S CAR - NIGHT

The Bangs pull down ski masks over their faces. They pull handguns.

BIG BANG
(to Kyle)
Wait here.

Then, they spring from the car and toward the van.

Kyle ducks down behind the front seat, then peers up over it.

STAY WITH KYLE. SCENE UNFOLDS FROM HIS P.O.V....

- Michel tries to reverse the van back down the alley, but...

- The Bangs are upon him before he can. He raises a gun, but they have the drop on him.

BIG BANG (CONT'D)
Drop it! Now!

Two guns almost point blank at his head, Michel drops the gun.

BIG BANG (CONT'D)
Get out of the van... Nice and easy.

- Michel slowly opens the door and gets out.

BIG BANG (CONT'D)
On the ground!

BACK ON KYLE

Riveted. As Michel goes to his knees. But then Kyle sees...

- Another FIGURE emerging from the back of the van. A huge guy armed with an AK 47. BILAL.

Kyle wants to shout out to the Bangs. But that would mean giving himself a way. He watches helplessly as...

Bilal sneaks up behind Big Bang and puts the AK to the back of his head.

BILAL
(French Algerian)
Put down gun!

Little Bang swivels. Sees the guy. Hesitates.

BIG BANG
Shoot him!

LITTLE BANG
He'll kill you!

BIG BANG
Shoot him, damn it!

Bilal shoves the rifle barrel into Big Bang's head.

BILAL
Drop! Or I blow off head!

Little Bang looks on hopelessly, then he drops his gun.

Bilal immediately smashes Big Bang in the head with the rifle butt. Big Bang goes down.

Michel picks up Little Bang's gun and kicks him in the groin.

Kyle looks on. It is all spinning out of control.

END OF ACT FIVE

ACT SIX

INT. BIG BANG'S CAMARO - NIGHT

Kyle watches...

...the Bangs are on their knees looking up at Michel and Bilal.

Kyle looks at THE KEYS IN THE IGNITION. This is his moment of truth. He could get out of there right now if he wanted.

KYLE
(under his breath)
I won't back down. I won't back down...

He sneaks from the back seat of the car and toward the van. He continues chanting, "Won't back down," under his breath like a mantra.

Staying on the side away from the action, so they can't see him. He makes it to the passenger side of the van.

Meantime, Michel and Bilal are pulling the Bangs to their feet.

Kyle goes into the van. Sees the gun on the passenger seat. He also sees the large SACK OF TRUFFLES.

Michel and Bilal the back door of the van. They start to force the Bangs in at gunpoint. Kyle will be caught. But...

...he is gone from the van. And so are the truffles.

Just as the Bangs are starting into the van....

KYLE (O.S.) (CONT'D)
Hey!

Michel and Bilal swivel, see Kyle hiding behind the front of the van. Gun in one hand, sack of truffles in the other.

And now, WE ARE BACK WHERE WE STARTED...

KYLE (CONT'D)
Put down the guns!

Michel turns his pistol on Kyle. But Kyle is guarded by the van. Bilal keeps his AK 47 trained on the Bangs.

KYLE (CONT'D)
Put them down or I'll shoot!

Michel isn't buying it.

KYLE (CONT'D)
You're bluffing.

Kyle hesitates. The tense stand-off continues. Kyle's heart THUMP-THUMPING in his chest. The gun trembling in his hand. Is Michel right? Is Kyle incapable of using the gun?

Then, an ever so slight smile comes to Michel's lips, and...

Kyle sees it. Moment of truth. He dumps some of the truffles out of the bag. Then he FIRES the gun.

But instead of shooting at Michel, he SHOOTS ONE OF THE TRUFFLES. An explosion of white truffle bits.

MICHEL
No!

KYLE
Let them go and I'm willing to split these with you. We can both walk away with something.

MICHEL
No!

KYLE
That one came out of your half! Let 'em go!

Michel looks at Bilal. They hesitate. So Kyle raises the gun, takes aim at a VERY LARGE TRUFFLE, and shoots it.

KYLE (CONT'D)
That one's gotta be what? Five grand, maybe more?

KYLE'S ATTITUDE HAS COMPLETELY SHIFTED. HE IS NOW CONFIDENT AND IN COMMAND OF THE SITUATION. He raises the gun to continue shooting. But...

MICHEL
All right, you win!

He lowers his gun. Bilal hesitates. Kyle aims at another truffle.

Michel shouts in French to Bilal, who finally drops the AK.

Kyle now holds the gun on the sack of truffles, like it's a hostage.

KYLE
(to Bangs)
Come on! Let's go!

Little Bang starts toward Kyle. Big Bang does too. But he turns at the last second and throws a savage punch into Huge Guy's gut.

Bilal crumples. Big Bang takes off.

When the Bangs make it to Kyle, he sees Michel starting toward him, gun raised. He takes a shot at Kyle.

Bullet SMASHES into the side view mirror of the van. Kyle's face ripped by a shard of glass.

Is he going to shoot back? No. Instead, he opens the sack and lets half the truffles tumble out. He kicks at them. They go scattering everywhere across the road.

TRAFFIC is approaching.

Michel stops, horrified. He frantically goes about trying to recover the truffles.

Kyle follows the Bangs into Big Bang's car. Big Bang guns it out of there.

INT. BIG BANG'S CAMARO - NIGHT

Big Bang guns it, burning rubber and fish-tailing away. The Bangs are bloodied and bruised and somber after their brush with death but...

Kyle sits calmly in the back seat, still holding the gun and the sack of truffles.

LITTLE BANG
(from the front seat)
You okay, Kyle?

Slowly, A BIG SMILE OF SATISFACTION blossoms on Kyle's face.

KYLE
I've never felt better.

EXT. JOO'S MANSION - DAY

A sprawling twenty-thousand square foot French chateaux in the heart of Beverly Hills.

KYLE (V.O.)
You make a simple matrix and plug the variable factors in...

INT. JOO'S MANSION - DAY

The truffles are laid out on the dining room table. Kyle scribbles on a napkin.

Through the window, Kyle can see Connie sunning herself by the pool. Her killer body on display in a bikini.

KYLE
In a non-zero sum game, you have to factor in all of the possible payoffs. There's my payoff, Michel's payoff, and the Bangs' payoff.

Joo looks at the napkin, squinting.

KYLE (CONT'D)
Michel's best payoff was keeping all of the truffles for himself. And the Bangs, well they were kind of screwed in this whole scenario.

Big Bang scowls in the background.

KYLE (CONT'D)
My best payoff was getting the hell out of there and bringing the truffles to you.

JOO
But you stayed.

KYLE
I didn't want to see your guys get killed over a bunch of fungus. But I knew I had to get out of there with something and I had give Michel something. I also had to let him know I was serious, that he might end up with nothing.

JOO
So you started capping truffles like hostages.

KYLE
Michel might not agree but I think the payoff was pretty equitable all-in-all.

JOO
(chuckles)
Except for Okofore.

KYLE
That's not funny. He was going to cut finger off.

JOO
Let me worry about him.

Joo looks at the truffles.

JOO (CONT'D)
So these things are worth how much?

KYLE
I figure there's about a hundred grand wholesale there. Give or take.

Joo smiles at the reference to his earlier line. He turns to the Bangs.

JOO
See there, boys? Outward from the box.

KYLE
So we're even now?

JOO
Not quite.

Kyle watches as Joo reaches into his jacket pocket. Is he going for a gun?

KYLE
Hey, we had a deal...

JOO
That's right.

Instead of a gun, Joo pulls out a huge horse choking roll of hundred dollar bills. He peels off five thousand and hands it to Kyle.

JOO (CONT'D)
Pay your mortgage.

KYLE
Thank you.
(suddenly realizing)
How did you know about our mortgage?

JOO
I know a lot more than that.

He lets this sink on Kyle.

JOO (CONT'D)
It would seem that your family is also in a position of weakness at the moment.

Kyle and Joo stare at one another. Kyle doesn't blink.

KYLE
What are you trying to say?

JOO
How would you like a job?

Kyle is taken off guard. He never saw this coming. Big Bang is taken off guard too, and not in a good way.

KYLE/BIG BANG
You're serious?

JOO
As a bullet in the brain.

A wry smile.

JOO (CONT'D)
Think about it.

Think about what? The job or the threat of the bullet in the brain?

INT. JOO'S MANSION - DAY (MINUTES LATER)

Joo and the Bangs are escorting Kyle towards the front door when Connie enters, a silk robe thrown over her bikini. She gives Joo a hug and a kiss.

JOO
Kyle, this is my daughter, Connie.

KYLE
Your daughter?

CONNIE
It's a pleasure to meet you, Kyle.

They shake hands.

KYLE
Nice to meet you.

Connie tickles his palm with her index finger again. Kyle pulls his hand away.

JOO
She is the light of my life. Such a good girl.

As Connie walks away, she smiles over her shoulder one last time.

INT. JONES' HOME - NIGHT

Bill, Candice, Schmoo, and Reggie are all sitting there eating dinner in complete silence.

Kyle enters the front door and goes into the dining room.

They all look up at him. Candice and Schmoo have been crying.

KYLE
Whoa. What the heck is going on?

Bill looks at Candice, then at Kyle.

BILL
We're gonna have to give up the house, Kyle.

KYLE
What?! No...

BILL
Just no way around it.

Kyle stands there thinking. Then...

KYLE
Yes there is.

Kyle walks over to the table.

KYLE (CONT'D)
I got a job.

CANDICE
Kyle, that's great, honey!

KYLE
Yeah. Could be a pretty good one too. They gave me an advance...
(beat)
I went down to the bank and paid what you owed on the mortgage.

BILL
I can't let you do that.

KYLE
I already did it.

CANDICE
What kind of job did you get?

BILL
Is it something you like?

Kyle thinks. Slowly nods.

KYLE
I think I could learn to love it.

Bill gets up, goes to Kyle. And does something no one in this family has ever seen him do. He hugs Kyle good and hard.

Then Kyle sits down and they start eating.

KYLE (CONT'D)
Pass the potatoes please, Reg.

Reggie does, actually smiles. The sombre mood has been lifted.

ON KYLE

Watching his family, suddenly actually contented to be here in this moment with them.

CUT TO:

SCHMOO

Standing on a doorstep. In her prettiest dress. Holding a bouquet of flowers. Kyle is standing down the steps behind her.

EXT. LUCY'S HOUSE - NIGHT

Lucy comes out, sees Schmoo there. Then she sees Kyle and doesn't look pleased.

Then Schmoo hands her the flowers and does a little curtsy. She pulls out a piece of paper. Unfolds it, and reads...

SCHMOO
Mr. Kyle Jones requests the honor of your presence at dinner tonight.

Lucy looks past Schmoo at Kyle.

SCHMOO (CONT'D)
I will be your chaperone. I will guarantee he makes no unto... unto...

LUCY
Untoward.

SCHMOO
... Untoward advances upon you. Also, I am an excellent conversationist, so if you wish not to talk to him, you can talk to me.

LUCY
You're probably a better...
(uses Schmoo's pronunciation)
...conversationist than he is.

Schmoo leans forward, conspiratorially...

SCHMOO
I am. Way better...

Suddenly, they are interrupted by Lucy's three-year old BOY - ALEX - toddling out the front door.

ON KYLE

Watching as Alex raises his hand to Schmoo.

ALEX
High five!

Schmoo slaps him a high five. Kyle looks at Lucy.

KYLE
He's yours?

LUCY
Yeah.

She picks him up.

LUCY (CONT'D)
His name is Alex. Only good thing the homecoming king ever gave me.

ALEX
High five!

Kyle high fives him.

LUCY
I'm sorry I didn't tell you. Are you cool with it? I mean, I understand if you don't want to--

KYLE
Are you kidding me? Do you know how bummed I was when high fives went out of style?

ALEX
High five!

Kyle obliges again. Lucy smiles.

LUCY
You got any deep dark secrets you want to tell me?

KYLE
As a matter of fact, I do.

He sighs.

KYLE (CONT'D)
You may find this hard to believe but I work for a Korean crime organization.

She frowns.

KYLE (CONT'D)
Gotcha!

He starts laughing. So does Lucy.

KYLE (CONT'D)
High five?

She slaps him five.

FADE OUT:

END OF PILOT *