

SCRIPT TITLE : SUCKING MANGOES NAKED

A screenplay based on true events.

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FADE IN:

1 EXT. APARTMENT COMPLEX - LOS ANGELES - MORNING 1

A VW van is parked by the curb. Clothes and boxes pile up. Things are strewn around. Some items look like heirlooms. Fresh oil paintings stick out from inside the van.

WYATT DAVID (40) wears paint-stained hospital scrubs. He brings more canvases under his arm, drags them to the curb, and loads them up.

He spots a photograph of himself with a woman and a few feminine clothing items. He throws them off. He jumps into the VW van.

The LANDLADY (60) runs out after him.

LANDLADY

(yells)

Don't leave your stuff behind, and don't ever come back! Messed up the whole apartment with paints... Disgusting!

2 INT. VW VAN - CONTINUOUS 2

Wyatt looks at the landlady in the rear-view mirror, shakes his head.

There is a bra hanging out of an open bag next to him. He pulls it out and throws it out the window.

3 EXT. VW VAN - DAY 3

The bra flies in the wind and the van speeds away.

4 EXT. MANGO VILLAGE - MORNING 4

The buildings are bright, well maintained and upmarket. Traffic gets hectic by the minute, especially around the Art Plaza.

EXT. ART PLAZA - CONTINUOUS

The tree-lined plaza swarms with artists who are setting up their displays.

The Juice Bistro takes the sunny side.

The Blowfish Bar takes the other.

5

JUICE BISTRO

5

PIXIE BLEDSOE (25) and another WAITRESS (20) take out tables and chairs. They open the umbrellas and post the menus.

A BUS stops right in front. The TOURISTS shoot pictures and videos as soon as they exit.

WAITRESS

They are early today.

PIXIE

And the circus starts.

6

SIDEWALK

6

Some artists have already set up their displays and others still look for a place.

A YOUNG ARTIST (20) walks up with a few boards and a carton full of spray paint. A few of the local artists, including TINTO (65), WILLOW (45), and ROOKIE (30), walk up.

TINTO

Hey, spray-paints are not allowed.

YOUNG ARTIST

Who sets the rules?

TINTO

We do, and spray paints are not allowed. Want to do graffiti? Hey, go to the train yard.

The young man looks around. Tinto and the older painters crowd the young man in an aggressive manner.

YOUNG ARTIST

Anyway, who wants to hang out with you, oldies... Boring people.

WILLOW

Get out and never come back.

YOUNG ARTIST

Fuck off, grandma, and not ever.

The young man hurries away from the mob and turns back when he is at a safe distance.

YOUNG ARTIST (CONT'D)

Hey, grandma ... You should be
selling your bead factory, not
paintings.

Willow flips the bird at the youngster.

7 PARKING LOT 7

The young artist walks away and puts his stuff back in his
beat-up old car.

8 WILLOW'S CORNER - MOMENTS LATER 8

The gang of artists are happy that the newcomer is gone.

WILLOW

Good job, guys.

A MAN walks up with a WOMAN who carries a landscape canvas.

MAN

Vic sent her. Give her a spot.

Willow smiles and shakes the woman's hands.

WILLOW

Hi, I am Willow, let me get you
settled down.

MAN

Thanks, Willow.

The man walks away. Willow walks along with the NEW ARTIST.

9 EXT. ARTSY-FARTSY SPOT - MOMENTS LATER 9

Willow and the New Artist reach a spot crowded with other
artists. They give the newcomer dirty looks. Willow steps
up.

WILLOW

Vic and Mel sent her. Make sure she
is comfortable.

There is a sudden change in the artists' attitude. They are
welcoming the woman artist now.

ROOKIE

Welcome, if you need anything, let
us know.

NEW ARTIST

Sure, I can't believe how friendly everyone is.

WILLOW

We like to help and support other fellow artists.

The New Artist displays her oil painting. It is a kitschy, Bob Ross-styled seascape.

WILLOW (CONT'D)

This is a very nice work.

NEW ARTIST

Thank you... I have been wanting to exhibit for so long. Then, I met Victoria at a fund-raising and she told me that I have to take part in her show, and here I am.

WILLOW

I am so glad you decided to come.

ZOOM into the artist's painting of the California coastline.

10 EXT. CALIFORNIA COAST - DAY 10

The VW van drives up the picturesque California coast.

11 HIGHWAY 11

The VW van goes up and down the tree-lined coastal highway.

12 GAS STATION 12

VW van drives into a gas station.

13 INT. VW VAN - MOMENTS LATER 13

Wyatt pulls out his wallet and checks his money.

INSERT

\$60 and change

END INSERT

Wyatt exits the VW van.

14 INT. GAS STATION - CONTINUOUS

14

Wyatt enters the gas station store. Old man Jimmy (60) wears a worn-out Grateful Dead T-shirt, looks up.

OLD MAN JIMMY
How's it going ?

WYATT
Not bad.

Wyatt picks up a sandwich and a pint of beer. Wyatt looks at an old Mango Art Show poster.

WYATT (CONT'D)
How much further for the Mango Village ?

OLD MAN JIMMY
20 miles south. You can't miss it.
Just follow the tourist buses.

WYATT
Thanks.

He keeps the items on the counter. Old man Jimmy rings it in.

OLD MAN JIMMY
That'll be 8.50.

Wyatt counts his money and puts it on the counter.

WYATT
And gas for 10.

Cashier grabs the money and rings it in.

15 EXT. BOAT DOCK / INT. VW VAN - DAY

15

INTERCUT

A fishing boat docks at the pier. Men tie the boat. Some start to unload the crates of fish.

JOE BLEDSOE (50s), a burly man with a bad cough, steps down from the boat and lights up a cigarette.

AUDIO: Phone rings.

Joe pulls out a beat-up old phone.

JOE
Hello, who's is it?

Wyatt drives carefully. There is a white church and another gas station coming up in front.

WYATT

It's Wyatt Diaz, I talked to you about renting your shed.

JOE

Yeah.

WYATT

I'm on the way. At a corner with a little white church to the left.

JOE

Make a right turn at the corner. Two miles down, you'll hit Mango Village. Enter the downtown. Keep going towards the pier. Look for the largest lot. You'll see a fifteen-foot marlin hanging on the gate. You can't miss it.

WYATT

Okay, thanks.

JOE

Catch ya later.

END INTERCUT

Joe walks up to the pier and puts his gear in an old pickup. He gets in and drives off.

16 EXT. PARKING LOT - DAY 16

Wyatt's VW van enters the parking alongside a 1980's Rolls Royce convertible.

17 INT. VW VAN - CONTINUOUS 17

He checks the Rolls Royce.

VICTORIA and MELLISANDE PITT (40s), sit in the back seats. Their chauffeur wears a traditional uniform. Both women sport aristocratic clothes of the 1920's.

AUDIO: Horn.

Wyatt swerves as he almost crashes into another car.

He drives off.

The Rolls Royce stops by a large group of exhibiting artists. The chauffeur flings the doors open and the women exit like royalty. The chauffeur unfurls a large umbrella and walks behind the women.

One by one, the artists and the people around suck up to the two women. They stroll through the promenade as though they owned the place.

The first Artist they swing by, MISTY (40's), has a few works on easels that look cubist.

VICTORIA PITT

I don't really care for Picasso knock-offs, it's passe.

MELLISANDE PITT

How dreadful, an absolute travesty.

VICTORIA PITT

(to artist)

Blatant plagiarism, how could you even think about putting these up here.

MISTY

Hey, listen, lady, whoever you are, if don't like it, don't buy it.

A few artists and other people gather around. Some of them look like security or organizers.

VICTORIA PITT

(to security man)

Who let this clown in here?

The artist is up in arms and ready for a fight. She is about to pounce on the pretentious women.

MISTY

Hey, lady, you mind your business. Anyone can set up here...

The artist picks up a poster. She points to the part where it says, "Open entry."

VICTORIA PITT

It does say open entry but it's for artists...

Mellisande looks around and turns to two men standing close by.

MELLISANDE PITT
 We can't have her here. Please
 pack her things up.

Victoria and Mellisande walk away.

IN THE FRAME BACKGROUND

The men start packing up the Misty's things while she is protesting.

Willow, Tinto, and Rookie run up sucking up to Victoria and Mellisande.

VICTORIA PITT
 You have to keep outsiders off the
 Plaza.

MELLISANDE PITT
 We have more of our artists coming.

WILLOW
 Yes, we threw out a spray painting
 guy today.

VICTORIA PITT
 Good job.

Mellisande and Victoria turn toward Willow, Tinto and Rookie.

MELLISANDE PITT
 The deal is... as long as you,
 guys, help us keep others off the
 Plaza, you have a spot guaranteed.

TINTO
 Don't worry, Mel, we are on it.

19 EXT. JOE BLEDSOE'S HOUSE - DAY

19

Wyatt's VW van drives up Joe's driveway. There is a huge marlin nailed to the gate.

Wyatt gets out and looks around. He walks around and looks up at the large wooden marlin.

Wyatt sees a string hanging from a bell he pulls on it.

WYATT
 Hello? Anyone there?

There is no response. He walks around the house. There are small boats in the waterway behind the house. Wyatt admires the scenery.

A pickup drives up.

Joe is getting out.

WYATT (CONT'D)

Hi, am Wyatt.

JOE

You're wearing hospital clothes.

WYATT

I used to be a doctor. An ER surgeon. Got used to the scrubs.

JOE

What happened?

WYATT

Changed jobs. Decided to be a painter.

JOE

Now that's something!

Joe points to the garden shed as they start walking under a huge mango tree in the backyard.

JOE (CONT'D)

That's the shed. Needs some work. Mike will come over the weekend and fix it.

WYATT

It's fine.

Wyatt walks towards his pick up and starts to take out the bags.

JOE

Let me give you hand with that.

Joe grabs a few things.

The door opens. The shed is modest. With a stairs leading to a mezzanine level.

JOE

The kitchen and bedroom are up there.

Joe points to a door on the ground level. Joe pushes the door open. A modest washroom with a tub, a WC and a shower.

JOE (CONT'D)

That's the washroom. There is a shower and a tub. Used to be the garage then we had some hippies staying here in the 70's.

Wyatt looks around the shed.

WYATT

Perfect.

21 INT. SHED - UPPER LEVEL - DAY

21

Wyatt is unpacking his clothes. He has a few sets of scrubs. He takes out a framed photograph of his younger self in full doctor's attire with an older doctor. He hangs the frame on the wall. Wyatt stares at the frame.

VFX : The image of the young Wyatt is blurred with the reflection of the older Wyatt.

22 INT. LIBRARY - MANSION - NIGHT

22

FLASHBACK:

A grand library in a millionaire's mansion. The walls are lined with book shelves. An older man is seated behind a desk a young man stands in front of him.

OLDER MAN

You are not going to art school. I will not let you waste away while I am alive.

WYATT

What if I am not meant to be a doctor?

OLDER MAN

Painting naked women? Is that what you want to do with your life?

The young Wyatt looks at the art hanging on the library walls.

END FLASHBACK

DISSOLVE TO:

23 INT. SHED - DAY

23

Paint is splashed on a canvas. Busy brush strokes give shape to an impressionist nude. There is a charcoal nude taped on the wall as a reference. Wyatt hits a block. He steps back and sits on the stool.

AUDIO: Woman humming a tune.

WYATT'S WINDOW VIEW

PIXIE

(hums)

A shower is nice,
Don't think it twice ...

Pixie takes an open-air shower under the mango tree. Wyatt stares at her. Pixie turns around and shouts.

PIXIE (CONT'D)

Hey!!!

She scrambles for her towel and rushes out.

24 INT. SHED - MOMENTS LATER

24

Wyatt gets back to the canvas and paints wildly. The demure model on the canvas morphs into the young girl bathing under the mango tree.

25 INT. JOE'S GARAGE - DAY

25

The pickup's hood is up and Joe works on it. Pixie rushes into the garage wrapped in a towel.

PIXIE

There is a man in the shed.

JOE

Yeah! We have a renter.

PIXIE

He is a voyeur, he was peeping at me taking a shower.

JOE

I told you not to shower outside.
I'm going to remove that shower.

PIXIE

Don't ruin the only nice thing
about this godforsaken place.

Pixie storms out. Joe picks up his beer, takes a swig and gets back to working on his truck.

26 EXT. JOE'S HOUSE - DAY 26

Wyatt comes out of the shed carrying canvas, easel and his box of paints. He puts it all behind his seat and gets inside. He drives out.

27 EXT. ROAD - MOMENTS LATER 27

Pixie walks down the sidewalk wearing a waitress uniform. Wyatt's VW van pulls up. Wyatt leans out of the window.

WYATT

I can give you a ride.

PIXIE

No, thanks.

Pixie keeps walking.

WYATT

Suit yourself.

Wyatt drives away.

28 EXT. ART PLAZA - DAY 28

Wyatt's VW van parks at the Art Plaza. A few of the artists look up to check out the new entrant. Wyatt looks around and finds a spot. He settles down and props up his easels.

He puts up his paintings. A few regulars come for a glimpse. Willow walks up.

WILLOW

You are in my spot, hun. Get your
crap out of here.

WYATT

Didn't see anyone's name.

WILLOW

I have been here for 12 years now.

WYATT

What a tragedy.

WILLOW

(screams)

Hey, you want to move your stuff or
I throw it out on the street. And
don't be a wise guy.

A few more of the regulars join Willow in support.

JIM

That's her spot, you need to go.

TRACY (35), walks up and checks out Wyatt's paintings.

TRACY

People are putting up all kinds of
crap and calling it art.

Willow picks up some of Wyatt's stuff and tries to move it.

WYATT

Don't touch my easels.

Wyatt grabs his stuff, protects it. His move scares Willow,
she retreats.

WYATT (CONT'D)

Crazy bitch.

Wyatt picks up his stuff and moves to another spot. Just as
he settles down, Tinto turns up.

TINTO

You are not made of glass, man.
You are blocking my light.

A local joins the onslaught.

JONZE

Too many wanna-be artists are
landing down here.

Wyatt ignores the gang and sets up a little away.

WILLOW

Don't worry, he is a poser and he
won't going to last.

A small crowd gathers around the commotion.

TINTO

Nothing to see here, folks. Move along. Just a looser trying to be Picasso.

29

INT. JUICE BISTRO- MOMENTS LATER

29

Pixie is whipping up a shake, she puts the finishing touches and garnish on the top, then puts in straw, and hands it out to a young woman. The other waitress walks up from behind.

WAITRESS

Who is this new guy?

PIXIE

He is staying in our shed.

WAITRESS

Why is he wearing hospital scrubs?

PIXIE

He used to be a doctor.

WAITRESS

Really? Cute doctor.

The waitress nudges Pixie with a mischievous smile.

PIXIE

Please, he is old.

WAITRESS

I would do him... He is cute.

PIXIE

You would do anybody.

WAITRESS

(playfully)

Shut up, bitch. You are gonna die a virgin.

They smile and attend the next customer.

30

EXT. ART PLAZA - MOMENTS LATER

30

Wyatt is making a dry pastel portrait of a girl with a pony tail. He adds the finishing touches and sprays varnish. A small crowd of passers-by stop by and gather around Wyatt.

ON WILLOW:

Willow is watching the crowd around Wyatt. She is not happy. There is no one at her spot.

BACK TO WYATT:

PONY TAIL
Is it done? You sure?

WYATT
Yes.

The subject's best friend walks behind Wyatt and checks out the portrait.

BEST FRIEND
Wow! So cool, Brittney, it's totally awesome...

Brittney gets up, checks out her portrait.

PONY TAIL
Wow! That's really awesome.

Wyatt mounts the Portrait on a ready-made board and hands it to the girl. The girl hands Wyatt \$10.

PONY TAIL (CONT'D)
Here and thanks. Maybe someday this will be worth a million.

WYATT
Maybe... But don't count on it.

The girls giggle and hop along.

31

EXT. ART PLAZA - A LITTLE LATER

31

Wyatt is finishing up another portrait. He gets paid by a couple. He mounts the portrait and hands it to the couple. They hand him money and are very thrilled with the portrait.

ON WILLOW AND TINTO:

Willow and Tinto get angry as they stare at the people around Wyatt.

WILLOW
It's the damn naked pictures that's getting him the crowd.

TINTO
Yeah, porn sells.

JONZE

Let Vic and Mel come by they will
drive him out, he doesn't seem like
their kind of guy.

WILLOW

We don't need his kind here.

BACK TO WYATT:

Wyatt is cleaning up his palette and brushes and tidying up
his corner. Two men walk up. They are fishermen. They carry
fresh fish on a string. They stare at a portrait of a nude
lounging on a couch.

FISHERMAN JOHN

Hey man, I don't know much about
art, but that talks to me.

FISHERMAN SIMON

Yeah, man, that's really good.

FISHERMAN JOHN

I wish I had the money for this, it
looks like the kind of picture one
doesn't get tired of looking at.

FISHERMAN SIMON

Yes.

Wyatt is overhearing the conversation. He walks up to the
fishermen. The fishermen have a beer each in their hands.

WYATT

Hey, how is it going?

FISHERMAN SIMON

Not bad, bud, you made this?

WYATT

Yes.

FISHERMAN JOHN

That's fuckin' cool, bro.

WYATT

Thanks, I am glad you like it.

FISHERMAN JOHN

Yeah, I wish I could afford it.

Fisherman Simon pulls out a can of beer from his overalls.

FISHERMAN SIMON

Beer?

WYATT

Sure.

Simon opens the beer and hands it to Wyatt. Wyatt turns to John.

WYATT (CONT'D)

You can have it.

FISHERMAN JOHN

No, man, I can never afford something like this.

WYATT

I like fish, give me the big one there.

Wyatt points to a large fish.

FISHERMAN JOHN

For the picture? Are you serious, man?

WYATT

Sure. It's a fair exchange.

Wyatt walks back and wraps the painting in a brown paper bag and hands it to John. John hands him two of his largest fish.

FISHERMAN JOHN

The other one is on me.

Wyatt takes the fish. John looks at the painting wrapped in brown paper and he can't believe it.

The fishermen walk away and Wyatt drinks from the beer can.

ON TINTO AND JONZE:

TINTO

What the fuck, he is selling art for fish.

JONZE

That idiot needs to be thrown out of here right now before he turns this into a fish-market.

WILLOW

Or a Porn show.

32

INT. BLOWFISH BAR - NIGHT

32

The place is packed. Joe sits at the counter. Willow and the gang hang around. The barkeep KITTY (4's), pours the drinks.

Joe finishes his bourbon and knocks his glass on the counter. Kitty walks up and pours him a Maker's Mark straight up.

She keeps a pint of local beer on the counter and opens it. Joe drinks the whisky and sips the beer.

Willow walks up to Joe.

WILLOW

Heard the new joker is staying in your shed?

JOE

It's none of your business.

TINTO

It is ours when he is painting pornography.

JOE

Hey, he paid five big ones cash, and he has the place till the end of the season.

TINTO

Fuck you, Joe.

Joe grabs Tinto by the neck. Joe's large fisherman's hand could snap Tinto's neck in two pieces.

Kitty runs to the rescue.

KITTY

Let him be, Joe.

Joe throws Tinto away from him.

JOE

Mind your business and keep away.

Joe goes back to his beer and bangs his shot glass on the counter. The bartender pours him another one.

WILLOW

That man is drawing your daughter naked and putting it for display.

Joe walks up to Willow and puts his finger in her face.

JOE
I will deal with that.

33 INT. JOE'S HOUSE - NIGHT

33

Pixie is lounging on the couch with a bowl of cereal and watching television. The door opens and Joe walks in.

Joe is drunk. He keeps a six pack of beer on the counter and opens one.

JOE
I told you not to have anything to do with that guy.

PIXIE
You are drunk, you can barely stand, disgusting.

JOE
I will not have you talk to me like that under my roof.

PIXIE
Your house, your fucking house.

Pixie gets up, puts her cereal bowl on the counter and grabs her jacket. She heads for the door.

JOE
Hey, where are you going ?

Pixie slams the door and walks out.

34 INT. SHED - UPPER LEVEL - NIGHT

34

Wyatt walks to the window. He sees Pixie storming out.

WYATT'S WINDOW VIEW

Pixie slams the door, Joe opens the door and comes out.

JOE
Hey, come back here. Where are you going?

PIXIE
I am tired of you. Just leave me alone.

Pixie runs away. Joe slams the door and goes back into the house.

- 35 EXT. FISHING HARBOR - NIGHT 35
 Pixie walks down the dock to a sailboat. She pulls out a key from her pocket and opens the gate. She gets inside the boat.
- 36 INT. SAILBOAT - CONTINUOUS 36
 Pixie walks inside the sailboat and switches the lights on. There is a photograph of her along with Joe and her mother on the sailboat. Pixie looks at the photograph for a while.
 She opens a small drawer and pulls out a blanket and settles on the bunk. She grabs a teddy and cuddles it.
- 37 EXT. PIER - DAWN 37
 The boat is the only one with a light inside. The small town looks beautiful under the gentle moonlight.
 A lighthouse blinks in a distance.
- 38 EXT. ART PLAZA - MORNING - THE NEXT DAY 38
 The crowds are growing in numbers at the Art Plaza. There are tourists with cameras posing next to Artists who have set up easels.
 A busload of Asian tourists exit and run around buying random curios and exploring.
- 39 EXT. WHITE WOODEN CHAPEL - MOMENTS LATER 39
 Bell rings in a nearby chapel. A congregation of conservative church-goers step out of the chapel. Two women (60) dressed alike exit with Bibles in their hands.
 CHURCH LADY #1
 There has to be an end to this circus.
 Church Lady #1 looks at the Art Plaza.
 CHURCH LADY #2
 It's the Pitt sisters, the spinsters.
 CHURCH LADY #1
 All that money and they didn't raise a family. Their lives are not in the Lord's path.

The women walk towards the Art Plaza.

CHURCH LADY #2

The only problem is that most of
the money the church gets comes
from the Pitts.

CHURCH LADY #1

The Lord provides, Isabelle ...
Where is your faith.

40

EXT. ART PLAZA - MOMENTS LATER

40

Wyatt props up another canvas and starts painting in Pollock
style. Paint flies all around and the canvas comes alive with
a Nude that bears an uncanny resemblance to Pixie.

Tinto and Willow walk by.

WILLOW

Isn't that Joe's daughter?

TINTO

Looks like her.

WILLOW

Joe is not going to be happy.

The church ladies walk up. They are shocked at Wyatt's blase
display of the nudes. They stare at the new painting.

CHURCH LADY #1

Oh Lord, forgive these sinners.

CHURCH LADY #2

There shall be no forgiveness for
such hedonism ... This town shall
burn like Sodom and Gomorrah.

WILLOW

He has painted Joe's daughter
naked.

CHURCH LADY #2

No one has the right to steal the
modesty of an innocent child ...
A child of God!

Wyatt hears the commotion and walks up.

WYATT

Lighten up, ladies, it's only a painting. And you should just stick to your Bibles and pray.

CHURCH LADY #2

He is a smartass.

WILLOW

Yeah, he thinks he is a wise guy.

The Church lady walks down the sidewalk and picks up a shovel from the landscapers. She walks back with the shovel as the people around watch in horror.

She shoves the shovel into the canvas ripping it apart.

CHURCH LADY #2

That's what you get for messing with the Lord.

Wyatt jumps and grabs the shovel and pushes the Church lady. A scuffle ensues. People gather around. Some snicker. PETE (40), the landscaper, appears and holds Wyatt back.

PETE

I think you have had enough excitement for today. You should leave.

CHURCH LADY #2

Yeah, God knows! And don't ever come back.

WYATT

Don't count on that.

WILLOW

We will see about that, Pervert.

Pixie rushes in through the crowd in her waitress uniform.

PIXIE

What is happening here?

WILLOW

He is making naked pictures of you.

Pixie looks at the torn painting. The face is still visible. She bends down and picks up the torn painting.

PIXIE

Who tore the painting?

WILLOW
He deserved it.

PIXIE
It was beautiful.

Willow is upset. She turns to Pixie in an aggressive manner.

WILLOW
You are out of your mind, Pixie,
shaming your poor Papa like this.

PIXIE
Listen, it's my picture and I don't
mind. You, folks, should mind your
own business.

CHURCH LADY #1
What are you saying, child?

Wyatt packs up, Pete helps him.

PETE
C'mon, buddy, lets go. It'll do you
good to stay away from that lot.

Pixie picks some of Wyatt's stuff and walks towards his van.

41 EXT. VW VAN - DAY

41

Wyatt is about to get inside his pick up, Pixie walks up.

PIXIE
Hey, I need a ride.

Wyatt looks at Pixie for a few moments.

PIXIE (CONT'D)
I am sorry about the painting. It
was beautiful.

WYATT
So now you are an art connoisseur.

PIXIE
I grew up here, can't help it.

Pixie smiles mischievously.

WYATT
Get in.

42

INT. VW VAN - MOVING - MOMENTS LATER

42

Wyatt keeps driving. Pixie looks out of the window and at Wyatt. Wyatt is quiet and pensive.

PIXIE

I am sorry about what happened.

WYATT

It's not your fault.

PIXIE

Mango Village is owned by the Pitts, but the boardwalks and the exhibition grounds come under the church.

WYATT

So.

PIXIE

The Church lets the Pitts use its property for a generous donation every year. On one condition only.

WYATT

What is that ?

PIXIE

No nudity or blasphemy.

Pixie starts to giggle. Wyatt lights up a Joint. He takes a puff, Pixie asks for it. Wyatt pauses for a few minutes and hands the joint to Pixie. She inhales and exhales the smoke like an expert.

WYATT

Well, well, well ... You don't cease to surprise me.

PIXIE

I have lots more where that came from, mister.

WYATT

Tell me about the Pitts.

PIXIE

Victoria and Mellisande Pitt. The family was very rich once upon a time. Agatha Pitt, Vic and Mel's mom, was a socialite always in the newspapers with someone or the other.

(MORE)

PIXIE (CONT'D)

Agatha used to be friends with Jackie O and all the big time celebrities. Andy Warhol used to come and stay at their house.

WYATT

Wow!

PIXIE

So when the Pitts started running out of Money, they set up the Mango Art Show. Using their connections. When Agatha Pitt died, Vic and Mel took over the show. They make a lot of money from the Art show. The Art Plaza and all that is just a money-making racket, just to get the tourists in.

WYATT

What's with the lynch mob out there?

PIXIE

They have been here a while.

WYATT

Why are they so hostile?

PIXIE

100 paintings on the shortlist get auctioned on the last day of the show. It's all a set up. The Pitts keep more than 50% of the money from the Auction.

WYATT

And the lynch mob.

PIXIE

All they want is a few paintings in the 100 shortlist and they are set for the rest of the year. So they don't want new people coming in and spoiling their chances. It's all a set up.

WYATT

So that's the scam.

Pixie hands the joint back to Wyatt.

PIXIE

There's lots of cash involved now. Take Marcel Ponte, who won last year, for example. His painting sold for three million. Half of it would have gone to the foundation run by Vic and Mel.

WYATT

That's not chump change.

PIXIE

Yeah. Plus, everyone makes money from the tourists. The Pitts make it all happen. What do you say? They pretty much run everything down here.

WYATT

Who decides what paintings are selected?

PIXIE

That's the interesting part. They have a new jury every year, and it is managed by the county, so Vic and Mel have no say about who wins. So if you exhibit at the Art Plaza, and your stuff is good, it may get picked it up by the jury.

WYATT

When does the jury come?

PIXIE

Well, no one knows, it's always a secret. Anyone walking through could be a Jury member.

Pixie looks out of the window. Wyatt goes pretty slow.

PIXIE (CONT'D)

Were you a doctor?

WYATT

Yes.

PIXIE

How come you quit?

WYATT

I was an ER surgeon for 12 years. Got to a point where I couldn't give it a hundred percent.

PIXIE
You are an amazing artist though.

WYATT
Painter. Artist is Monet or Dali
...

PIXIE
What's the difference ?

WYATT
An artist is someone who has proven
himself.

PIXIE
You haven't?

WYATT
Not yet.

PIXIE
Is that why you are here?

Wyatt does not say anything. They stop at the dead marlin
gate.

43 EXT. JOE'S HOUSE - DAY

43

Pixie and Wyatt get out of the VW van. Wyatt starts to take
out his stuff. Pixie walks back.

PIXIE
Let me give you a hand.

WYATT
I can manage.

PIXIE
I didn't say you couldn't, Old Man.
Lighten up.

Wyatt smiles at Pixie.

44 INT. SHED - DAY

44

The door opens, and Wyatt and Pixie walk in. Pixie stacks
Wyatt's easels in a corner.

PIXIE
You know, you could be less grumpy.

Pixie spots another painting of her on the canvas. This one has her dragonfly tattoo.

PIXIE (CONT'D)
Hey, that's me.

WYATT
Maybe.

PIXIE
I am not that chubby. But it's awesome.

WYATT
You are beautiful however you are.

Pixie blushes. Wyatt goes about setting up his stuff.

PIXIE
I could model for you.

WYATT
Have you done it before ?

PIXIE
Yes, they have a Model drawing workshop every year. They pay 20 dollars an hour for just sitting around without moving.

PIXIE (CONT'D)
But with clothes on, its normally in the church auditorium.

Pixie giggles.

WYATT
OK, that's a lot of money.

PIXIE
I could do it for less.

WYATT
Let's see how my work sells. Would you like some wine or tea?

Wyatt notices Pixie taking a special interest in the nude painting.

WYATT (CONT'D)
You can have one if you like.

PIXIE
Wine... You should keep your best
ones for the Show.

Pixie walks around the studio looking at all Wyatt's works.
Wyatt opens a wine bottle.

WYATT
I might not make it to the show.

PIXIE
You will. Just make sure you are at
the Art Plaza every day. They will
try to chase you out, of course ...
They do that to everyone.

WYATT
So I am not special?

PIXIE
You are.

Pixie looks at Wyatt. Wyatt realizes there is a difference in
the way Pixie is looking at him.

AUDIO: Joe's pick up drives up.

Pixie leans out and looks through the window.

PIXIE (CONT'D)
I gotta go.

Pixie runs out.

45 EXT. JOE'S GARAGE - CONTINUOUS

45

Pixie runs out of the shed as Joe is getting out of his pick
up truck. Joe does not look very happy.

JOE
I don't want you hanging out with
the renter.

PIXIE
None of your business.

JOE
It is my business while you are
staying under my roof young lady.

PIXIE
You never learn, you want to make
me miserable just like you did mom.

Joe pulls out a six pack and turns towards Pixie in a very aggressive manner.

JOE
(screams)
You don't know the first thing
about your mom and me.

Pixie storms into the house and bangs the door. Joe slams the door of his pick up and looks towards the shed.

46

INT. SHED - NIGHT

46

AUDIO: Knock on the door

Wyatt is painting, he looks up.

WYATT
Come in.

Joe walks in with a six pack. He pulls out one and offers it to Wyatt.

JOE
Beer?

WYATT
Sure, thanks.

Joe looks around, opens one can and sits down on a stool. Wyatt opens one too. They cheer.

JOE
Listen, Man, I was a teenager in the sixties. Her mom and I went to Woodstock. We were too young to have a drivers license, so we hitched our way there.

WYATT
Cool, before my time.

Joe nods and takes a sip from his beer.

JOE
What I am saying is I have seen my share of wild times and people living a life that does not lead anywhere.

WYATT
Okay.

JOE

What I am saying is, I want you to stay clear of my daughter. Don't want you painting her or talking to her. She is a woman she has a mind of her own. We are men, we deal with things differently.

WYATT

What do you want to say?

JOE

You do your fancy shmancy show, then get out of my shed. You paid in advance, I gave you my word. You go anywhere near my daughter I will kill you and throw you for chum.

WYATT

Isn't that a bit extreme ?

JOE

That's how we do things in our neck of the woods.

Joe throws the empty can in the trash bin, but he misses. He turns around and steps out the door, leaving the door open. Wyatt gets up, shuts the door, then walks back to his easel and continues painting.

47 EXT. FISHERMAN'S HARBOR - THE NEXT DAY - SUNSET 47

Joe and a few of his men are loading the boat. They get in and the boat leaves the dock and sails away. The sun sets.

48 INT. SHED - SAME TIME 48

Wyatt is paining, a bottle of wine and a joint in his hand. The door opens and Pixie walks in wearing a sheer dress.

WYATT

Your dad threatened to kill me if I ever talk to you. To be precise, he offered to turn me into the fish food.

PIXIE

Don't worry, he has said that to all my boy boyfriends.

WYATT

Ah!

PIXIE

He is off fishing for a couple of weeks, so you have time to sweep me off my feet.

WYATT

If only that was a priority.

PIXIE

Now, don't be rude, old man.

Pixie walks up and takes a swig from the bottle of wine. She takes his joint and smokes. Wyatt gets back to the painting.

FRAME: WYATT FRONT VIEW

Wyatt is painting and Pixie is undressing behind him. Wyatt is unaware. Pixie takes all her clothes off and sits on a chair like a model.

PIXIE (CONT'D)

Paint me.

Wyatt turns around and he is shocked.

WYATT

I don't have any money.

PIXIE

Didn't ask for any, did I?

Wyatt walks around the studio and adjusts the lights to put Pixie in the spotlight. He darkens the room and puts a contrast brown sheet behind Pixie. The brown sheet brings out Pixie's pale white complexion and the curves in her body.

The light and shadow play well against the curves and the bones.

Wyatt walks up and adjust Pixie's hands and legs. His hands brush against her breast, Wyatt seems to be unaware, Pixie gets goose-bumps.

WYATT

Now hold that pose.

Wyatt starts to paint.

49

EXT. ART PLAZA - DAY

49

Wyatt sets up a fresh canvas on the easel.

Willow and the other give him dirty looks. Willow turns to Tinto.

WILLOW

Why is he still here ?

TINTO

A tough one he is.

The Pitt sisters walk up with the chauffeur carrying an umbrella in tow. They walk up to Willow.

MELLISANDE PITT

So this is the doctor painter?

WILLOW

Yes.

VICTORIA PITT

Throw him out.

WILLOW

We tried.

VICTORIA PITT

We can't have him painting naked women.

JERKY

He is a tough one... He stays at Joe's.

The group walks up to Wyatt's display. Mellisande and Victoria stand around in a condescending manner.

MELLISANDE PITT

Horrible... A travesty... This is a travesty.

50

EXT. ART PLAZA - LATER

50

Victoria and Mellisande come close in their usual entourage. Victoria walks up to Wyatt's display and strikes a pose.

Wyatt does not give his tormentors any heed. He keeps on with his work.

VICTORIA PITT

I hope you are not even pretending
to think this qualifies as art.

Wyatt smiles at Victoria and gets back to his painting.

WYATT

Your statement is full of
contradictions, my lady.

WILLOW

Hey, shut up wise guy.

Mellisande Pitt walks around Wyatt's display and shakes her
head.

MELLISANDE PITT

This is just a Renoir rip-off with
Van Gogh-ish colors. You lack
originality.

WILLOW

Yeah, he just copies...

Wyatt stands up. He makes an impressive figure with his
athletic build and height. His long unkempt hair gives him
the look of a man who could snap at any minute.

WYATT

Why don't you, ladies, mind your
business and run along.

TINTO

They run the show, show some
respect.

Wyatt looks at Tinto top to bottom and disregards him. He
turns to Mellisande and Victoria.

WYATT

You like my work... Good, if you
don't, too bad for you. This is a
public show as advertised, open to
the public without any prejudice.

VICTORIA PITT

I don't like your attitude and your
work sucks. You won't make it to the
show. And we don't allow nudes.

WYATT

You don't have that mentioned
anywhere.

(MORE)

WYATT (CONT'D)

You cannot evict me forcibly. If you do, I would be forced to get legal counsel.

MELLISANDE PITT

You are not going to last here. You are just a wannabe.

Victoria and Mellisande turn around in a huff and storm out.

51 EXT. ART PLAZA - CONTINUOUS

51

Victoria and Mellisande walk away just as Wyatt is getting back to his work.

VICTORIA PITT

Can he sue us if we throw him out?

MELLISANDE PITT

Yes he can. Technically, it's a public space.

VICTORIA PITT

Son of bitch. Call Tony.

MELLISANDE PITT

This needs to be handled delicately, or we could lose the use of the public spaces.

52 EXT. ART PLAZA - CONTINUOUS

52

The Pitt sisters walk in a huff towards the Rolls Royce. The chauffeur scrambles after them with the umbrella.

The rolls Royce drives away with the Pitt sisters.

INT. JUICE BISTRO - SAME TIME

Pixie and a waitress are observing the commotion in the Art Plaza.

WAITRESS

No one has ever stood up to the Pitts.

PIXIE

It's time someone did.

53

EXT. ART PLAZA - MOMENTS LATER

53

Pixie walks up to Wyatt and hands him a mango shake. Wyatt looks up.

PIXIE
It's on the house.

WYATT
Thanks.

PIXIE
You are welcome, old man.

WYATT
I like it when you call me "old man"... It has a nice ring to it.

PIXIE
You are cute, though.

Suddenly there is a commotion a little ahead of Wyatt's display. People gather around a man who has collapsed.

Wyatt rushes towards the crowd and Pixie follows him.

Wyatt keeps the Mango shake aside and runs up to the crowd. He pushes through the crowd.

WYATT
Everybody step back.

TINTO
We need a doctor.

Wyatt bends down. A man is choking.

ONLOOKER
It's Rev. Jeremy... Someone help him.

Wyatt opens the man's shirt. He removes his shirt and rolls it up and props up the man's head.

WYATT
I need a pen and something sharp.

PIXIE
A knife.

WYATT
Yes, and a bottle of vodka.

Pixie runs back to the Blowfish Bar.

A man hands him a pen. Wyatt opens up the pen and looks through it. The man stops breathing.

PIXIE

Here is the knife and the vodka.

Willow and the gang are around. Willow screams out.

WILLOW

Get this fake doctor out of here.
The Rev. is dying.

Wyatt turns to the family.

WYATT.

I am a doctor. I am an ER surgeon.
If you want him to live, get these
people out of here.

A few volunteers from the crowd push the people back. The people accompanying Rev. Jeremy push Willow and the gang back. Wyatt cleans his hands and the knife.

WYATT

I need some tape any kind of tape.

PIXIE

There is a First Aid box at the
Blowfish Bar.

WYATT

Get it.

Pixie runs to get the First Aid box. Wyatt makes a hole in the man's neck using a knife and pushes the pen inside. The onlookers gasp.

TINTO

What is he doing?

ONLOOKER

Saving the mans life, you moron.

Blood spurts out from the pen tube. The onlookers gasp again.

The man starts to breathe. Wyatt sticks the tape around the man's neck and closes the gaps.

An ambulance arrives.

Wyatt introduces himself to the paramedics while they take the man away.

The paramedics shake Wyatt's hands. People start to clap. Willow and the gang frown. Pixie is impressed.

54 INT. JUICE BISTRO - LATER 54

Pixie walks into the juice center with her glass. The Waitress eyes her. There is a change in Pixie's mood. She seems happier and smiley.

WAITRESS

Someone has the hots for the doctor painter.

PIXIE

Shut up...

WAITRESS

You like his dad bod, admit it.

PIXIE

He is smart and intelligent. He is handsome.

WAITRESS

Oh, la la la la ...

PIXIE

Shut up.

Pixie checks out Wyatt from her stall to see him sit down at his display and get back to his interrupted canvas.

55 EXT. ART PLAZA - EVENING 55

Wyatt is wrapping his things up and packing it in his VW van. Pixie walks up.

PIXIE

So, Mr. Doctor, after playing the hero and saving a life, what are you plans for the evening ?

WYATT

A bottle of wine and a sandwich.

PIXIE

How boring, old man... Let me buy you a beer.

WYATT

Are you old enough ?

PIXIE
Hey, this is California.

Pixie grabs Wyatt's arm and pulls him along.

PIXIE (CONT'D)
C'mon, you cant refuse a girl.

56

INT. BLOWFISH BAR - NIGHT

56

Kitty serves drinks along with a bartender. Willow, Tinto and the gang are seated at the bar. There is a juke box in the corner. There is no music playing.

The door opens and Pixie walks in with Wyatt. Everyone turns to look.

KITTY
That's just what we needed.

WILLOW
Joe will make fish bait out of him
when he gets back.

A few of the tourists and locals start clapping when Wyatt enters. Pete walks up and announces.

PETE
The drinks are on me for the good
doctor and his friend.

The crowd clap once more. Pete pats Wyatt on the back.

PETE (CONT'D)
Good to see that you managed to
stay on.

PIXIE
Hey, you are hero now.

WYATT
Won't last.

PIXIE
C'mon, old man, lighten up.

Pixie pulls out a coin from her shorts and walks to the juke box. Wyatt walks up to the bar.

KITTY
(hostile)
What can I get you?

WYATT

A scotch on the rocks and a bud
light.

WILLOW

Fancy man drinks fancy stuff.

WYATT

I can buy you one.

JERKY

You are making money by stealing
all our clients with your
pornography.

WYATT

Hey, if it sells, it sells.

AUDIO: "California Dreaming" by The Mamas & the Papas

Pixie starts to dance and she comes up to Wyatt.

WYATT (CONT'D)

That's an oldie.

PIXIE

Oldies are goldies, and they
haven't changed the music in that
jukebox since ever.

WYATT

Can I get you something.

PIXIE

Sure, good doctor, I would like a
beer.

WYATT

Any beer?

PIXIE

Whatever you are drinking.

WYATT

You can have this one.

PIXIE

(seductively)
Thanks, doctor.

Willow and the gang notice the exchange.

WILLOW

Disgusting.

TINTO

Don't worry, Joe will take care of
him.

57 EXT. PITTS' RESIDENCE - NIGHT 57

A Mercedes drives up the driveway of the grand Pitt mansion.

58 INT. PITTS' RESIDENCE - MOMENTS LATER 58

A man in a suit is led through the corridor by the butler. The butler is dressed in a tailcoat. The furnishings and the decor is from the 1920's. There is expensive art on the walls.

59 INT. PITTS' RESIDENCE LIBRARY - CONTINUOUS 59

The man in the suit is brought into the library. Mellisande Pitt is seated in a regal high chair. Victoria is standing beside her. Victoria gestures to the man to sit down and the butler leaves.

MELLISANDE PITT

We have a problem.

VICTORIA PITT

There is a painter at the Plaza whom we have not set up.

TONY

There are dozens of them every year.

VICTORIA PITT

No. This one is different. He is smart.

Tony walks up and makes himself a drink and sits down on the couch.

MELLISANDE PITT

Je n'ai sais quoi ...There is something about him.

VICTORIA PITT

And he is good.

TONY

Hmmm.

VICTORIA PITT

His style is fresh is forceful.

MELLISANDE PITT

With all our years in the business we know that if he stays till the jury visits, he has a good chance of winning.

TONY

But the others are all still your people...

MELLISANDE PITT

You don't get it. We'll loose up to 2 million if he wins. We don't have a contract with him.

VICTORIA PITT

And who knows? We might also loose control of the Plaza...

TONY

Hmmm.

VICTORIA PITT

Which means the quarter of a million from us to keep everything in order might not come in next year.

TONY

We cannot evict him legally from the Plaza.

VICTORIA PITT

Yes, we know that, genius, that's why we need ideas on how to get rid of him.

MELLISANDE PITT

An outsider winning can cost us everything.

TONY

Have you tried the carrot, tried to make a deal with him ?

MELLISANDE PITT

He is not the kind who would be open to it.

Tony gets up.

TONY

Ladies, let me look into this and I
will keep you posted. Till then,
try to avoid any incidents.

He turns around and walks to the door and knocks on it. The
butler opens the door.

MELLISANDE PITT

Show him out, William.

Tony the lawyer and William leave. The door closes.

VICTORIA PITT

Why are we paying him if he can't
deal with just one guy.

MELLISANDE PITT

Give him a chance or we can deal
with this ourselves.

60 EXT. JOE'S HOUSE - NIGHT 60

Wyatt's VW van drives up. Pixie and Wyatt get down. They
run up to the shed laughing with a bottle of whisky.

61 INT. SHED - UPPER LEVEL - NIGHT 61

Pixie is seated on the bed and Wyatt is cooking. He makes
two plates of spaghetti. He brings the spaghetti to Pixie.
She takes the plate and takes a large bite. There is some
sauce on her mouth. Wyatt wipes the sauce from her mouth.

They eat together. They drink more.

62 INT. SHED - UPPER LEVEL - A LITTLE LATER 62

Wyatt is washing the plates. Pixie is fast asleep on the bed.
Wyatt takes out a sketch book and starts to sketch Pixie.

63 INT. SHED STUDIO / EXT. LIGHTHOUSE / EXT. ART PLAZA 63

MONTAGE: WYATT AND PIXIE HIT IT OFF

Pixie models and Wyatt paints.

Wyatt picks up a fish from Fisherman John.

Wyatt fixes a fish and wine dinner on a makeshift table. He lights the candles.

Pixie and Wyatt explore an old lighthouse.

Wyatt has a crowd around him at the Art Plaza and Willow and the Gang are staring at him.

Wyatt and Pixie play pool at the Blowfish Bar. Willow and Kitty stare back at them from the bar.

Wyatt opens his eyes to see Pixie standing next to his bed covered in a white sheet. She drops her sheet and gets into bed.

Wyatt hesitates, but Pixie puts her fingers on his lips and climbs on top of him.

Wyatt and Pixie run along the beach.

Wyatt paints Pixie. The walls are lined up with paintings. Wyatt has found his sweet spot. A master has emerged.

END MONTAGE

EXT. CHURCH - MORNING

The service ends and the congregation walks out. Tony's Mercedes drives up and he gets out of the car. Tony walks towards the church.

INT. CHURCH - MORNING

The church ladies are seated with Tony.

CHURCH LADY #1

We don't like that man and his naked pictures.

CHURCH LADY #2

We want him out, but we can't force him and risk bad publicity.

CHURCH LADY #1

Yes.

TONY

Isn't he giving the art show a bad name with his pictures?

CHURCH LADY #1

He is.

The Church Lady #1 looks around. And looks at Tony.

CHURCH LADY #1 (CONT'D)
He saved a member of this church.

CHURCH LADY #2
The man he saved is Rev. Jeremy Joseph. He has the largest ministry on the west coast.

TONY
So you are saying ...

CHURCH LADY 2
We can't be seen evicting the man who saved a man who is followed by half a million people.

Tony stares at the Church ladies.

CHURCH LADY #1
We have a Bible study session and must take your leave. You can show yourself out.

The church ladies get up and go.

EXT. CHURCH - DAY

Tony exits the church and looks around. He pulls out his phone and makes a call.

64

INT. SHED - UPPER LEVEL / EXT. BOAT AT SEA - DAY

64

INTERCUTS:

Wyatt and Pixie are in bed, cuddling.

AUDIO: A phone rings

Pixie jumps up and she is looking for the phone. She is in her bra and underwear.

She finds the phone. She looks at the caller.

PIXIE
Oh shit! Its my dad. He is back.

Pixie jumps up and gets into her clothes. She runs down. Pixie takes the call as she runs down.

PIXIE (CONT'D)

Hi.

Joe stands in his boat as it docks.

JOE

Come over to the pier, I need help
with accounts.

PIXIE

Okay.

Joe keeps the Phone down and instructs his crew while
docking.

END INTERCUT.

65

EXT. FISHING HARBOR - A LITTLE LATER

65

Pixie walks up to the dock. Joe and his men are unloading
plastic crates.

Pixie walks up to Joe. Pixie gives Joe a hug and a kiss.

JOE

I have to go to the bank. I need
you do the accounts at the
fisheries. Go with the guys and
check the catch. I don't like
being screwed over.

PIXIE

Okay.

Joe hands Pixie the books, gets into his pick up and leaves.
Pixie walks up to the men who are unloading the catch.

66

EXT. ART PLAZA - DAY

66

Wyatt is at his display making a portrait. Pixie walks up
with a shake as usual. He takes it from her.

WYATT

Hey, you have to let me pay for
this.

PIXIE

Sure, pay me with a sketch.

Wyatt smiles at Pixie. There is a queue at the juice center.
The other waitress calls out to Pixie.

PIXIE (CONT'D)
 I have to run. Andrea would mess
 up the counter. Catch ya later.

A few artists are running towards the bulletin board.

WYATT
 What happened?

PIXIE
 The jury has put up the list.

WYATT
 Okay.

PIXIE
 C'mon, let's see if you have made
 it.

WYATT
 Let's wait for the crowd to settle
 down.

PIXIE
 No way, c'mon.

Wyatt walks at a normal pace while Pixie runs to the bulletin board.

67

EXT. ART PLAZA - DAY

67

Wyatt is almost by the bulletin board when sees Pixie walking back slowly. She looks upset. Wyatt stops. Pixie suddenly jumps and hugs him.

PIXIE
 You made it. Old man.

Wyatt smiles.

Willow and the Gang look at him from a distance.

ON WILLOW:

Willow is almost in tears.

WILLOW
 After 12 years I can't believe I
 was left out.

TINTO
 It's all his fault.

WILLOW

How am I going to sell if I am not
on the list ?

Willow starts to sob.

TINTO

Don't worry, lets talk to Mel and
Vic.

A few of the other artists congratulate each other. Some
walk up to Wyatt and congratulate him. Willow and the gang
look at Wyatt with hatred.

68

EXT. ART PLAZA - DAY

68

Wyatt is settling his things and getting ready for the next
portrait. Victoria and Mellisand's butler walks up and hands
Wyatt an envelope with a wax seal. He goes on, handing the
sealed envelopes to selected artists.

Wyatt looks at the envelope.

PIXIE

It's your invitation for the ball.
So before the final exhibition, the
Pitts throw a grand ball. Everyone
is dressed in 1920's clothes.

WYATT

I guess that's convenient as they
don't have to change clothes.

PIXIE

You are funny, Mr Grumpy... So the
hundred artists who are selected
are invited.

WYATT

Great, let's get ready for the
grand ball.

PIXIE

Yes, its grand, there is top shelf
booze, great food flown in from all
over. Bands, musicians, singers,
and fireworks.

WYATT

So what's the catch?

PIXIE

Every artist has to take a painting and gift it to Vic and Mel at the entrance. Vic and Mel later sell the paintings and make a ton of money.

WYATT

What do these women do with all the money.

PIXIE

Who knows. ...

Pixie looks at the juice bar. There's a crowd at the counter.

PIXIE (CONT'D)

I gotta run...

Pixie runs along towards the juice bar.

69

INT. BLOWFISH BAR - NIGHT

69

The bar is in a somber mood. Willow and the Gang are drunk and quiet in a corner.

Joe is seated at his usual spot with a pint of beer.

Wyatt walks in. He picks a place far from Joe and settles down. Kitty ignores Wyatt. Wyatt waits for a while patiently.

WYATT

A beer and a scotch, please.

The other bartender serves him. Willow and the Gang give Wyatt dirty looks. Fisherman John walks up to Wyatt.

FISHERMAN JOHN

How's it going, bud?

WYATT

Not bad.

FISHERMAN JOHN

Heard you made the cut, good job.

WYATT

Ha, thanks.

FISHERMAN JOHN

The next round is on me.

The door opens and Pixie walks in.

Tinto turns to Willow.

TINTO
Here comes trouble.

Pixie walks to the Juke box and puts on a song and dances around and comes to the bar.

PIXIE
I'll have a soda pop.

KITTY
Sure.

JOE
You should be home.

PIXIE
So should you be.

Joe curses under his breath and knocks his glass on the counter. Kitty pours him another one.

PIXIE (CONT'D)
Haven't you had enough.

JOE
You have to learn how to mind your goddamn business.

PIXIE
I am ...from you.

Kitty walks up.

KITTY
Joe I can't have any trouble in here. They will shut us in peak season.

Wyatt looks over at the side with Joe. Pixie is back at the Jukebox, dancing by herself.

FISHERMAN JOHN
Hey, man, stay out of it. I think you should go home.

Joe watches Wyatt looking at Pixie. Joe loses it and jumps at Wyatt and pushes him. Wyatt falls down taking a few tables and chairs down with him. Wyatt lunges back at Joe and Pete holds him back.

JOE

I want you out of my shed when I am
back.

Wyatt has a nasty gash from a broken bottle on his arm. The
gash is bleeding. Joe storms out. Pixie walks up to Wyatt.

FISHERMAN JOHN

He is gone for a couple of weeks.
His boat sails tonight. Your show
will be over by then.

Wyatt tears his shirt and ties the wound. Willow and Tinto
walk by.

WILLOW

That's what happens when you mess
with people.

TINTO

He deserves it.

Pixie is about to lunge at them, Pete stops her.

FISHERMAN JOHN

Let it be. It's not worth it.

70

INT. VW VAN - NIGHT

70

Wyatt is sitting shotgun and Pixie is driving the VW van.

PIXIE

He would have sailed by now. They
will back in a couple of weeks.

WYATT

I didn't want to cause any trouble
between you and your dad.

PIXIE

You don't have anything to do with
that, so stop giving yourself too
much credit... The world does not
revolve around you.

WYATT

It doesn't?

PIXIE

Ha ha.

WYATT

If all the boats are out fishing,
how come John is not going?

PIXIE

His main boat got taken by the
bank.

WYATT

Oh!

PIXIE

John's wife died at childbirth...
He lost them both. It took a few
years for him to get over it, by
then he was in debt.

WYATT

How did your Mom die?

PIXIE

She drove over the cliff. My dad
and her had just had a fight at the
Blowfish.

WYATT

I am sorry to hear that.

PIXIE

They were both drinking.

Pixie looks away. A tear rolls down her cheek.

PIXIE (CONT'D)

I never talk about it. We don't
like talking about it.

Pixie drives the VW van. They remain silent for a while.

WYATT

I need to stitch this up. Stop at
a 7/Eleven, I need some supplies.

The VW van pulls up in front of a convenience store. A
Mercedes pulls up behind them. It's Tony's Mercedes.

INT. SHED - NIGHT

Wyatt is stitching himself up. Pixie is watches closely.
She has a clean cloth in her hands.

PIXIE

I can help.

WYATT

Its faster if I do it myself... Get me that bottle of vodka.

Pixie hands him the bottle.

PIXIE

Should you be drinking while you do this.

Wyatt smiles at Pixie and pours some vodka on the finished stitches. He takes a long swig from the bottle and gives it to her.

TOP VIEW BED

Pixie and Wyatt are in bed.

PIXIE (CONT'D)

What are you wearing for the ball.

WYATT

I think I have something. What about you ?

PIXIE

Are you asking me out on a date ?

WYATT

I am asking you to be my consort.

PIXIE

Not sure what that means but, yes.

Pixie climbs on top of Wyatt. Wyatt moves his injured arm out of the way.

PIXIE (CONT'D)

Don't worry, I will be gentle.

Wyatt runs his hands through Pixie's hair.

WYATT

I was looking for that shy girl who was showering naked.

PIXIE

A menage a trois? Naughty boy.

EXT. FISHING HARBOR - DAWN - THE NEXT DAY

Pixie and Wyatt are prepping the sail boat. Pixie makes an impression of a pro sailor. Wyatt is tumbling around carrying a few supplies.

WYATT

You sure you can manage this?

PIXIE

Been sailing since I can remember.
You forget I am fisherman's
daughter.

WYATT

Can't forget that.

Pixie smiles at Wyatt as she starts the motor and steers the boat along the channel.

EXT. BOAT / OCEAN - DAY

MONTAGE: PIXIE AND WYATT

Pixie raises the sails and switches the motor off.

Wyatt takes in the beautiful scenery and makes sketches in his small sketch book.

DUSK

Wyatt brings a bottle of wine and two glasses.

They sit and sip wine and watch the sunset.

Wyatt and Pixie are cuddled in a blanket.

END MONTAGE

EXT. ART PLAZA - THE NEXT DAY - MORNING

Wyatt paints a portrait. Pixie walks up, her phone in her hand. Wyatt finishes up and the customer takes the picture, pays and leaves.

PIXIE

You have a following.

WYATT

What?

PIXIE
Someone made a video of you and
posted it online.

Pixie hands the phone to Wyatt. Wyatt looks at the video.

WYATT
Isn't this invasion of privacy?

PIXIE
Lighten up, old man. It has over
three million likes, and that's a
lot.

Wyatt hands the phone back.

INT. PITTS' RESIDENCE LIBRARY - SOON LATER

Victoria hands the phone back to Mellisande.

MELLISANDE PITT
Now we have a real problem.

VICTORIA PITT
We'll find a way to get rid of him.

MELLISANDE PITT
What if we can get him on our side.

VICTORIA PITT
He is with that tramp from the
juice bistro, the fisherman's
daughter.

MELLISANDE PITT
You need to try your charm on him
at the ball.

Victoria looks at herself in the mirror. She is attractive
in her mid-thirties.

EXT. HIGHWAY - NIGHT

Wyatt's VW van drives out of s driveway and goes up the road.

Tony's Mercedes is parked by the roadside. It heads towards
Joe's House as soon as Wyatt's VW van is out of sight.

EXT. PITTS' RESIDENCE - NIGHT

Cars are driving into the Pitts' residence. Ushers and Valets help the guests park. There is a clear distinction between the cheap, beat-up cars and the high-end cars that are being valet-parked in a separate spot.

Each of the invited artists can be seen carrying a painting wrapped in brown paper.

Wyatt's VW van drives up and he is directed to a spot by an usher. Wyatt parks his VW van. Wyatt and Pixie exit the van in their 1920's outfits. Wyatt is carrying a canvas wrapped in brown paper.

They walk towards the mansion, Pixie holds Wyatt's arm.

INT. PITTS' RESIDENCE - NIGHT

Victoria and Mellisande are checking out the guests with Opera glasses.

Victoria spots Wyatt and Pixie.

VICTORIA PITT
He has brought a painting.

MELLISANDE PITT
Good.

VICTORIA PITT
He is with that tramp from the
juice bistro.

Mellisande walks up to Victoria and sets her hair to perfection.

MELLISANDE PITT
You can have him wrapped around
your little finger in no time.

Tony is seated in a chair close by.

TONY
Remember what I mentioned. You,
ladies, take it easy. And now if I
may attend to some urgent matters.

MELLISANDE PITT
You are not staying for the ball?

TONY

Not this time, I have business at hand. Call me if you need me.

MELLISANDE PITT

You are breaking my heart.

TONY

You are too kind, my dear.

Tony exits the room and shuts the door.

INT. PITTS' RESIDENCE - ENTRANCE - NIGHT

As the guests enter the security pick their invitation letters. The artists hand the wrapped paintings to the men. The paintings are tagged. The artists sign the register.

Pixie and Wyatt stand in the line.

PIXIE

When you sign that register, it's as good as selling the painting to the Pitts. So if Mel and Vic sell the paintings later and make big bucks, you can't ask them for a share of it.

WYATT

Sneaky.

PIXIE

They have been doing this for years, they learnt it from their mother.

Pixie and Wyatt walk forward.

PIXIE (CONT'D)

Which one have you packed.

WYATT

It's a surprise.

Wyatt and Pixie walk up and hand their painting. Wyatt signs the register. They walk into the grand living room.

There are artists and wealthy patrons mingling together. The servers in 1920's waiter's attire serve drinks and canapes.

There is a swing Jazz band in a corner. A few couples dance. It's a grand affair.

Pixie points to a Man standing with Mellisande Pitt.

PIXIE

That's Marcel. He won last year,
his painting sold for over 3
million dollars.

WYATT

Are they having a fling?

PIXIE

The rumor is that the sisters share
their men. But they get tired of
them very fast.

WYATT

Let's get a drink.

Wyatt and Pixie walk up to the bar.

The band picks up momentum. Confetti spiral and balloons
float around.

INT. PITTS' RESIDENCE / BAR - NIGHT

INTERCUTS:

Wyatt and Pixie are having a drink and talking.

Mellisande and Victoria spot them. Mellisande gestures to
Victoria.

Victoria Pitt walks up to Pixy and Wyatt.

VICTORIA PITT

Hi, I am Victoria, everyone calls
me Vic.

WYATT

We have met.

VICTORIA PITT

I know, we got off on the wrong
foot.

WYATT

No kidding.

VICTORIA PITT

I want to make it up to you.

Victoria looks at Pixie.

VICTORIA PITT (CONT'D)
 Now, if you don't mind, I want to
 steal him away for a few minutes...
 I want to introduce you to someone
 who admires your work.

PIXIE
 Sure.

Pixie turns to Wyatt and gives him a long kiss on the lips.

PIXIE (CONT'D)
 I will be right here.

VICTORIA PITT
 Sure, sweetie, I will bring him
 back in one piece.

Victoria and Wyatt walk through the party.

VICTORIA PITT (CONT'D)
 Charming little girl.

WYATT
 Yes, she is, indeed.

VICTORIA PITT
 Oh, all you, artists, always have
 your Lolita-esque muses.

INT. PITTS' RESIDENCE - HALLWAY - CONTINUOUS

Victoria and Wyatt walk down the hallway.

WYATT
 Who am I meeting? I am intrigued.

VICTORIA PITT
 A little intrigue makes life
 interesting.

Victoria looks at Wyatt seductively exposing her low
 neckline. She opens the door to the -

LIBRARY

There is an older man seated on the couch, reading a book.
 He has a glass of whisky and a plate of canapes in front of
 him.

He looks up, closes his book but keeps it close, and stands
 up. He extends his hands to Wyatt.

VICTORIA PITT

This is Wyatt, a new entrant in our show. And this is Levi Shumann. Levi has managed superstars.

Wyatt and Levi shake hands.

LEVI

Doctor Wyatt David, good to see you again.

Victoria almost freezes where she is.

WYATT

Pleasure is mine, Levi.

VICTORIA PITT

Scotch?

WYATT

Sure.

LEVI

I knew Wyatt's Family, they were good clients. Especially Wyatt's late mother was a connoisseur of art and an avid collector of the impressionists.

Victoria has her back turned towards them as her expression changes. She pours the whisky.

LEVI (CONT'D)

I am glad you finally pursued art.

WYATT

So am I.

LEVI

Sit please, I was at your father funeral.

WYATT

Yes, I remember.

LEVI

What have you done with the art collection?

WYATT

It's safe in a locker.

LEVI

Do you plan to sell it?

WYATT

No.

LEVI

It would be worth a fortune.
Renior, Degas, Kandinsky... some
rare Kandinskys.

Victorias face becomes pale with shock. She brings the
whisky to Wyatt.

LEVI (CONT'D)

Your father was a good man, tough
but a good man. And a good friend.
God rest his soul.

Victoria sits down with a glass. They cheer and take a sip.
Levi finishes his drink and gets up. Wyatt is about to get up
but Levi stops him.

LEVI (CONT'D)

Please, enjoy your drink. I must
leave. I have a flight to catch.

Levi takes out a business card and hands it to Wyatt.

LEVI (CONT'D)

Don't hesitate to call me if you
need anything.

Levi leaves the room. Wyatt and Victoria are alone.

VICTORIA PITT

You didn't tell me you were
connected.

WYATT

You never asked.

Victoria keeps her glass aside and walks towards Wyatt. She
climbs on top of him. And smashes her bosom against him.

WYATT (CONT'D)

This is a bad idea.

VICTORIA PITT

Why?

WYATT

I am with someone.

VICTORIA PITT
People of good breeding like us
shouldn't be mingling with the riff-
raff.

Wyatt struggles out from under Victoria.

WYATT
I have to leave, and thanks for the
drink.

Wyatt rushes out of the door.

Victoria throws her glass against the wall. The glass
smashes and the fireworks start.

AUDIO: Fireworks.

Fireworks can be seen through the large library windows.
Victoria walks up to the drinks table and pours herself a
large one and gulps it.

INT. / EXT. PITTS' RESIDENCE / BAR - NIGHT

Wyatt walks up to Pixie.

PIXIE
Hey, stranger, where have you been?
Let's go see the fireworks.

WYATT
Let's get out of here.

PIXIE
Not before we see the fireworks.

Wyatt and Pixie join the crowds filing out of the doors to
watch the fireworks.

EXT. PITTS' RESIDENCE - NIGHT

The crowds gather as the fireworks light up the sky. Pixie
and Wyatt hug each other.

Tinto and a few others give them disapproving looks.

INT. PITTS' RESIDENCE - STUDY - NIGHT

Marcel and Mellisande are having sex on a table in the study.
The fireworks can be seen from the windows.

MARCEL
I want my money, Mel, I am broke.

MELLISANDE PITT
Harder.

MARCEL
What?

The door opens and Victoria storms in. She sees Marcel and Mellisande and screams.

VICTORIA PITT
(screams)
FUCK!

Mel and Marcel look at her.

MARCEL
What's up with her?

INT. VW VAN - MOVING - NIGHT

Pixie is sitting shotgun and Wyatt is driving.

PIXIE
You are in a hurry?

WYATT
Victoria tried to jump me. I barely managed to get out of there.

Pixie slaps Wyatt.

Wyatt is shocked.

Pixie starts to laugh.

PIXIE
You are like a little boy. Did you get scared ?

WYATT
Shut up.

Pixie keeps laughing.

INT. BOAT - NIGHT

Pixie is on top of Wyatt in the throes of passion. She is rough and tires out Wyatt.

WYATT.
What was that?

PIXIE
In case you were missing Vic.

WYATT.
Ah! Revenge sex. The best kind.

Pixie cuddles Wyatt.

EXT. BOAT - NIGHT

The boat is anchored in the middle of the bay. The sight is panoramic with the lighthouse and the town in a distance.

EXT. FISHING HARBOR - MORNING

Pixie and Wyatt get out of the boat, laughing.

Pixie ties up the boat.

AUDIO: Fire engine siren.

Pixie and Wyatt look at the fire engine speeding by.

Pixie walks up to Wyatt.

PIXIE
I need a coffee.

WYATT
I am in for a coffee.

PIXIE
You need to put up your painting at the town-hall before 9 am.

Pixie and Wyatt get in the VW van.

AUDIO: Fire engine

Another fire engine speeds up past the fishing harbor.

WYATT
What's going on?

PIXIE
At this time after the ball? It's probably someone fireworks display gone bad.

EXT. VW VAN - MORNING

They drive out of the Fishing Harbor and enter the street.

EXT. STREET - MORNING

Wyatt tries to enter Joe's driveway. There is no way. The fire engines and police cars jam the entry. The sirens blare.

SLOW - MOTION

INT. VW VAN

SLOW - MOTION

Pixie and Wyatt look at each other. Wyatt kicks the door open. He jumps out, starts running. Pixie follows him.

They fight the crowd.

They run towards Joe's House and the garden shed.

Pixie and Wyatt stop abruptly.

EXT. SHED - DAY

Wyatt and Pixie stare at an empty space where the shed stood. Fire engines spray ether on the smoking ashes of the burned-down shed.

Wyatt falls to the ground on his knees. Pixie is stunned.

EXT. ASHES - CONTINUOUS

Wyatt walks into the smoking rubble. Pixie follows him. A fireman tries to stop Wyatt.

Wyatt picks up the charred frames of his canvases and burnt remains of his belongings.

A fireman walks up.

FIREMAN

Are you Wyatt?

WYATT

Yes.

FIREMAN

You are lucky you were not here.

Pixie walks up. She joins the conversation.

PIXIE
What happened?

FIREMAN
Went up pretty fast. It was lit
from all four corners.

The fireman smells a piece of wood in his hands and hands it to Wyatt.

FIREMAN (CONT'D)
Someone poured gasoline and lit it
up. The fire was lit from out.

Wyatt walks away.

PIXIE
Oh, no...The show.

Wyatt sits down on the ground. He is heartbroken.

FIREMAN
Where were you guys?

PIXIE
On the boat. We docked in the
morning.

FIREMAN
As I said you are lucky you weren't
in here. It was all gone by the
time we reached.

Pixie walks up and hugs Wyatt from behind. Tinto, Willow and the Gang are standing around.

Wyatt lunges towards them and grabs Willow. A few onlookers separate them. Pixie runs up.

PIXIE
You fucking bitch.

WILLOW
Serves you right, but we didn't do
it. I wish we had, though.

Pixie lunges at Willow and is held back by a few people.

INT. PITTS' RESIDENCE - LIBRARY - DAY

Mellisande and Victoria are seated in the library.

Mellisande is playing the piano. Victoria has a tea set in front of her. There is a maid serving them.

AUDIO: Knock on the door.

Victoria gestures the maid. She walks up and opens the door.

The chauffeur walks in.

CHAUFFEUR

The new artist's studio has burnt down. There are no paintings left.

Mellisande stops playing the Piano. Victoria smiles as she stirs her tea. Victoria gestures to the Chauffeur to leave.

She picks up her phone and dials.

VICTORIA PITT

(into phone)

Run down and ask Will to bring me Wyatt's painting that he gave at the ball.

Mellisande walks around and looks at Victoria as she sits down. She makes her a cup of tea.

MELLISANDE PITT

What is going on in that little mind of yours.

VICTORIA PITT

Since Wyatt does not have any art left why don't we enter him in the contest. He stands a good chance at winning. And the painting belongs to us.

MELLISANDE PITT

Devious and ingenious little sis.

VICTORIA PITT

Wyatt will owe us for the favor.

MELLISANDE PITT

What if he paints a new one.

VICTORIA PITT

It's all gone, he has no canvases, no paints. And no one will give him any. And all the shops are shut today. Moreover he has only 45 minutes to submit his painting.

MELLISANDE PITT

Ingenious!

The maid enters with the painting wrapped in brown paper. Victoria rushes up and tears off the brown paper.

Shock!!

It's an empty canvas. Victoria and Mellisande stare at it in disbelief.

VICTORIA PITT

(screams)

That son of a bitch!

Mellisande and Victoria Pitt stare at the blank canvas.

EXT. SHED - DAY - SAME TIME

Pixie and Wyatt are picking up whatever little is left from the fire. Everything is burnt or in ashes. Wyatt picks up the photo frame with his dad. It's burnt on the sides, but the faces are still visible.

Wyatt runs his hands through the ashes.

WYATT

It's all lost.

Pixie walks up beside Wyatt and holds his hands.

PIXIE

Hey, old man... Nothing is lost. It's all inside of you. You came here and you shook up this place with your art. I have not seen anyone do anything like this. You don't have anything to prove anymore.

Pixie hands him a bunch of brushes she picked out of the debris.

EXT. VW VAN - A LITTLE LATER

Wyatt gets in his VW van. Pixie walks up and throws her bag in the back. She jumps inside the van.

INT. VW VAN - CONTINUOUS

Wyatt looks at Pixie.

WYATT

Where to?

PIXIE

Wherever you are headed to.

Wyatt and Pixie share a moment.

The VW van drives out.

EXT. VW VAN - DAY

The VW van drives down the road and crosses Joe's pick up. Joe brakes hard, jumps out and screams.

JOE

Hey!

Wyatt's VW van drives away.

EXT. JOE'S HOUSE - DAY

Joe's pick up drives in and Joe gets out. He walks through the ashes of the shed. He picks up scraps of art and looks in the direction where Wyatt drove off to.

INT. VW VAN - DAY

Wyatt and Pixie drive up the Mango Village downtown. They pass the Art Plaza. Wyatt looks at his old spot and the Juice Bistro.

Wyatt and Pixie hold hands as they drive through.

EXT. FREEWAY - DAY

Wyatt's VW van drives out of Mango Village and joins the freeway.

EXT. BEACHFRONT - A FEW DAYS LATER

A pristine beachfront on the California coastline with a few houses.

INT. BEACH HOUSE - MORNING

A plush Art Deco beach house with large paintings and Art Deco furniture. A few impressionist masterpieces hang on the wall.

The large patio opens up to the beach. A woman is standing wearing a floral bikini and looking out at the ocean. She is wearing a large white hat.

Wyatt comes running up the beach.

The woman is Pixie. Wyatt and Pixie kiss. They sit on the table on the patio.

Pixie pours a detox drink from a large jug.

AUDIO: Phone rings

Pixie picks it up.

WAITRESS

(on phone)

Pixie, where are you?

PIXIE

Someplace nice.

WAITRESS

Your Boyfriend has won the Mango Art Show.

PIXIE

What?

EXT. TOWN HALL - DAY

There is a huge crowd and television vans around the town hall. There are reporters reporting live.

Mango Art Show banners are all over the place.

A 1960's Mustang convertible drives up to the town hall. Pixie and Wyatt are in the car.

Wyatt parks the Mustang. A reporter spots them.

REPORTER

That's the painter doctor!

The reporters run towards Wyatt.

EXT. STAIRS - TOWN HALL - CONTINUOUS

Wyatt and Pixie hurry up the stairs.

INT. TOWN HALL - CONTINUOUS

Wyatt and Pixie hurry up into the town hall. They walk towards the winning Painting.

Willow and the Gang are in a corner, looking dejected.

The Pitt sisters are back to their business with the press and talking to artists.

Mounted in an expensive golden frame is the nude of Pixie with the overhanging mangoes that Wyatt had sold to fisherman John.

It has the winning badge. Another sign reading:

SOLD

is attached to it.

Fisherman John approaches Wyatt and Pixie from behind.

FISHERMAN JOHN

It's yours now.

Wyatt turns around.

WYATT

I sold it to you.

FISHERMAN JOHN

For a fish.

WYATT

A good fish it was.

FISHERMAN JOHN

Sold for 4.5 Million, its a record.
I can't take that kind of money.
That frame cost me an arm and a
leg. Didn't want to sell it but
rules of the competition had the
art work up for auction.

Fisherman John takes out an envelope from his pocket and hands it to Wyatt.

FISHERMAN JOHN (CONT'D)

I got the check made in your name.

WYATT

It's yours my friend.

FISHERMAN JOHN

You keep the money and paint me another one.

WYATT

How about we split the money and I paint you another one. That way you can get your boat back?

FISHERMAN JOHN

That does sound like a deal.

Levi Shumann walks up from behind.

LEVI

Well, it will go well next to my Modigliani.

Wyatt smiles at Levi.

The camera pulls out.

EXT. TOWN HALL - DAY

Tourist buses stop by and other tourists flock into the town hall.

EXT. ART PLAZA - DAY

Willow and the Gang walk up the Art Plaza and there is a massive crowd on the sidewalk. They are gathered around and are looking at something on the ground. Wyatt and Pixie get out of their car and walk towards the crowd.

They push through the crowd.

There is a massive mural of the grand canyon painted on the sidewalk.

It looks like a deep ravine from the sidewalk. The painting on the sidewalk is so realistic that people are scared to step on it.

Wyatt and Pixie look up at the other side of the mural.

The spray-paint artist who was chased out of the Art Plaza, now stands there in a belligerent pose, kicking his skateboard.

Wyatt starts to clap his hands.

The crowd starts to clap, too. The young boy speeds away on his skateboard.

THE END