

Off The Deep End

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## OFF THE DEEP END

**ACT I**SCENE I

FADE IN:

MONTAGE - AROUND TEXAS

The sun begins to rise over the horizon, as another day in the Lone Star State has begun.

Drillers toil diligently, as an oil tower looms over them.

A tough old cow poke tend up herds of cattle, as they disperse and grange.

Traffic clogs a downtown highway, as commuters attempt to arrive on time for work.

END MONTAGE

EXT. ROLLIE'S ROAD STOP - PARKING LOT - ESTABLISHING SHOT - MORNING

The parking lot outside a local greasy spoon is full to capacity.

END MONTAGE

CUT TO:

INT. ROLLIE'S ROAD STOP - COUNTER - MORNING

LOUISE FREEMAN, a local waitress, stares pensively out a diner window, when the VOICE of her boss, ROLLIE McCAN, BECKONS

ROLLIE (O.S.)  
(aloud; in Texas drawl)  
Louise, get these eggs over to that  
corner booth.

Louise, attention now shifted, comes to, and grabs the tray, and heads over to the corner booth.

LOUISE  
 (places down dish; in  
 Texas drawl)  
 Hello, Sir. Eggs over easy, with a  
 side of sausage.

The DINER smiles gratefully

DINER  
 (in Texas drawl)  
 Thank ya, sugar.

LOUISE  
 Can I get you anything else, Sir?  
 More coffee?

The Diner looks suggestively at Louise.

DINER  
 (flirting)  
 How about a nice danish?

LOUISE  
 Of course. Would you like plain  
 cheese, cherry, blueberry?

DINER  
 Surprise me.

Louise looks at the Diner, as she goes to get the danish.

DINER  
 (reaches out and pinches  
 Louise's butt)  
 I think I'll have this one!!

An astounded Louise turns around and looks incredulously at  
 the Diner.

LOUISE  
 (grabs a cup of coffee  
 from a nearby table and  
 tosses it in the Diner's  
 face)  
 That ain't on the menu!!

DINER  
 (yells loudly)  
 Fuck, I'm burnt!

Louise walks angrily away from the Diner, and makes her way  
 over to Rollie.

ROLLIE  
 (upset)  
 That's uncalled for. Louise, you're  
 fired!!

LOUISE  
 (defiant)  
 Too bad the coffee was lukewarm. I  
 quit!

Louise SLAMS a TRAY on a nearby table and storms out of the  
 diner.

INT. FREEMANS' APARTMENT - KITCHEN - (DALLAS) - EARLY EVENING

Louise sits pensively at the kitchen table, beer bottle in  
 hand, lazily perusing a magazine.

FRONT DOOR

Slowly begins to open, as LEE ROY FREEMAN, Louise's husband,  
 enters after a long day of work.

LEE ROY  
 (slightly surprised; in  
 Texas drawl)  
 Honey, you're home early.

LOUISE  
 (takes a sip of beer)  
 I quit, Lee Roy.

LEE ROY  
 (astounded)  
 Quit? What happened?

LOUISE  
 A lech diner tried to play as grab,  
 and I wasn't havin' it. Threw  
 coffee in his face.

LEE ROY  
 Rollie do anything?

LOUISE  
 Nothing.

LEE ROY  
 You sure that was a good idea?

LOUISE  
 No worries. Rollie'll take me back  
 in no time.

LEE ROY  
How do you know?

LOUISE  
None of the waitresses will take on  
my shift. I'll make an appearance  
tomorrow.

A moment of silence follows, as Louise and Lee Roy look at  
each other.

LOUISE  
(apologetic)  
Honey, I'm so sorry.  
(hugs and kisses him)  
How was your day?

LEE ROY  
Pretty rough. Had two big tankers  
today.

LOUISE  
Are you hungry?

LEE ROY  
Nah. Had a sandwich before I came  
home.

INT. FREEMANS' APARTMENT - BEDROOM - (DALLAS) - NIGHT

Lee Roy lays on the bed, looking pensively up at the ceiling.  
Seconds later, the door opens, as Louise enters, closing the  
door behind her and laying next to Lee Roy.

LOUISE  
Guess you're feeling like I am,  
huh?

LEE ROY  
(exasperated)  
You can say that again.

LOUISE  
You know what's great?

LEE ROY  
What?

LOUISE  
That we always have tomorrow to  
look forward to. The promise of a  
new day. The best gift of all.

LEE ROY  
Sure hope it's better than today.

Lee Roy turns off the lamp on the night stand, as everything  
FADES TO BLACK

FADE OUT.

**SCENE II**

FADE IN:

EXT. LOCAL OIL REFINERY - ESTABLISHING SHOT - (DALLAS) -  
MORNING

Oil workers toil tirelessly under the scalding Texas sun, as  
it is business as usual.

CUT TO:

INT. LOCAL OIL REFINERY - HAROLD EARLES' OFFICE - MORNING

HAROLD "BUD" EARLES, Supervisor of the oil refinery, sits at  
his desk, perusing through papers, as there is KNOCK at his  
office DOOR.

BUD  
(in Texas drawl)  
Come in.

OFFICE DOOR

Opens slowly, as Lee Roy enters.

LEE ROY  
You wanted to see me, Mister  
Earles?

BUD  
Yes, Lee Roy. Have a seat.

LEE ROY  
(finds a chair and sits)  
Thank you.

BUD  
Lee Roy, as you may or may not  
know, the oil bigwigs have made a  
lot of major changes.  
(one full beat)  
(MORE)

BUD (cont'd)

Oil is as in high a demand as ever,  
but with the shortage of domestic  
refineries, as well as ever-growing  
operating costs, we have been  
forced to make some changes as  
well.

LEE ROY

Okay. Does this have anything to do  
with my performance?

BUD

Not at all. You've worked for me  
since college, and have been a  
tremendous asset. Wish I could  
clone ya.

(one full beat)

Unfortunately, we've had to cut  
some jobs, and you're one of the  
casualties. I'm so very sorry, Lee  
Roy.

LEE ROY

(posed)

I see.

BUD (O.S.)

Out of respect, I will gladly see  
if any other refineries in  
Dallas/Fort Worth are hiring, but  
as of today, you are no longer an  
employee.

(one full beat)

Please take some time to gather  
your things, and Debbie Jo will  
show you out. God Bless and good  
luck, Lee Roy.

EXT. ABANDONED PARKING LOT - DAY

A visibly despondent Lee Roy stares aimlessly out into the  
horizon, still smarting from the job cut.

INT. FREEMANS' APARTMENT - EVENING

An apparently tense Louise sits at the kitchen table, as she  
awaits her husband's arrival home.

FRONT DOOR

Begins to open, as Lee Roy calmly enters, head and shoulders  
sunken.

LOUISE  
 (angrily approaches Lee Roy)  
 Lee Roy, where in the hell have you been? You had me worried sick!  
 (beat)  
 I made tacos for dinner tonight. I almost called the cops for chrissakes..

LEE ROY  
 (calmly interjects and looks at Louise)  
 I lost my job today, Louise.

LOUISE  
 (contrite)  
 Oh honey, I'm so sorry.  
 (hugs him)  
 Why?

LEE ROY  
 There were a bunch of cuts, and I was one of 'em.

LOUISE  
 It's okay, baby. We'll make it through. Why don't you have some dinner?

LEE ROY  
 No thanks, I'm not hungry.

Louise and Lee Roy continue to hug tenderly.

MONTAGE - TWO WEEKS LATER

Louise re-visits Rollie, as she attempts to talk him into re-hiring her.

Lee Roy vigilantly searches the want ads for any available job positions.

Lee Roy sits on his couch, as the PHONE RINGS. He leaps up to answer it, only to discover that it's someone else.

Louise attempts to interview for a local TGI Friday's, but gets turned down.

END MONTAGE



INT. FREEMANS' APARTMENT - LIVING ROOM - NIGHT

Lee Roy hangs his head in frustration on the couch, as a disappointed Louise paces back and forth.

LOUISE

I can't fuckin believe this. We  
can't find jobs!  
(looks at Lee Roy)  
What are we going to do? How are we  
going to live?

LEE ROY

(calm)  
We'll be fine, honey. We just have  
to give it some time...

LOUISE

(angrily interrupts)  
Some time? Your severance pay from  
Bud is nearly gone, and there's no  
way unemployment can cover our  
living expenses.

LEE ROY

Louise, please listen to me...

LOUISE

(angrily interjects)  
I'm through listenin to you empty  
words and promises. Thirteen years  
together, and we're still in Texas.  
(one full beat)  
You promised that when we were  
married, we would move out to  
California, out to Malibu or Santa  
Monica. We'd be on the beach  
everyday.  
(angrily points)  
This sure as hell don't look like  
the beach, Lee Roy!

LEE ROY

And what do you want me to do?

LOUISE

Find me a man with a plan, and the  
know-how and nads to do it.  
(grabs her coat)  
I'm going out

Louise departs OUT OF VIEW, as her husband SLAMS his FIST in  
anger against the WALL.

EXT. RED RIFLE SALOON - ESTABLISHING SHOT - NIGHT

The neon signs flash brilliantly in the Texas night ,as patrons chat and smoke with each other.

CUT TO:

INT. RED RIFLE SALOON - BAR - NIGHT

Louise pulls up a stool, as she greets the Bartender, PATRICK CAREY, who warmly greets her.

PATRICK  
(in Texas drawl)  
Lady Louise, how are you this evening?

LOUISE  
Hey, Pat. Very thirsty. One boilermaker, please.

PATRICK  
Wow, a boilermaker. Feelin' risky tonight?

LOUISE  
Nah. I'm just fed up with a sad-sack, dip shit hubby.

PATRICK  
Now come on. Don't treat Lee Roy like that. He's as good a man as they come.

LOUISE  
(impudent)  
Try being married to him.

PATRICK  
(hands Louise drink)  
Well, if you need anything else, let me know.

Patrick exits OUT OF VIEW, as Louise watches the television above the bar.

TELEVISION

Displays a program on famous criminals, with a a profile of Rick "The Pick" McGraw, a famous bank robber from Oklahoma.

LOUISE

Carefully watches and listens to the program.

TELEVISION

Suddenly changes to wrestling.

LOUISE  
(abruptly)  
Hey, put that back on.

INT. FREEMANS' APARTMENT - LIVING ROOM - LATE NIGHT

Lee Roy sits on the living room sofa, poring over some unpaid bills. The door opens, as Louise arrives home.

LEE ROY  
Hi, hon.

LOUISE  
Hi.

LEE ROY  
The telephone bill came. Eight-nine  
eighty six.

LOUISE  
Don't worry about it.

LEE ROY  
(upset)  
Don't worry about it? Do you know  
that we've both been out of work  
for almost a month now?  
(beat)  
I still haven't received any  
unemployment, you're not working,  
and the bills keep pilin' up.

LOUISE  
(relaxed)  
I said you don't have anything to  
worry about.

LEE ROY  
Oh, so what are we going to do to,  
just rob a bank?

LOUISE  
(exclaims)  
Yesssss!!!!!!!!!!!!!!

LEE ROY  
Have you lost it?

LOUISE  
No, Lee Roy. I saw it on a tv at  
the Rifle tonight. The solution to  
all of our problems.

LEE ROY  
I don't follow.

LOUISE  
There was a guy who robbed  
consecutive banks in nearly every  
state in the South. Rick "The Pick"  
McGraw. He was a master.  
(one full beat)  
He made off with millions and never  
got caught.

LEE ROY  
What happened to him?

LOUISE  
He collapsed under the pressure of  
all his fortune. Drank, did drugs,  
and eventually shot himself.

LEE ROY  
Doesn't sound like a Cinderella  
story.

LOUISE  
True. However, we can be Pick  
McGraw, times two, without the  
tragedy.

LEE ROY  
No way. I mean, look how far  
technology has come. The security  
measures are just too much.

LOUISE  
Also true. But we can do research  
on every bank and their security  
systems, hours, you name it. We can  
use the internet to gather our  
info, and use some of the library's  
resources. This is a full-proof  
plan.

LOUISE

Louise, I can see how playing cops  
and robbers is fun, but I just  
can't go for it.

Louise looks despondently at Lee Roy, and starts to speak.

LOUISE

(despondent)

You know, Lee Roy, I thought this  
would be something you and I could  
share in and help make us stronger.

(one full beat)

When we married, you promised me  
that Texas would soon be out of the  
picture, and that we would be in  
California like we always dreamed.  
Yet, here we are, still in Dallas,  
the same 'ole same 'ole.

LEE ROY

Louise...

LOUISE

(angrily interrupts)

Let me finish. A man is only as  
good as his word. And you're the  
worst kind. I've decided that I'm  
leaving you, effective tomorrow.  
Whether you choose to join me or  
not, is up to you. If this is the  
last time we see each other, I just  
wanted to say good night... and  
good bye.

Louise walks OUT OF VIEW from the living room, as Lee Roy  
remains seated.

INT. FREEMANS' APARTMENT - BEDROOM - NIGHT

Louise starts to pack her suitcase, when there is a KNOCK on  
the BEDROOM DOOR. Louise re-directs her attention to the  
door.

LEE ROY

Stands in the doorway, with the picture of California in his  
hand, as he looks soberly at Louise.

LEE ROY

So, you really want this? Let's do  
it. I promise.

Louise puts down her suitcase, as she heads over to Lee Roy and hugs him tenderly.

FADE OUT.

**SCENE III**

FADE IN:

MONTAGE - PREPARATION

At the local library, Louise and Lee Roy start to research on the Internet.

Using a phone book, Louise carefully records all prominent banks along the Texas/Oklahoma axis.

At a local gun shop, the store clerk shows Louise and Lee Roy a couple of model pistols from which to choose.

Louise purchases some clothes and accessories from a local thrift shop.

Lee Roy carefully draws a diagram monitoring the banks they plan to hit.

At a local hardware store, Louise purchases a box of assorted spray paint cans.

At a used car dealership, Lee Roy talks to a dealer about a used van he would like to purchase.

END MONTAGE

INT. FREEMANS' APARTMENT - BEDROOM - LATE NIGHT

Louise and Lee Roy gather up the remainder of their belongings, as they are set to start a new life.

LEE ROY  
(looks around apartment  
nostalgically)  
I'm sure gonna miss this place.

LOUISE  
You won't after you see where we're  
headin'.

LEE ROY  
Did you take care of everything?

LOUISE

I placed the rent payment with a note and the key to Super Hanover, threw out all of the bad food, paid off the phone and utilities, and placed our car in an abandoned lot.

LEE ROY

Excellent. Ready to go?

LOUISE

Ten four.

EXT. LOCAL TRUCK STOP (DALLAS) - ESTABLISHING SHOT - LATE NIGHT

A mid-size gray van sits parked in a far away corner.

CUT TO:

INT. VAN - BACK SEAT - LATE NIGHT

Louise and Lee Roy secretly discuss strategy from inside the van.

LEE ROY

(sotto voce)

How do you like it?

LOUISE

(looks around van)

It's a little dingy, but I guess it'll do.

LEE ROY

(sotto voce)

This is going to be our second home, so get used to it. I'll show you how to lock and open it.

(beat)

Here's the plan. The Dallas/Fort Worth Bank closes at about six-thirty, after the count and safe is closed. No security will be present, so the best time to strike would be around 3 a.m. On Tuesday.

LOUISE

(sotto voce)

Why then?

LEE ROY

(sotto voce)

Think about it. It's late at night,  
on a weekday. Nary a soul will be  
around. We never rob on weekends.  
Too many people, especially  
younguns using the ATMs.

(beat)

I'll try and slip in through the  
back or roof, depending on the size  
of the bank. We sleep during the  
day and into some of the night.  
This will give us time to prepare.

LOUISE

(sotto voce)

Anything else?

LEE ROY

(sotto voce)

Don't speak to anyone, don't answer  
questions, never use your real  
name, and never use a credit card.  
That's why we'll have cash. Make  
all phone calls from an outside  
line, and never do anything to  
arouse suspicion. Got that?

LOUISE

Got it.

LEE ROY

Great. Here's the plan. The bank  
will...

Lee Roy and Louise go over their plan to rob the Dallas/Fort  
Worth bank.

EXT. DALLAS/FORTH WORK BANK - PARKING LOT - LATE NIGHT

In a small crevice of the parking lot, Lee Roy and Louise,  
all dressed in black, go over their plan one final time.

LEE ROY

(sotto voce)

Okay, are you ready?

LOUISE

(sotto voce)

Ready.



LEE ROY

(sotto voce)

I'm going to diffuse the door alarm  
and from there, we should be okay.  
I have to get the combination to  
the safe.

(presents sack)

I'll place the cash in this sack.  
In about ten minutes, be outside  
with the van, but not in the  
parking lot or near the bank. The  
cameras will record us. We should  
be okay. Any questions?

LOUISE

(sotto voce)

No. Just be safe. I love you.

Louise kisses Lee Roy, as she heads toward the van OUT OF  
VIEW.

Lee Roy carefully scans the bank, as he carefully scales a  
fence. From here, he scans the wall and finds a nearby fire  
escape. Judging the angle, Lee Roy vaults up and grabs onto a  
rung of the ladder and makes his way up.

From the fire escape, Lee Roy carefully measures the angle  
between the fire escape and the top of the roof. After a few  
moments, Lee Roy plants his feet, leaps forward.

Lee Roy grabs one end of the roof, but loses his grip, with  
his right hand.

CLOSE UP - LEE ROY'S LEFT HAND

Strongly but barely grips the roof's ledge.

Lee Roy concentrates, and is able to pull himself up gently.  
He reaches up and is now on the roof.

Lee Roy then notices that the roof's entrance is locked. He  
delves into black backpack, pulls out a small crowbar, and  
begins to pry open the lock. The LOCK BREAKS, as Lee Roy  
enters through the door into the bank.

INT. DALLAS/FORTH WORK BANK - CORRIDOR - LATE NIGHT

Now inside the bank, Lee Roy carefully makes his way towards  
the safe. From here, he digs into his backpack and pulls out  
a compact mirror. He places the mirror in his hand and gently  
tilts it at an angle.

## COMPACT MIRROR

Displays a security camera.

Lee Roy carefully circumvents his way around the bank and makes his way into the teller's window area.

Lee Roy goes into his bag and takes out a set of implements intended to pick locks. He carefully examines the back and selects a tool. He then carefully maneuvers the implement into the lock for the door, as CLICKING NOISE follows.

The door opens, as Lee Roy makes his way into the teller's area. Lee Roy carefully looks around and discovers a switchboard, in a small corner. Lee Roy makes his way over to the corner.

## SWITCHBOARD

Contains controls for all of the security cameras and alarms in the bank.

Lee Roy carefully switches each of the controls to the "Off" position.

## SECURITY CAMERA

Blinking a green light, flickers off.

Lee Roy carefully looks around and sees desk drawers. He carefully tries to open some, but sees that they are locked.

Lee Roy takes his set of lock picks, and pries open each draw lock. However, each draw is either barren or contains junk. Lee Roy shakes his head in dismay, when he notices something.

## LEE ROY'S POV

## SMALL METAL DRAW

Covered in rust, rests in the far corner of the teller's area.

## BACK TO SCENE

Lee Roy makes his way over to the draw. He kneels down, takes out an implement, and slowly begins to pick the lock. The DRAW CLICKS, as Lee Roy opens the draw, which contains a small, folded up piece of paper. Lee Roy takes the paper and unfurls it.

INSERT SHOT - PIECE OF PAPER

Reads SAFE LOCK, 3-19-86, AND COMBINATION L-12, R-6, L-19, R-58.

LEE ROY (O.S.)  
(sotto voce)  
Bingo.

Lee Roy makes his way over to the safe, as he types in the security code for the safe door. The door automatically opens, as Lee Roy goes to the safe. He enters in the safe's combination, as he carefully opens it up.

BANK VAULT

Contains bundles of money, all ripe for the picking. Lee Roy takes out a large sack and goes to work.

EXT. ABANDONED ALLEYWAY - LATE NIGHT

A pensive but nervous Louise sits behind the driver's seat, anxiously awaiting Lee Roy's arrival. A VOICE EMERGES.

LEE ROY (O.S.)  
(sotto voce)  
Lou, quick, start the car!

LOUISE  
(startled)  
Shit, Lee Roy. You scared me!

Louise STARTS UP the VAN, as they drive off OUT OF VIEW.

FADE OUT.

#### **SCENE IV**

FADE IN:

INT. DALLAS/FORTH WORK BANK - MORNING

Police crowd the Dallas/Fort Worth Bank, as employees and customers banter amongst themselves. DETECTIVE CLINT HEALY, looks around the bank, as he is met by his partner, DETECTIVE FRANK LYONS

DET. HEALY  
(in Texas drawl)  
What's the good word, Frank?

DET. LYONS

(in Texas drawl)

Looks like it was an inside job.  
Officer Smith is up on the roof.  
Seems like the perp got in from  
there.

DET. HEALY

Any footage from the cameras?

DET. HEALY

None. All cameras and alarms were  
shut off at a switchboard in the  
teller's area. The perp made off  
with about eighty-thousand in cash.  
Not a bad take.

DET. HEALY

Fingerprints? Evidence?

DET. HEALY

Nada. Whoever did this was a true  
pro.

The President of the Dallas/Fort Worth Bank, Frederick  
Alston, meets with both Detectives.

FREDERICK

(upset; in Texas drawl)

Detectives, I am the President of  
this bank. Would anyone mind  
telling me what the hell is going  
on?

DET. HEALY

Mr. Alston, Detective Clint Healy,  
DFWPD. What's going on is your bank  
has been the victim of an inside  
job.

FREDERICK

(upset)

Clearly. But what the hell is being  
done?

DET. LYONS

Well, we have our entire police  
crew scouring this premises for  
clues. From here, we'll launch a  
full investigation.

(beat)

Could you please excuse us?

Detective Lyons pulls aside Detective Healy, as they start to converse.

DET. LYONS

(sotto voce)

Clint, what are we gonna do if we ain't got no lead?

DET. HEALY

(sotto voce)

We'll just have to do it the old-fashioned way. We'll track this sonuva bitch down like a dog and whoop 'em up.

EXT. ABANDONED PARKING LOT - (FORT WORTH) - ESTABLISHING SHOT  
- LATE NIGHT

The van rests in the abandoned parking lot.

CUT TO:

INT. VAN - BACK SEAT - LATE NIGHT

Louise and Lee Roy celebrate their first job, with some Wendy's.

LOUISE

(raises his beverage cup)

A toast, to our first successful heist, with many more to come.

LOUISE

(raises her beverage cup)

Cheers.

(beat)

I wish we could've gone to a fancy restaurant.

(looks disgusted at

burger)

I've seen way too many of these in my lifetime.

LEE ROY

(eats a french fry)

Can't risk it. We can't raise any type of suspicion.

LOUISE

How much we make off with?

LEE ROY

Eighty-thousand.

LOUISE

(giddy)

Shit, Lee Roy. Like candy from a baby.

LEE ROY

It ain't that easy. Plus this money won't go to waste. We stick to the bare essentials and equipment for the jobs.

(displays a list)

I've made a list of everything we'll need, including clothes, technology, weapons, and other items.

LOUISE

What do you mean clothes?

LOUISE

We can't wear the same clothes. Once a job is complete, we burn them up. This way no one can trace them for evidence. We'll get ride of all of our old clothes.

LOUISE

Why?

LEE ROY

DNA. Our old clothes contain samples of our DNA. We can't risk it. We'll get new ones.

(beat)

Also, we shop at discount outlets. No designer name brands, gaudy colors, makeup, or fancy hairstyles.

(beat)

No fatty foods...

(looks at food)

Starting tomorrow, no alcohol. Stay in shape everyday.

LOUISE

I feel like a Communist.

LEE ROY

Lou, honey, we can't leave nothin' to chance. We have to make sure that nothin' is predictable.

(MORE)

LEE ROY (cont'd)

We have to spray paint the van a different color after each heist, and make sure we get a valid state license plate. Leave that part to me.

LOUISE

What color are we paintin' the van?

LOUISE

In honor of our next heist, let's make it Sooner red.

LOUISE

Now, I see why I married you.

LEE ROY

Hopefully, not just for the money.

Louise leans in and kisses her husband on the lips.

MONTAGE - AROUND OKLAHOMA

Oil fields are alive and well, as drillers work on the day's yield.

A statue of Mickey Mantle stands erect outside the minor league stadium of the Tulsa Drillers.

Patrons gather at the local saloon, having some drinks and catching up on the comings and goings.

The coal mines are busy, as miners toil to gather new lodes.

END MONTAGE

EXT. THE DRILLER MOTEL - PARKING LOT - (OKLAHOMA CITY) - EARLY MORNING

The van, now red, pulls into a vacant parking space in the hotel's parking lot. Both Louise and Lee Roy exit the van.

LEE ROY

(sotto voce)

You know what to do?

Louise shakes her haead, as they head towards the motel.

INT. THE DRILLER MOTEL - HOTEL LOBBY - EVENING

Louise and Lee Roy enter into the hotel lobby, as they are greeted by the hotel manager, Gilbert "Gully" Stevens.

GULLY

(amiable)

Well, howdy there folks and welcome to The Driller Hotel. My name is Gilbert Stephens, but folks call me Gully.

LEE ROY

(shakes his hand)

Pleased to meet you, Sir.

GULLY

Sir, schmir. Please, call me Gully... I've run this joint since the day my pappy bought the farm. It was also owned by my granpappy. Soon it'll belong to my boy, Jethro.

(beat)

I'm sorry, I digress. What can I do for you fine folks?

LEE ROY

Well, we were wonderin' if you had a room for two?

GULLY

Well, I certainly do. I'll give you one of the best room's goin'. It's on the second floor. The view of the city is fantastic, the mattress is new, and we just redid the bathroom.

LEE ROY

Sounds good. How much?

GULLY

One-thirty-five a night.

LEE ROY

Sounds great. We'll take it.

GULLY

So, where you folks comin in from?

LEE ROY

(one full beat)

Houston.

GULLY

Ah, Houston. You look like your play for the Astros.



LEE ROY

With the money players are making today, I wish.

GULLY

(laughs)

I hear that!

(notices Louise)

Is this the missus?

LEE ROY

Yes, my much better half.

GULLY

Say, for a purty lady, you sure don't say much. Those are some nice sunglasses you got there.

LEE ROY

We've both had a long ride. Her eyes are red as a bratty kid's bottom.

GULLY

(adds up the total on register)

All right, that'll be three nineteen, eight six, please.

LEE ROY

(hands money over)

Here you are.

GULLY

(astounded)

Wow, cash. I'm impressed. You two rob a bank?

Louise and Lee Roy look soberly and do not reply.

GULLY

(contrite)

Please excuse my pryin. Of course you didn't

Gully laughs heartily, as Louise and Lee Roy retain their composure, but offer slight grins.

GULLY

(hands Lee Roy a pen)

If you'll just both sign here.

LEE ROY  
 (presents his own pen)  
 I actually have a pen. I'm always  
 prepared. Former Boy Scout.

GULLY  
 (amiable)  
 Heh-heh. Same here. We are a rare  
 breed.

Lee Roy signs the guest book, as he hands the pen to Louise,  
 who also signs.

GULLY  
 (reads name in register)  
 Well, Dwight and Maggie Selmon,  
 welcome to The Driller, and if you  
 need anything, just know I'm here.

LEE ROY  
 My wife and I are gonna take a nap.  
 We just want some privacy.

GULLY  
 Consider it done. I'll let the  
 maids know.  
 (hands Lee Roy keys to  
 room)  
 Here are your room keys, and enjoy  
 your stay.

LEE ROY  
 Thanks, Gully.

Lee Roy and Louise depart OUT OF VIEW, as Gully happily  
 counts the money.

INT. THE DRILLER MOTEL - HOTEL ROOM - MORNING

The room door opens, as Louise and Lee Roy enter. Lee Roy  
 throws down his bag on the bed, as Louise locks the door  
 behind him.

LEE ROY  
 (sotto voce)  
 Close that blind.

LOUISE  
 (sotto voce)  
 You were brilliant there.

LEE ROY

(sotto voce)

So were you. Listen, we've gotta follow the plan. Look for a phone book.

Louise heeds Lee Roy, as he unzips his bag, displaying some money.

LOUISE (O.S.)

I found it!

LEE ROY

Great

Lee Roy scans through the phone book.

LEE ROY

I did some research. We're gonna need some proper ID.

(beat)

I'm gonna call a cab. Pretend you're lookin for ice while trying to find a back exit outta here.

(beat)

We gotta let that gasbag think we're nappin, or else he'll know what's up.

LOUISE

If I find it?

LOUISE

(sotto voce)

Carefully come back upstairs, and let me know. We'll take the cab downtown, where I'll be at the DMV and bank.

(beat)

You hungry?

LOUISE

Starved

LEE ROY

(hands her money; sotto voce)

While I'm in the DMV, pick up some breakfast for us both. There should be an eatery around.

(beat)

When you come up, knock twice, then once, then twice again. Okay?

LOUISE

Okay.

SAME - MOMENTS LATER

Lee Roy sits on the bed, bag in hand, waiting for Louise. Suddenly, there is a KNOCK at the HOTEL ROOM DOOR.

Lee Roy carefully rises and goes to check.

LEE ROY

(sotto voce)

Louise?

LOUISE (O.S.)

(from behind door)

Yup. I found it.

EXT. LOCAL STREET CORNER - (OKLAHOMA CITY)- DAY

A TAXI pulls up INTO VIEW to the street corner, as Louise and Lee Roy exit.

LEE ROY

(sotto voce)

Meet me back here in about an hour.

(kisses Louise)

Love you.

INT. OKLAHOMA DMV -RECEPTION AREA - DAY

Lee Roy waits in line, as a PATRON in front of him argues loudly with the DMV CLERK.

DMV PATRON

(yells loudly)

I am not going to wait another minute! I've been here for more than an hour!!

DMV PATRON

(calmly)

I'm sorry, Maam, but you need to return to the Validation section to your right.

DMV PATRON

(cross)

I can't believe this. This is the poorest run DMV in the state...

DMV CLERK

(calm)

Maam, I'm sorry, but this is our policy...

DMV PATRON

(angrily throws down forms)

I've had it! Good day to you!!

The DMV Patron storms out, as the DMV Clerk takes a deep breath and looks at Lee Roy.

DMV CLERK

(angry)

You gonna give me a bigger headache?

LEE ROY

No, maam.

DMV CLERK

I'm sorry. How can I help you?

LEE ROY

I'm here to register for an ID.

DMV CLERK

Okay. Do you have the requisite forms?

LEE ROY

(presents forms)

Yes.

DMV CLERK

(reviews forms)

Okay. Now, we'll need to take a picture, so you'll need to remove those sunglasses.

LEE ROY

I'm sorry, Maam, but they're prescription. Even these fluorescents are fryin my lids.

DMV PATRON

You poor thing. Do you have a note from a doctor?

LEE ROY

(presents note)

Of course

DMV CLERK  
 (reviews note)  
 Perfect. Right this way for your  
 picture.

LEE ROY

Glasses on, gets his picture taken, as the BULBS FLASH.

DMV CLERK  
 (hands Lee Roy new ID)  
 Okay, Alan Switzer, you're all set.  
 (beat)  
 Pardon my asking, but are you  
 related to Barry?

LEE ROY  
 He's my second uncle.

DMV CLERK  
 Well, if you see him, tell him we  
 miss him in Stillwater.

LEE ROY  
 Will do.  
 (reads her name tag)  
 Thanks, Wendy.

DMV CLERK  
 You're welcome.

EXT. LOCAL STREET CORNER - (OKLAHOMA CITY) -ONE HOUR LATER

Louise sits on a bench, bags in hand, waiting for Lee Roy.  
 Lee Roy arrives, as Louise kisses him.

LOUISE  
 How'd it go?

LEE ROY  
 Perfect. Let's get a cab.

EXT. THE DRILLER MOTEL - REAR SIDE ENTRANCE - AFTERNOON

The cab pulls up in the back of the hotel, as Louise and Lee  
 Roy exit. The cab pulls away OUT OF VIEW.

LOUISE  
 How do we get in?

LEE ROY  
 Hold on. Come with me.

Louise and Lee Roy approach the door.

LEE ROY  
(sotto voce)  
On three, follow me.

Lee Roy counts to three, and lightly RAPS on the DOOR. He grabs Louise, as they hide behind a dumpster.

The door opens, as a HOTEL MAID appears, carefully checking for someone at the door.

HOTEL MAID  
Damn kids.

MYSTERY POV

Behind the dumpster, Louise and Lee Roy furtively watch the Maid, as she departs.

LEE ROY  
(sotto voce)  
Come on.

Louise and Lee Roy carefully but quickly dash towards the door, as they make it just in time.

INT. THE DRILLER MOTEL - BACK AREA - DAY

Louise and Lee Roy stand in a remote corner of the back area and discuss strategy.

LEE ROY  
(sotto voce; hand her his bag)  
Take this and go back to the room.  
I'll meet you there.

Louise departs OUT OF VIEW, as Lee Roy makes his way around. He suddenly runs into Gully.

GULLY  
Dwight, whatcha doin here?

LEE ROY  
Gully, hi. I'm lost. I just wanted to get somethin to drink.

GULLY  
Well, you won't find it here, you silly goose. All you have to do is call. C'mon, there's a soda machine in the lobby.

INT. THE DRILLER MOTEL - HOTEL ROOM - EVENING

Louise and Lee Roy review strategy for the night's bank job.

LEE ROY

(sotto voce)

Okay. I surveyed the bank today, as noticed the security system. A little advanced, but I'm confident.

(beat)

We strike at two tonight.

LOUISE

How'll we get in?

LEE ROY

Simple. I'll swipe the card, enabling us to get in. You cover up the surveillance cams with the tape. We'll pick the lock on the entrance door, and make our way to the safe.

(one full beat)

We'll decipher the combination, take our share, and head off via an alternate exit.

LOUISE

What about the alarms, our van?

LEE ROY

It's covered. I did an online search of the security system of the bank. Also found the perfect spot for our van away from the cams.

LOUISE

Is there anything you don't plan out?

LEE ROY

It's always something.

(beat)

We attack at two.

FADE OUT.

**SCENE V**

FADE IN:



EXT. SOONER SAVINGS AND LOAN - REAR ENTRANCE - ESTABLISHING  
SHOT - LATE NIGHT

The van sits quietly outside behind the bank.

CUT TO:

INT. VAN - FRONT SEAT - LATE NIGHT

Louise and Lee Roy sit quietly in their van, as they discuss strategy.

LEE ROY  
(sotto voce)  
Alright, do you know the plan?

LOUISE  
(sotto voce)  
Quickly scan the debit card. You'll  
break the entrance door, where  
we'll then pick up the decoder box,  
which leads to the safe.  
(beat)  
You'll crack the safe, take the  
money and we bounce.

LEE ROY  
(sotto voce)  
Perfect. Do you have your gun?

LOUISE  
(sotto voce;presents gun)  
Check.

LEE ROY  
(sotto voce)  
Black tape?

LOUISE  
(sotto voce)  
Check.

LEE ROY  
(sotto voce)  
Ready?

LOUISE  
(sotto voce)  
As I'll ever be.

LEE ROY  
 (sotto voce)  
 It's showtime!

Louise and Lee Roy pull over their Bush and Cheney masks, as they exit the van.

EXT. SOONER SAVINGS AND LOAN - ENTRANCE DOOR - LATE NIGHT

Louise and Lee Roy stand poised outside the entry, as Lee Roy gives Louise the signal.

LEE ROY  
 (sotto voce)  
 Now!

Louise swipes the debit card, as the DOOR BEEPS, as both Louise and Lee Roy enter.

LEE ROY  
 (sotto voce)  
 Kill the camera.

Louise pulls out a long piece of black duct tape, and stretches out and covers the camera lens.

Meanwhile, Lee Roy is carefully implementing a set of tools in hopes of jimmying the lock to the second entrance door.

LEE ROY  
 (sotto voce; intense)  
 C'mon now...  
 (sotto voce; exclaims)  
 Got it!  
 (turns to Louise)  
 Be on the lookout for anybody. If  
 the coast is clear, follow me into  
 the vault at two-twenty. Okay?

Louise nods silently, as Lee Roy enters into the main bank.

LEE ROY

Carefully skulks around the bank, in an effort to avoid being recorded by the security cameras. Lee Roy reaches the main vault.

Lee Roy takes out more of his tools, as he carefully attempts to break into the vault. He slices the glass of vault door with exquisite precision, and carefully pushes the in the glass piece, which falls to the floor. Lee Roy maneuvers himself through the hole in the door.

LOUISE

Gun in hand, vigilantly stands watch, while waiting to join her husband.

INT. SOONER SAVINGS AND LOAN - MAIN VAULT - LATE NIGHT

Lee Roy is now inside the main vault, as he looks over the bars on the inside of the vault. Lee Roy pulls out a small picking implement, as he attempts to unlock the bars.

LEE ROY  
 (sotto voce;wielding his  
 pick)  
 Left, left, right, right....  
 (sotto voce; exclaims)  
 Got it!

Lee Roy carefully opens the protective bars, as he cautiously enters into the vault.

LEE ROY

Stands dumbfounded before the vault.

LEE ROY'S POV

VAULT

Contains stacks upon stacks of money.

BACK TO SCENE

LEE ROY  
 (deadpan)  
 Jack pot.

INT. SOONER SAVINGS AND LOAN - ENTRANCE - LATE NIGHT

Meanwhile, Louise remains by the entrance, as she checks her watch.

LOUISE'S WATCH

Reads two-twenty.

Louise carefully looks around, and seeing no one, departs.

INT. SOONER SAVINGS AND LOAN - MAIN VAULT - LATE NIGHT

Lee Roy busily stuffs wads of cash into a burlap sack, as Louise comes INTO VIEW

LEE ROY  
(sotto voce; hands Louise  
sack)  
Right on time. Stuff some cash into  
this sack. We'll close up the vault  
and then split.

BACK ENTRANCE DOOR

BURSTS open, as Louise and Lee Roy, sacks of money in hand,  
dash towards their van and hop in.

INT. VAN - FRONT SEAT - LATE NIGHT

Lee Roy starts the CAR IGNITION, as Louise gathers all of the  
sacks with money.

LOUISE  
How much you think we got?

LEE ROY  
We'll count it later. Let's get  
back to The Driller.

VAN

Heads off into the night.

INT. THE DRILLER MOTEL - HOTEL ROOM - LATE NIGHT

Louise and Lee Roy carefully count the wads of money on their  
hotel room bed.

LOUISE  
(counts money)  
How much you think we got?

LEE ROY  
(counts money)  
A pretty solid purse. Coulda had  
more though.

LOUISE  
What should we do?

LEE ROY  
Whadya mean?

LOUISE  
With the cash. How do we spend it?

LEE ROY

(cross)

We ain't spendin' a dime!

LOUISE

(cross)

What are you talkin' about?

LEE ROY

(sotto voce)

We're lucky to have gotten away with this much stash. Any funds we spend are strictly for necessities and for jobs.

(beat)

The rest is to pay for our house.

LOUISE

You're shittin' me, right?

LEE ROY

I most certainly ain't.

(grabs bags of money)

These will be under my supervision, twenty-four, seven. I count every red cent we spend.

LOUISE

That's no fun!

LEE ROY

(stern)

This ain't no game. We have to be careful at every step. We leave in about three hours.

(beat)

We'll slip out the back way and leave the keys on the dresser.

LOUISE

I'm tired. Didn't sleep at all.

LOUISE

(stern)

Nap in the van. That's why I slept early last night. We can't afford to lose sleep or energy.

LOUISE

(sarcastic)

Anything else I should know?

LEE ROY

Yeah. Take the Do Not Disturb sign  
and post it on the door.

LOUISE

Why?

LOUISE

Staff won't bother to knock, while  
we'll be on our way outta town. Get  
your bags ready, STAT.

INT. THE DRILLER MOTEL - HALLWAY - MORNING

A HOTEL MAID pushes along her cleaning cart, as she reaches  
Louise and Lee Roy's room, as KNOCKS on the DOOR.

HOTEL MAID

(calls aloud)

Good morning, Housekeeping.

(continues knocking)

Housekeeping.

SAME - MOMENTS LATER

Gully, accompanied by the Hotel Maid, approaches the hotel  
room and KNOCKS on the door.

GULLY

(calls aloud; knocks hard)

Dwight, Maggie, are you there? It's  
Gully.

No one responds, as Gully continues

GULLY

(calls aloud; knocks hard)

Folks, I'm comin' in!

Gully takes the keys to the hotel room, opens the door, and  
looks around.

GULLY'S POV

HOTEL ROOM KEYS

Rest idly on the hotel room dresser.

BACK TO SCENE

Gully carefully picks up the keys and looks around.

INT. SOONER SAVINGS AND LOAN - MAIN VAULT - MORNING

Police crews busily survey the scene of the crime, as Detective Healy and Detective Lyons arrive with the OKLAHOMA Chief of Police, CECIL CAPERS.

DET. HEALY

(looks around bank)

Seems like someone broke open a piggy bank... a very massive piggy bank.

CHIEF CAPERS

(in Oklahoman drawl)

An inside job for certain. The robber cut open the glass door leading up the vault, and then cracked the safe. The rest is history.

DET. LYONS

Any evidence?

CHIEF CAPERS

Nary any. Looks like a very intricate and exquisitely executed job.

(shows them the glass door)

The robber had some very strong tools, nothing Black and Decker could come up with.

DET. HEALY

Maybe Sears Craftsman.

DET. LYONS

Was there any way for them to escape, other than the front entrance?

CHIEF CAPERS

Well, there is a rear entrance.

DET. HEALY

Any surveillance tape?

CHIEF CAPERS

All shut down or covered with dense duct tape.

DET. LYONS

Fingerprints?

CHIEF CAPERS  
Hardly. We're still searchin'.

DET. HEALY  
Any traces of DNA? Hair, saliva,  
blood?

CHIEF CAPERS  
Detective, this is a bank robbery,  
not a homicide.

DET. LYONS  
Just doin' our job, Chief Capers.

CHIEF CAPERS  
This fella sure did his homework.  
(looks warily at them)  
Guess we'll just keep on searchin.

Detective Healy and Detective Lyons walk towards the safe, as they attempt to find clues.

INT. VAN - FRONT SEAT - MAGIC HOUR

Louise and Lee Roy sit still and coy, as Louise breaks the ice.

LOUISE  
Where's our next stop?

LEE ROY  
Kansas. We'll take a look round.  
One bank has "take me" written all  
over it.

LOUISE  
(looks soberly at Lee Roy)  
You sure we should be doing this?

LEE ROY  
How else can we avoid being caught?

LOUISE  
Right now?

LEE ROY  
No time like the present.

LOUISE  
(mock complains)  
Oh, alright. What color?



LEE ROY  
 Royal blue. Seems fitting.

Louise pulls out a box filled with cans of spray paint, as she heads out of the van and gets to work. Lee Roy joins her.

LEE ROY  
 (sprays; demanding)  
 Make sure to cover everything.  
 Don't want to get recognized. It's  
 always something...

MONTAGE - AROUND THE COUNTRY

Louise and Lee Roy arrive at a local motel with their newly-painted van.

Louise and Lee Roy, hands glove-clad, carefully dye their hair, as Louise assists Lee Roy with his highlights.

Louise and Lee Roy surf the web on their laptop, as they start to map out all of the available banks in the Kansas area.

Louise, wearing sunglasses, exits the bank, as she enters into the van, Lee Roy in tow, as she presents a piece of paper and starts to write down additional details.

In the pitch black night, Louise and Lee Roy, wearing clowns' masks, bags of money in tow, make for their van and flee the scene.

In an abandoned field, Louise and Lee Roy burn all of the evidence, as they start to spray paint the van.

The yellow van drives past the Welcome To Idaho sign.

END MONTAGE

EXT. LOCAL JUNK YARD - (IDAHO) - DAY

The van pulls up to the junk yard's entrance, as both Louise and Lee Roy exit.

After walking around for a few minutes, they encounter the proprietor, CLEM LONBORG, who rests idly in a fold out chair, his feet on a rickety table, as a hat covers the lids of his eyes.

Lee Roy calls out to him.

LEE ROY  
 Excuse me?

CLEM  
 (from under hat;  
 muttering)  
 Yep?

LEE ROY  
 Are you the owner of this fine  
 establishment?

CLEM  
 (muttering)  
 I sure am. 33 years and countin'.

LEE ROY  
 (looks around junk yard)  
 It's a pretty palace ya got here.

CLEM  
 (in mock indignation)  
 If I wanted insults, I'd have gone  
 to my ex. What in tarnation do you  
 want?

LEE ROY  
 Please forgive me. I'm looking for  
 some stuff.

Movement finally occurs, as Clem pulls the hat out from over  
 his eyes, and looks incredulously at Lee Roy.

CLEM  
 Stuff? That's a little vague.  
 You've come to the right place.

LEE ROY  
 Sorry. I'm looking for some license  
 plates.

CLEM  
 License plates? That's an unreal  
 request.

LEE ROY  
 (flashes large wad of  
 cash)  
 We'll make it worth your while.

CLEM  
 What's your name, stranger?

LEE ROY  
 (hesitates; staid)  
 Jackson.

CLEM  
First or last?

LEE ROY  
First. Jackson Elliot.

CLEM  
(extends his hand)  
Clem Kern. Well, Jackson, looks  
like you're in luck as I have...  
(redirects his focus;  
awed)  
Found myself a goddess.

LOUISE

Quietly looks around junk yard.

Clem vaults up from his chair, as he quickly approaches  
Louise.

CLEM  
(doffs his cap; excited)  
Hello, Maam.  
(grabs her hand)  
Clem Kern.  
(kisses her hand)  
The pleasure is all mine.

Louise looks repulsed at Clem, as Lee Roy appears INTO VIEW.

CLEM  
Sorry, Jackson. I just met a fine  
'ole dish!

LEE ROY  
(calm)  
Clem, this is my wife.

CLEM  
(embarrassed)  
My goodness, my apologies, Mister  
Jackson. It's just that...

LEE ROY  
(calmly interjects)  
It's fine, Clem. I'd like to  
introduce my wife, Marie... Marie  
Claire Elliott.

CLEM  
(gently extends his hand)  
Miss Elliott, the pleasure is mine.

Clem kisses Louise's hand, as saliva starts to streak.

LOUISE  
(smiles disgustedly)  
Hello.

LEE ROY  
So, whadya say we get down to  
business, Clem?

CLEM  
I like the way you think.

Louise and Lee Roy start to walk, as Clem eagerly follows Louise.

EXT. LOCAL JUNK YARD - AUTO SECTION - DAY

Clem guides Louise and Lee Roy through a bunch of discarded autos and trucks.

LEE ROY  
(looks around)  
These all yours, Clem?

CLEM  
You betcha. I keep 'em in case  
anyone needs spare parts. My friend  
Bud then picks 'em up and impounds  
them.

LEE ROY  
(notices a car)  
Wait a minute...

Lee Roy carefully eyes a car, as he picks up a license plate.

LEE ROY  
(carefully reads license  
plate)  
The plate's from Utah?

CLEM (O.S.)  
You bet. I've got all states.  
Nevada, Texas, Louisiana, Indiana,  
you name it.

LEE ROY  
How much you want?

CLEM  
(incredulous)  
For these rusty old things?

LEE ROY  
I collect em. Name your price.

CLEM  
Pardon my French, but are you out  
of your fuckin tree?!

LEE ROY  
I'm not kiddin, Clem.

LOUISE  
Jackson, don't you think this is  
getting out of hand?

CLEM  
Ah, the sweet lady has a candy  
voice.

LEE ROY  
Relax, honey. Playing a little  
hardball.  
(notices something)  
Whoa, what are those?

Lee Roy heads over a few feet and finds two walkie-talkies,  
as he carefully inspects them.

LEE ROY  
These look awesome.

CLEM  
They don't work anymore. A friend  
of mine who was an officer had them  
in his basement. Had no use for  
them.

LEE ROY  
Well, I would also like to have  
these, if they're for sale.

CLEM  
As you wish.

LEE ROY  
How much?

CLEM  
How about one grand?

LEE ROY  
For old plates and broken radios?

CLEM  
Thought you wanted them bad?

LEE ROY  
Not that bad. How about eight  
hundred?

CLEM  
I dunno.  
(gets an idea; exclaims)  
I got it. I give you the plates for  
eight-hundred, but you gotta give  
me somethin' else.

LEE ROY  
(curious)  
What?

Clem motions over to Lee Roy and whispers in his ear. Lee Roy makes his way over to Louise, and whispers in her ear.

Louise looks angrily at Lee Roy and punches him hardly in the shoulder. She then heads over to Clem and kisses him on the cheek, as he smiles happily. Louise tries to hold back her disgust.

Lee Roy hands Clem the money, as he extends his hand.

CLEM  
(shakes Lee Roy's hand)  
It's a done deal, my friend.

Louise and Lee Roy are about to depart, as they say their good-byes to Clem.

LEE ROY  
Well, Clem, it's been quite a  
pleasure, but the missus and I must  
be going.

CLEM  
It's been quite an honor, Jackson.

LEE ROY  
Listen, we need a small favor. If  
anyone comes asking for us, you  
haven't seen us, okay?

CLEM  
(suspicious)  
Wow, that seems pretty fishy.

LEE ROY  
 (shakes Clem's hand)  
 We would deeply appreciate it.

Clem lets go of Lee Roy's hand, and unravels a one-hundred dollar bill.

CLEM  
 (smiles slyly)  
 Jackson who?

LEE ROY  
 (doffs his hat)  
 Happy trails, Clem.

FADE OUT.

END OF ACT I

## **ACT II**

### SCENE VI

FADE IN:

EXT. OPEN ROAD - ESTABLISHING SHOT - LATE AFTERNOON

The van continues on the road towards its next destination.

INT. VAN - FRONT SEAT - LATE AFTERNOON

Louise and Lee Roy, driving, carefully watch the road, then begin to converse.

LOUISE  
 What was that back there?

LEE ROY  
 (watches road)  
 What was what?

LOUISE  
 Forkin' over that cash for rusted metal and faulty talkies?

LEE ROY  
 You don't understand. We change plates from each state we rob from. This way no one can trace us.  
 (beat)  
 It's always something.

LOUISE  
Still think it was foolish.

LEE ROY  
It's a small price to pay. Plus, I  
could probably get those radios to  
work after I tinker with 'em.

LOUISE  
Where are we stayin'?

LEE ROY  
Nowhere. Did some research on  
Idaho. No major banks or yields.  
Small potatoes. Pun intended.

MONTAGE - AROUND UTAH

The mountains loom large over the Salt Lake City skyline.

The Great Salt Lake lies still in its grandeur.

The Delta Center hosts a Jazz game, as fans congregate.

Skaters enjoy the perks of a local ice skating rink.

END MONTAGE

INT. GREAT SALT LAKE INN - HOTEL ROOM - (SALT LAKE CITY) -  
NIGHT

Lee Roy carefully performs some research on the laptop, as  
Louise saunters over to him.

LOUISE  
What do we have?

LEE ROY  
The Great Salt Lake bank. It as a  
little more than twenty percent of  
Utah's personal and business funds.  
(one full beat)  
And we're going to crack it.

LOUISE  
Tonight?

LEE ROY  
No. There's a Jazz game, plus it's  
Thanksgiving time.  
(beat)  
We'll strike tomorrow night. Three  
thirty a.m.  
(MORE)



LEE ROY (cont'd)  
 Took a glance at their security  
 system. A little intricate, but I  
 can crack it. You got the  
 disguises?

LOUISE  
 Check.

LEE ROY  
 Tools?

LOUISE  
 Check.

LEE ROY  
 Van's filled with gas?

LOUISE  
 Check.  
 (beat)  
 Check.

LEE ROY  
 I didn't say anything.

LOUISE  
 Just thought I'd do it for fun.

LEE ROY  
 You know me. It's always  
 somethin'...

Lee Roy continues to fiddle with the radios, as Louise looks on.

LOUISE  
 (testy)  
 Would you quit with those already?  
 They'll never work.

LEE ROY'S HAND

Carefully removes a piece from the walkie-talkie.

Lee Roy bends a metal piece on the end of the wire, and re-assembles the radio.

LEE ROY  
 (talks into radio)  
 Testing, testing, one, two...  
 (exclaims)  
 It works. Get me the other one.

Louise hands Lee Roy the other radio, as he starts to tinker with it.

LEE ROY  
 (works on radio)  
 Let's check the part, and...  
 (re-assembles radio)  
 There. Let's try it.  
 (hands Louise radio)  
 That one.

LEE ROY  
 (talks into radio)  
 Lou, one, two...

LOUISE  
 (talks into radio)  
 Testing, testing...

LEE ROY  
 (exclaims)  
 Success.  
 (turns off radios)  
 We'll use them on the next heist.  
 Gotta make sure the signal's short.  
 We don't want anyone listening in  
 on us. It's always somethin'.

LOUISE  
 I'm hungry. Whadya say we grab a  
 bite?

LEE ROY  
 Sounds good, but first we clean up  
 and get ready. Call a cab.

INT. SUNFLOWER BANK - MAIN VAULT - (TOPEKA) - EVENING

Detective Healy and Detective Lyons survey another crime scene from Louise and Lee Roy.

DET. HEALY  
 Looks like another clever break-in.  
 (turns to Detective Lyons)  
 We find anything?

DET. LYONS  
 We found the spot where the break-in occurred. Security system was disabled.

DET. HEALY  
 How much they make off with?

DET. LYONS  
Looks like two-hundred grand.

DET. HEALY  
Jesus. Talk about breaking the  
bank.  
(beat)  
Any evidence? C'mon people!

POLICE OFFICER (O.S.)  
(aloud)  
Sorry. Can't find nothin'. Just  
some glass.

DET. HEALY  
What about the vault? Check the God  
damn vault!!

Suddenly, Detective Healy's CELL PHONE RINGS, He picks up.

DET. HEALY  
(speaks into cell phone)  
George, talk to me.

INTERCUT TELEPHONE CONVERSATION

INT. TEXAS STATE POLICE - HEADQUARTERS - DAY

SERGEANT FRANK McGRATH sits at his desk, as he provides more  
details to Detective Healy.

SGT. McGRATH  
Healy, have got some major info. A  
married couple from Dallas  
inexplicably moved out of their  
apartment. Left everything behind  
and fled. Spoke to their landlord.

DET. HEALY  
Any names? I want names!

SGT. McGRATH  
Lee Roy and Louise Freeman.

DET. HEALY  
(exclaims)  
Alright. Now we're gettin'  
somewhere. Anything else? Physical  
description? Details, details!

SGT. McGRATH  
Cool your jets, Healy! These two  
could be anywhere.  
(MORE)

SGT. MCGRATH (cont'd)  
According to the landlord there was  
a large van that left the apartment  
complex.

DET. HEALY  
Make? Model? Year?

SGT. MCGRATH  
Don't have 'em, Healy.

DET. HEALY  
(strong)  
Well, get me somebody who does!

Detective Healy angrily CLOSES his CELL PHONE.

DET. HEALY  
(aloud)  
We've got a lead!

INT. GREAT SALT LAKE INN - HOTEL ROOM - (SALT LAKE CITY) -  
LATE NIGHT

Lee Roy sits on the hotel room bed, as he loads his caliber  
pistol, as he looks pensively at it.

Suddenly, he is called to attention.

LOUISE (O.S.)  
So, whadya think?

Lee Roy raises his head.

LOUISE

Stands in the bathroom doorway, as her hair is now henna-  
colored.

LOUISE  
Well?

LEE ROY  
(one full beat; deadpan)  
Hubba-hubba.

LOUISE  
(feels Lee Roy's face)  
Like your moustache.

LEE ROY  
Have to keep up appearances. It's  
always somethin'.  
(beat)  
Did you clean the sink?

LEE ROY  
 (presents plastic bag)  
 Got everything in here.

LEE ROY  
 Perfect. The masks?

LOUISE  
 (presents turkey masks)  
 Affirmative.

LEE ROY  
 Splendid. Let's do this.

EXT. GREAT SALT LAKE BANK - ENTRANCE DOOR - LATE NIGHT

SECURITY GUARD

Waits vigilantly outside the bank entrance, calmly smoking a cigarette.

MYSTERY POV

INT. VAN - FRONT SEAT - LATE NIGHT

Louise and Lee Roy carefully watch the Security Guard, as they discuss strategy.

LEE ROY  
 (sotto voce; stern)  
 Looks like they're pullin' out all the stops. A pig in the pen.

LOUISE  
 (sotto voce; fearful)  
 Maybe we should skip out on this one.

LEE ROY  
 (sotto voce)  
 Relax, hon. The pig's a smoker. He's weak. We can do this. Just follow my lead..

SECURITY GUARD

Takes one last puff of his cigarette, and puts it out on the ground, when he smells something.

SECURITY GUARD  
 (smells; concerned)  
 Man, these cigs are getting stronger and stronger.

The Security Guard continues to sniff.

SECURITY GUARD  
 (smells)  
 I put my cig out. What the hell is  
 that smell?

The Security Guard turns around and sees something.

SECURITY GUARD  
 (exclaims)  
 Holy shit!

SECURITY GUARD'S POV

GARBAGE DUMPSTER

Stands ablaze in the bank parking lot.

BACK TO SCENE

The Security Guard frantically attempts to control the flames.

SECURITY GUARD  
 Fucking homeless ain't got nothin'  
 better to do. Have to get the fire  
 ext...

The Security Guard turns around, when he is met with an electric shock. Lee Roy, wearing a turkey mask, taser in hand, appears INTO VIEW, as he looks down at the fallen cop.

LEE ROY  
 (sotto voce)  
 Fry, piggy, fry.

Lee Roy's WALKIE-TALKIE SOUNDS.

LOUISE (O.S.)  
 (over walkie-talkie)  
 Gobbler, you there?

LEE ROY  
 (talks into walkie-talkie)  
 Affirmative, Gibleet.

LOUISE (O.S.)  
 (over walkie-talkie)  
 What about the pig?

LEE ROY  
 (speaks into walkie-talkie)  
 Let's just say he was shocked to see me.

LOUISE (O.S.)  
 (over walkie-talkie)  
 Got the fire extinguisher?

LEE ROY  
 (talks into walkie-talkie)  
 Affirmative. Gonna douse the flames and join you in the vault.

LOUISE (O.S.)  
 (over walkie-talkie)  
 Sounds great. See you in a few.

LEE ROY  
 (talks into radio)  
 Over and out.

INT. GREAT SALT LAKE BANK - MAIN VAULT - LATE NIGHT

Louise, turkey mask on, fills a sack with wads of money, as she Lee Roy appears INTO VIEW, and starts helping.

LOUISE  
 Welcome back. Missed ya.

LEE ROY  
 (fills sack with money)  
 Sorry, had to put out the fire, and tie up the pig. You got everything?

LOUISE  
 Affirmative. One more sack left to fill.

INT. VAN - BACK SEAT - THANKSGIVING DAY - NIGHT

Louise and Lee Roy sit akimbo, as they enjoy a very understated Thanksgiving dinner.

LOUISE  
 You know, at this time last year, we would be at aunt Betty's?

LEE ROY

(mouth half full)

I know turkey day is a little different this year. Soon, we'll have our own place.

LOUISE

How much longer?

LEE ROY

Soon, I figure. Maybe two more banks, if we're lucky.

LOUISE

I feel like we're Bonnie and Clyde.

LEE ROY

How so?

LOUISE

(mouth half full)

I mean, take a look at us. Stealing money, on the lam across the country. Whole lotta parallels.

LEE ROY

I disagree.

LOUISE

Explain.

LEE ROY

Bonnie and Clyde did their work in broad daylight, and they were brazen.

(beat)

We do our work on the inside, take no names, wear disguises, and stay one step ahead of the law and banks. We can clean out every major vault in the nation.

(beat)

We've raked in more money the course of two months than we could over dream of. I don't know if it'll end, but I am certain of this...

LOUISE

(looks soberly at him)

What?



LEE ROY  
 We're going to get ours while the  
 gettin's good.

A moment of silence ensues, as Lee Roy breaks the tension.

LEE ROY  
 Would you be a dear and cut me a  
 slice of pie before it gets cold?

Louise and Lee Roy continue eating Thanksgiving dinner.

FADE OUT.

**SCENE VII**

FADE IN:

INT. LOCAL COFFEE SHOP - (IDAHO) - MORNING

Detective Healy and Detective Lyons enjoy a peaceful breakfast, when Detective Healy's CELL PHONE RINGS. He picks up.

DET. HEALY  
 (talks into cell phone)  
 Hello. Abe, whadya got for me?

INTERCUT TELEPHONE CONVERSATION

INT. GREAT SALT LAKE INN - LOBBY - MORNING

SERGEANT ABE BURKETT talks into a hotel room desk phone, as his officers survey the premises.

SGT. BURKETT  
 They've struck again. The Great  
 Salt Lake Bank. Little over four  
 hundred and fifty grand.

DET. HEALY  
 (sotto voce; intense)  
 Sonuva bitch. Any leads?

SGT. BURKETT  
 There was a fire in one of the  
 dumpsters. It was put out. A  
 Security Guard on duty was tasered  
 and tied up behind the dumpster.

DET. HEALY  
 Any surveillance footage? Evidence?

SGT. MCGRATH  
Some, but nothing conclusive. Just  
their backs.

DET. HEALY  
Anything else?

SGT. BURKETT  
They were both wearing masks.

DET. HEALY  
What else?

SGT. BURKETT  
Well, you might want to know that  
our culprits rested their bones in  
this hotel.

DET. HEALY  
Names, names. Check the registry.

SGT. MCGRATH  
Way ahead of ya. The registry  
contains two names signed for room  
1206. Larry Brigham and Sarah  
Young.

DET. HEALY  
(sotto voce)  
Brigham, Young.

SGT. BURKETT  
Bingo. Perfect aliases. Already  
have the page removed to review the  
handwriting and any DNA.  
(beat)  
Sorry, but we're going to give room  
1206 the once over. Speak to ya  
soon.

Detective Healy hangs up his cell phone, as he looks  
suspiciously at Detective Lyons.

DET. HEALY  
Gord, these two are much smarter  
than we thought. They're knocking  
off bank after bank.

DET. LYONS  
Well, Boss, we'll just have to  
learn how to paly their game.

DET. HEALY  
 There's no tellin' where they'll  
 strike next.

MONTAGE - AROUND LAS VEGAS

The bright lights of the Vegas Strip illuminates the night  
 Nevadan sky.

Advertisements abound, as they present the city's premier  
 acts and performances.

Slews of patrons try their hands at lady luck, as they play  
 the slots.

Prostitutes meander around the Strip, seeking the next  
 available client.

The Wynn hotel and casino looms large, as patrons enter and  
 exit.

END MONTAGE

CLOSEUP - LOUISE'S EYES

Wide and glassy, gaze at the Las Vegas skyline from her  
 passenger seat window.

Lee Roy's VOICE EMERGES

LEE ROY (O.S.)  
 Just did some research on two banks  
 in Reno. Supposed to have some  
 pretty hefty vaults. We can hack  
 into the systems too.

An inattentive Louise continues to stare out the window, when  
 Lee Roy's index finger appears INTO VIEW and raps her in the  
 back of the head.

LOUISE  
 (painfully)  
 Fuck, that hurts!!

LEE ROY  
 (stern)  
 Just makin' sure you know the  
 drill. Those bright lights have  
 destroyed their lives of countless  
 human beings...  
 (one full beat)  
 And you ain't becoming another  
 statistic.

LOUISE  
 (slightly upset; rubbing  
 her head)  
 Okay. Take a pill!

INT. SIERRA MADRE INN - HOTEL LOBBY - (RENO) - LATE NIGHT

Louise and Lee Roy enter the lobby, as they meet the Clerk,  
 RANDY DUNHAM.

RANDY  
 (extends his hand)  
 Welcome to the Sierra Madre Inn. My  
 name's Randy. What can I do for you  
 fine folks?

LEE ROY  
 (shakes his hand)  
 Hello. My wife and I would like to  
 have a room for the night.

RANDY  
 Of course. Any type?

LEE ROY  
 Somethin' with one bed.

RANDY  
 (sarcastic)  
 Well, I can assure you that there  
 is no shortage of those.  
 (beat)  
 Can't tell you how much business  
 I've lost because of Vegas. Those  
 heartless pricks have been pullin'  
 out all the stops to eliminate the  
 middle man. Moi.

Lee Roy listens stoically as Randy continues.

RANDY  
 Wireless access, live acts, video  
 arcades, on and on and on...  
 (beat)  
 But lemme tell ya, you won't find a  
 better breakfast buffet anywhere.  
 Best eggs Benedict.

LEE ROY  
 Sounds tasty. I'm sorry, but the  
 missus and I have drove a long way  
 here, and wanna catch some shut  
 eye.

RANDY  
My apologies, Sir. Just expressing  
a little Vegas vitriole.

LEE ROY  
It happens.

RANDY  
Please sign here.

LEE ROY  
(signs registry)  
Of course.

While signing the registry, Randy notices Lee Roy's gloves.

RANDY  
Nice pair of gloves ya got there.

LEE ROY  
Thanks. Don't usually wear 'em, but  
starting to feel a chill in my  
hands.

RANDY  
I hear ya. These desert winds pick  
up at night and boy, they can be  
brutal.  
(hands Lee Roy hotel room  
key)  
Here's your room key, Mister...  
(reads name in registry)  
Mead. Mark Mead.

LEE ROY  
Yes, and my fiance, Lisa Carson.

LEE ROY  
Thank you, Randy. How much we owe  
you?

RANDY  
Two- fourteen, ninety two.

LEE ROY  
(hands Randy money)  
Here you are.

RANDY  
(counts money)  
Wow, cash.  
(beat)  
(MORE)

RANDY (cont'd)  
Well, if you two need anything, my extension is 1206.

LEE ROY  
We're just gonna get some sleep. If we could have no disturbances.

RANDY  
Of course. Up one flight, second door to your left. Good night.

Louise and Lee Roy make their way up the stairs to the their room.

RANDY

Carefully watches them from his desk.

INT. SIERRA MADRE INN - HOTEL ROOM - NIGHT

Louise and Lee Roy enter their room, as they quickly close the door behind them, throw down their bags, as get to work.

LOUISE  
(kisses Lee Roy)  
You were like a pro out there.

LEE ROY  
So were you. Nice guy, but he was tryin' to pry.  
(opens his laptop; starts to type)  
We've gotta plan this one good.

Reno's got two mother lodes. The first of the month was yesterday, so t he public bank would be the last place to rob, since people are cashing their checks.

(beat)  
Did you do that research on the security system for the savings and loan?

Lee Roy continues to type, as his question goes unanswered. He turns his head.

LOUISE

Looks glassy-eyed out the hotel window at the Vegas skyline.

Lee Roy's VOICE EMERGES

LEE ROY  
(yells sternly)  
Earth to Lou!! Please reply!!

Louise mournfully turns to her husband.

LEE ROY  
If you don't mine, we've got a job  
to do.

LOUISE  
(calmly hands him papers).  
Here's the info.

LEE ROY  
(calmly takes papers)  
Thank you.

Lee Roy starts to carefully review the information, when he looks up.

LOUISE

Looks doe-eyed at her husband.

LEE ROY  
What's up, hon?

LOUISE  
(meek)  
I was thinkin' maybe we could go  
over to the Strip for a little fun?

LEE ROY  
(adamant)  
Out of the question. Can't risk  
being seen.

LOUISE  
Why not? All we do is work and  
drive, work and drive.

LEE ROY  
(angry)  
Lou, do you realize what we're  
involved in here?

LOUISE  
(retorts)  
Yeah, and it's never any fun!  
(starts to cry)  
I'm tired of having to be on the  
run all the time, changin' my name  
and appearance, living out of a van  
and hotels!  
(heads over to the door)  
That's it, I'm goin' out!

LEE ROY  
 (stands in her way)  
 The hell you are!

LOUISE  
 (calm)  
 Get outta my way, Lee Roy. Get  
 outta my way.  
 (screams loudly)  
 Get outta my way!!

Lee Roy angrily grabs Louise and SLAMS her against the hotel room wall, as he looks angrily at her face-to-face.

LEE ROY  
 (intense)  
 Now you listen to me. We've come  
 this far, and we ain't getting  
 collared for booze, slots, and  
 Wayne Newton! Understand?

Louise pushes Lee Roy off of her, as she heads toward the bathroom, but not before turning to him.

LOUISE  
 You're a piece of shit.

Louise SLAMS the bathroom DOOR behind her, as a visibly affected Lee Roy stands and watches.

INT. SIERRA MADRE INN - HOTEL ROOM - MIDNIGHT

Lee Roy, relegated to the floor after the night's set-to, tosses and turns on his pillow, as he rises from his sleep and looks to his left.

LOUISE

Draped in blankets, slumbers peacefully on the hotel room bed.

Lee Roy quietly rises from the floor, as he makes his way over to Louise, as he looks over.

LEE ROY  
 (sotto voce; apologetic)  
 Listen, hon. Just wanna say sorry  
 for gettin' hot under the collar  
 tonight. Was thinkin', and maybe it  
 would be nice to catch a show  
 (leans in to kiss her)  
 Love ya, babe.



Lee Roy notices the blanket, and quickly uncovers it, as Louise is nowhere to be found.

Lee Roy looks all over the room, and then out the hotel room window.

HOTEL ROOM WINDOW POV

Louise, dressed to the nines, enters into a local taxi, as the taxi drives away OUT OF VIEW.

BACK TO SCENE

LEE ROY

Looks on from the window, astounded and betrayed.

FADE OUT.

**SCENE VIII**

FADE IN:

EXT. LAS VEGAS STRIP - ESTABLISHING SHOT - LATE NIGHT

A local taxi rides along the Vegas strip.

CUT TO:

INT. TAXI - BACK SEAT - LATE NIGHT

Louise is awe struck, as she glimpses at Las Vegas through the back seat window.

The CAB DRIVER'S VOICE EMERGES

CAB DRIVER (O.S.)  
Here we are. That'll be twenty-two  
bucks.

Louise digs into her purse and pulls out a one-hundred dollar bill.

LOUISE  
(hands money to driver)  
Here you go. Keep the change.

Louise egresses the cab, as the Driver exclaims.

TAXI DRIVER (O.S.)  
(exclaims)  
Thanks, honey!!!

Louise gently ambles along the sidewalk, as she takes in the sights and sounds of Las Vegas.

MONTAGE - LOUISE IN LAS VEGAS

Louise heads up to a redemption booth, as she starts to speak with someone at the redemption cage.

Louise tries her luck at some of the high-end slot machines, as she inserts hundred-dollar bills with alarming normality.

Louise heads over to the bar, as she speak to the Bartender, who breaks open an expensive bottle of champagne. The bartender hands glasses to customers congregated at the bar, as Louise shares a toast with them.

Louise is at the blackjack table, as the Dealer awaits her next decision. Two cards, a ten of spades, and a nine of hearts, rest on the table. The Dealer looks soberly at Louise, who looks seriously and nods, signaling to "hit me".The Dealer slowly lifts the next card from the deck, as it reveals a two of diamonds. Amy throws her arms up in triumph, as the CROWD of spectators let out a COLLECTIVE ROAR.

Louise checks out a live Vegas act, as Tina Turner tribute band, as she dances and mingles with members of the audience.

Louise sits at a table in a club within the casino, as a waiter arrives at her table with a very large and ornate beverage. Louise thanks the waiter, as she happily eyes her beverage and takes a sip.

END MONTAGE

INT. PALMS RESORT AND CASINO - NIGHTCLUB - BAR - LATE NIGHT

A visibly partied-out Louise sits in a far corner of the bar, as she exhaustively watches the club-goers slow dance.

A VOICE suddenly emerges.

                                  ANDY (O.S.)  
                                  Wallflower, eh?

Louise suddenly re-directs her attention.

MAN

Stands a few feet from Louise, dressed dapperly and standing perfectly straight.

LOUISE  
 (strong)  
 I beg your pardon?

ANDY  
 A wallflower. You're standing in  
 the corner, while everyone else  
 dances. Like a nerd at the prom.

LOUISE  
 (dismissive)  
 I'll dance when I damn well please,  
 thank you very much.

ANDY  
 (civil)  
 Please, excuse me. Just a mere  
 observation.

LOUISE  
 (impudent)  
 An observation? Well, keep your  
 observations to yourself...  
 especially in the wardrobe  
 department.

ANDY  
 Please excuse the get up. I'm in  
 character.

LOUISE  
 Character.

ANDY  
 (in Sinatra accent)  
 Ring-a-ding-ding, baby!!

LOUISE  
 (sarcastic)  
 'Ole Blue Eyes would be thrilled,  
 I'm sure.

ANDY  
 I just finished a performance at  
 the Belaggio. Rat Pack Tribute.

LOUISE  
 Then why are you here?

ANDY  
 Belaggio waters down their drinks.  
 (beat)

(MORE)

ANDY (cont'd)  
Speaking of drinks, may I treat you  
to one?

LOUISE  
(adamant)  
No,, I'm fine, thanks.

ANDY  
(politely insists)  
Please, it would be my honor.

LOUISE  
Okay, maybe just one.

ANDY  
(motions to Bartender)  
Sam, Jack on the rocks, and  
whatever the lady wants.

LOUISE  
A cosmo, please.  
(looks at Andy)  
Jack on the rocks, huh? Guess you  
really are the Chairman?

ANDY  
(extends his hand)  
My name's Tom.

LOUISE  
(extends her hand)  
Audrey.

ANDY  
(lifts his glass)  
Viva Las Vegas.

LOUISE  
(lifts her glass)  
I'll drink to that.

Andy and Louise CLICK their GLASSES, as they start to  
converse.

LOUISE  
(apologetic)  
Listen, I just want to say sorry  
for how I acted before.

ANDY  
Not a problem. At first, I didn't  
think you liked me. Or Sinatra.

LOUISE  
Nah. Been under a lot of stress  
lately. It's complicated.

ANDY  
Care to talk about it?

LOUISE  
Nah. That's part of the reason I  
came here.

ANDY  
(takes a sip of his drink)  
I here ya. Vegas works wonders. It  
can turn a nun into a nympho.

LOUISE  
(laughs)  
Oh, really?

ANDY  
Have I got stories.

A lull in the conversation follows, as Frank Sinatra's  
*Strangers In The Night* starts to play.

ANDY  
Hey, they're playing one of of my  
songs. Would you care to dance?

LOUISE  
(happy)  
I would love to.

Andy takes Louise's hand, as they head towards an open area  
of the dance floor.

ANDY  
This song takes me back. It played  
at my wedding...

LOUISE  
To Ava Gardner?

ANDY  
No.

LOUISE  
(looks around)  
Oh, is your wife here?

ANDY  
I'm divorced.

LOUISE  
                  (displays her wedding  
                  band)  
I'm taken.

                  ANDY  
My goodness, is your husband here?

                  LOUISE  
Actually, I snuck out tonight.

                  ANDY  
Oh. Where are you from?

                  LOUISE  
It's hard to explain. We're movin'  
out to California.

                  ANDY  
Can I tell you something?

                  LOUISE  
What?

                  ANDY  
My name really isn't Tom. It's  
Andy.

                  LOUISE  
                  (visibly upset)  
Well Andy, I don't appreciate being  
lied to. I'm very distrustful.

                  ANDY  
Listen, I just thought...

                  LOUISE  
Well, you thought wrong.  
                  (pushes Andy)  
Excuse me...

                  ANDY  
Audrey wait...

Louise departs OUT OF VIEW from the dance floor, as Andy  
watches despondently.

EXT. BELAGGIO HOTEL AND CASINO - SIDE WALK - LATE NIGHT

Louise quickly scurries her way out the Belaggio's entrance,  
as she makes her way towards the side walk and hails a cab.

LOUISE  
                  (aloud)  
          Taxi!!

A taxi cab appears INTO VIEW, as Louise hops in, as it drives off OUT OF VIEW.

Seconds later, Andy arrives outside, as he frantically looks around for any sign of Louise.

                  ANDY  
                  (livid)  
          Fuck!!!

Andy opens up his cell phone and dials a number.

                  ANDY  
                  (speaks into cell phone)  
          Frank, it's Andy. I think we've got  
          a lead...

Andy continues talking and walks away OUT OF VIEW.

INT. SIERRA MADRE INN - HOTEL LOBBY - LATE NIGHT

Randy sits out at the hotel lobby desk, as he carefully performs the monthly bills.

ENTRY DOOR,

Quickly opens, as Louise enters, attempting to steady herself.

Louise makes her way unsteadily past the desk and towards the staircase, as Randy greets her.

                  RANDY  
                  (kidding)  
          See we had a late night out?

Louise ignores Randy, as she continues up the staircase, as a curious Randy looks on.

INT. SIERRA MADRE INN - HOTEL LOBBY - LATE NIGHT

Louise prepares to re-enter the hotel room, as she fumbles with the key. Finally getting a handle, she quickly unlocks the door, as the LOCK CLICKS. Louise slowly enters the room.

INT. SIERRA MADRE INN - HOTEL ROOM - LATE NIGHT

Louise carefully attempts to navigate her way through the pitch-black hotel room. Suddenly, a VOICE EMERGES

LEE ROY (O.S.)  
(stern)  
Had the time of your life, eh kid?

Louise quickly looks around, seeking her husband. Behind a small corner of the room, Lee Roy emerges INTO VIEW, gun and cloth in hand.

LEE ROY  
How much you take with  
you?

LOUISE  
A hundred grand.

LEE ROY  
Already knew that. Was just testing  
you.  
(beat)  
How much you leave with?

LOUISE  
Two-hundred and fifty grand.

LEE ROY  
I'm impressed, but not pleased.  
(beat)  
You ready?

LOUISE  
For what?

LEE ROY  
The heist. I'm leaving in fifteen  
minutes.

LOUISE  
You're not serious?

LEE ROY  
(strong)  
Oh, I am. You in or out?

LOUISE  
Lee Roy, I'm half in the bag...

LEE ROY  
Tell me about it. I could smell you  
a mile away. Daddy would be proud.  
(beat)  
If you don't mind, it's gettin'  
late.



INT. BELAGGIO HOTEL AND CASINO - LOBBY - LATE NIGHT

Andy talks into his cell phone, as he speaks with Detective Healy.

ANDY  
(speaks into cell phone)  
Healy, I've got an early Christmas  
gift.

INTERCUT TELEPHONE CONVERSATION

INT. LOCAL HOTEL - HOTEL LOBBY - (SALT LAKE CITY) - LATE  
NIGHT

Detective Healy, lit cigarette in hand, carefully listens.

DET. HEALY  
(speaks into cell phone)  
Knew you'd come through, Andy.  
What'd we got?

ANDY  
A lady. Mid-thirties. Brown hair  
and eyes. Named Audrey. We drank,  
we danced, she bolted.

DET. HEALY  
Never had a way with the ladies.  
Where to?

ANDY  
I don't know. She got away. Said  
she and her husband were going out  
to California.

DET. HEALY  
Any footage of her on the casino  
cameras?

ANDY  
Most likely. I'll speak to  
Surveillance.

DET. HEALY  
Excellent. I'm putting out a  
bulletin with the California State  
Police.

ANDY  
Sounds good. Looks like we're hot  
on the trail. Need anything else?

DET. HEALY  
 Nah, I like my gift. We're gonna  
 trap these animals.

ANDY  
 I'll get back to ya. Over and out.

Andy hangs up his cell phone.

DET. LYONS  
 Any news?

DET. HEALY  
 We're going West.

FADE OUT.

END OF ACT II

### **ACT III**

#### SCENE IX

FADE IN:

EXT. RENO NATIONAL BANK - PARKING LOT - ESTABLISHING SHOT -  
 LATE NIGHT

The van remains parked in the dimly-lit lot.

CUT TO:

INT. VAN - FRONT SEAT - LATE NIGHT

Louise and Lee Roy sit pensively in the front seat of the  
 van.

LOUISE  
 (sotto voce; worried)  
 I don't think I'm ready for this.

LEE ROY  
 (sotto voce)  
 No one ever really is.  
 (turns to Louise; deadpan)  
 It's showtime.

LARGE PIECE OF GLASS

Becomes dislodged from its place in the bank door.

Lee Roy, in Santa mask, slips his arm through the hole and pries open the door's lock.

LEE ROY  
 (sotto voce; sternly)  
 I'm goin' in. Watch the door and  
 radio me if you see anyone.

Louise nods silently, as Lee Roy heads inside. Louise stands pensively and deep in thought.

Meanwhile. Lee Roy disables the alarm system, as she he heads over to the bank vault. He carefully checks and feels around the vault, as he carefully attempts to crack the safe.

Louise continues to wait for her husband, as she nervously looks around.

Lee Roy attempts one last combination, as he arrives at the last number. He tentatively pulls the safe's door handle, as it opens. Lee Roy BREATHES a huge SIGH OF RELIEF, as he enters.

LEE ROY'S POV

STACKS OF MONEY

Remain neatly stockpiled in the safe.

LEE ROY (O.S.)  
 Wow, better than playing the slots.

Louise patiently waits by the entrance, as she looks around. Suddenly, someone emerges.

BANK PATRON (O.S.)  
 (aloud)  
 What the hell?

Louise turns around.

BANK PATRON

Slightly drunk, stands with his debit card in hand, and looks at Louise.

Louise panics, as she FIRES a GUN SHOT

The gun shot hits the Bank Patron in the chest, as he CRASHES through the GLASS ENTRY DOOR.

LEE ROY

Stops dead in his tracks, as he hears the gun shot and quickly exits the vault.

Louise, gun in hand, stands a few feet away from the victim, as Lee Roy arrives, astounded by the sight.

LEE ROY  
(takes Louise's arm)  
Let's go, now!!!

The couple quickly vacates the bank.

EXT. ROAD SIDE - UNKNOWN DESTINATION - LATE NIGHT

Louise and Lee Roy stand a few feet from each other, the van parked, as they remain tacit.

Louise shakes her head uncontrollably, as she starts to cry and approaches her husband.

LOUISE  
(hysterical)  
Lee Roy, I'm so sorry, baby!!

Lee Roy angrily shoves Louise to the ground.

LEE ROY  
(livid)  
What the fuck did I tell you? No  
killin' anyone . Radio me if you  
see anyone!!

LOUISE  
(hysterical)  
Lee Roy, I panicked. He showed up  
outta nowhere, I swear!!

Lee Roy angrily KICKS the SIDE of the VAN, as he continues...

LEE ROY  
We're going to have this on our  
conscience. We rob, not kill.  
Mother fucker!!  
(beat)  
We gotta leave the country.

LOUISE  
(pleads)  
Lee Roy, no. You promised. You  
fuckin promised we'd go to  
California!!!

LEE ROY

(livid)

We're murderers and robbers, Lou!!  
The law is gonna pursue us even  
more now. I can't believe this.

LOUISE

We'll make it work, Lee Roy. I know  
we will. We've done it so far.

LEE ROY

(calm)

Let's just calm down. We've gotta  
plan even harder now. No more  
robbing. Just a straight drive to  
Cali. We don't talk to anyone. Just  
each other.

LOUISE

Yes, Lee Roy. I promise.

LEE ROY

Burn everything. We're headin' out  
with just the clothes on our backs,  
and the money. Get movin'.

Louise nods, as she and Lee Roy start to empty out the van.

EXT. RENO NATIONAL BANK - ENTRANCE - MORNING

A crime scene surrounds Reno National Bank, as Detective  
Healy, Detective Lyons and Andy discuss the night's  
happenings.

DET. LYONS

(surveys body in body bag)

Guess they can add homicide to the  
their already stellar track record.

DET. HEALY

We have a crew checking the vault.  
Looks like their biggest take yet.

(beat)

What about the victim?

ANDY

In his mid to late thirties. Was  
intoxicated and trying to use the  
ATM. One good shot to the abdomen,  
then through the looking glass.  
Holiday homicide.

DET. HEALY  
Get the next flight out to  
California. We're gonna nab 'em.

EXT. OPEN HIGHWAY - ESTABLISHING SHOT - DAWN

The van rides down the open highway.

CUT TO:

INT. VAN - FRONT SEAT - DAWN

Lee Roy carefully drives, as Louise rides shotgun, fast asleep.

Lee Roy gently rouses his wife, as Louise awakes. Lee Roy points to a sign.

ROAD SIGN

Reads "WELCOME TO CALIFORNIA"

Louise beams, as she tenderly kisses Lee Roy.

EXT. EMPTY PARKING LOT - (CALIFORNINA) - ESTABLISHING SHOT -  
MAGIC HOUR

The van remains parked in place in the barren lot.

CUT TO:

INT. VAN - BACK AREA - MAGIC HOUR

Louise sits pensively, as Lee Roy carefully reads a newspaper and checks on some wads of cash.

LOUISE  
We did it, baby. Just the two of  
us.

LEE ROY  
And this is only the beginning.  
We're gonna live in peace now.

LEE ROY  
Now, I wouldn't say that...

LOUISE  
(confounded)  
Whadya mean?

LEE ROY  
 (looks around van)  
 At least not yet...

LOUISE  
 All the miles, all the planning,  
 all the danger... and we made it.

LEE ROY  
 Makes you appreciate it more.  
 (beat)  
 By the way, we're meeting a real  
 estate agent tomorrow, at two. A  
 nice home in Santa Monica.

LOUISE  
 (in disbelief)  
 You're kiddin'?

LEE ROY  
 No, ma'am. We've got a tour of the  
 home.

LOUISE  
 (rises and hugs Lee Roy)  
 Oh, Lee Roy, I'm so excited. A  
 brand new start!

VAN

Starts to run, yet no one is driving, as the VAN PLUNGES into  
 a nearby lake.

Louise and Lee Roy watch in silence.

LEE ROY  
 (looks at Louise)  
 Now it's a brand new start.  
 (beat)  
 We'll foot it for a bit, then call  
 a cab when we reach a rest stop.  
 Got everything?

Louise and Lee Roy start to make their way down the open  
 road.

INT. SUNNY VALE REAL ESTATE BROKERS - OFFICE - DAY

DANTE CAMPBELL, one of Sunny Vale's top real estate agents,  
 sits at his desk, as he warmly greets his new clients.

DANTE

(shakes both their hands)  
Welcome to the Golden State and  
Sunny Vale Realtors. I believe we  
spoke on the phone.

LEE ROY

(cordially)  
It's an honor, Mister Campbell.

DANTE

Please, call me Dante.  
(opens up portfolio)  
So, let's get started. I understand  
you both are looking to purchase a  
home, preferably near the ocean?

LEE ROY

Yes. Very much so.

DANTE

Alright, we currently have two that  
have just entered the market.  
(shows photos to them)  
If you look here, this home is  
located on a cul-de-sac on a  
private road about ten minutes from  
PCH.

LEE ROY

Sounds great. We cherish our  
privacy, though we'd love to know  
our neighbors some.

DANTE

Fair enough. Okay, so whadya say we  
take a tour?

EXT. HOUSE - PATIO - (SANTA MONICA) - LATE AFTERNOON

Just finished with the tour of the house, Dante shows Louise  
and Lee Roy the patio.

DANTE

And here is the terrace with a  
breathtaking view of the Pacific.  
The one and only.

Louise and Lee Roy take a glimpse.

PACIFIC OCEAN

Remains still, as the California horizon is silhouetted.



LOUISE  
 (in awe; sotto voce)  
 Paradise. Found.

INT. SUNNY VALE REAL ESTATE BROKERS - OFFICE - LATE AFTERNOON

Dante, Louise, and Lee Roy return from the excursion, as they talk turkey.

DANTE  
 Okay, let's get down to business.  
 (beat)  
 Now, since there will be a mortgage  
 involved, we'll...

LEE ROY  
 (interjects)  
 That won't be necessary.

DANTE  
 I'm sorry.

LEE ROY  
 We won't need a mortgage.

DANTE  
 I'm sorry, Lee Roy. But am I to  
 assume you have the tangible means  
 to purchase this home?

LEE ROY  
 Yes.

Lee Roy and Louise open a suitcase, which reveals a slew of cash in rubber bands.

DANTE  
 (bewildered)  
 Jesus Christ, did you rob a bank?!

Louise and Lee Roy sit stoically and do not reply.

LEE ROY  
 Actually, my wife was one of the  
 beneficiaries of her late uncle's  
 will. He owned several oil  
 refineries and stock in domestic  
 fuel.

DANTE  
 My apologies, but I've never seen  
 that much money up close before.

LEE ROY

Dante, my wife and I have traveled a great distance to meet with you. We've had our sites set on California, and we really need your cooperation.

DINER

Of course. What do you say we get the paper work ready?

Louise and Lee Roy fissure smiles from their serious demeanors.

INT. FREEMANS' NEW HOUSE - LIVING ROOM - NIGHT

Louise and Lee Roy walk and look around their new home.

LOUISE

(looks around and exclaims)

Our dream house!!

LEE ROY

Our dream is now a reality.

Louise and Lee Roy look tenderly at each other, then kiss.

SAME - WEEKS LATER

The house, now fully furnished and decorated for the holidays, glistens.

Louise and Lee Roy look at each other.

LEE ROY

Holiday shopping?

LOUISE

Why not?

EXT. LOCAL SHOPPING MALL - FOOD COURT - NIGHT

Louise and Lee Roy walk hand-in-hand, bags in tow, as they make small talk.

LOUISE

I never realized how different shopping would be in California.

LEE ROY  
 (mock complains)  
 Yeah. All the prices have at least  
 three digits.

Louise and Lee Roy pass by a SALVATION ARMY MEMBER, who wears a Santa hat and RINGS the BELL, requesting alms.

SALVATION ARMY MEMBER  
 (rings bell; calls aloud)  
 Happy Holidays!!

Lee Roy stops, heads over, and places an unspecified amount of money in the red kettle. The Member thanks Lee Roy for his generosity, as Lee Roy nods politely, as he re-joins his wife.

INT. FREEMANS' NEW HOUSE - CHRISTMAS NIGHT

A tall and exquisitely decorated Christmas tree looms in the living room, as a collection of presents rests underneath, a warm fireplace calmly roars, as Christmas lights illuminate the room, as A Charlie Brown Christmas plays on the tv.

DINING ROOM

Displays a nearly eaten Christmas dinner.

EXT. FREEMANS' NEW HOUSE - TERRACE - NIGHT

CLOSEUP - LEE ROY

Sits idly and contemplative on a lawn chair, staring out into the ocean. Louise appears INTO VIEW and sits beside her husband.

LOUISE  
 (sotto voce)  
 There's some more turkey left. And  
 apple pie.

LEE ROY  
 No thanks. Ate good.

LOUISE  
 For it being Christmas, you don't  
 seem in the spirit.

LEE ROY  
 Sorry, just doin' some thinkin'.

LOUISE  
 What about?

LEE ROY  
Can't believe we made it here.

LOUISE  
But we did it, Lee Roy. Our first  
Christmas in our new home, in a new  
state, a new beginning.

LOUISE  
I just don't want our past to  
follow us. It's always somethin'.

LOUISE  
As long as you forget the past, it  
never can.

LEE ROY  
Just wanted us to live like  
everyone. Nothin' fancy. Just the  
two of us.

LOUISE  
And here we are, baby. No need to  
worry, lie, look over our  
shoulders, and run. We're finally  
home.

LEE ROY  
Guess you're right. Maybe wives are  
good for somethin' after all.

LOUISE  
(playfully hits him)  
You better believe it.  
(beat)  
I'm going to Whole Foods for New  
Year's. You want anything?

LEE ROY  
(hesitates)  
Celery champagne.

The two share a laugh, as they kiss, cuddle, and look out at  
the ocean.

FADE OUT.

**SCENE X**

FADE IN:

EXT. LOCAL WHOLE FOODS MARKET - PARKING LOT - DAY

Louise grabs an available shopping cart, as she grabs a flier and heads inside.

Behind a wall, Detective Healy emerges INTO VIEW, as he heads inside.

INT. WHOLE FOODS SUPERMARKET - PRODUCE SECTION - DAY

Louise carefully eyes and feels the condition of an avocado. Little does she know she is being watched.

MYSTERY POV

From a nearby section in frozen foods, Detective Healy furtively stares at Louise.

Louise, intuiting someone, carefully turns around to look, as Detective Healy quickly retreats from view. Louise hesitates for a moment, then goes back to shopping.

INT. WHOLE FOODS SUPERMARKET - FISH SECTION - DAY

Louise, now vigilantly watching, checks for new fresh shrimp, but feels the presence of someone.

MYSTERY POV

DETECTIVE HEALY

In the bakery section, carefully watches Louise from afar.

Louise quickly packs something into her cart, and scurries along to the next aisle.

Detective Healy takes note and travels along, closely following Louise. He notices something.

WOMEN'S RESTROOM DOOR

Slightly ajar, as Louise's cart stands unattended.

Detective Healy quickly looks around and goes into forbidden territory.

INT. WHOLE FOODS SUPERMARKET - WOMEN'S REST ROOM - DAY

Detective Healy looks around the bathroom, as he checks out the stalls.

## BATHROOM STALLS

Sit, as one is vacant, while the other is occupied, as indicated by a pair of shoes.

Detective Healy tentatively makes his way towards the stall, as he wields his gun.

DET. HEALY  
(sotto voce; intense)  
Nature called at the worst time,  
bitch.

Detective Healy KICKS open the bathroom stall DOOR.

DET. HEALY  
(points gun and yells)  
Freeze your under arrest!!

Unfortunately, the occupant is an ELDERLY WOMAN.

ELDERLY WOMAN  
(shrieks loudly)  
Get out of here, you pig!!

An embarrassed Detective Healy looks astounded, as he looks around.

## BATHROOM DOOR

Slightly ajar, then closes.

DET. HEALY  
Shit.

## EXT. WHOLE FOODS SUPERMARKET - PARKING LOT - DAY

Louise quickly arrives at her SUV, as she opens the door, closes it, and quickly drives away OUT OF VIEW from the parking lot.

Seconds later, Detective Healy appears, as he looks around the parking lot.

DET. HEALY  
(out of breath)  
Fuck.

Detective Healy grabs the nearest person, a CART BOY, and inquires him.

DET. HEALY  
 (out of breath)  
 Did you see a girl just now? Brown  
 hair and eyes.

CART BOY  
 No, dude. I just collect the carts.

DET. HEALY  
 Whadya mean? She was just in this  
 lot!!

CART BOY  
 Take a pill, man! I ain't seen no  
 one!

Detective Healy lets out a SIGH of FRUSTRATION, as he continues looking around and angrily kicks a nearby bottle on the ground.

INT. CALIFORNIA STATE POLICE HEADQUARTERS - CHIEF'S OFFICE -  
 DAY

A visibly distraught Detective Healy sits in a chair, his head in his hands. The Chief of Police, CHIEF WALTER REILLY, attempts to console him.

CHIEF REILLY  
 Clint, we've known each other for  
 fifteen years, and I've never seen  
 you like this.

DET. HEALY  
 (livid)  
 I fell for the oldest trick in the  
 book.

CHIEF REILLY  
 Luckily, we came prepared.  
 (calls out)  
 Zach, please come in.

The Chief's office door opens, as Officer Zachary Biggs, a fellow State Officer, enters.

CHIEF REILLY  
 Zachary, I'd like for you to meet  
 Detective Clint Healy, from Texas.

DET. HEALY  
 (shakes his hand)  
 Nice to meet you.

CHIEF REILLY  
 Zachary is part of our Surveillance  
 and Technology Department. What  
 have you got for us?

ZACHARY  
 (presents CD-Rom)  
 Some interesting footage.

CHIEF REILLY  
 (takes CD-Rom)  
 Thanks you, Zachary.  
 (inserts CD-Rom into  
 computer)  
 We had Zachary staked out in the  
 parking lot, awaiting for anything  
 suspicious.  
 (pivots computer screen)  
 Take a look.

COMPUTER MONITOR

Displays footage of Louise's car pulling out of the parking  
 lot.

CHIEF REILLY  
 We got a close up of the license  
 plate. Checked with the DMV.  
 Registered vehicle with All State.  
 Driver's license was obtained last  
 Wednesday.  
 (presents folder)  
 DMV gave record of a driver's  
 license, located on 126 Farias  
 Drive, Santa Monica.  
 (one full beat)  
 We've got 'em.

DET. HEALY  
 When does it go down?

CHIEF REILLY  
 Tomorrow morning. This'll be a New  
 Year's they'll never forget.

FADE OUT.

**SCENE XI**

INT. FREEMANS' NEW HOUSE - LIVING ROOM - NEW YEAR'S EVE



FLATSCREEN TELEVISION

Displays the ball dropping in Times Square, as it is now a New Year.

Louise and Lee Roy EXCLAIM, as they hug and kiss each other.

SAME - TWO HOURS LATER

Louise and Lee Roy lay indolently on their sofa, as they make small talk.

                  LOUISE  
Can't believe the year is over.

                  LEE ROY  
Time flies when you're robbing  
banks.

                  LOUISE  
Thankfully, not anymore.  
                  (beat)  
Have any resolutions?

                  LEE ROY  
Be a better person, that's for  
sure. You?

                  LOUISE  
Just spend some more time  
together... like right now.

Louise places her hand down Lee Roy's pants, as she looks sultry at him.

                  LEE ROY  
I thought you meant more hors' de  
veures and music, but this'll do.

Louise and Lee Roy start to kiss and fondle each other passionately.

INT. FREEMANS' NEW HOUSE - BEDROOM - LATE NIGHT

After some intense love-making, Louise and Lee Roy lie awake in bed, reflective.

                  LEE ROY  
Guess the champagne cork wasn't the  
only thing that popped tonight.

LOUISE  
 (laughs briefly)  
 Stop it.  
 (turns serious)  
 I saw someone today at Whole Foods.

LEE ROY  
 Who?

LOUISE  
 No big deal.

LEE ROY  
 Then why did you mention it?

LOUISE  
 Well, I don't know who he was.

LEE ROY  
 (sighs angrily)  
 See what I mean by not being seen  
 anywhere? Did you say anything to  
 him? Vice versa?

LOUISE  
 No. I left Whole Foods before he  
 could talk to me.

LEE ROY  
 Smart move. We'll keep an eye out.  
 No need to worry, though.

LOUISE  
 Guess, you're right. Costco has  
 better prices. Nite-nite. Happy New  
 Year.

Louise and Lee Roy kiss tenderly, as they sleep.

DREAM SEQUENCE

CLOSE UP - LEE ROY'S FACE

As he is fast asleep. Suddenly, a gun barrel comes INTO VIEW,  
 as it points to Lee Roy's temple.

Lee Roy slowly opens his eyes, as he notices the gun.

An UNKNOWN VOICE EMERGES

UNKNOWN VOICE (O.S.)  
 Wakey wakey, fuck face!!

Lee Roy looks to his right.

LOUISE

Lies lifeless on the bed, shot dead with multiple bullet wounds.

Lee Roy looks on petrified, as he turns to the Gunman.

GUNMAN (O.S.)  
And now it's your turn.

A GUN SHOT is FIRED.

END DREAM SEQUENCE

CUT TO:

INT. FREEMANS' NEW HOUSE - BEDROOM - LATE NIGHT

Lee Roy vaults out of bed, as he BREATHES HEAVILY, quickly grabs his gun and looks around the room.

LOUISE

Remains fast asleep.

Lee Roy regains his composure, as he places down his gun and goes to the bedroom desk, as he grabs some paper and a pen, and begins writing.

FADE OUT.

**SCENE XII**

FADE IN:

INT. FREEMANS' NEW HOUSE - LIVING ROOM - PRE-DAWN

Lee Roy, still in pajamas, and gun in hand, goes to open the blinds for the living room window.

LEE ROY'S WINDOW POV

POLICE CARS

Remain parked outside of the Freeman's house.

BACK TO SCENE

Lee Roy quickly draws back the blind, as he scurries over to the bedroom and rouses Louise.

LEE ROY  
 (sotto voce)  
 Louise, wake up! The cops are  
 outside!

LOUISE  
 (groggy; comes to)  
 The cops? The cops!!

Suddenly, there is a LOUD KNOCK at the DOOR.

OFFICER (O.S.)  
 (from behind door; aloud)  
 Police. Open up.

Louise and Lee Roy look on worried.

LEE ROY  
 (sotto voce)  
 Follow me.

FRONT DOOR

Bursts open, as police begin to raid the house.

EXT. SANTA MONICA BEACH - UNDERNEATH BOARDWALK - DAWN

Underneath the boardwalk, Louise and Lee Roy emerge.

LOUISE  
 Thanks for getting us out.

LEE ROY  
 Dante showed me this shortcut.  
 We'll hang out at the pier and then  
 we'll drive around.  
 (looks around)  
 The coast is clear.

Louise and Lee Roy enter onto the beach, as they start to  
 make their escape.

MYSTERY POV

DETECTIVE HEALY

Stands underneath the boardwalk, aiming his gun.

DET. HEALY  
 (aloud)  
 Freeze! You're both under arrest!!

Louise and Lee Roy ignore Detective Healy's edict, as he FIRES a SHOT.

Lee Roy pulls out his GUN, as he runs and SHOOTS at Detective Healy.

A SHOT hits Lee Roy in the shoulder, as Lee Roy YELLS OUT in pain.

                  LOUISE  
                  (worried)  
          Lee Roy!!

Louise leads Lee Roy to the ocean, as she aids him.

                  LOUISE  
                  (splashes water onto  
                  wound)  
          Lee Roy, let's just clean your  
          wound and go. Come on!!

Lee Roy looks at Louise and sits her down beside him.

                  LOUISE  
          Lee Roy, come on!!

                  LEE ROY  
          No, Louise. The jig is up.

                  LOUISE  
          What?

                  LEE ROY  
          We got caught. Time to throw in the  
          towel.

                  LOUISE  
          I guess you're right. It's always  
          somethin'.  
                  (beat)  
          I don't wanna go to jail.

                  LEE ROY  
          Me neither.  
                  (presents gun)  
          Only have two more rounds left.

Lee Roy looks forelorn at Louise, who comprehends.

                  LOUISE  
                  (gets choked up)  
          Well, we made it to California. Let  
          the waves takes us away...

Louise leans in and kisses Lee Roy passionately. She then takes the gun from him.

A SHOT is FIRED, as Louise is now dead. Lee Roy pries the gun from Louise's dead hand, places it to his temple, as FIRES. Louise and Lee Roy are both dead.

Detective Healy walks over to the ocean, as he radios over to the force.

DET. HEALY  
 (talks into radio)  
 I need all units on the beach,  
 STAT!!

EXT. SANTA MONICA BEACH - MORNING

Onlookers gaze, as multitudes of police, ambulance, and CSIs crowd the beach. Chief Reilly, Detective Healy and Detective Lyons converse.

DET. HEALY  
 They both offed themselves in the  
 ocean.

DET. LYONS  
 We found the loot.  
 (presents letter)  
 Also found this letter in the  
 bedroom.

CHIEF REILLY  
 What does it say?

DET. LYONS  
 (unfurls letter and begins  
 to read)  
 Here it goes....

CLOSE UP - LETTER

In Detective Lyon's hands, written in Lee Roy's penmanship.

LEE ROY (O.S.)  
 (from letter)  
 To whom it may concern, if you are  
 reading this letter, my wife and I  
 are dead.  
 Out of consideration, we have left  
 all of the money we stole from  
 several banks in our home.  
 (MORE)

LEE ROY (O.S.) (cont'd)  
Please make certain that it is  
returned to the those who have  
rightfully earned it...

LOUISE (O.S.)  
(from letter)  
We understand the severity of our  
transgressions, and the  
impossibility to atone for them.  
Yet, we hope that you will  
comprehend our scheme and our  
decision to execute it...

LEE ROY (O.S.)  
(from letter)  
For in order to genuinely live the  
American Dream, we subjected  
ourselves and others to stealth,  
artifice, and pristine pre-  
calculation, and possess no  
regrets.

LOUISE (O.S.)  
(from letter)  
For what we have learned above all  
else, is the intensity of and  
dedication to one's ambitions can  
yield the grandest of results. Yet  
when avarice overshadows ambition  
and common decency, one can truly  
go off the deep end.

LEE ROY AND LOUISE (O.S.)  
(in unison)  
Sincerely, Lee Roy and Louise  
Freeman.

FADE TO BLACK.

THE END

