

Blue-Moon

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1 INT. CHURCH IN THE EAST MIDLANDS (RAINING) - DAY

FADE IN:

A group of people are gathered at a church, all dressed in black, rain is falling off the stained-glass windows. Standing at the altar is the vicar, RICHARD WHITE, who is finishing his speech.

RICHARD WHITE the Churches Vicar is in his early fifties. He is formally dressed all of the time in black with the exception of his white collar. He wears glasses and is balding, very well spoken.

RICHARD

Angela was a kind, compassionate, caring woman and will be missed by all. Survived by her husband - Reg, as well as her only son - Marcus. Through them, and through her infectious personality, we will remember the life of Angela Sands.

(pauses, changes tone and claps hands together)

Right, If you'd like to continue the remembrance of Angela, Reg and Marcus invite you to join them at the wake, at the Horse and Crow just down the road. Thank you for coming to the service and a safe journey.

RICHARD steps down from the altar and leads all others through the door.

REG SANDS - Late forties. A man with sparse hair and a salt and pepper beard. Wearing all black like the rest.

REG

(to young man beside him)

Ya' right son?

MARCUS SANDS - Early twenties. A young man of average height with the number one back and sides undercut, friendly big brown eyes and a certain swagger about him.

MARCUS

Yeah dad... just thinking about her as all.

REG puts his arm around MARCUS.

REG

Keep going. We've got to stay strong
son, do that for her ay'?

MARCUS and REG head out the door and walk down the steps to see the countryside sunset of the Derby dales, it has stopped raining.

2 EXT. CHURCH ENTRANCE AND SURROUNDING - DAY

MARCUS

(pause)

Yeah, because she said I could do
anything... once I put me' mind to it.

REG

I'm glad son, and that's what we're
both gonna' do. You and me against the
world! We'll be alright, I promise.
You believe me don't ya'?

There is a pause as MARCUS can see REG welling up. MARCUS gives REG the handkerchief from his breast pocket which REG takes and holds up to his face.

MARCUS

I believe ya'. Look dad, I'll call ya'
everyday when I move out, I'll come to
see ya' as much as I can because I'm
not gonna' see ya' by yourself. In the
meantime - go out and meet new people,
ya' know she'd want ya' too -

REG takes the handkerchief away from his face.

REG

That's definitely for another day
Marcus, and I know ya' will come back
to see me, no worries there son.

(points to the left of Marcus)

Alex is over there, go an' have a word
with him, friends are just as good as
family on days like this.

(looks down, mutters)

Fucking hate days like this though...
I'll leave ya' too it.

REG goes to greet the other churchgoers as MARCUS Walks over to his friend ALEX, who is sitting on a bench overlooking the hills & fields. MARCUS sits down next to him.

ALEX RANKIN - Early twenties. Similar height to MARCUS, bright blue eyes wearing a white bandana for his long hair with his black suit, looks well travelled. Camera ear studs and a very small tattoo of an outline of the sun on his neck.

ALEX

How's your dad holding up?

MARCUS

(pause)

He's been better mate.

ALEX

It's a rough thing, almost feel like I've lost a parent sometimes ya' know, the amount of time Dad's away on business...

(Noticing Marcus not reacting)

But, today's not about me, its about you and ya' dad -

MARCUS

It's about all of us. In fact mate, it's about life - How we shouldn't take it for granted, that's what I'm taking away from today - sure as hell me' mum didn't and I'll be gutted if I don't do the same.

ALEX

Life's a funny thing, one minute it's there, and then...

(Clicks)

Gone, like fucking that - It's messed up.

MARCUS

You've given it a lot of thought?

ALEX

Well... I guess it comes with the travelling. True what they say ya' know mate, broadens the mind a bit.

MARCUS

Well between us, I don't want to think
anymore I want to fucking do
something' -

WAYNE WHITE - Early twenties. RICHARD'S son, shaved head
haircut with a former pierced lip. Piercing green eyes. Loves
smoking and is almost always seen with a cigarette in
hand/mouth.

WAYNE

Hell yeah...

MARCUS & ALEX look startled as they turn from their deep
conversation to WAYNE, who is already smoking.

ALEX

(points to the cigarette)
Can I have one of those?

WAYNE

(blows out smoke)
Sure, think we're all heading over in
to the wake in five by the way lads,
Dad's just said. Always time for a
quick smoke though.

WAYNE gives ALEX a cigarette, WAYNE then pulls out a lighter
from his pocket. WAYNE lights up the cigarette. They smoke.

WAYNE

(to Alex).
You left the camera at home today
then?

ALEX

Got it right here.
(points to his inside pocket, he
smokes).)

MARCUS

Why aren't ya' recording though?

ALEX

The occasion mate... think there are
better times, in the meantime I'll use
these bad boys.
(Opens eyes wide)

ALEX and WAYNE finish smoking. They put their cigarettes out.

MARCUS

Appreciate it mate, know you and that camera are inseparable.

WAYNE

(sits next to MARCUS)

I'll second that.

ALEX

(Smiles)

When a man's got interest, a man's got interest. You're one to talk anyway Wayne, you're the butterfly man after all.

WAYNE

(Shaking head)

You can't knock em', next time you're at the park, and you lie down on the grass, you take notice. The way they gently perch themselves on the flowers, and you see those wings. Then ya' come and talk to me about butterflies right mate?

ALEX

Hey... Marcus, maybe we should leave Wayne and his fantasies alone, yeah?

MARCUS and ALEX laugh to themselves as WAYNE only smirks. REG comes over.

REG

We're going to head over.

(to Alex and Wayne)

Alright lads? Listen, thanks for coming, Angie would have appreciated it.

WAYNE

She was like a mum to all of us, Mr. Sands.

REG

Too kind our Wayne, but please - it's Reg, Mr. Sands was me' dad.

Wayne nods and smiles.

ALEX

It's been a pleasure Reg, look forward

to the wake.

MARCUS

Yeah, we'll make a move now dad...

MARCUS goes to get up.

REG

No rush Marcus, you lads stay here for a bit if ya' want and head over when you're ready.

(Looks out to the fields)

Not denying you a picture as pretty as this. Only thing is, ya' dad's asking for ya' Wayne. I'll tell him you'll be over in a bit.

WAYNE

Cheers Mr. San...

(Pause)

Reg.

REG smiles at them all and walks off to the Wake. The three take a silent pause as they take in the view.

WAYNE

So why did ya' mum want to be cremated instead of buried?

ALEX

Jesus Christ, Wayne... You can't ask those kind of questions.

WAYNE looks confused.

MARCUS

No, its fine mate. I'll tell ya' why... It's because she never liked closed spaces.

(Pause, looks at Wayne)

I know what you're thinking, but even in the afterlife she didn't like the idea.

WAYNE

Oh... So that's why.

MARCUS

(Pause)

Well, that's not the only reason actually... You remember how me mum

used to be a nanny?

ALEX

Oh I remember, she went to America for a time, right?

MARCUS

Yeah... that's right. She told me somethin' before she died, and it went a little like this -

FADE TO BLACK.

As MARCUS begins to tell the story. White font appears on the black background that reads "When Angela was still with us".

3 INT. ANGELA'S BEDROOM (FLASHBACK) - DAY

FADE IN:

A well-kept bedroom, exclusively yellow with the exception of red curtains and pillows. There is a cup of coffee on the bedside table, next to a sickly Woman lying in bed. MARCUS walks in dressed in a white T-shirt and black jeans. The T-shirt looks wet at the bottom as though It's been used to wipe tears.

MARCUS pulls up a chair and sits beside the bed.

MARCUS

Dad... Dad says you asked for me Mum?

ANGELA SANDS - Mid forties. A middle aged woman with sandy colored hair and big brown eyes. Wears a red night gown and is tied to bed as she is clearly sick with cancer, hardly able to move.

ANGELA

(opens eyes)

Is that my beautiful boy?

MARCUS

No, sorry its just Marcus - Patrick Swayze couldn't make it, sends his best though.

ANGELA

(smiles)

Don't lose that sense of humour,

(CON'T)

Marcus. It really suits ya' darling.

MARCUS

I'll do me' best Mum, I promise.

ANGELA

I know you will.

(coughs)

What's your dad doing?

MARCUS

Uh... I think he's making coffee.

ANGELA

Oh him and coffee, always the same.

Haven't drank this last cup yet.

ANGELA looks over to the bedside table at the coffee, she closes her eyes.

MARCUS

Can't blame him, that new machine works wonders. Heard of the terminator? Well he's the percolator...

Angela laughs with her eyes closed, the laughter turns to coughing.

ANGELA

Oh dear....

MARCUS

Go steady mum, have some water.

MARCUS gives ANGELA some water, and gently lays her back down on her pillow.

ANGELA

Thank you darling, I... I wanted to ask you a favour.

MARCUS sets water back down.

MARCUS

Sure mum... anything.

ANGELA

Go and look at the picture in the

(CON'T)

hallway for me, please. The one just right by the door.

MARCUS pauses for a moment and does what his mother says, gets up and walks through the door and looks at the photo nearest the door. It depicts a younger Angela standing with a family in front of a memorial in a park. MARCUS examines the photo a moment longer, and heads back into the room, sitting back on the chair.

MARCUS

That's the Johnson family, right mum?

ANGELA

Yes darling, do you remember where they live?

MARCUS

You used to tell me the stories all the time, your time on the bridge, the trams... they live in San Francisco, right?

ANGELA

(smiles)

Oh I used to love it Marcus, everyone told me to pick another job, but I loved it. I wouldn't have gone otherwise.

MARCUS

How did ya' wind up over there again?

ANGELA

A friend of their family came over on a visa to work in the hospital, be about half an hour away from here, knocked down now. I reckon it's a shopping centre or something or other...

MARCUS

It is Mum, it is.

ANGELA

Well we got to know each other, and she told me about her home city, and this family she knew that were desperate for a nanny.

MARCUS

I remember now, and she gave ya' their phone number and Mrs. Johnson answered. And you spent a whole night talking about your families, and the places your from.

ANGELA

That's right, not a lot to talk about on my end but hearing about the city she lived in... oh, it sounded beautiful. So ya' know what I did?

MARCUS

You asked Grandad for a one way to San Francisco... and you never looked back.

ANGELA

I think you've heard this story before...

MARCUS

(smiles)

You could say that, Mum.

ANGELA

(Also smiling)

Other than marrying your Dad and having you, that was one of the best things I've ever done - and you know what darling? I'd like to go back, not to the family, the kids would be all grown up now, but to that picture... right out there in our hallway.

MARCUS

Where was the photo taken? Reckon you've told me - can't remember off the top of my head though...

ANGELA

The Francis...

MARCUS

- Scott key memorial? I remember, at golden gate park?

ANGELA

That's right son, that's right... It's my dream to go back there someday. Right where that picture was taken...

MARCUS

(tearing up)
Mum, I don't think...

ANGELA

I know Marcus, I'm not going to make it like this. It's just a dream of mine

(Smiles)

- that's all. You know, your Dad knows, I know, that I haven't got long left, and when I go... I want to be cremated. Coffins are too confined for me, I can do better than that.

MARCUS starts to cry.

MARCUS

Mum, mum please...
(head down, tears streaming)
Just don't talk like that.

ANGELA

Hey... my darling, I'm not afraid - and neither should you be.

ANGELA holds her hand up to MARCUS'S face, wiping away the tears.

ANGELA

I'm always going to be with you.

MARCUS

(defiant)
You will do better than that mum, I'll get you back to that park, I promise.

With tears down both of their faces, the mother and son hold hands, as MARCUS kisses ANGELA on her forehead.

DISSOLVE TO.

4 EXT. CHURCH ENTRANCE AND SURROUNDING - DAY

MARCUS, ALEX and WAYNE are still sitting at the bench.

ALEX
That's so sweet.

WAYNE
Yeah, it really is.

MARCUS
So now you guys know, and ya' know
what? I'm going to do it.

ALEX
How are ya' going to afford it?

WAYNE
Yeah It's going to be about two grand
mate, maybe more...

MARCUS
Well, as ya' know lads, I'm off to
uni' next month, the grants cover
everything there with enough to live,
but I'm going to work me' arse off to
see this through.

ALEX
Really?

MARCUS
Really. And ya' know what? I want you
guys to come with me.

WAYNE
Why do you want us, mate?

MARCUS
You're me' two closest friends, you've
been there for me. You're here for me
now, and I reckon ya' can be there for
me then. I know you guys love America.
So, what do ya' reckon?

ALEX
(thoughtful, to Marcus)
Never been to America, always wanted
too though, California's right next
too Nevada right? Know we're a a year
off with the age shit, but I'd love to
go to Caesar's Palace... Dad says It's
great there.

WAYNE

Sounds good mate, but the Grand Canyon is where it's at ya' know, in Arizona. Those views are what get me going.

ALEX

Along with the butterflies?

WAYNE

Lay down on the fucking grass like I told ya' and then knock it!

MARCUS

Lets... keep it calm boys, but back to what we were saying, does it sound like a plan to you? I go to uni' - I get a job, earn my flight and some money for some motels...

WAYNE

We could get a car, do a road trip? Ya' know like the Thunderbird in Thelma and Louise? Bet Alex's Daddy can help us out there?

ALEX

I don't call him Daddy! But yeah, he probably can... I mean obviously I'm out of work right now, but this... this sounds good, I'll earn the money. I'm doing some work abroad that pays good, told you about it didn't I? It's around the Mediterranean. Yeah...

(noticing Wayne)

Dad did help me get the job - I'll go with ya' Marcus.

WAYNE

I'll come too... I've got that apprenticeship coming up, That's how I'll make the money. There could be some awesome butterflies over there too...

ALEX

Fuck sake, them butterflies and how ya' go on about them. Good luck with it though!

WAYNE
 (Smiles)
 Shut the fuck up...

The THREE laugh.

MARCUS
 So... Let's say this is the plan, we go off our separate ways. We do our own thing, get the money, live a little... Then, we live a whole lot more when we get to the states, see the country a little bit in a nice car, then take me' mums ashes to the golden gate park. Plan or what?

ALEX
 Plan.

WAYNE
 Second that.

MARCUS
 Let's make it a year. I don't want to see or hear from you guys in that time... go off, we've spent too long in this town. We can meet new people, see some new places if you can, why the hell not. I earn some money with the job down uni'. Alex earns a few quid working abroad... Wayne, you do a hell of a good job on that apprenticeship. Then, we all come back to this place - to this bench in a years time. We catch up a little bit and all that shit. Then... well then its the west coast for us boys!

MARCUS leans forward and puts his hand out flat face down, ALEX puts his on top followed by WAYNE.

MARCUS
 Perfect, now me' arse is still wet from this bench and I for one am feeling some buffet food.
 (stands up)
 Let's go and celebrate me' Mum.

ALEX and WAYNE also get up. The THREE head off to the wake, muttering to each other out of shot.

The frame stays the same as the leaves fall at a fast pace, then snowfall, followed by rain, then sunrise.

A year has now passed, MARCUS re-enters the scene, dressed in a grey T-shirt and grey jeans, with white trainers. Still sporting the undercut hairstyle. He checks his phone.

MARCUS
(to himself)
Come on, where are you guys...

A voice startles MARCUS, which he recognizes as ALEX, who has come around the back of the church to join him. He is dressed in a white T-shirt with black jeans, still wearing his bandana.

ALEX
Right here.

MARCUS
What where you doing back there?

ALEX
Oh, ya' know - just checking on
grandma, remembered we had a bit of a
thing on though about this time,
right?

MARCUS
Yeah, and it's gone bloody quick...

ALEX sits down next to MARCUS.

ALEX
Weirdly, seems to go by faster as you
get older... Anyway, how ya' been mate

MARCUS
Ah, I've been better bud, I'll tell
ya' about it soon enough.

ALEX
Look forward to that then, same for me
really. Feels like there's a time and
a -

WAYNE enters, interrupting ALEX. Wearing all black and has

kept the shaved head haircut. He now has an all black butterfly tattoo on his left forearm, made visible as he has his sleeves rolled up.

WAYNE

- Place? Reckon I was told to come here today, so here I am.

WAYNE sits on the bench, next to MARCUS. MARCUS and ALEX eye WAYNE's tattoo.

WAYNE

So how have you both been?

MARCUS

We were just saying, pretty shit in all honesty,-
(still looking at tattoo)
- nice tattoo mate, saw it when you posted it online.

WAYNE looks at his tattoo, he rubs it with his hand.

WAYNE

Cheers mate, I like it.
(noticing Alex)
Don't say a word...

ALEX smiles.

MARCUS

Now we're all here... gotta' ask lads -

WAYNE

No need, I'm still up for it mate.

ALEX

Same.

MARCUS

Was worried there for a second. But-

MARCUS double taps their knees with his hands.

MARCUS

- You both came back.
(to Alex)
How did getting the money for the trip go?

ALEX

Not a penny mate, I mean I've got some
in me' piggy bank, but I'm running
low.

MARCUS

Abroad work didn't suit ya'?

ALEX

(pause, smiles)
When in Rome.

WAYNE

Yeah, I'm in the same boat - that
apprenticeship, it didn't work out
well, Dad didn't like it, like he
doesn't like most things I get up
too... I'm potless' to be honest lads.

MARCUS

Looks like we all bought a ticket on
the boat. Uni' was fucking expensive.
Fuck, I should have known there wasn't
a cat in hells chance of this working.
I'll get there somehow, Mum'll just
have to stay on the mantle that little
bit longer.

MARCUS, ALEX, and WAYNE look out to the view of the sunset,
mirroring the scenery from a year before.

ALEX

Well, ya' know....

WAYNE

(smiles)
Oh I know what's gonna' come out your
mouth, reckon me' dad told me about
this...

MARCUS

(confused)
What?

ALEX

It's me Dad Marcus, he struck again...

MARCUS

Oil for days?

ALEX

Oil for days on end. I got back to news about a month ago from travelling. It's been caviar every Tuesdays and Thursdays.

WAYNE

So, If I do say so myself... There is a stack load somewhere in that fucking castle of yours?

ALEX

Just because it's got turrets doesn't make it a castle, It's a listed house actually. The money is on what Dad calls the God's good humour credit card.

(noticing the confused looks)
Don't ask.

WAYNE

Perfect! I'm free as a fucking bird, lets book first class and get the bubbly' in.

MARCUS

(pause)
We said we'd do this properly, we aren't thieves.

WAYNE

Ah don't think of it like that. We'll make it back somehow.

MARCUS

(shakes head slightly)
It's shit though.

ALEX

We could do it, and it could be the only way we'll get there now before we're 40. To be honest I've thought of nothing since you mentioned the trip, don't know about Wayne?

WAYNE

Yeah, it's one of the things I was looking forward too, lets just say me and me' Dad haven't... haven't been good. Do me' good to get away. Just the three of us - having the time of

(CON'T)

our lives.

ALEX

Same, might have travelled a bit - but never to the states, let's fucking do It Marcus
 (shakes Marcus)
 - you only live once.

MARCUS pauses, stands up and looks out to the view.

MARCUS

(looks down, faint smile)
 Fuck it, you've convinced me lads. How are we gonna' get that card though?

ALEX

Simple lad, today's a Tuesday, which means It's Caviar soufflè night. There's more than enough to go around for the family and two good friends of mine...

MARCUS & WAYNE grin at ALEX.

WAYNE

Right then, what's the plan?

ALEX

We sit down, and have dinner. I'll do most of the talking and ease you in. Dad loves it when you talk about all his successes and shit like that. He doesn't know that I know where that card is kept though, ya' see It's behind the Deer portrait in the master bedroom. He's getting a bit more paranoid as he's getting older though, he'll suspect me if I try anything... No, It's got to be one of you
 (pause, looks at Wayne)
 Wayne you're too loud so It's gonna' have to be you Marcus. I'll give you the signal after we've all settled down to eat, then you say ya' need the loo. Me and Wayne will keep him distracted whilst you get the card. Safe code is nineteen fifty. His birth year. Pins the same.

MARCUS

How do ya' know the code and the pin
if he suspects you?

ALEX

I've got my ways mate.

MARCUS and WAYNE look at each other like they have just
discovered fire. WAYNE looks out to the view.

WAYNE

This, is gonna' be beautiful lads.

MARCUS

Yeah... How much is on that card by
the way, Alex?

ALEX

Easily twenty thousand - enough for a
flight, motels, Vegas, the Grand
Canyon, and San Francisco. Followed by
what ever the fuck else we want.
Should have done this in the first
place... saved us loads of time

WAYNE

Yeah, it would've. Can't wait to see
this through now...

MARCUS

(pats Wayne on the back)

You and me both man, with that money -
we're getting out of here, we get on
the next flight, we fly first class!
We get in that car, and we do this for
pleasure, and for mum. Fuck, I've been
thinking about this everyday.

ALEX

For Angie.

WAYNE

Second that.

MARCUS, ALEX, and WAYNE all stand silent for a few moments,
ALEX breaks the silence.

ALEX

I'll see you later then, be at mine
for seven.

WAYNE
 (To Marcus)
 I'll drive us over, I'll borrow me'
 Dad's polo.

MARCUS
 Awesome,
 (To Alex & Wayne)
 You're... you're the best, we're
 gonna' make me mum proud. Plus have a
 fucking good time doing it!

ALEX
 In the words of Richard,
 (nods to Wayne)
 Amen.

WAYNE looks down.

WAYNE
 (muttering)
 Yeah... he would say something like
 that.

5 INT. RICHARD'S POLO (MOVING) - NIGHT

WAYNE & MARCUS are sat in a well-kept polo, driving over to
 ALEX'S house for Dinner. Both sides have the window open.

MARCUS
 By the way, I meant to ask ya'
 earlier... Where are the smokes at?

WAYNE
 (sighs)
 Gave em' up.

MARCUS
 Your decision? Or your Dads'?

WAYNE
 Dads'.

MARCUS
 Your Dad's always been set in his ways
 though... I reckon he's too strict on
 ya' mate.

WAYNE winces, moving his head from side to side.

WAYNE
You have no idea...

MARCUS
Shit.

WAYNE turns into a new road, MARCUS goes to touch the radio.

WAYNE
Don't work, Dad likes Ipods' better.

MARCUS
(confused)
Right... anyway, cheers for this mate,
for everything.

WAYNE
(smiles)
Hey, I'm gettin' a holiday out of
this, so pleasure's all mine, mate.

They widely grin at each other as WAYNE keeps driving.

6 EXT. ALEX'S HOUSE - NIGHT

A huge house that stands isolated. Old style build. Huge lit windows, with a driveway leading up to house that parts the surrounding well-kept grass.

WAYNE parks the polo outside, MARCUS and WAYNE get out of the car. They stand looking at the outside of the house.

MARCUS
Never gets old...

WAYNE
(pause)
Ya' joking right? Gets any older the
place would fuckin' crumble....

MARCUS and WAYNE laugh, they walk to the front door.

7 INT. ALEX'S HOUSE/DINING ROOM - NIGHT.

Huge dining room with a a round table in the centre. Adorned with a red carpet and portraits of noblemen. Varnished walls and table. The table is set with food.

MARCUS & WAYNE are having caviar souffle with ALEX, as well as his PARENTS.

ALEX
Awesome souffle, Dad.

ROBERT RANKIN - Late forties. A short middle-aged man with small beady eyes, greying hair & beard. Wearing beige trousers with a checkered shirt with the top button undone. Very plump.

ROBERT
Well it should be son, imported straight from France.

ALEX
(under-breath)
Of course it is.

ROBERT
What do ya' think Mary? Good enough for seconds on Thursday?

MARY RANKIN - Late forties. A middle aged woman with short brown hair, is plump like her husband, wears a multi colored blouse.

MARY
(doesn't like it, screwed up face)
Yes dear, definitely.

ROBERT
That's what I like to hear... Can never have enough caviar.
(burps)
How does it compare for ya' lads?

MARCUS & WAYNE look at each other. MARCUS looks down at his plate.

MARCUS
(pause)
Oh, It's great sir, would love to come round Thursday too...

ROBERT
(burps again)
There's enough for all...
(leans over the table, smiles)
I see to that personally.

WAYNE
How is it out in Dubai, Mr. Rankin?

ROBERT
(wipes mouth)
Ah, great change of conversation
there, Wayne. Food to money, now we're
talking.

ALEX flips a large piece of caviar onto MARCUS'S face. MARCUS
almost reacts. ALEX winks at him.

ALEX
(to Robert)
Sorry Dad, been getting that spasm a
lot lately. You understand, don't ya'
Marcus?

MARCUS stands up.

MARCUS
Yeah... No worries mate, all the same
I best get this stuff off.

MARCUS points a finger to his face.

MARCUS
(to Robert)
Which way is the bathroom again?

ROBERT has his mouth open, gawping at MARCUS.

ROBERT
(pause)
Terrible waste a big peace like that.
(looks at Alex, then back to
Marcus)
Oh... yeah Marcus, the bathroom - It's
just down the hall second to the last
door...

MARCUS goes to move out of the kitchen as ROBERT continues
talking.

ROBERT
Right back to it, yes - Dubai in a
word our Wayne, Hot. Very hot.

MARCUS is out the room, looks back over his shoulder as he
walks down the hallway.

8 INT. ALEX'S HOUSE/HALLWAY - NIGHT

A long, dark corridor with a row of windows on the right and

doors on the left. Various statues in the window sills. White marble for a floor.

MARCUS walks to the last door. Hand on latch.

MARCUS
(whispering)
Lets do this.

9 INT. ALEX'S HOUSE/KITCHEN - NIGHT

ROBERT
Enough about Dubai though Wayne, Did ya' know I'm a hunter, the south is great for it... Ya' strike me as a good shot. I'll go and get one of me' prized possessions...

ALEX has a COUGHING fit, falls off his chair and knocks his plate to the floor. EVERYONE in the kitchen rush over to him. WAYNE slightly smiles as he helps ALEX back to his chair. ROBERT and MARY are flustered. MARCUS walks back in, ALEX is suddenly fine. After a moment, everyone sits back down at the table.

ROBERT
(still flustered)
What's up with our son tonight, Mary?

MARY
(confused)
Lord only knows...

ALEX
Sorry folks, don't know what came over me...

ALEX winks at MARCUS & WAYNE, they smile. MARCUS winks back, and nods to WAYNE. MARY and ROBERT look shocked.

ALEX
Right then, who wants some pudding?

10 INT. ANGELA'S BEDROOM - DAY.

MARCUS and REG are sitting on ANGELA'S bed. Curtains open, they are bathed in sunlight.

MARCUS

So that's why I've got to go Dad, it's what she wanted. I'm gonna' make her proud.

REG wipes his face with a handkerchief.

REG

I... I see.

MARCUS pauses, and looks down.

MARCUS

We've... we've earned the money to go. Alex and Wayne, they're gonna' tell their folks today too.

REG

As long as you've done it fair and square, Marcus. That's how we raised ya'.

MARCUS puts his head in his hands, then looks out to the window.

MARCUS

That's right Dad, that's how we did it.

REG gets up and looks out of the window. He takes a moment, then turns to MARCUS.

REG

Then go, son.

MARCUS

I... I don't want you to be -

REG

I won't be lonely, Marcus. I've started talking to Donna down the road. I'll be fine.

REG smiles.

MARCUS

Awesome Dad, you get on well?

REG sits back on the bed.

REG

Yeah, we really do to be honest. Don't worry about me, Marcus. Go, and like ya' Mum would want, have a great time doing it.

MARCUS and REG smile at each other. They hug. MARCUS looks guilty.

FADE TO BLACK.

11 INT. COFFEE SHOP - DAY

SUPER: 2 DAYS LATER

Fade in of a blue and silver credit card on a coffee table. MARCUS, ALEX and WAYNE are all gathered round the table as they wait for their coffee in the busy coffee shop.

WAYNE

We did it... It's booked.

MARCUS

I still can't believe how fast we got the tickets...

ALEX picks up the credit card.

ALEX

You can do anything when you've got the means...

(waves the card around)

That's what god's good humour says!

MARCUS, ALEX and WAYNE smile as the waitress comes over.

WAITRESS - Mid thirties, brunette with black clothes and red apron.

WAITRESS

Now that's shiny boys, it's worth it for these coffees'.

She places the Coffee on the table.

MARCUS

Cheers me dears'.

WAITRESS

Very welcome.

WAYNE waits for the WAITRESS to go. WAYNE takes the card from ALEX.

WAYNE
(takes sip)
Now, with this bad boy, what we doing first?

MARCUS & ALEX sip their coffee.

ALEX
We get that Thunderbird, Wayne. The one like Thelma and Louise, we land in Utah, one be' one we tick off states Nevada and Vegas for me, Arizona and the Grand Canyon for you - Then all the way to San Francisco for our Marcus' here.

MARCUS
Perfect.

MARCUS, ALEX and WAYNE continue to drink coffee as the scene fades out.

FADE TO:

GRAPHIC SIMILAR TO A SAT-NAV OF A PLANE LEAVING EAST MIDLANDS AIRPORT TRAVELLING TO UTAH (MUSIC PLAYS WHEN IT BEGINS AND ENDS WITH THE GRAPHIC).

12 EXT. WAYNE'S NEW THUNDERBIRD CONVERTIBLE ON OPEN ROAD (MOVING) - DAY

A seventies style classic American looking car, red leather seats, with the exterior decorated in blue and silver, much like the card.

MARCUS, ALEX and WAYNE, are now on route to their respected destinations. Travelling a long open road, route 66 style. WAYNE is driving, with ALEX in the front. MARCUS is sitting in the back with a large hold all bag, containing his Mother's ashes and a large amount of money.

WAYNE
(driving)
Ye-ha! Man he let us have this for an

absolute bargain, ya' got to admit it lads...

MARCUS

Mate, he was practically giving it away - reckon Alex helped you out for the most part though gotta' be honest.

ALEX

(turns around to Marcus)
It's this sweet talking thing, I've got it down to tee. As long as you make it known you're a foreigner and play the innocent card. They'll give ya' anything for bottom dollar, and this ride is anything but...

ALEX takes out a Go-Pro camera from under his seat, Presses record, and holds it up.

ALEX

Smile for the camera, boys! Here we are in this cheap as chips convertible we got off a dealer about an hour ago, flight as smooth as the American's favorite peanut butter, and same goes for the checking in at borders, so here we are! Ready for this fucking awesome time. Alex signing off.

ALEX cancels record and puts the camera away.

WAYNE

You and that bloody camera, can't we just enjoy it for what it is with the best lenses known to man - Ya' know, our eyes?

ALEX

I would make a comment back, but I've gotta' lie on the grass first haven't I. Look, It's my thing, alright?

MARCUS

Each to their own mate. The amount of bickering you guys' do... It's a wonder you're still friends.

ALEX

I wonder the same thing.

WAYNE

Yep, It's a fucking miracle...

MARCUS, ALEX & WAYNE subtly laugh.

MARCUS

How we doing for petrol?

ALEX

Oh no, It's gas over here mate,
remember?

MARCUS reaches into the hold all bag, picks up sunglasses and puts them on.

MARCUS

Fuck that.

MARCUS & ALEX smile. WAYNE checks the petrol level.

WAYNE

(peering over the wheel)

We... we best stop somewhere soon
boys, good job you asked Marcus,
reckon we're running low on juice.

A black truck turns on from a side road onto the main road right in front of the car. Forcing WAYNE to slow down.

MARCUS

What the fuck?

WAYNE

Second that. What the actual fuck,
this is a fuckin' long stretch of road
and this prick is going like a snail.

ALEX

Not on, not on at all - Overtake him
mate.

WAYNE Goes to overtake, the truck blocks him.

WAYNE

(shouting)

What the fuck is this prick doing?!

The truck suddenly stops forcing WAYNE to BRAKE harshly. The car comes to a halt.

13 EXT. - WAYNE'S THUNDERBIRD CONVERTIBLE ON OPEN ROAD
(STATIONARY)

MARCUS
(catching breath)
Unbelievable.

A MAN exits the truck.

LEN - Late thirties. A tall man with long blonde hair and long beard. Wearing all black, complete with rhinestone boots and deer skull tattoos. Scar on his eye.

LEN walks slowly over to the convertible. He holds his belt with both hands the whole walk. He arrives at the vehicle.

LEN
Hey, how are you fine folks doing? I'm
Len.

MARCUS, ALEX and WAYNE stay silent.

LEN
Oh - don't wanna talk to me huh?

MARCUS
Sorry, we're kind of... trying to get
somewhere. So if you wouldn't mind -

LEN
Oh, I think I do mind, bet ma' sweet
mamma's ass. I definitely do.
(to Wayne)
This your car?

WAYNE
Well you see me driving it don't you?

ALEX
Look, can you just let us be on our
way, please?

LEN
Can't do that.

WAYNE
Fucking wanker.

LEN
(smiling)
Didn't bother me when my ex-wife said

it, doesn't bother me when a fuckin' Australian says it.

MARCUS
We're English actually.

LEN
(sighs)
What fuckin' ever, I'll be taking your car now.

WAYNE
No you won't. Not on my life.

LEN pulls out a gun and points it at ALEX

LEN
That can be done.

MARCUS
(stands up)
Steady on... look, can we just talk about this?

LEN
Nothing to talk about, now - fucking step out, right now.

MARCUS, ALEX AND WAYNE go to open the doors of the car, LEN is standing right by WAYNE'S door. WAYNE opens up his door rapidly, catching LEN in the crotch. LEN loosens his hold on his Gun, enough for WAYNE to quickly swing a hard punch at LEN. LEN is knocked to the concrete of the road, knocking him out.

MARCUS, ALEX and WAYNE are still in the car.

MARCUS
Oh my god.

ALEX
What the fuck was that, Wayne?

WAYNE puts the car into gear.

WAYNE
That was a prick, and that was me saving our shit. Now let's carry on -
(looks down at LEN)
- before this piece of shit gets back up.

WAYNE drives off leaving LEN and his truck behind. MARCUS & ALEX look shocked.

14 EXT. WAYNE'S THUNDERBIRD CONVERTIBLE ON OPEN ROAD (MOVING) - DAY

MARCUS, ALEX & WAYNE are still on the long open road, on their way to Las Vegas. MARCUS & ALEX look deep in thought as WAYNE continues to drive.

MARCUS

Man, I don't know what to think...

ALEX

We can't be put in that shit again...

WAYNE

(sighs)

We won't, those kind of low lives come around once or so every blue moon.

MARCUS

So that's it, that was our blue moon?

WAYNE

You got it.

ALEX

Can't stop thinking about it, I mean what could've happened....

MARCUS

At least you did something Wayne, I'm... I mean we're grateful for that mate, aren't we Alex?

WAYNE

Don't mention it.

From the distance, A fuel station comes into view.

WAYNE

Best refill here.

ALEX

I'm gonna' get some snacks. You want anything, Marcus?

Marcus leans forward in the car.

MARCUS

Yeah mate, I'll get some jerky. See what the hype's about.

WAYNE pulls into the fuel station.

15 EXT. WAYNE'S THUNDERBIRD CONVERTIBLE IN FUEL STATION
(STATIONARY) - DAY

Standard looking station with 4 pump stations. Shady & almost isolated looking. The convertible is the only car there. Next to the station is a gun store, with a sign that reads 'Roosters'.

MARCUS puts the hold all bag in the trunk of the car, takes out some money from the bag, he closes the trunk.

MARCUS

(looking at Roosters)

No wonder it's so easy to get a gun out here, their gun stores are like our premier shops...

WAYNE steps out of the car, grabs a pump and starts filling the car with petrol.

ALEX

(to Wayne)

Do you want anything?

WAYNE

Those peanut butter bites if they've got em'.

MARCUS and ALEX head off to the fuel store. WAYNE finishes filling up the car, opens the boot and takes some money out. He shuts the boot.

WAYNE (V.O.)

It's not gonna' happen again lads.

WAYNE now sees MARCUS and ALEX in the store. He walks to the gun store.

WAYNE (V.O.)

Mark me' words.

WAYNE is now at the door of Roosters'. He walks in.

16 INT. ROOSTERS GUN STORE - DAY

A cabin like interior decorated with taxidermy on the higher walls. Glass cabinets fill the room. They are full of antique guns and memorabilia. There are price tags on the taxidermy as well.

WAYNE walks over to the counter.

WAYNE

Hello? Anyone serving?

No reply - the shop is empty. WAYNE just stands there.

WAYNE

(shouting)

Hello!

There is a noise from the back, a silhouette of a man comes into view. The man approaches the counter.

REX - Late sixties. Elderly man with checkered red shirt and black trousers. Shaved head with a bushy grey beard.

REX

All right, all right. Can't a fella' get a nap 'round here no more?

REX is now at the counter.

WAYNE

Sorry, I'm just looking for something...

REX eyes up WAYNE, silence assumes.

REX

Well, If I woke up from that hella' good nap, just for you to be looking... Then brother, I best get one a' these bad boys
(points to the guns)
- and put you out your misery a' lookin'.

WAYNE looks confused.

WAYNE

Uh, buy - I mean I want to buy something...

REX
Well, well, well, that's more like it!
Now what can I do ya' for. Partner?

WAYNE
I need a gun.

REX slowly paces around the counter, he walks over to one of the cabinets.

REX
I'm guessin' from your voice, you
ain't from around these parts?

WAYNE
No, no I'm not.

REX walks over to another cabinet.

REX
Hell, you ain't even from the country
are ya'?

WAYNE
(pauses)
No.

REX turns around and eyes up WAYNE.

REX
And why do ya' wanna Gun?

WAYNE
I... I need it.

REX
You ain't gonna' do anything stupid
are you?

WAYNE
What? No, I need it for self-defence.

REX
(pause, thoughtful)
Self-defence, huh?

WAYNE agitatedly strokes his hands on the counter.

WAYNE
Yes. That's what I need it for.

REX
What's happened to ya'?

WAYNE turns to look at REX, his words don't leave his mouth.

REX
Something's happened to ya'? Ain't it?
It's OK, you can tell me.

WAYNE
There was... there was this guy and
he, he had a gun.

REX breathes on the glass of one of the cabinets. He wipes it with his sleeve.

REX
So... Now you want a gun too?

WAYNE walks closer to REX.

WAYNE
Yeah, I need it. The prick threatened
my friends. He wanted to take our car,
I'll be fucked if I was gonna' give
him that. No way, but... we were
scared, and this is meant to be a good
time for us. We don't want no fucking
low lives trying to take that away
from us. You understand? I need one,
not just for me, but for them too.
That's why I need it. So, you gonna'
let me have one?

REX looks stern-faced and WAYNE.

WAYNE
I mean, buy one.

REX walks back around the counter and puts his hands on the counter.

REX
Yeah, I'll let you buy one. I'll make
this clear though, this is a one time
thing, and for the reasons you've
stated. I think ya' warranted to have
one. No matter what ever these laws
say about foreigners possessing a
weapon on this here' turf.

WAYNE smiles, putting his hands in his pockets.

REX
Now, what will it be?

WAYNE
(pause, thinking)
A handgun.

17 INT. FUEL STATION STORE - DAY

MARCUS and ALEX are still looking in the store for snacks.
ALEX is again filming on his Go-Pro.

ALEX
(recording)
So here we have some Gummy bears, very popular this way of course, then we have Marcus's favourite -Beef jerky. That's right, right Marcus?

MARCUS picks up some bags of the jerky.

MARCUS
(to the camera)
There's just something about it. You can't get this kind of stuff back in the U.K. - ya' just can't. Deliverance from the gods mate, right into my mouth. I'm gonna' go and pay for this.

MARCUS goes to the counter as ALEX continues to record himself. MARCUS puts the jerky on the counter.

MARCUS
(to the cashier)
Just that thanks.

CASHIER - Early fourties. Red haired woman with a polka-dot blouse.

CASHIER
(scans jerky)
What's your friend doing over there?

MARCUS turns around to see ALEX kissing the different snack bags and holding them up-close to the camera.

MARCUS
Oh, yeah he's just one of those vloggers.

The CASHIER looks at MARCUS as though she's looking into space.

CASHIER
Is that supposed to mean something?

MARCUS turns to ALEX, then back to the CASHIER.

MARCUS
Uh... yeah, it means he puts videos on the internet. That stuff really.

CASHIER
Hmm....

MARCUS picks up the jerky from the counter.

MARCUS
Probably doesn't interest you, so no worries.

CASHIER
It doesn't.

MARCUS
Well then... It was nice getting to know you.

CASHIER
No it wasn't.

MARCUS
(Confused)
Right...

ALEX comes over with a range of snacks from Gummy bears to Jerky. He places them on the counter. He holds up the Go-pro to the CASHIER.

ALEX
Here we have the lovely cashier-lady,
She's gonna' be the one that has the
pleasure of serving us these gifts
from god.

The CASHIER again looks at ALEX like staring into space,
MARCUS quietly laughs.

18 EXT. WAYNE'S THUNDERBIRD CONVERTIBLE IN FUEL STATION- DAY.

MARCUS is sitting in the back of the car. He nibbles on his jerky.

WAYNE

You where a long time mate, what were you doing?

MARCUS

(munching)

Just having a look mate, Alex will be back soon, he's just paying. Did you get anything? We were a while...

WAYNE

Ah, fair enough. It's an alright station actually. No, I just stayed in the car.

ALEX walks back to the car. He gets in. Sits in the front & puts the big shopping bag by his legs. He takes the peanut butter bites out of the bag and gives them to WAYNE.

ALEX

(pause, sour-faced)

What the fuck was her problem?

MARCUS

It's like this mate, she didn't get you - End of.

WAYNE

What ya' on about?

MARCUS

This woman at the counter, she didn't take to Alex.

ALEX

Reckon she thought I was a bit weird...

WAYNE

Well don't worry mate, She's not the first to think that and she won't be the last.

ALEX

Shut the fuck up butterfly man.

WAYNE grips hard on the steering wheel.

WAYNE
Lay down on the -

ALEX
- Grass, yeah I heard you the first time.

WAYNE
Clearly not mate, because it's the fucking grass. The fucking is very important... doesn't have the same feel without it.

ALEX
Noted.

MARCUS, ALEX and WAYNE ALL look around to see the station and the surrounding scenery. The long open road and the desert type area they're in. It is now sunset.

MARCUS
You have gotta' admit guys, this place is beautiful.

ALEX
(deep breath in)
Yeah, be a shame when we go home.

MARCUS
Don't think about that yet, live in the now.

WAYNE
And now, we're here.

ALEX
Shame the people are pricks.

WAYNE starts up the car.

WAYNE
Hey, what did I say, that was once every blue moon.

ALEX
Well, we've had one hell of a blue moon today. What with fucking Len and

that cashier lady.

MARCUS leans forward.

MARCUS

She was alright with me, well sort of.
She thought you were from looney town
though.

ALEX

I know, each to their own though.
Guys, ya' know where we're going next
though right?

MARCUS

Fuck yeah.

ALEX gets his phone out to check.

ALEX

Managed to book us in at the place to
be... If you know anything about Vegas
(Under-breath)
Which we don't as we've never been.
None the less lads, I've booked us in
at the palace of Caesar!

WAYNE

Ya' mean Caesar's palace?

ALEX

Yeah! Might as well do it in style,
we'll be there for a couple of days so
we might as well make the most of it.

MARCUS

That's the way to think mate.

MARCUS turns around to see another car waiting behind to use
the pump.

MARCUS

Best be off Wayne, don't wanna
overstay our welcome.

()

WAYNE turns to see the car as he puts the car in gear, he
turns to MARCUS, then to ALEX.

WAYNE

(smiling)
To Vegas?

MARCUS

To Vegas.

ALEX

To Mother fucking Vegas baby!

WAYNE pulls out off the station and sets the car back on the open road, driving closer to the sunset.

19 EXT. WAYNE'S THUNDERBIRD CONVERTIBLE ON ROAD (MOVING) - DAY

MARCUS, ALEX & WAYNE approach the Las Vegas sign. They drive through and as they pass the sign, MUSIC plays in.

MARCUS

(taking the sights in)

Oh, my, god.

20 EXT. MONTAGE OF THE HAPPENINGS ON THE STRIP - DAY

This includes the hotels, casinos, show-girls walking the strip. Entertainers from statues to Elvis impersonators. MUSIC keeps playing.

21 INT. CAESARS PALACE HALLWAY - DAY

White marble hallway with a thin red carpet going all the way along. Various vases on marble stands throughout the hallway.

All checked in, MARCUS, ALEX & WAYNE are walking up to their rooms. MARCUS is holding ANGELA'S URN and ALEX is holding his Go-Pro, recording. They arrive at WAYNE'S room first. MARCUS and ALEX leave WAYNE to check into his room. MARCUS and ALEX walk up the hallway and arrive at their doors, they are next to each.

ALEX

So, we made it to where I wanted to go, Vegas! Long drive over, courtesy of Wayne, he's getting settled. Still have Marcus here though!

MARCUS

(to camera)

How, ya' doing, people of the internet?

ALEX

(to camera)

There all good because they can see us in this mecca! Just gonna' check out

our rooms, so... without further
adieu.

ALEX unlocks his room and walks in with the Go-Pro. Leaving
MARCUS alone in the corridor.

MARCUS (V.O.)
We're gonna' make it mum, not long
now...

MARCUS opens his room door, he walks in.

22 INT. CAESARS PALACE - MARCUS'S ROOM - DAY

The room is covered in red and white. A huge bed in the
centre, complete with a safe, an en-suite and a balcony to
the right of the room.

MARCUS
(to himself)
Holy shit.

He walks over to the safe. He puts the urn in the safe and
locks it.

MARCUS
That's you safe mum.

MARCUS turns away from the safe and jumps onto the bed, star-
fishing.

MARCUS
I could get used to this.

MARCUS looks around the room once more, there is a knock at
the door. MARCUS gets up off the bed and answers. It's ALEX
and WAYNE.

WAYNE
These rooms are shit hot.

ALEX
Work of art.

MARCUS
Yep, you know what else is a work of
art, from what I've seen of it
already?

ALEX
The Strip?

MARCUS
 (Elvis voice)
 Uh-Huh.

23 INT/EXT. MONTAGE OF THE STRIP AND ACTIVITIES - DAY/NIGHT

MUSIC again plays as we are shown MARCUS, ALEX & WAYNE walking into various activities on the strip, going into several bars, doing shots. They lead on to kiss the show girls' on the road as they pass. WAYNE stops to look at butterfly designs outside a tattoo parlour. They pose with the Elvis impersonators. They then walk into a final Bar where they stay and drink until night. Through the night, we are shown they drink with various other people. Particularly a well dressed young man who sits next to ALEX throughout the last bar visit. MARCUS is laughing with WAYNE, ALEX, and the MAN over the table

24 EXT. CAESARS PALACE POOL SIDE - DAY

It is the next morning, MARCUS, ALEX, and WAYNE are sitting at a table by the pool at the hotel. Coffee cups cover the table.

MARCUS
 Oh shit, I need some water.

ALEX
 Not surprised mate, you consumed more alcohol than what was left on the titanic...

WAYNE takes a sip of coffee.

WAYNE
 (finishes sip)
 Again, I'll second that.

MARCUS signals to a waiter to come to the table.

MARCUS
 I don't get how you guys are fine, did you drink less then me or something?

WAITER comes over.

WAITER - Early thirties. Short man, well dressed in black trousers and white shirt with a bow-tie.

WAITER
 How can I help today, Sir?

MARCUS
Hi, can I just a... big, big jug of
water please?

WAITER
Certainly sir.

The WAITER goes to walk away.

MARCUS
And ice, don't forget the ice, god
forbid...

WAITER
(nods)
Of course.

The WAITER walks away.

ALEX
Really hit you hard, didn't mate?

WAYNE
It hit all of us, truth is I can't
even fucking remember most of it.

The WAITER comes back with a tray, on top is a jug of water
with ice, and three glasses.

WAITER
There we are sir.

The WAITER puts the tray on the table and leaves.

MARCUS
That's what I'm talking about.

MARCUS pours himself a glass of water and proceeds to drink
it all in one, ALEX and WAYNE watch.

WAYNE
Ya' needed that, right?

MARCUS
Oh yeah, big time. You guys want a
glass?

ALEX and WAYNE both nod. MARCUS pours the drinks and passes
them to the two. ALEX and WAYNE take a sip.

WAYNE
(relief sound after sip)
I know water is only water to some,
but this is hot shit. Well, ice cold.

WAYNE downs the water.

MARCUS
(to Alex)
What was that guy's name last night?

WAYNE
You mean the one that wouldn't leave
him alone?

MARCUS laughs, finishes his water.

MARCUS
Yeah, pretty much.

ALEX takes another sip.

ALEX
He's just a friend.

WAYNE
What's his name?

ALEX
Vinnie, his name's Vinnie.

WAYNE
So Italian it hurts.

MARCUS
I reckon the politically correct term
is - 'Italian American'.

ALEX
He's a cool guy, really.

MARCUS
Seems alright to be fair.

WAYNE
Ah, I'm not sure ya' know.

ALEX finishes his drink.

ALEX

(exhale from finishing water)
Do you guys want to go for breakfast?
Might do ya' good Marcus to line your
stomach with something.

MARCUS rubs his stomach as he finishes off the jug of water
to himself.

MARCUS

Well, now you come to mention it...

WAYNE

Pancakes. That's all I'll say.

MARCUS

Yep, you've sold it. Lets go.

25 INT. CAESARS PALACE DINING ROOM - DAY

Like everything else in the establishment, the dining room is
grand. Supported with marble pillars and numerous tables
adorned with guests and food. Clean polished service all
round.

MARCUS, ALEX & WAYNE are now cueing up in the line for
Pancakes. WAYNE is first to be served. The chef is about to
put a large stack of American style pancakes on his plate.

WAYNE

Can I have some thin ones? Ya' know
like European style?

The CHEF - Mid forties. A big man equipped with a chefs
uniform. Also wearing a red ascot.

CHEF

I'm sorry sir, we only serve these
type of Pancakes.

WAYNE

You don't do... Like the crepes? Ya'
don't do them?

CHEF

No sir, these are some of the finest
pancakes you'll ever try - trust me.

WAYNE looks at the pancakes, then looks at ALEX and MARCUS.
MARCUS & ALEX salivate.

WAYNE

Alright... You've convinced me, I'm not a local, but guess I should try some local food.

The CHEF smiles and puts the pancakes on WAYNE'S plate, WAYNE then goes to find a table as ALEX is next to be served. He is recording on his camera.

ALEX

(to camera)

Look at these, a gift from god. How good are these Chef? Scale of one to ten?

CHEF

Fifteen out of ten.

ALEX

Well, that's what we like to hear!

They look awesome...

(to camera)

don't they guys?

The CHEF puts the pancakes on ALEX'S plate. ALEX goes to the table to join WAYNE.

CHEF

(to Marcus)

Same for you, Sir?

MARCUS

(hesitates)

Yeah... Only difference is, I'll take two lots.

CHEF

Excellent choice sir, excellent hangover food if you don't mind me saying so.

The CHEF puts one lot of pancakes onto MARCUS's plate.

MARCUS

(smiles)

That obvious, yeah?

CHEF

Not obvious sir... just apparent. I hope you enjoy this double helping.

The CHEF puts another lot of pancakes onto MARCUS's plate.

MARCUS

Cheers mate, I'm sure I will.

MARCUS nods to the CHEF. MARCUS goes to the table to join ALEX and WAYNE. He sits down. The table is well dressed and equipped with all sorts of breakfast toppings.

WAYNE is eating a mouthful of pancakes.

WAYNE

Gotta' say, these are the fucking best. Everything seems to be the fucking best out here, good call, Alex.

ALEX takes a sip of some coffee he prepared, he passes a cup over to MARCUS.

ALEX

(to Wayne)

Like them now, do ya'?

MARCUS

(to Wayne)

Yeah, thought you didn't like them mate?

WAYNE

Not that I wasn't up for these, It's just I wanted a taste of home that's all.

MARCUS takes a bite of his Pancakes.

ALEX

With orange and sugar, and all that jazz?

MARCUS

How does this syrup compare for ya' Wayne?

WAYNE takes some syrup from the middle of the table, pours on his food and takes a bite.

WAYNE

(still eating)

Beautiful, absolutely shit hot.

MARCUS and ALEX laugh.

WAYNE

What? Just saying the truth.

ALEX takes a sip of coffee.

MARCUS

Glad you like it mate.

WAYNE continues to eat.

ALEX

So, ya' know how you guys asked about Vinnie earlier? Well, we got to know each other a bit last night and he's a really cool lad. Like really cool. His dad's pals with the owner of the palace and he's basically allowed to throw a party whenever he wants. So lucky we kept drinking in that bar yesterday. I say that, because the reason I'm bringing him up is that it just so happens that he's throwing a party in his suite tonight! And he liked me, he likes us so I just thought I'd tell you that we're invited at nine tonight, as I said it will be in his suite on the top floor. He gave me his room number so we can head up together later on if you want? What do you think?

MARCUS takes a bit of his pancakes. He takes a sip of coffee.

MARCUS

You know what? Yeah, this is our last day. We might as well go out in style. From what I remember, he seems like nice guy.

ALEX

Exactly. That was my thinking too, what do ya' reckon, Wayne?

WAYNE looks down at the table.

WAYNE

I don't know.

MARCUS

What do ya' mean you don't know? He seems nice, reckon it will be a good night out.

WAYNE

Just saying, we barely know him. What if it goes haywire tonight.

ALEX takes a sip of coffee. Finishes his cup.

ALEX

Wayne, he's sound. Trust me.

MARCUS

Wait, haven't we got to be out of here by tomorrow morning?

ALEX

Yeah, but that doesn't mean we can't stay for a couple.

WAYNE looks at his food, then at ALEX.

WAYNE

Just seems odd that he would invite us to a party. Especially after only knowing us for a day.

ALEX

Trust me, It'll be good - you're up for it right, Marcus?

MARCUS also finishes his coffee.

MARCUS

Only live once. I'll go.

ALEX

Perfect.

WAYNE

(sighs)

Hmm...

ALEX

You coming?

WAYNE also finishes his coffee.

WAYNE

Look, I'll go. As long as we go steady, we've got to be up early tomorrow and I'm driving.

ALEX

Steady? Goes without saying.

MARCUS, ALEX & WAYNE end conversation and continue to eat their breakfast.

26 INT. CAESARS PALACE - MARCUS'S ROOM - NIGHT

MARCUS has gotten ready for the party, suited and booted in a black tuxedo, equipped with a bow-tie, with slicked back hair. He is on his balcony when there is a knock at the door.

MARCUS (V.O.)

Here we go...

MARCUS walks over to the door, he opens the door. ALEX and WAYNE are in the hallway. They are in their best black suits too almost identical to MARCUS, ALEX still wearing his white bandana.

ALEX gestures to his suit.

ALEX

Made a good choice with these suits didn't I? Those tailors are the best in town.

MARCUS walks out the door, locks it, he is now standing in the hallway.

27 INT. CAESARS PALACE HALLWAY - NIGHT.

MARCUS

They're pretty fine.

MARCUS, ALEX and WAYNE walk down the hallway, towards the lift.

WAYNE

(pause)

Which floor is Vinnie on again?

MARCUS, ALEX & WAYNE arrive at the lift. ALEX presses the button, they wait.

ALEX
Very top. It's a luxury penthouse.

28 INT. CAESARS PALACE LIFT - NIGHT

Lift looks high end with a huge mirror on the back wall.

They step in. ALEX presses the top button on the dial on the left hand side of the lift. MARCUS, ALEX & WAYNE look in the lift mirror, adjusting themselves.

MARCUS
Sounds good I reckon, do ya' know how many people are gonna' be there?

ALEX
Just a few mate, just a few.

The lift has arrived on the top floor. The doors open and MARCUS, ALEX & WAYNE step out.

29 INT. CAESARS PALACE UPPER HALLWAY - NIGHT

Identical to the hallway of their floor, there is a carpet goign all the way through the hallway, vases on stands, with the only exceptions being the carpet is purple and everything seems 'shinier' (more polished)on this floor.

MARCUS, ALEX & WAYNE slowly walk down the hallway.

WAYNE
(adjusting bow-tie)
Best be good.

ALEX
It will be mate, you have me' word on that.

They turn numerous corners. They arrive at another lift right at the end of the final corridor. They press the button.

ALEX
(to Marcus & Wayne)
You ready?

ALEX presses the button, the lift opens up. There is only one button inside which ALEX also presses, the lift door shuts.

30 INT. CAESARS PALACE LIFT #2 - NIGHT.

Pristine lift, huge back mirror.

WAYNE

Bit of a trek to get there isn't it?

ALEX

That's what having friends in penthouses will do for ya'.

WAYNE

Your friend... I'm undecided.

The lift stops and the doors open up. MARCUS, ALEX and WAYNE exit.

31 INT. CAESARS PALACE SMALL HALLWAY - NIGHT

Very small version of the last hallway, same colours used, three statues of angels either side, marble walls, purple carpet. There is a singular door at the end of the hallway.

MARCUS, ALEX & WAYNE walk to the door and stop outside. ALEX knocks.

MARCUS

Only a few, yeah?

ALEX

Only a few.

The door opens, a man pokes his head out. It is not Vinnie.

BUTLER - Mid twenties. Young man, looks new to the job, short black hair, dressed in a tuxedo.

BUTLER

Are you here for the party sir?

ALEX

Yeah, Vinnie said he'd put my name on the list -

(points at Marcus and Wayne)

These are my plus ones, they should be on there too.

The BUTLER looks at MARCUS and WAYNE.

MARCUS

Uh... Hello.

WAYNE stays silent.

BUTLER

You are on the list sir. Please,

come in.

32 INT. CAESARS PALACE SMALL ROOM - NIGHT

Decorated with four angel statues in all the corners. A door opposite to the one they have just walked through.

The BUTLER welcomes them in and puts his hand on the door opposite.

BUTLER

Hope you enjoy yourselves, gentlemen.

The BUTLER opens the door. MARCUS, ALEX & WAYNE walk through, they are now in one of the biggest rooms they have ever been in.

33 INT. CAESARS PALACE - VINNIE'S ROOM - NIGHT

There is a kitchen, a balcony double the size of MARCUS's. A huge bedroom area with a four-poster bed. The room is decorated with orange and gold. It also has a lounge, equipped with designer furniture. Music plays in the background from the speaker system attached to the back wall. The room is full to the brim of people. Men, all dressed in black tuxedos, and women - all dressed in extravagant dresses. MUSIC plays over

A MAN dressed in a white tuxedo comes over to the THREE, who are still standing by the door.

VINNIE - Early twenties. Dressed in a white tuxedo as mentioned. Slick back hair, tanned skin and rings all over his fingers. Seems to always be smiling.

VINNIE

Alex! There's my favourite brit!

VINNIE lunges to hug ALEX. The hug breaks off.

ALEX

How ya' doing Vinnie! We appreciate the invite, we really do.

VINNIE keeps smiling and shakes MARCUS'S hand, then WAYNE'S, who looks very hesitant.

VINNIE

No problem at all. How you guys liking the place?

MARCUS looks around to see all the people. The women in dresses, to the drinks on the table.

MARCUS

Nice place mate, isn't it Wayne?

WAYNE looks scans the room.

WAYNE

(to Vinnie)

Yeah mate... It's nice alright.

VINNIE

Awesome! Alex, I want you to come and meet some people, got some real gems in the house tonight!

VINNIE puts his arm around ALEX and takes him to meet a man and woman at the other end of the room. MARCUS and WAYNE stay where they are. The BUTLER comes up to them with a tray of drinks.

BUTLER

Some liquid courage gentlemen?

MARCUS takes a drink.

MARCUS

Thanks pal.

(to Wayne)

You having one mate?

WAYNE looks at drinks, then back to MARCUS.

WAYNE

OK, just one though.

WAYNE takes a glass, looks at MARCUS and they start to drink.

MUSIC FROM THE PARTY PLAYS OVER.

34 INT. VINNIE'S ROOM MONTAGE OF THE THREE'S ACTIVITIES - NIGHT

Includes drinking and dancing in the lounge, the balcony, and the bathroom.

35 INT. CAESARS PALACE - VINNIE'S ROOM (LOUNGE) - NIGHT

MARCUS and WAYNE are sitting down in the lounge some time later with three women at the party. All sorts of powders are on the glass table in between the chairs.

MARCUS and WAYNE snort cocaine off the table. They laugh. The MUSIC is still playing loud with people dancing around them.

MARCUS wipes his nose and takes a sip of his drink.

MARCUS

You know... you, you ladies.... Some of the most beautiful, and I mean fucking beautiful -

MARCUS'S head drops.

WAYNE

What...

(pause, hand to mouth)

My friend is trying to say, is that, ya' all very gorgeous.

SANDRA - Early twenties. Red-headed girl in a red dress. Made up. Has big blue eyes.

SANDRA

Well, me and my friends think you're two of the damn finest British men that we have ever laid our eyes on...

Sandra's friends giggle. MARCUS leans forward looking at SANDRA.

MARCUS

So, can we do something about that? I mean, Sandra - I think you're cool, and you think I'm cool. Can we go somewhere, and ya' know - talk about it?

SANDRA looks over to the bathroom.

SANDRA

Yes, yes I think we can

SANDRA gets up and takes MARCUS'S hand. She carries on too lead him to the bathroom.

WAYNE
 (sips his drink)
 Way! Go on son.

WAYNE snorts a line on the table. Then looks back at the remaining two ladies. More ladies come to join them.

WOMAN - SANDRA'S friend. Blonde hair and white dress.

WOMAN
 You enjoying yourself, stud? Vinnie knows how to throw a party doesn't he? How long have you known him for?

WAYNE finishes his drink and puts it on the table.

WAYNE
 He does. I've known him for all of one day.

The WOMAN looks surprised. WAYNE doesn't take notice.

WAYNE
 (to all around)
 Now, who here of ya' lovely ladies like butterflies?

36 EXT. VINNIE'S BALCONY - NIGHT

ALEX and VINNIE are leaning over the balcony together , drink in hand. No one else is there. There are lines of cocaine on the table.

VINNIE
 So, how are you liking Vegas?

ALEX takes a sip of his drink.

ALEX
 It's... it's incredible. All of it.

VINNIE
 My dad used to come here all the time. My dad knows the owner's dad. I can come here whenever I like, you know.

ALEX looks out to views of Vegas.

ALEX

I'd love to come here whenever I like.
It's one of the best places on earth.

VINNIE looks at ALEX.

VINNIE

I'm glad you like it. You know, I'd
like you to come back too. We had the
best night last night.

ALEX

Marcus can't remember most of it.

VINNIE

(laughing)

Well, I'm not surprised he drank his
body weight and more!

ALEX faintly laughs, then looks serious.

ALEX

You know I go tomorrow, don't you?

VINNIE

Which is why I want you to have the
best night tonight... come on - lets
do some coke.

ALEX and VINNIE turn away from the balcony to the table.

37 INT. VINNIE'S BATHROOM - NIGHT

A clean, marble bathroom with a large walk in shower and
mirrors.

MARCUS and SANDRA are kissing passionately in the bathroom

SANDRA

How you enjoying this party now?

They continue to kiss.

MARCUS

I mean...

(still kissing)

It was okay, but now.... Shit It's out
of this world.

MARCUS picks up SANDRA and sits her on the sink side. They
are still kissing.

SANDRA

Think I'm gonna' have to come see you
in England.

They keep kissing. MARCUS firmly grabs her hips.

MARCUS

Yeah... I think you'll have too, or
I'll be fucked if I don't come and see
ya' over here again.

SANDRA

Fucked? That sounds good baby.

The two continue to kiss.

38 INT. VINNIE'S LOUNGE - NIGHT

WAYNE finishes another drink and puts it down on the table,
only one woman is sitting down with him now.

WAYNE

- And that's why butterflies are the
most gorgeous creatures in the world.
Ya' look down on the grass and you see
the way they land, the way they gently
flutter as they perch themselves. Its
mental.

JENNY - Mid twenties. Brunette wearing a black dress.

JENNY

(Disinterested)
Wow, really cool.

WAYNE takes another drink. Taking no notice of JENNY.

WAYNE

There so, so gorgeous ya' know - I
mean -
(taking notice of Jenny)
Compared to moths, they just outshine
them in every way.

JENNY

I don't see it.

WAYNE

Well, you wouldn't. Reckon it takes
somebody who can think outside the
box, see the beauty in em'.

WAYNE finishes his drink and picks up another. He stands up.

JENNY

You going somewhere, cowboy?

WAYNE stares at the drink, then takes notice of JENNY.

WAYNE

Oh? You talking to me.... Yeah, me mate Alex has been out on the balcony a bit now. Reckon he could do with a top up.

WAYNE leaves JENNY, he greets other well-dressed men and women on his way.

WAYNE

(to people he passes)

Hello... yep lovely evening... oh nice to see ya'. I'm alright for a drink thanks just -

(points to drink)

- taking this to me' mate.

WAYNE gets to the balcony curtains - he pulls them back.

WAYNE sees ALEX and VINNIE holding each other, kissing. We then see WAYNE drop the drink, the glass smashes. WAYNE turns around, various people at the party are looking at him. The curtain blocks WAYNE from view of ALEX and VINNIE. WAYNE stays on the spot for a moment, he then paces to the door. He leaves.

39 INT. VINNIE'S BATHROOM - NIGHT

MARCUS and SANDRA are holding each other.

MARCUS

(out of breath)

That... that was amazing

SANDRA adjusts her dress.

SANDRA

Valentines day, Easter and Christmas - all in one.

MARCUS

I'd be the happiest little boy in the world if you were under my tree, ya' know that baby.

They smile at each other. MARCUS opens the door, the two step out of the bathroom. They are now back amongst the party. MARCUS looks around.

MARCUS
Where's Wayne?

40 INT. CAESARS PALACE - HALLWAY.

WAYNE is briskly walking back to his room.

WAYNE
(panting)
I cant... fucking believe it.

WAYNE gets to his door. Unlocks it, then walks inside.

41 INT. CAESARS PALACE - WAYNE'S ROOM - NIGHT

A room very similar to MARCUS's. A large bed in the middle of the room, equipped with an en-suite and a balcony. Decorated in grey and green.

WAYNE gets into bed. He is still panting.

WAYNE
No, not Alex. Fuck that!

WAYNE is still panting.

42 INT. WAYNE'S HOUSE - DAY (FLASHBACK).

A standard terrace house with two rooms downstairs, the kitchen and the front room. Both are fairly basic. The kitchen is small, tiled and decorated with crosses on the wall. The same with the front room. A dining room table in the middle with a bay window at the tip of the room.

WAYNE has walked through the door of his house. He is looking at his new butterfly tattoo, he walks into the dining room. RICHARD is sitting at the head of the table. WAYNE stands still on the spot.

WAYNE
Dad?... You're home early from
service?

WAYNE rolls down his sleeve.

RICHARD
Service ended early. Enough about
that, what's that on your arm?

WAYNE
Oh, it's a tattoo. That's all.

WAYNE sits down at the table, next to RICHARD.

RICHARD
Do you think god would like that? Do
you think that's the way he intended
you to be?

WAYNE
Dad... It's just ink, just decoration.

RICHARD
Don't you dare... address me as your
father, with that on your arm.

RICHARD looks stern at WAYNE.

WAYNE
Dad - ...

RICHARD knocks back his chair and lunges for WAYNE. RICHARD
grabs him by the throat, he pins him up against the wall.

RICHARD
(shouting)
I said don't! Shame on you! I raised
you, It was me! No one else
(crazed)
- why would you do this to me?! Why?!

RICHARD continues to strangle Wayne.

WAYNE
(struggling for breath)
Stop it! Please.

RICHARD
(gritting teeth)
You're making me do this! I don't want
too - but you're making me! You're not
what I want for a son!

WAYNE

(panting)

Well - I'm what you've got...

RICHARD punches WAYNE. WAYNE falls to the ground.

RICHARD

How dare you talk back to me!

RICHARD kicks WAYNE on the ground. WAYNE starts coughing.

RICHARD

What even is this?!

RICHARD grabs WAYNE'S arm and he rolls up his sleeve to see the butterfly tattoo. He looks for a moment, then punches WAYNE again.

RICHARD

(shouting - intense)

Disgrace! That's what you are! A butterfly?! Only faggots like butterflies.

(gritting teeth, quieter)

What did I tell you about them?

WAYNE keeps coughing. RICHARD is shaking with anger, RICHARD takes a deep breath.

RICHARD

They're a a sin. That's what they are. A violation against god's plan. You...

(shouting)

Get one tattooed on you?!

RICHARD pauses for a moment. He then rapidly punches and kicks WAYNE repeatedly.

RICHARD

No son of mine will be a faggot! Or surround himself with them! Disgrace! I will not have it! I'd eradicate them! It's against god's will! I've told you this how many times before?

WAYNE coughs up blood.

RICHARD

But still... you keep coming up with ways for me to punish you! I don't

want to do this.

RICHARD starts crying, pauses, shakes head.

RICHARD
God's will... I can't help it.

RICHARD kneels down beside WAYNE. He then stands above WAYNE.

RICHARD
Clean up. Don't make me do this
again...

RICHARD walks out of the room. Leaving WAYNE slowly rolling
around on the floor. WAYNE holds his body. COUGHS up blood.

43 INT. CAESARS PALACE - WAYNE'S ROOM - NIGHT

WAYNE is still panting in bed. He is in a dream like state.

WAYNE
(still panting)
No, no... please!

WAYNE tosses and turns in bed.

44 INT. CAESARS PALACE - MARCUS'S ROOM - MORNING

MARCUS gets his things together for leaving the hotel. He has
his mother's urn and the hold all bag on his bedside table.
There is a knock on the door. MARCUS answers. It's ALEX.

MARCUS
(rubs eyes)
Hey man.

ALEX
Hey, you have a good sleep?

ALEX walks in, and sits on the bed.

MARCUS
Not too bad mate, bit rough in all
honesty.

ALEX laughs.

ALEX
Hell of a good night though.

MARCUS

Mate, it was class. Gotta' be honest, I'm paying for it now though...

ALEX

Have to say you look like you are too.

MARCUS

Fuck off. That Vinnie is a class act though, gotta' give it to the lad - he knows how to throw a party.

ALEX

That he does, that he does. Do you know what happened to Wayne last night?

MARCUS walks over and draws the curtains to the balcony. Sunlight enters the room.

MARCUS

Don't know mate... I did look for him, but he was gone after I went to the bathroom, weird. Hope he's alright.

ALEX

Yeah... He was gone when I came back in from the balcony. We'll see him in ten anyway, gotta' be out of here in half an hour.

MARCUS

Nice one.

MARCUS tidies his room as ALEX puts his head in his hands.

45 EXT. CAESARS PALACE CAR PARK/WAYNE'S THUNDERBIRD CONVERTIBLE (STATIONARY) - DAY.

MARCUS, ALEX and WAYNE are in the car. WAYNE is in the driving seat, with ALEX in the front. MARCUS is in the back with the hold-all bag equipped with his urn and the money. WAYNE starts the car.

46 EXT. WAYNE'S THUNDERBIRD CONVERTIBLE / VEGAS STRIP (MOVING) - DAY

The car pulls out of the car park and onto the strip. They drive through.

ALEX
(to Wayne)
You alright mate?

WAYNE carries on driving.

MARCUS
Wayne? Alex is talking to ya'...

WAYNE comes out his trance like focus.

WAYNE
Oh, yeah... I'm fine.

ALEX
Go on then, what did ya' really think
of the party?

WAYNE doesn't answer.

MARCUS
I definitely want to go back, those
fucking shots are messing with me head
good and proper.

ALEX
Same mate, them fucking lines
though... How you holding up, Wayne?

WAYNE keeps driving

WAYNE
Driving aren't I.

ALEX
(taken aback)
Okay...

MARCUS notices the Vegas sign saying goodbye.

MARCUS
Las Vegas... we hardly knew you.

FADE TO BLACK.

FADE IN:

47 EXT. WAYNE'S THUNDERBIRD CONVERTIBLE IN DESERT (MOVING) - DAY

SUPER: HOURS LATER

MARCUS, ALEX & WAYNE are well on their way to the grand canyon. They are driving in what seems like the middle of nowhere. The Sun is high. Dust is running off the wheels of the car. The road is fading into the sandy ground. WAYNE is still driving. MARCUS is finishing off a bottle of water. ALEX is recording on his camera.

ALEX

(to camera)

So, here we are in what looks like the desert, feeling a bit rough from the Vegas aftermath. But it was fucking awesome. Marcus, what was your favourite part?

MARCUS leans forward.

MARCUS

(to camera)

Gotta' be the Elvis impersonators.

ALEX

The Elvis impersonators? No, those show girls were where its at! Those tall girls on the stilts; gotta' wonder how they don't loose balance.

MARCUS

Years of practise, that's definite.

ALEX points the camera at WAYNE. WAYNE is still driving.

ALEX

You got anything to add?

WAYNE keeps focusing on driving.

WAYNE

I don't know... The hotel was alright
I guess.

The car falters. There is a CREEK from the engine. It jumps on the very dusty road.

MARCUS
What the fuck was that?

WAYNE
I don't know...

WAYNE checks the fuel level.

ALEX
Everything ship shape?

WAYNE doesn't look at ALEX.

WAYNE
For fuck sake!

MARCUS
What? What is it?

WAYNE
Fucking forgot the petrol! This is
that fucking party from last night! If
I hadn't of gotten fucked then I would
have remembered!

WAYNE grips the steering wheel hard, pressing down on the
accelerator.

MARCUS
How much fuel do we have?

The car begins to slow down. WAYNE continues to put his foot
down. The car goes at a snail's pace till it comes to a halt.

48 EXT. DESERT - DAY

MARCUS, ALEX & WAYNE are stuck in the middle of the Arizona
desert, perched on the very dusty road, only sun and sand
surround the lonely road.

WAYNE
Fuck!

MARCUS
Shit, that much I guess.

ALEX
No worries, I'll have a look on maps -
see whereabouts we are.

ALEX gets his phone out of pocket to check.

ALEX

Oh fuck.

MARCUS

What?

ALEX

I... I forgot to charge it. It's dead.

MARCUS

Mine too, died last night. Didn't have time to charge it this morning. Shit, we're stupid. What about yours Wayne?

WAYNE

Dead.

MARCUS

Shit. Shit the bed.

ALEX looks around. There is nothing.

ALEX

Looks like there's nothing around for miles.

(pause)

I'll go and have a look around though...

ALEX gets out the car. He walks into the distance. MARCUS and ALEX stay in the car.

MARCUS

Hope he finds something, this heat is doing me nut' in.

WAYNE

You and me both mate.

The Sun gets lower to show time has passed. ALEX returns to the car.

ALEX

Nothing. Look lads, we're just gonna' have to wait for someone to come and jump start us, that's all.

(to Wayne)

You tried the ignition?

WAYNE tries to start the car a series of times. It fails, the car doesn't start.

MARCUS

Nothing. Absolutely nothing.

ALEX gets back into the car and they wait for someone to come.

49 EXT. DESERT - NIGHT

It falls to night, no one has come. MARCUS, ALEX & WAYNE are still sitting there.

MARCUS

So that's what I was doing whilst at uni'. Not getting a job, just stressing about the work. Fucking different girls. There was this one - her name was Megan, guys she was beautiful. I would bring her back to me' dorm and we would cuddle, ya' know what I mean by cuddle? Watched some classic movies too. See, she'd never seen the Goonies? How can you never see the Goonies? I changed that - I'd like to see her again ya' know. See what else she's watched since I was away. I missed you guys though. Just thought It'd be good if we went off our own way for a bit, be rewarding when we see each other again.

MARCUS lies down in the back seat. Holding his mother's urn. ALEX leans back in his seat too. WAYNE stays stiff. His hands are still on the steering wheel. An odd look in his eyes.

ALEX

It... It was awesome in Greece. Did a season out there, well half of one. I got bored see, but I met a good friend, his name was Eric. That's why I love travelling... you meet people, people that you wouldn't in the bubble, ya' know, the bubble of home.

WAYNE flinches. He looks out to the desert and sees a mirage of his father. He tries to shake it off.

MARCUS
 (noticing)
 You alright, Wayne?

WAYNE
 I'm fine, Marcus. I'm fine. Just want
 to get out of here...
 (flinches.)

MARCUS
 We all do man, don't worry. Someone
 will be along soon.

They continue to sit in the car. The night eventually changes into day.

50 EXT. DESERT - DAY

WAYNE is looking right into the sun. Sweat is pouring off him. WAYNE looks out into the desert again and imaginarily sees his father. WAYNE jumps out of the car.

WAYNE
 (shouting)
 No! Fuck you! Just leave me alone!

ALEX and MARCUS get out the car. They try to calm WAYNE down. MARCUS grabs WAYNE

MARCUS
 Wayne! It's the heat, you're just
 seeing things!

ALEX also grabs WAYNE. The two put WAYNE back in the car. They lie him down in the backseat. After WAYNE has calmed down he takes a nap. We see him flinching in the back. The sun again gets lower, the sweltering heat ensuing. WAYNE is asleep. MARCUS and ALEX talk in the front of the car.

MARCUS wipes sweat from his brow.

MARCUS
 Do you think... someone will come?

ALEX
 All we can do is hope mate...

ALEX gets out the camera. It is on very low battery life. He records.

ALEX

(to camera)

We're here... we've spent a full day and we don't know how much longer till someone comes along... Wayne's had enough - he's sleeping. How you holding up, Marcus?

MARCUS

(to camera)

Tired, just tired of this.

ALEX's camera dies.

ALEX

Well... that's all she wrote.

ALEX puts the camera away.

MARCUS

I miss me' Dad.

ALEX

(pauses)

Ya' know what... I miss mine too. Weird, right?

MARCUS looks up to the sun.

MARCUS

No, not weird. Just shows you love him I guess.

ALEX also looks to the sun.

ALEX

Yeah, I guess it does. He probably still won't know we took his card though. The amount of others he has...

MARCUS and ALEX laugh.

MARCUS

(pauses)

I wouldn't change it. What we did, the journey so far. It's been class. To spend it with you guys has made it all the better, I've fucking loved it.

ALEX

(smiles)

You and me both. As our Wayne would say - second that. Speaking of Wayne -

ALEX turns around to see WAYNE still asleep.

MARCUS

What about him?

ALEX

Don't you think he's been acting up a bit since Vegas? It's like something freaked him out...

MARCUS

He's always been one for acting up. Reckon it's just the heat. Probably, ya' know - kind of sensitive to it.

ALEX again turns around to look at WAYNE, then back to MARCUS.

ALEX

Yeah... That's, that's probably it.

MARCUS and ALEX continue to talk. WAYNE slowly opens his eyes as he lies in the back of the car. The sun gets lower.

51 EXT. MONTAGE OF DESERT ACTIVITIES - DAY

MARCUS, ALEX & WAYNE are shown getting out of the car at various points.

52 EXT. DESERT- DAY

WAYNE is sitting in the back of the car. He is trance-like. MARCUS and ALEX are walking together around the area. Out of earshot of WAYNE. Suddenly, a mirage-like RICHARD is sitting beside WAYNE.

RICHARD

You know what you must do.

WAYNE looks down, then to the imaginary RICHARD.

WAYNE

I know.

RICHARD

You know how you must do it.

WAYNE very slowly looks to the imaginary RICHARD.

WAYNE
(pause)
How?

RICHARD
With your purchase, that's how you
will do it.

WAYNE looks to the glove compartment of the car.

WAYNE
Yeah, it all makes sense now.

RICHARD
He is a faggot, you know that.

WAYNE looks down.

WAYNE
Yes, yes he is. We don't like faggots -
do we Dad?

RICHARD smiles.

RICHARD
We don't. What does god want you to do
to faggots.

WAYNE pauses. Looks down, then looks back to RICHARD.

WAYNE
God doesn't want them. He wants them
gone.

RICHARD
That's right son. That's right.
Finally, what are you going to do?

WAYNE smiles. His eyes aren't focused. Sweat is pouring off
of him.

WAYNE
Make you proud, Dad. That's what I'm
going to do.

RICHARD vanishes. WAYNE looks back to ALEX, who is in the
distance.

Negative MUSIC plays over.

WAYNE stays in the car.

We are shown quick shots of flashbacks of RICHARD abusing WAYNE (kicking, punching him identical to the flashback in Vegas) The sun gets lower, indicating time is passing.

In the present, ALEX and MARCUS are sitting on the ground, one hundred metres away from the car.

ALEX
(looking out to sun)
Not long now, I can tell...

MARCUS
Hope you're right mate, I really do.

MARCUS & ALEX stare out to the distance.

ALEX
Tell me more about Megan?

MARCUS looks at ALEX.

MARCUS
What do ya' wanna know?

ALEX
Well...
(pauses)
Did she make you happy?

MARCUS looks back at the sun.

MARCUS
Yeah, yes she did. She just had something about her. Ya' don't find it in many girls. But then again... I think I found it in Vegas... one word - Sandra.

ALEX laughs.

ALEX
From the party? You... ya' didn't did ya?

MARCUS smiles.

MARCUS
What happens in Vegas, my friend.

MARCUS and ALEX laugh.

WAYNE silently gets out of the car. He opens the glove compartment. He pulls out a magnum handgun, the gun WAYNE bought from Roosters. Sweat is still pouring off of him, panting.

WAYNE
(whispering)
I won't let you down Dad, not this
time...

WAYNE, dizzy and disorientated, retrieves a single bullet from the glove compartment and loads the gun.

It is now sunset.

MARCUS and ALEX are still sitting down facing the sun.

MARCUS
Wait, so you're telling me Vinnie's
gay?

ALEX
Wasn't that hard to tell, was it?

MARCUS draws with his finger in the sand.

MARCUS
Well, my "gaydar" has never been the
best...

ALEX smiles.

WAYNE is walking at a slow pace behind them, with the gun behind his back. He is getting closer to ALEX and MARCUS.

WAYNE
(muttering)
Not this time, won't....

WAYNE stumbles.

MARCUS and ALEX still face the sun.

ALEX
I mean, he's over the top. That's what
I like about him. Vinnie, he's not
afraid to be himself...

MARCUS

That's right, well none of us should
be afraid to do that...

WAYNE is picking up the pace, still silent and looking
methodical. Sweat continues to pour off of him and his eyes
aren't focused. The gun is still behind his back.

WAYNE

Fuck Alex, fuck that piece of shit.
For God and for Dad... for God, and
(panting)
- for Dad.

MARCUS and ALEX sitting on the ground.

ALEX

Speaking of which, Marcus... I've got
something to tell you.

MARCUS looks at ALEX.

MARCUS

All ears mate.

ALEX pauses. Looks at the ground, then at the very low sun,
then back to MARCUS.

ALEX

I'm...

At that moment, MARCUS and ALEX hear a noise behind them.
They turn around WAYNE is standing ten metres away from them.
One hand behind his back. MARCUS and ALEX continue to sit.

MARCUS

How you feeling bud?

WAYNE stands there, still panting. ALEX notices WAYNE'S
discomfort.

ALEX

Why don't you head for a lie down bud?

WAYNE looks with pure hatred at ALEX.

WAYNE

Alex, I want you to know... this...
isn't personal. It's just, just what

god wants. Yeah, that's right. You know it's right too.

(panting)

Deep down, you do too. What you are is wrong. I've just got to do what's right. You get that, surely you do.

WAYNE pauses. He doesn't take his eyes off ALEX, one arm still behind his back.

WAYNE

(crying)

I've just got to do what's right. I'll make God proud this way.

(keeps sweating)

This is for you, Dad.

ALEX looks at MARCUS, they both look confused. ALEX looks to WAYNE, he stands up. There is silence in the desert as night is about to fall.

ALEX

(pauses)

Wayne... what are you talking about?

WAYNE intensely looks ALEX dead in the eyes for a moment longer, his head shaking madly. WAYNE pulls his arm from behind his back. He raises the gun, and points it at ALEX's head. MARCUS and ALEX look confused and terrified. WAYNE pulls the trigger. There is a BANG, the bullet speeds out of the gun and plants into ALEX'S head - killing him instantly. ALEX falls to the floor. MARCUS watches him die, intense shock on his face. WAYNE is shaking with extreme aggression.

WAYNE

It's... over.

WAYNE unstably smiles. MARCUS turns from ALEX's body to WAYNE, shaking madly. WAYNE doesn't take his eyes off of ALEX's body. WAYNE then slowly looks up to MARCUS. His eyes begin to blink slowly, we can see the last of the sun's reflection in his eyes, casting a blue hue. WAYNE then faints, falling to the ground. MARCUS stands still on the spot, frozen. MARCUS looks at the body, then at WAYNE. Scared, clearly not knowing what to do, he runs off. He goes back to the car, picks up the hold-all containing the money and his mother's urn. MARCUS notices ALEX's Go-Pro in the front seat, he grabs it and puts it in the bag. MARCUS freezes again, looking back at the scene he's just witnessed, as shocked as ever. He stops looking, turning away, and running, at a rapid pace.

53 EXT. DESERT - NIGHT

Time has passed as it is now night. One road going through the sand on both sides. MARCUS is stumbling on the road. He collapses on the ground from exhaustion.

MARCUS (V.O.)
Please... somebody, anybody... If
there is a god, I need something
please.

MARCUS looks at the hold all bag on the road next to him.

MARCUS
(mutters)
I'm... sorry mum. I... I tried.

MARCUS turns over and closes his eyes.

54 EXT. DESERT - DAY

MARCUS is still lying in the road next to the bag. A grey RV camper van halts near by. A MAN steps out of the RV. He walks over to where MARCUS is lying. He pours water from a bottle over him. MARCUS wakes up to the MAN standing over him. Coughing.

TANNER - Mid thirties. Ginger haired man with blue eyes and a full moustache. Wearing all denim and boots.

TANNER leans down closer to MARCUS.

TANNER
Ya' right there?

MARCUS sits up and looks around.

MARCUS
Where... where am I?

TANNER helps MARCUS to his feet and picks up his bag.

TANNER
Middle of fuckin' nowhere... That's
where you are! Now, do you remember
where you were tryin' to get too?

MARCUS composes himself. He looks around and remembers.

MARCUS
Uh...

(pauses)
Yeah... I'm trying to get to San Francisco.

TANNER laughs.

TANNER
Well no kiddin'? I'm a California man myself, on my way over there right now, me and my brother are gonna' go do some hunting around Mount Whitney.

MARCUS pauses, he looks at the RV.

TANNER
You want a ride, hell I can get ya' pretty close to San Fran' at least?

MARCUS looks at TANNER.

MARCUS
What? Really?

TANNER
Well, I don't see why not. Ya' seem interesting as fuck, being in the middle of the road an' all. I need the company. Ya' can tell me all about how ya' got here.

MARCUS
Your sure?

TANNER
Hell yeah. You seem cool, well you're fuckin' sweatin' like a turkey on Christmas right about now... But you know what I mean. Bring your stuff.
(gestures to his RV)
Come on.

MARCUS gets his bag together and walks with TANNER to the RV.

55 INT. SAN FRANCISCO BAR - DAY

Well-furnished bar with around 12 tables. The bar is equipped with nailed up menus and drinks behind it. A TV is attached to the wall at the top corner of the bar.

MARCUS sits in the corner of the bar, amongst the regulars. He is taking a sip of his coffee. With his bag next to him.

The TV is showing a news report of what transpired in the desert. Images of bodies and the car are shown.

NEWS REPORTER - Late twenties. Brown suit, red tie. Short black hair.

NEWS REPORTER

It remains unclear how this travesty happened. Officials say it appears one shot the other. It is currently unknown whether any other parties were involved. Here's Katie with the weather.

Manager- Early thirties. Short woman with black hair and brown eyes, dressed in a black uniform.

The MANAGER walks over to MARCUS with a jug of coffee, she had also been watching the TV. She keeps looking at the TV, standing next to MARCUS, still sitting at the table.

MANAGER

Terrible news.

MARCUS pauses, looks away from the MANAGER.

MARCUS

That's right, terrible.

MANAGER

Makes you wonder how anyone could do something like that...

MARCUS finishes his coffee.

MARCUS

(whispers)
You and me both.

MANAGER

Sorry about the slow service, the waitress called in sick. Would you like some more coffee?

The MANAGER goes to pour MARCUS more coffee. MARCUS puts his hand over his cup.

MARCUS

(smiles)
The service was great, thank you. I was just leaving though.

MARCUS gets up and smiles at the woman. He picks up his bag and leaves, taking one last look at the TV, which is still showing the weather.

56 EXT. SAN FRANCISCO BAR (OUTSIDE) - DAY

A busy street filled with people and cars. We see MARCUS is right across the street from golden gate park.

57 EXT. GOLDEN GATE PARK/FRANCIS SCOTT KEY MEMORIAL - DAY

A beautiful well kept grassy park with all sorts of flowers growing. The Francis Scott Key memorial is white and very proud-looking. It is a statue of Francis Scott himself. A very noble looking man, well kept and well dressed.

MARCUS is standing next to the memorial. He takes out the urn in his hold-all bag.

MARCUS looks down at the urn.

MARCUS

(whispers)

We made it, mum. You made it.

He opens up the urn and gently spreads the ashes.

MARCUS

(smiles, whispers)

There you go.

MARCUS sits down on the grass, pulls out the Alex's Go-pro camera and looks at it sadly, then faintly smiles. He lays it on his chest and lies down on the grass. A butterfly float above Marcus. It lands on the Grass a meter away from him. He looks on as it settles, he ponders. Police car SIRENS are heard in the background.

FADE TO BLACK.

58 END.