

**THE
LEGEND
OF THE
GREATEST KARAOKE SINGER**

by
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THIS SCREENPLAY IS DEDICATED
TO ALL THOSE KARAOKE SINGERS OUT THERE

TABLE OF CONTENTS

PRELUDE

Chapter 1

LOVE

Chapter 2

RELIGION

Chapter 3

SEX

Chapter 4

DEATH

FADE IN:

INT. KARAOKE BAR - NIGHT

In the back of a dark, smoky bar sits LOVECRAFT, mid 30's. In one hand he holds a whiskey glass. In the other, a cigarette.

He wears a gold mylar jacket with silver cuffs and mylar pants. The kind Elvis wore back when he was The King.

His eyes are hidden by a pair of gold frame, red lensed Elvis sunglasses that we'll call "lady-killers". And just like The King himself, his hair is done up in a deluxe pompadour.

As he smokes, he watches us...

In the background we hear some of the worst singing of a cover song ever heard.

LOVECRAFT (V.O.)

Amateurs. Pathetic. Fried eggs. You need to be a hard-boiled egg to survive up there.

BLACK FRAME

TITLE CARD:

PRELUDE

INT. KARAOKE BAR - STAGE - NIGHT

On stage are two really hot, in their 20's, DRUNK GIRLS singing a drunken style of a Madonna song. They hang off each other as they sing the chorus.

LOVECRAFT (V.O.)

They are weak and yolk. You need to be hard boiled like me.

(beat)

I hate the weak.

The bright lights shine into their eyes. They throw their hands up to shield them but continue to sing...

Poorly.

LOVECRAFT (V.O.)

The one thing to always cripple the strongest man is also the weakest thing of all. Love. And for that, that makes me weak.

INT. KARAOKE BAR - CONTINUOUS

Lovecraft stares at the two drunkards up on stage like they're burning the American flag. He takes a sip from his whiskey glass and a drag from his cigarette, blowing the smoke into the shot glass.

A WAITRESS comes over with more drinks.

WAITRESS

You gonna show them how it's done, Lovecraft?

The smoke rises from the glass like it's a volcano about to erupt.

LOVECRAFT

It's bad enough they picked this song. But now I have to sit here and listen to them sing it.

Lovecraft finishes off the drink, smoke and all.

The Waitress rolls her eyes. She takes his empty glass and replaces it with a fresh one.

WAITRESS

You take this all too personal.

LOVECRAFT

Charisma-

WAITRESS

All-

LOVECRAFT

--Talent-

WAITRESS

--Too-

LOVECRAFT

--And sunglasses.

WAITRESS

--Personal.

LOVECRAFT

Those are the things it takes for
the audience to enjoy the show.

WAITRESS

What's so enjoyable is the fact
it's so bad.

Lovecraft cocks his head to look at her.

LOVECRAFT

When I perform, they take notice.
They put down their drinks, put out
their cancer sticks, maybe put off
hitting on the slutty barfly and
they take a moment to listen to the
greatest karaoke singer.

WAITRESS

You smell that?

He takes a shot of whiskey.

LOVECRAFT

Smell what?

WAITRESS

That self-importance comin' out of
your ass.

LOVECRAFT

Just watch.

INT. KARAOKE BAR - STAGE - CONTINUOUS

The song ends and half the crowd gives them a small apathetic
applause. The Two Drunk Chicks stumble off stage.

Lovecraft walks up on stage. The place goes quiet. Not even a
whisper. We hear ice shifting in their glasses.

The lights fade...

The spotlight strikes him.

Lovecraft strikes an Elvis-like pose and lifts his head.

LOVECRAFT

(to the crowd)

I come in here every night. Some
might know me. Others might
question me. Who is this guy? I'll
tell you.

(beat)

With a song.

He strikes another pose...

And the music starts.

Lovecraft sings it well. Not great. But better than the Two
Drunk Girls before him.

The lights reflect off his sunglasses. He moves around the
stage like a pro.

Maybe it's his charisma. Maybe it's his gold suit reflecting
off the stage lights. Maybe it's his singing. But whatever it
is, he owns the stage, the song and the audience.

BLACK FRAME

TITLE CARD:

Chapter One

LOVE

EXT. LA BREA TAR PITS - MORNING

Lovecraft sits on a bench looking out at the tar pits. He has
a very obvious black eye under a new pair of lady-killer
sunglasses.

SUBTITLE APPEARS AT SCREEN BOTTOM:

"Welcome to The La Brea Tar Pits"

Next to Lovecraft sits KARA(16), a very cute, very young
schoolgirl. She wears the whole attire. A blue plaid skirt,
blue dress jacket, and a white dress shirt with a blue bow.

On her lap is an opened up Captain Planet metal lunch box. Inside is a Captain Planet thermos bottle, cup for a cap, bag of chips, and a tuna sandwich.

Kara takes the sandwich apart, opens the bag of chips and crushes them. She sprinkles the chips onto the tuna part of the sandwich.

LOVECRAFT

Kara, I wanted those.

KARA

Too bad. It's better with something crunchy. Wanna try?

LOVECRAFT

I'll pass.

She closes the sandwich, takes a big bite.

Kara hands him the bag of chips. Now all that is left are the crumbs.

Lovecraft grabs them.

KARA

You that hungry?

They look out at the beautiful... tar pit. People pass by jogging or walking their dogs.

LOVECRAFT

Why do you like to come here?

KARA

Why? I don't know. I just like it.
Helps me relax.

She takes another big bite of her sandwich.

LOVECRAFT

What you got to relax about?

KARA

School stuff I guess. Just need to get away. What about you? Anything new?

LOVECRAFT

Got kicked out of another club last night.

KARA

It got anything to do with that big bruise on the side of your face?

LOVECRAFT

I lost my cool. Hurt a guy pretty bad.

KARA

You were heckled again while singing, weren't you? So you what, punched him? Or did he punch you?

LOVECRAFT

Neither, actually.

CUT TO:

INT. KARAOKE BAR - STAGE - NIGHT

Lovecraft continues to sing his song. It's very moving and a little funny. He acts a little like Elvis up there.

DRUNK GUY (O.C.)

You suck! Get off the stage! Let my girl get back on there!

The music continues but Lovecraft stops singing.

Lovecraft looks out at the crowd. A full blown typical college jock type sits there with the two ladies.

INT. KARAOKE BAR - CONTINUOUS

Lovecraft jumps off the stage, onto the DRUNK GUY's table. He continues the song. The guy looks up at him in disbelief.

DRUNK GUY

What the fuck are you doing,
motherfucker?

Lovecraft kicks the guy's face in with his black & white Creeper shoes. His nose collapses, blood shoots out of each nostril.

Teeth go flying all over the room. One tooth lands in a whiskey shot glass.

The Drunk Guy flies back. Lovecraft jumps down along with him. He grabs him by the shirt, wraps the microphone cable around his neck.

Lovecraft finishes the song with the Drunk Guy hanging there. When the music stops the crowd gives him a loud applause.

Lovecraft bows to them with a twinkle in his eye(sunglasses).

DRUNK CHICK #1 (O.C.)

You son of a bitch!

Lovecraft turns around to find a fist at his face.

BACK TO:

EXT. LA BREA TAR PITS - MORNING

Lovecraft dumps the bag of crushed chips down his throat. Kara finishes her sandwich.

KARA

You let a girl beat you up?

Lovecraft throws the bag on the ground.

LOVECRAFT

I wasn't beaten up, all right. She
just got me off guard.

Kara takes the cap off the thermos, pours an orange liquid into it.

KARA

So you say.

She sips slowly.

Lovecraft looks at his watch.

KARA (CONT'D)

Got somewhere to be?

LOVECRAFT

I need a drink.

She hands him her thermos.

LOVECRAFT (CONT'D)

Something with liquor.

KARA

You drink too much. Makes you get a gut.

She puts the cap back on her thermos, puts it in her lunch box and closes it shut.

KARA (CONT'D)

Anyway, I gotta get back to school.

LOVECRAFT

Kara, what you doin' tomorrow?

KARA

I'll be here.

LOVECRAFT

See ya then.

She gets up and walks away.

Lovecraft is left all alone. He looks a little funny just sitting there in his tacky gold suit.

LOVECRAFT (CONT'D)

(to himself)

I need a fuckin' drink.

INT. PETE'S JOINT - BAR - CONTINUOUS

Lovecraft sits down at an empty bar. PETE walks behind the bar, slides a bowl of peanuts over to him.

PETE

Hey, Lovecraft. You want a drink?

LOVECRAFT

That would be fuckin' heaven, Pete.

Pete reaches under the bar, brings out a shot glass and a bottle of whiskey.

PETE

Heard you had one hell of a night last night. From the looks of that shiner, seems the stories are true.

Pete pours the drink. Lovecraft gulps it down.

LOVECRAFT

You heard about that, huh? I had to do something. That fucker couldn't just walk out of there-

PETE

Without bringing him down to size?

LOVECRAFT

--Exactly.

Lovecraft slams the glass down on the counter.

PETE

Another?

Lovecraft nods. Pete fills the glass.

Lovecraft gulps the shot glass down. He slams the glass on the counter and gets up.

PETE (CONT'D)

You leavin' already?

LOVECRAFT

I was thinkin' about it.

PETE

You know who's been lookin' for ya,
right?

LOVECRAFT

No. Who?

PETE

That crazy ex of yours.

LOVECRAFT

Which one?

PETE

That perky Asian one.

LOVECRAFT

She's been around here? Today?

PETE

About ten minutes before you came
in. She looked pissed off.

LOVECRAFT

Better to be pissed off than pissed
on, Pete.

PETE

Speak for yourself.

EXT. PETE'S JOINT - MORNING

Lovecraft steps out, lights a cigarette. Cars drive by
honking their horns at each other. Mariachi music plays,
phones ring and car alarms echo off.

SUBTITLE APPEARS AT SCREEN BOTTOM:

"Welcome to Hollywood Blvd."

A guy with a sign on his back tries to sell maps to celebs homes while people pass him by.

A sign hangs over Lovecraft's head. It reads "Pete's Joint".

THOMAS, a huge white guy with a thinning hairline and a muscle shirt, walks up to Lovecraft.

Lovecraft moves out of the guy's way but the guy moves with Lovecraft.

LOVECRAFT

You mind?

He pushes Lovecraft back.

Lovecraft falls back into...

GREEK, a huge black guy stands behind him. Lovecraft looks up at Greek hovering above him.

Thomas punches Lovecraft in the gut. Greek grabs Lovecraft and drags him into the dark alleyway of the bar.

EXT. PETE'S JOINT - ALLEYWAY - MOMENTS LATER

Greek throws Lovecraft up against a brick wall. The walls to the alley are green and slimy. Garbage scattered everywhere. Rats scurry around fighting over rotten pieces of food.

Thomas punches Lovecraft in the face. The cigarette flies from his mouth.

Lovecraft slips down to the filthy ground. He takes his bent cigarette off the ground, puts it back into his mouth.

FEEPY, a beautiful Asian woman, walks over to Lovecraft. Her hair is long and black with a touch of purple mixed in. She wears all leather.

FEEPY

Look at you, Lovecraft.

LOVECRAFT

Feepy. What brings you here?

FEEPY

You remember me! I was thinkin' you forgot all about my ass.

LOVECRAFT

I could never forget that ass. It was you I tried to forget.

She kicks him in the gut...

Lovecraft hunches over, cigarette still in mouth. She crouches down in front of him, takes his lady-killers off.

FEEPY

I want to see those eyes.

She puts them on, jumps up and strikes a pose for her goons.

FEEPY (CONT'D)

How do I look, boys?

They smile and give her a thumbs up.

FEEPY (CONT'D)

What happened to your face?

LOVECRAFT

It's a long fuckin' story.

Lovecraft crawls his way up the brick wall to his feet.

Lovecraft (CONT'D)

What do you want, Feepy?

FEEPY

Money.

LOVECRAFT

I don't have any.

FEEPY

Don't lie. Lying makes bruises. Besides, you owe me.

LOVECRAFT

And how you figure that?

FEEPY

You owe me one broken heart. The price of that is like the commercial says. Priceless.

LOVECRAFT

How much?

FEEPY

Fifteen thousand will do.

LOVECRAFT

Fifteen thousand? That's not a number you just pulled out of your beautiful Asian ass.

FEEPY

I need the money to save my neck. This loan shark named Shepard wants his money by tonight. And I ain't got it.

LOVECRAFT

And you thought I'd help you get it?

FEEPY

Not without a little intimidation. That's what these guys are here for.

LOVECRAFT

You ever heard of the samurai code?

FEEPY

Not this shit again.

LOVECRAFT

They live and die by a code. One in particular says you must either kill yourself or be beheaded if you ever borrow money.

FEEPY

I really don't give a fuck. Why don't you tell that story again but say it to these two? Meet Greek and Thomas. They're here to fuck you up.

Lovecraft looks over the two. He points his cigarette at the huge white guy.

LOVECRAFT

You must be Thomas?

THOMAS

Bingo.

Thomas moves in for a punch.

Lovecraft dodges it.

Instead of punching Lovecraft, he punches the brick wall. Thomas holds his hand as it bleeds all over the place. Dark blood shoots out from his knuckles. He falls to his knees and lets out a barbaric scream.

LOVECRAFT

Careful, big man. Looks like you broke some bones.

(takes a drag from his
cig)

Must hurt.

Greek reaches out for Lovecraft.

Lovecraft punches him in the gut. One, two combination. It has little to no impact.

Greek steps back laughing. Lovecraft kicks him in the balls.

Greek falls to his knees...

Lovecraft punches him in the forehead. The initials "E" "P" are stamped backwards onto his forehead.

Lovecraft blows on his huge gold ring on his middle finger. Greek tips over with one last grunt.

Lovecraft looks over at Feepy. She steps back in fear of what he'll do to her next.

LOVECRAFT (CONT'D)

Listen, I feel bad for your situation. But I don't have that kind of cash. But since we used to fuck, I'll give you a tip. Don't get mixed up with guys like this Shepard. He sounds like a real asshole.

Lovecraft turns his back to her and walks away.

FEEPY

That's right! We used to fuck! And you feel nothing for me now?

He keeps walking.

LOVECRAFT

I was going through an Asian phase.

FEEPY

And now you're going through a schoolgirl phase?!

Lovecraft stops, turns around, walks over to face her.

LOVECRAFT

What are you talking about?

FEEPY

I have her. She's my plan B.

LOVECRAFT

Have who? Who do you have?

FEEPY

That sweet little thing. Plucked her from the strawberry patch this morning. Don't worry, she's safe.

(MORE)

FEEPY (CONT'D)

And she'll stay that way if you get me that money.

He looks like his head might explode. A vein on his forehead pulsates in a rhythmic rage.

LOVECRAFT

You bitch!

Feepy slaps him across the face. Lovecraft punches her in the mouth. His lady-killer sunglasses fly off her face. She SLAMS to the ground.

LOVECRAFT (CONT'D)

Where is she?!

Feepy touches her face, wipes away some blood from her lip.

FEEPY

You'll have her if you get me my money. It's all up to you, cowboy.

Lovecraft hovers over her as she holds her jaw. He bends down and takes his lady-killers sunglasses off the floor.

LOVECRAFT

What's stopping me from beating the shit out of you right here and now?

FEEPY

Nothing. But I still won't tell you. We have her and you won't see her again unless you do as I say. Plus-

LOVECRAFT

Plus what?

FEEPY

--Plus a picture says a million things but never says a word.

Feepy pulls a Polaroid picture out of her leather pants. It's a picture of Kara with tape around her mouth.

Lovecraft takes the picture.

FEEPY (CONT'D)

Well?

LOVECRAFT

I don't have fifteen thousand dollars.

FEEPY

Then figure something out, Lovecraft. It's what you're good at.

Lovecraft paces around, stops and crouches back down next to Feepy.

LOVECRAFT

I want her alive and untouched. Process that.

FEEPY

She'll stay pure and clean. Just get me my money.

LOVECRAFT

Get her and bring her back here. I'll get you what you want.

Lovecraft throws the picture at Feepy. He kicks Greek in the gut as he passes by.

Lovecraft slides on his shades.

INT. DANCE CLUB - MORNING

Meet BETH, she's beautiful. Her hair's a sweet blonde, pulled back tight. Some strands of hair fall loose and dangle in her eyes.

But we seem to ignore all her beauty and focus only on the bullet hole on the right side of her cheek. She brings a cigarette to her mouth, covers the hole, takes a drag, blows the smoke out of every hole. Nose, mouth, bullet hole.

They're in a night club. Workers help move/lift huge stereo speakers up onto a stage.

Sitting at a red booth, Lovecraft smokes a cigarette along with Beth.

Beth works on a pornographic connect the dots game.

BETH

It's been a while, Lovecraft.

LOVECRAFT

I know.

BETH

You should never keep a girl waiting by the phone.

LOVECRAFT

I had to get away from everything.

BETH

No need to explain it to me, Lovecraft. I get it. I'm the only one that really ever did get you.

LOVECRAFT

I know. If you weren't a lesbian, I'd marry you.

BETH

You flatter me. What's it been?

LOVECRAFT

A few years.

BETH

Still drink like a fish?

She takes a drag, blows smoke out the hole.

LOVECRAFT

Helps the memories of the past not so easy to remember.

BETH

I see you still smoke like a chimney. That's my boy.

Smoke seeps from the hole. A smile grows across her face. She lowers the cigarette.

LOVECRAFT

Kid. You know where I can find him?

BETH

Kid you say?

LOVECRAFT

I can't find the bastard. I figured you might know where he's hiding.

BETH

Moved to some shitty abandoned apartment. I was there once. Smelled terrible.

LOVECRAFT

What's he dealin' now? Drugs?

BETH

Guns mostly.

LOVECRAFT

Guns? Thought he was a drug man.

BETH

Sells mostly to the North Hollywood Boyz. But he's been known to double dip.

She writes something down on the porno connect the dots page.

LOVECRAFT

I owe you one.

BETH

You owe me more than one, Lovecraft. Here.

She holds up the pornographic connect the dots game, rips the page out, hands it to Lovecraft.

BETH (CONT'D)

All you have to do is connect the dots.

INT. KID'S APARTMENT - LIVING ROOM - MORNING

MARK KID, a man in a robe with thinning hair sits in a green recliner. It looks like he found it off the street. There's duct tape over the arms and back.

KID

Rogaine. Propecia. I've tried it all. Nothing seems to help. It just keeps falling out. Women hate guys with thinning hair. It's like garlic to fuckin' vampires. Haven't had a free fuck in like five fuckin' years.

In front of him sits Lovecraft. He sits on a shit brown colored couch. It's not that much better off. It's covered with even more duct tape.

LOVECRAFT

Sorry to hear that, Kid.

Kid shoos it away.

The apartment's real shitty lookin' too. Almost like a crack house.

KID

No pity. Ladies give me enough of that as it is.

Kid reaches into his dirty white robe, pulls out a pack of cigarettes. He takes one out and presents it to Lovecraft.

KID (CONT'D)

Want one?

LOVECRAFT

Sure.

Kid throws Lovecraft the pack. He catches it and reads the cover. It's written all in Spanish.

LOVECRAFT (CONT'D)

Thanks.

KID

Keep'em. I got fuckin' tons in some cargo hold in fuckin' San Pedro.

LOVECRAFT

I have to say, you're still the poorest rich guy I've ever fuckin' met.

Kid lights the cig and leans back in the recliner.

KID

What's with the black eye?

Kid taps his left eye.

LOVECRAFT

It's a long story.

KID

Is it a good one?

LOVECRAFT

Not really.

Kid claps his hands together.

KID

Hey! Would you like something to drink? I got apple juice.

LOVECRAFT

I'll pass.

KID

You can't fuckin' pass on something like apple juice, man.

LOVECRAFT

Sorry. Not thirsty.

KID

I'll get you some anyway. In case
you feel like having it later.

Kid gets up and walks to the kitchen.

Lovecraft takes a fag out and lights it. He puts the pack in
his gold sparkled jacket. He throws his head back, takes off
his glasses, closes his eyes.

KID (CONT'D)

You know. I heard this rumor going
around about you.

LOVECRAFT

Rumor?

KID

Yeah. Heard you been singing at
karaoke bars here in LA.

LOVECRAFT

It's true.

Kid steps back in with a bag drink of apple juice. He sits
back down in the recliner.

KID

Ain't that some shit. The great
karaoke singer.

Kid coughs in his hand.

LOVECRAFT

A lot's changed.

Lovecraft stares at the bag of juice.

KID

You think?

LOVECRAFT

What's this?

KID

Apple juice.

LOVECRAFT

It's in a bag.

KID

Yeah. It's great shit. 100% juice.

LOVECRAFT

You mean apple.

KID

Sure, what the fuck ever. Try it.
It's good.

Lovecraft shoves a straw through the bag drink. He takes little sips.

LOVECRAFT

Gotta say you're the first to ever offer me apple juice in a bag.

KID

Not bad, right?

LOVECRAFT

Could use some liquor.

KID

So this karaoke thing is for real? Fuck. Everyone figured you'd leave town after what happened. So why'd you stick around?

LOVECRAFT

I like it here. Not gonna leave because I got a price on my head.

Kid laughs and chokes on his cigarette.

KID

Damn. That's what I love about you, Lovecraft. Such a fuckin' badass all the time.

LOVECRAFT

Love?

KID

Forget I said that. So what you doin' here, Lovecraft? I know it's not to see how I'm doin'. So what's the deal?

LOVECRAFT

It's this bitch Feepy. You know a loan shark going by the name Shepard?

Kid leans back in the recliner. He rubs his fingers through his thinning hair.

KID

Yeah, I know him. He's the new big man in town.

LOVECRAFT

Since when?

KID

Since you killed Sam the Brick. This guy moved in and took right over. What the fuck you doin' getting mixed up with him?

LOVECRAFT

Bitch got mixed up with this guy. Somehow I got mixed up in it too.

KID

This guy is bad fuckin' business. You don't fuck with guys like that. He's not just some loan shark. That fuck's got connections. Deep pockets kind of shit. So if she owes him money and she doesn't deliver. She's one dead cunt.

LOVECRAFT

I don't really care what happens to her, but she's got something of mine and I want it back.

KID

How much she owe?

LOVECRAFT

Fifteen thousand.

KID

That ain't too bad.

LOVECRAFT

I don't have fifteen thousand.

KID

But I do.

Kid blows his nose into his hand. He wipes it on the arm of the recliner.

KID (CONT'D)

Okay. I'll give you fifteen thousand bucks. Why not? We're old friends.

(beat)

But I need you to deliver something for me.

LOVECRAFT

Deliver what?

KID

I've been doing some sellin' to these guys. Mostly guns. Shit like that. They're a robbin' crew. They like to wear masks. Like those Mexican wrestlers wear. They're good guys. A little weird. But good guys. Just watch your balls around their dog. Fuckin' hell spawn.

Kid gets up and walks into the bedroom.

He comes out with an army duffel bag and an envelope. He slides over the duffel bag. It looks heavy as hell. Kid looks like he pulled something.

KID (CONT'D)

(winded)

This is their new order of guns.

(holds up the envelope)

This is the money for Peepy.

LOVECRAFT

Feepy.

KID

Whatever. Take these guns to El Paso's place. And I'll give you this envelope of money. Easy-greasy. Deal?

LOVECRAFT

Fine. Where?

EXT. SUN VALLEY - DAY

A bus stops and Lovecraft steps out.

He walks down an empty street of Sun Valley. He drags the duffel bag on the road as the happy sun beats down on him relentlessly.

SUBTITLE APPEARS AT SCREEN BOTTOM:

"Welcome to Sun Valley"

Gangsta's with their shaved heads, white T-shirts, gold chains, and tattoos sit on the curb with their bitches and their low riders.

Loud gangsta rap pounds at our ears. Any white class working stiff would be frightened.

The gangster's all stare at the strange Elvis-like dressed man walking down their road and neighborhood.

Lovecraft shines in the sunlight.

A black guy wearing a wife beater T-shirt and a pair of yellow in the front and brown in the back tighty-whities, rushes out of a house nearby.

A black woman swings open the door to the apartment building. She has tampons in her hair.

DERANGED MAN

I'm gonna kill somebody tonight!

TAMPON LADY

Only thin' ya gonna kill iz another bottle!

TAMPON LADY throws a bottle of whiskey at the DERANGED MAN.

DERANGED MAN

I'm sick! I'm sick!

TAMPON LADY

You're sick all right! Sick in da head!

The man breaks down crying.

EXT. EL PASO'S YARD - DAY

Lovecraft enters the yard to a pink house that looks condemned. The yard is in dire need of a cut and is riddled with beer bottles and pizza boxes.

Loud Chicano music shakes the pink crappy house.

EXT. EL PASO'S PORCH - CONTINUOUS

Lovecraft walks up to the porch. A pit bull comes storming out from the house. A chain stops him from ripping Lovecraft's throat out.

EL PASO stands there dressed in a pair of silky boxers and a blue Mexican wrestler's mask. Armed with a shotgun, he aims it at Lovecraft.

EL PASO
(Spanish accent)
Who you?

He looks at the duffel bag in his hand. He pulls his dog inside the house.

EL PASO (CONT'D)
You bring the toys?

LOVECRAFT
Yeah.

EL PASO
Get the fuck in here, bro.

INT. EL PASO' HOUSE - DAY

Inside are three other guys wearing Lucha Libre masks. One watches TV. Another is in the kitchen eating some beans from a can. Another is in the bathroom taking a piss.

The loud Chicano music plays from the TV. The dog continues to bark at Lovecraft.

El Paso sticks the shotgun in Lovecraft's face.

EL PASO
Let's see.

Lovecraft drops the bag and the other three run over to see what's going on.

El Paso orders Lovecraft with the gun to open the bag.

Lovecraft obeys. He slowly unzips the bag. The four Mexican wrestlers are all stupefied by what's inside.

EL PASO (CONT'D)
Joder.

TAPA
Mierda.

CUCHILLO

Quiero...

BOB

Cerveza?

El Paso puts his shotgun away. The others reach into the bag. They pull out handguns, sawed-off shotguns, knives, grenades, machine guns and even more pistols. Not to mention a shitload of ammo.

El Paso pats Lovecraft on the back.

EL PASO

My name is El Paso.

He walks Lovecraft over to the one that was on the couch watching TV.

EL PASO (CONT'D)

This is Cuchillo.

CUCHILLO slams a clip into a machine gun. He wears a red mask.

El Paso leads Lovecraft to the one that was taking a leak.

EL PASO (CONT'D)

This is Tapa.

TAPA is short. He holds two Desert Eagles in his hands that make him look even smaller. He wears a yellow mask.

El Paso leads Lovecraft to the one that was in the kitchen eating beans from a can.

EL PASO (CONT'D)

And this is Bob.

BOB drinks a beer. He wears a green mask.

EL PASO (CONT'D)

Together we are the FOUR DE NIROS.

All four raise their guns and beer in the air.

FOUR DE NIROS

Yeah!

They shoot what they got or drink what they got. El Paso puts a hand on Lovecraft's shoulder.

EL PASO

Like Robert De Niro. Ever see Scarface?

LOVECRAFT

That wasn't...

EL PASO

Eh?

LOVECRAFT

Nothing.

EL PASO

So what's your name?

LOVECRAFT

Lovecraft.

EL PASO

You from Mexico?

LOVECRAFT

No.

EL PASO

Maybe you aren't but I know your heart is from Mexico. I just had this great fuckin' idea. Let's all go rob a banco!

LOVECRAFT

Sorry, but-

EL PASO

You must! It's the rule, homie.

LOVECRAFT

--I don't think so.

EL PASO

If you don't agree, how else can we
know you're cool?

Lovecraft looks around at the gun slinging crazies. The pit
bull stares up at him, licks his chops.

LOVECRAFT

Fine.

El Paso pats Lovecraft on the back.

EL PASO

I'll get dressed.

INT. WHITE CADILLAC (MOVING) - DAY

Feepy has a gun on Kara in the backseat. She's blind folded
with duct tape wrapped around her mouth and hands.

Greek drives, Thomas sits up front. A bandage is wrapped
around Thomas' hand. Blood seeps through.

Greek rubs his balls.

THOMAS

You mind?

GREEK

What?

THOMAS

I'm tired of you scratchin' your
sack.

GREEK

They hurt. You ever git kicked in
da fuckin' sack?

THOMAS

No.

GREEK

When ya do, we's can talk. But
until then, mind yo' own fuckin'
bidness.

THOMAS

I'm just sayin', watching you touch
yourself is a little unsettling.

GREEK

Unsettling?!

THOMAS

Yeah. It's kind of gross. I've been
sittin' here watchin' you rub your
balls for five fuckin' minutes now.
It's kind of fucking disgusting.

GREEK

Hey, It's muh ma fuckin' car. If ya
don't like it, ya can git da fuck
out.

FEEPY

Would you two shut the hell up?!
You're giving me a headache.

Greek's stomach makes a hungry sound.

GREEK

You hear dat? That's me wantin' uh
taco. You wants one?

EXT. DRIVE THROUGH TACO JOINT - DAY

They pull the car up to a half man, half taco speaker-box. In
one hand it displays the menu. In the other, a half-eaten
taco.

A distorted voice of a woman talks through the TACO MAN.

TACO MAN
 (incomprehensible)
 Welcome to Taco Man. What's your
 order please?

Thomas laughs at the Taco Man.

GREEK
 (to the taco person)
 I'll have the Super Spicy Chicken
 Taco. And two hard Taco Man Meat
 Supremes. And a fuckin' coke.

TACO MAN
 (incomprehensible)
 Drive to the second window.

They slowly driver the car up to the second window, where a
 sexy EBONY WOMAN holds his food. Her nails are long and
 multicolored.

EBONY WOMAN
 One Super Spicy Chicken Taco. Two
 hard Taco Man Meat Supremes. And a
 fuckin' coke.

She hands him his greasy food. He takes it with a smile.

GREEK
 (slow and sexy)
 Thank you very much.

He hands her the money and drives off.

INT. WHITE CADILLAC (MOVING) - DAY

Greek tries to eat and drive at the same time. The chicken
 meat in the taco falls on the wrapper resting on his lap.

FEEPY
 We need a place to keep this bitch
 until it's time to make the
 exchange.

Greek wolfs down the taco.

GREEK

(muffled)

Why not just keep her in the trunk?

FEEPY

We can't be driving around with a tied up bitch in the back of a fuckin' trunk. We need a place we can keep an eye on her and not worry about prying eyes.

THOMAS

I think I know a place. Hope you ain't afraid of cockroaches though.

INT. EL PASO'S PINK CADILLAC (MOVING) - DAY

El Paso drives, Tapa sits up front. He loads two clips into his Desert Eagles.

Lovecraft sits in the back sandwiched between Bob and Cuchillo.

Bob furiously chugs a beer.

EL PASO

You look funny, bro.

Tapa turns around to face Lovecraft.

TAPA

You an Elvis impersonator or something?

LOVECRAFT

Or something.

Bob shoves the beer in front of Lovecraft.

BOB

You want some beers?

Lovecraft looks them over.

LOVECRAFT

I got somewhere I gotta be.

EL PASO

We need gas.

TAPA

There's a gas station up ahead.

INT. GAS STATION - DAY

A young Mexican in a red convenient store vest pounds at the bathroom door. A tag on his vest reads: JOSE CISCO.

JOSE CISCO

What you kids going in there? You better not be jackin' off to girlie mags!

INT. GAS STATION - BATHROOM - DAY

Two TEENAGERS with wire attached to sticks, stand together by the toilet like they're fishing.

They smile and giggle at what they're doing.

Teen #2 line jumps.

TEEN #2

Look! I got it!

INT. GAS STATION - DAY

The Four De Niros storm in with their guns aimed.

EL PASO

Money, Chico!

Jose throws his hands up.

They don't seem to notice Jose in the back. He jumps down on the tile floor.

The Four De Niros aim their guns at a SPANISH GIRL behind the cash register.

Lovecraft walks in smoking a cigarette.

A microwave dings. Tapa shoots it. Pieces of it fly around the room.

INT. GAS STATION - BATHROOM - DAY

The two teens push their ears up against the bathroom door.

TEEN #1
(whispers)
What was that?

TEEN #2
(whispers)
Fuck if I know.

INT. GAS STATION - COUNTER - DAY

El Paso shoves a shotgun in the face of the girl behind the cash register.

EL PASO
Hey there, mamacita. Why don't you open that thing up and hand me some of that feria. Ondalay!

He pumps the shotgun.

SPANISH GIRL
Don't kill me!

She quickly opens the cash register. El Paso reaches over and grabs the money.

INT. GAS STATION - FREEZER - CONTINUOUS

Bob walks over to the beer in the freezer. He takes out a six pack.

BOB

I got the cerveza!

Jose crawls around on the floor. He sees Bob over by the beer.

He quickly crawls backwards, hits a display of a new kind of chip. The samples fall from the display and smash to the ground.

Bob shoots his attention over to the noise. He sees Jose on the floor. He drops the beer and readies his machine gun.

Jose panics. He pushes up his pants leg. Attached to a holster, next to his sock is a small pistol. He takes it out and fires it at Bob.

Bob takes three shots to the chest and one in the neck. Blood shoots out everywhere. His blood sprays out over the glass refrigerator doors. He slips on the spilt beer on the floor.

INT. GAS STATION - COUNTER - CONTINUOUS

Bob fires the machine gun wildly into the air. A stray bullet hits Cuchillo in the head.

Cuchillo goes down shooting El Paso in the legs.

El Paso quickly falls to the floor screaming out in pain. As he hits the floor, his shotgun goes off.

Tapa takes the blast to the chest. He goes flying into the air, smashes into the slushy machines.

Bob's machine gun still fires, cuts through the candy and car supplies on the shelves. Finally the clip empties.

EL PASO

My legs! My legs!

El Paso is the only one still alive. He crawls around on the floor leaving blood streaks.

Lovecraft just stands there smoking his cigarette. Jose runs over to him, gun aimed at his head.

JOSE

You stay there! I call the cops!
You don't fuckin' move! You
asshole!

Lovecraft grabs the gun away from Jose and punches him in the jaw. He falls to the floor.

LOVECRAFT

Asshole? Does it look like I'm with
those jokers?

The two teens step out completely amazed at the situation. Their mouths drop open.

Lovecraft puts the gun in his jacket pocket and walks out of the gas station.

TEEN #1

Did he do all this?

TEEN #2

Cool.

INT. KID'S APARTMENT - LIVING ROOM - DAY

VINCENT, 30's, sits alone in the dark on Kid's crappy couch.

The door flies open.

Lovecraft steps in...

Vincent fires at him. Lovecraft ducks and fires back with the small pistol.

Lovecraft and Vincent aim their weapons at each other. Lovecraft lies on the floor near the kitchen. Vincent is by the recliner.

VINCENT

Mark Kid?

LOVECRAFT

No. I'm lookin' for him though.

VINCENT

Lose the glasses.

LOVECRAFT

I don't think so.

VINCENT

Humor me.

Lovecraft slowly takes off his glasses.

The two very carefully get up. They don't lose eye contact. Their guns are still zeroed in on each other.

Lovecraft slowly walks to the couch. Vincent sits down on the recliner.

Lovecraft plops down on the nasty couch. Both still have their guns directed at each other.

VINCENT (CONT'D)

I've been here since this morning.
I don't think he's coming back.

LOVECRAFT

He owes me money.

They stay quiet with their guns aimed at each other.

Lovecraft very slowly takes the pack of cigarettes out of his jacket pocket. He keeps the gun and his eyes aimed at the man.

VINCENT

What's your name?

LOVECRAFT

Lovecraft. What about you?

Lovecraft takes a cig out and shoves it in his mouth. He lights it up.

VINCENT

You can just call me Vincent.

(beat)

So this Kid guy. Tell me about him.

LOVECRAFT

Nothing really to tell. I haven't seen the bastard in a few years.

VINCENT

You said he owes you money.

LOVECRAFT

It's a long story.

VINCENT

Seeing as we got all the fuckin' time in the world to fill.

LOVECRAFT

Since you care so much-

VINCENT

Let me guess. It's about a girl.

Lovecraft smirks.

LOVECRAFT

--Yeah. Two actually.

VINCENT

What she like?

LOVECRAFT

Beautiful. Greatest girl in the world. She changed my life, actually. Might have even saved it.

VINCENT

What about the other one?

LOVECRAFT

I've been done with her for a long fuckin' time.

VINCENT

Wait. I know you. You used to work for Sam the Brick, didn't you?

LOVECRAFT
Guilty as charged.

Vincent smiles.

VINCENT
There's a pretty big price on your
head.

LOVECRAFT
What's it up to nowadays?

VINCENT
Last time I checked a few million.
I always wondered why no one ever
tried to collect.

LOVECRAFT
A few have.

VINCENT
You're a fuckin' legend, man. I
don't know a single guy that
doesn't know of The Jesse Twin.

LOVECRAFT
That's a name I wanna forget.

VINCENT
I've always wondered what that
meant.

Lovecraft takes a long drag off his cigarette.

LOVECRAFT
Elvis had this twin. But he died at
birth. Elvis always felt bad about
it.

VINCENT
I have to say. If someone told me
I'd be meeting the legend himself
today, I would have called him a
fuckin' liar.

They smile. Something more lies behind those innocent smiles.

LOVECRAFT

You're thinking about that price on my head, aren't you?

VINCENT

I'd be lying if I said no.

LOVECRAFT

It's gonna get you killed.

VINCENT

I haven't made up my mind yet. I take it you're an Elvis fan.

LOVECRAFT

What tipped you off?

VINCENT

I'm more of a Buddy Holly fan myself.

LOVECRAFT

Nothing really wrong with that.

VINCENT

Don't get me wrong. I like Elvis and everything. I just prefer Buddy over the king. Like a Snickers bar. I love Snickers. But I also love a 3 Musketeers bar. But to choose over the two. A Musketeers bar would win every time.

LOVECRAFT

What about Milky Way?

VINCENT

You see, I've been sitting here all day with nothing to think about, but stupid shit like my favorite candy bars. Know what I found out?

LOVECRAFT

Throw some knowledge at me.

VINCENT

They're all pretty much the same. I don't know if you've realized it or not, but a Milky Way is just a Snickers without the peanuts. And a 3 Musketeers bar is the same as a Milky Way but without the caramel.

LOVECRAFT

I'm more a whiskey and gin kind of guy.

VINCENT

We all have our vices, I guess.

LOVECRAFT

You never did tell me why you're here.

VINCENT

It isn't obvious?

LOVECRAFT

What did Kid do?

VINCENT

That's between him and my boss.

LOVECRAFT

Who's your boss?

VINCENT

His name's Shepard.

LOVECRAFT

Kid said he didn't mess with his kind.

VINCENT

Guess that kinda makes him a liar.

KID (O.S.)

Who fuckin' parked in my spot!

The sound of Kid yelling at something from outside is heard out an open window.

Lovecraft takes his eyes off Vincent for a second to look.

Vincent fires. He hits the wall inches away from Lovecraft's head.

Vincent slides off the recliner.

Lovecraft reacts by firing back. He hits the abandoned chair.

Vincent fires again...

Lovecraft lies down on the couch. A huge hole BLASTS where his chest would be if he were sitting there.

Lovecraft falls to the floor.

Vincent shoves his gun into Lovecraft's belly. Lovecraft pressed his gun against Vincent's neck.

They lie there on the floor, face to face. Neither of them blink.

They force their eyes open. The first one to shut their eyes is a dead man. It takes only a second.

Kid comes busting in through the door.

KID (CONT'D)

What the fuck?!

Vincent looks over at Kid. He takes the gun off Lovecraft and aims it at Kid.

Vincent shoots Kid in the chest. Lovecraft shoots Vincent in the neck.

Kid flies back into the door. As he slips down, a blood streak is left behind.

Vincent holds his neck. Blood gushes from the wound.

LOVECRAFT

Why not just go for the bounty?

Vincent smiles, drops his gun and dies.

Lovecraft goes through his pockets, pulls out a folded picture of Bridget. A ring falls out onto the floor.

Lovecraft picks it up and puts it in his pocket.

He walks over to Kid.

Kid is dead too.

He looks around in Kid's pockets, brings out the yellow envelope.

INT. ABANDONED APARTMENT - DAY

Kara is duct taped to a chair with an isolated piece of tape around her mouth. It reads, "MUTE" in big black marker.

The room she's in looks like it might collapse at any minute. The floors are made of rotten wood. The termites have eaten away at just about everything.

The blue wall paper melts off the walls. Over by the window sits a TV. It plays the movie "Sister Streetfighter".

Thomas and Greek watch it sitting Indian style on the floor like a bunch of kids.

GREEK

That bitch is pretty hot.

THOMAS

This was made in like 1974 or something. So she's gotta be old now.

GREEK

She can really kick some ass.

THOMAS

Asian women don't age well.

GREEK

Look at her smoke dat guy's ass.
You sayin' dat bitch couldn't smoke
ours? I don' care how old she iz.
That bitch iz hot.

THOMAS

I don't know about that. I mean,
this shit isn't even real.

They're at the part with the dominatrix whipping scene.

Feepy walks in. The two goons don't notice her. She sits down
next to Kara.

GREEK (O.C.)

Take that bitch!

FEEPY

Do you two retards mind?

They turn around, go back to the TV.

Feepy takes off Kara's tape.

FEEPY (CONT'D)

The name's Feepy.

KARA

Kara.

FEEPY

Nice to meet you, Kara. Would you
like to know what you're doing
here?

(beat)

It involves someone we both know
very well.

KARA

Lovecraft.

Feepy touches the tip of Kara's nose.

FEEPY

Bingo.

KARA

What do I have to do with anything?

FEEPY

You're the glue. Without you my plan would fall apart. Our boy is very stubborn. Told him I had you. And that I would kill you if he didn't do as I say. That turned him right around.

She tries to spit on Feepy but instead spits on herself.

Feepy laughs.

FEEPY (CONT'D)

You spat on yourself.

KARA

I was aiming for you.

FEEPY

Good aim, schoolgirl.

KARA

Let me go.

FEEPY

Aren't you a little young to be involved with someone like Lovecraft?

KARA

Aren't you a little old to have been with someone like Lovecraft?

Feepy sits on Kara's lap.

FEEPY

Cheeky bitch.

(beat)

(MORE)

FEEPY (CONT'D)

I'm bored. Are you bored? Hey,
boys!

The two goons turn around.

THOMAS

What?

FEEPY

Come here.

They look at each other and walk on over.

GREEK

So whadda ya want?

FEEPY

We're bored.

THOMAS

So?

FEEPY

So, I want you two to entertain us.

GREEK

We wuz watching somethin'.

THOMAS

Yeah. It's almost at the end.

FEEPY

I don't care. Entertain us.

They stand in front of the two girls with their already beat
faces. The "E" "P" stamped in Greek's forehead pulsates.

GREEK

Whadda ya wants us ta do?

THOMAS

As long as it's not gay.

FEEPY

I want you two to beat the shit out
of each other.

THOMAS

I don't think so.

FEEPY

Come on. I pay you well don't I? So I'll double it.

GREEK

Bitch, I'm doin' dis here just fo' da sex. You ain't got nahh money anyway.

THOMAS

You get to have sex with her?

GREEK

Yeah. You don't?

THOMAS

No.

GREEK

Shits fo' ya then.

THOMAS

Fuck you.

GREEK

Fuck ya, cracka little bitch!

THOMAS

Cracker?! You stupid fuckin' monkey nig-

Greek punches him in the mouth. Teeth go flyin'. Thomas strikes back with an even harder punch. But with his broken hand. Thomas screams out in pain as his fist sinks into Greek's chest.

Greek punches him in the gut.

Feepy sits on Kara's lap laughing at it all.

GREEK

(punching him)

You call me a nigger?! You call me
a nigger?!

He throws Thomas out the window.

Feepy shoots up like a rocket, smacks Greek across the face.

FEEPY

What the fuck was that?!

GREEK

He called me a nigger!

FEEPY

You stupid fuckin' nigger! You just
threw him out the god damn fuckin'
window!

Feepy runs over to the window. She looks out. Thomas lies on
the ground with his head opened up. He moves a little.

FEEPY (CONT'D)

He's moving. We gotta go. Grab the
girl.

BLACK FRAME

TITLE CARD:

Chapter Two

RELIGION

INT. EL PASO'S PINK CADILLAC (MOVING) - DAY

Lovecraft drives down the road in El Paso's car. He smokes a
cigarette and blasts the radio.

EXT. THE CORNER OF YUCCA AND WILCOX - CONTINUOUS

The neighborhood is poverty stricken. The buildings are all
crappy apartments. There's a few hot dog stands and neglected
cars by the sidewalks.

Some palm trees decorate the slums some bit, but fail to completely hide the absolute emptiness that fills the atmosphere.

SUBTITLE APPEARS AT SCREEN BOTTOM:

"Welcome to The Corner
of
Yucca and Wilcox"

18th Street Gangsters sit outside selling drugs.

Lovecraft comes to a slow pace.

INT. EL PASO'S PINK CADILLAC (MOVING) - CONTINUOUS

The car goes from a slow pace to a complete stop in the middle of the street.

LOVECRAFT
(to himself)
They forgot to fill it.

In the backseat lies the duffel bag full of weapons. Lovecraft reaches back, takes out a grenade, shoves it in his jacket.

At that moment...

MARY jumps in the passenger's side of the car with him. She's dressed like a sexy nun.

She wears the typical nun outfit but cut into a miniskirt.

MARY
(panicked)
Please. You gotta help me.

LOVECRAFT
Does this look like a fuckin' taxi
to you?

Lovecraft looks at her legs.

LOVECRAFT (CONT'D)

Sister. Mother superior. What do I call you?

MARY

Call me Mary.

LOVECRAFT

Like the virgin Mary?

MARY

Come on, Elvis. You gotta get me out of here.

LOVECRAFT

You're not a real nun are you?

MARY

I am. I mean, I was. I'm a prostitute now.

Lovecraft smirks.

LOVECRAFT

Good career move.

Lovecraft gets out of the car.

EXT. THE CORNER OF YUCCA AND WILCOX - CONTINUOUS

Lovecraft walks down the road away from the car. The nun chases after him.

MARY

What are you doing?

LOVECRAFT

Walking.

MARY

I can see that. Didn't you hear me?
I need to get out of here.

(beat)

Hello! Elvis?

LOVECRAFT

The keys are in the car.

The nun stops and looks back at the car.

MARY

God bless you, Elvis.

She runs over to the car. We hear her try to start it. It doesn't turn over.

She runs back out.

MARY (CONT'D)

It doesn't work!

LOVECRAFT

No gas. Did I forget to mention that?

MARY

You son of a bitch!

She runs over to Lovecraft.

LOVECRAFT

Nuns shouldn't use language like that.

MARY

Fuck you! You see that guy over there?

She points to BIG DADDY. A black man in a blue, almost plastic looking jumpsuit. He's missing half his teeth, wears a huge gold necklace that reads, "PIMP DADDY SMOOTH CAKES" around his neck.

MARY (CONT'D)

That's Big Daddy. He's gonna kill me.

LOVECRAFT

Really? Aren't you worried he'll see you talking to me?

MARY

Not really. He's blind.

Lovecraft smirks.

LOVECRAFT

Then here.

Lovecraft reaches into his jacket, pulls out the small gun and tosses it to the nun.

She catches it, stops to look at it. Lovecraft keeps walking.

MARY

What's this?

LOVECRAFT

A gun.

MARY

I know it's a gun but what do you expect me to do with it?

LOVECRAFT

There's about two, maybe three shots left. If you get real close, I'm sure you won't miss. Doubt he'll even see you comin'.

She tries to catch up with him.

MARY

Wait. Can I pay you to do it?

Lovecraft smirks.

LOVECRAFT

Your problem, you handle it.

MARY

You have to help me. You can't just turn your back on me.

LOVECRAFT

Turning my back to strangers isn't that big of a deal for me.

Lovecraft continues to walk away.

MARY

You're going to hell!

INT. DINER - DAY

Lovecraft walks into a diner across the street. He's the only one in the joint. That and the CHEF behind the counter.

INT. DINER - COUNTER - CONTINUOUS

Lovecraft takes a seat at the counter with the Chef. The Chef's a big man, white, mean lookin'. Looks like he eats nails for breakfast.

CHEF

What can I get ya?

LOVECRAFT

You wouldn't have some whiskey behind there, would ya?

The Chef smirks.

CHEF

How about some coffee?

LOVECRAFT

It got whiskey in it?

CHEF

Not unless you put it in there.

Lovecraft takes a drag from his cigarette.

CHEF (CONT'D)

Can't smoke in here.

Lovecraft looks up at a sign that says, "No smoking,". He puts the cigarette out.

CHEF (CONT'D)

Bad day?

LOVECRAFT

Yeah, you can say that. Whiskey would make it a little better though.

CHEF

Sorry. Can't help ya there. It would be against the rules.

LOVECRAFT

You own the place?

CHEF

Nope, just run it.

The Chef lays a coffee cup on the counter in front of Lovecraft. He pours a pot of the deep brown into it.

LOVECRAFT

You got pancakes?

CHEF

Sure do. But you missed breakfast by about four hours.

LOVECRAFT

You can't fix some up for me?

CHEF

No-can-do. That would be against the rules.

LOVECRAFT

You make'em yourself or are they those frozen kind you pick up at the super market?

CHEF

Handmade.

Lovecraft sips from the cup of coffee. He makes a yucky face, dumps loads of sugar and cream into it.

Lovecraft eyes the tats on his huge arms.

LOVECRAFT

Been to prison?

CHEF

15 years. How'd you know?

LOVECRAFT

The tats.

CHEF

You been?

LOVECRAFT

Me? No. I never got caught.

The Chef chuckles.

CHEF

You're lucky.

LOVECRAFT

I'm a lot of things, lucky isn't
one of them.

Lovecraft looks at his watch.

LOVECRAFT (CONT'D)

How much for the coffee?

CHEF

A couple of bucks.

Lovecraft lights up another cigarette.

Lovecraft reaches into his jacket, feels around...

LOVECRAFT

(to himself)

That bitch.

EXT. DINER - DAY

Lovecraft storms out. He looks around and spots the pimp in
the blue jumpsuit. He walks across the street.

EXT. THE CORNER OF YUCCA AND WILCOX - CONTINUOUS

The pimp is hanging with some of his bitches. A stereo plays loud funk music.

BIG DADDY

Bitch, peep at all dis here cheese.
Peep this shit.

Big Daddy holds Lovecraft's envelope. He fingers the money with his dirty fingers. On top of his head sits a huge pair of tacky sunglasses.

Lovecraft walks up to him.

LOVECRAFT

Where did you get that?

BIG DADDY

From one o' muh fine ma fuckin'
bitches. All you gotta do iz pay da
dime to spend some personal time.

LOVECRAFT

A nun?

BIG DADDY

Sorry, Charlie. You just missed
her. Bitch is no longer employed
unda me.

LOVECRAFT

Where did she go?

BIG DADDY

You know her? She wuz great at
jimmy smokin'. She will be missed.
But I got lots of girls, playa.
They can dress up like what ever
you want.

Big Daddy does a little dance with the money.

LOVECRAFT

That money belongs to me. The nun stole it from my pocket. I need it back.

BIG DADDY

This money? Right here? What's yo' name?

LOVECRAFT

Lovecraft.

Big Daddy inspects the money.

BIG DADDY

Nope. Not here. I don' see yo' name on it. I don' see it anywhere.

LOVECRAFT

You're fuckin' blind.

BIG DADDY

What do you say, I guess I iz.

Big Daddy laughs in Lovecraft's face.

Lovecraft just stands there smoking his cigarette, unmoved by this asshole.

BIG DADDY (CONT'D)

Finders keepers. Losers weepers, muthafucker. Leave my sight, before I beat yo ass.

LOVECRAFT

Okay. I'm going.

Lovecraft stomps his feet in place.

BIG DADDY

You better leave, bitch.

Lovecraft takes the stereo off the stoop, smashes it over Big Daddy's head. He falls to the floor. Blood gushes from his crown. He twitches a little.

Lovecraft reaches down and takes the money back. He puts the money in his jacket pocket and walks away.

Big Daddy's bitches run over to his aid. They hold his head up, cry over their smashed stereo.

Lovecraft walks in the middle of the street. A bus drives up next to him.

INT. BUS (MOVING) - DAY

A fat bus driver coughs into his hand. No one else is in the bus.

Lovecraft rests in the back. He holds the envelope full of money. Out the side window he sees the nun Mary.

LOVECRAFT

Stop the bus!

The bus comes to a screeching halt. Lovecraft hits his head on the metal rod to the seat in front of him.

LOVECRAFT (CONT'D)

Fuck!

The nun sees him, takes off into a dark alley. Lovecraft bursts out of the bus.

INT. ALLEYWAY - DAY

Lovecraft pushes his way through the garbage cans and sewer rats.

The nun goes inside a building with a huge metal door locking behind her.

EXT. SEX CLUB - CONTINUOUS

Lovecraft stands in front of the metal door. He knocks. A little opening slides open. A pair of eyes peek out.

DOOR MAN (O.C.)

Password.

LOVECRAFT

What?

DOOR MAN (O.C.)

What's the special word?

LOVECRAFT

I'm looking for a nun. I saw her go
in here.

DOOR MAN (O.C.)

Do you have the password?

LOVECRAFT

The password is let me the fuck in!

The door unlocks and opens.

INT. SEX CLUB - ENTRANCE - DAY

Lovecraft walks in. The club walls are covered in pictures of sexually transmitted diseases.

Chains and guys with leather masks get beaten with pink furry baseball bats. The floor and ceiling are covered in leather.

The Door Man walks behind Lovecraft with a club you beat baby seals with. He hides it behind his back.

LOVECRAFT

What the hell is this place?

He turns around.

The Door Man has a long scar starting from his left eye, over his shaved head, down to the back of his neck.

LOVECRAFT (CONT'D)

Fishing accident?

The Door Man hits Lovecraft over the head with the club.

Lovecraft goes out...

FADE TO BLACK.

BLACK FRAME

TITLE CARD:

Chapter Three

SEX

DIRECTOR SUZUKI (O.S.)

There's several sex addictions out there. Fetishes. I've tried them all. All but one.

FADE IN:

INT. SEX CLUB - BEDROOM - DAY

EXTREME CU Lovecraft's face. His eyes are closed. His glasses off. Cigarette nowhere to be found.

DIRECTOR SUZUKI (O.C.)

I'm not into the whole dominance and bondage thing. Sometimes it can be symbolic. There are many different kinds of bondage. And the kind I'm into there really isn't much symbolism in it.

WOMAN WITH A CAMERA (O.C.)

Belonephobia. Fear of pins and needles.

Lovecraft opens his eyes.

He first sees MAYU. An Asian woman dressed like a slutty maid. A fan waves in her tiny little hand.

MAYU

Welcome back to the world.

DIRECTOR SUZUKI (O.C.)

Meet Mayu. She runs this little love shanty.

MAYU

Look at him laying there like a
little June Bug.

WOMAN WITH A CAMERA (O.C.)

Philophobia. Fear of falling in
love or being in love.

DIRECTOR SUZUKI (O.C.)

What should we call him?

Lovecraft looks to his right.

The second person he sees is A WOMAN WITH A CAMERA. She aims
it at him. She wears all leather and a red wig.

DIRECTOR SUZUKI stands across from her. He looks, acts, talks
and fuckin' walks just like Andy Warhol. Like the woman, he's
dressed in tight latex and dark as night leather. His white
hair really gives off the impression of the whole Warhol
persona.

MAYU

There wasn't any ID on him but I
did find this.

She holds up the envelope.

DIRECTOR SUZUKI

What's in it?

MAYU

Money. A lot of it. And there's
more.

She holds up the grenade.

MAYU (CONT'D)

One grenade.

DIRECTOR SUZUKI

Is it real?

MAYU

Do you really wanna find out?

DIRECTOR SUZUKI

Not really.

MAYU

You sure he's the right one for
this, Suzuki?

DIRECTOR SUZUKI

He'll do just fine. And it's
Director Suzuki, miss Mayu.

The Woman With A Camera zooms in on Lovecraft. His hands are
bond by leather straps to a bed post.

WOMAN WITH A CAMERA (O.C.)

Let's call him June Bug.

DIRECTOR SUZUKI

Yeah. I like that.

(beat)

What's with his eye?

MAYU

Looks like June Bug got in a little
fight.

WOMAN WITH A CAMERA (O.C.)

Shame on you, June Bug. You should
play nice with the other little
lady bugs.

Mayu closes the fan.

MAYU

I'll go prepare.

WOMAN WITH A CAMERA (O.C.)

Athazagoraphobia. Fear of being
forgotten.

Mayu takes out a pair of lady-killer sunglasses. They belong
to Lovecraft. She puts them on, leaves the room.

DIRECTOR SUZUKI

Like I said before. There are many different fetishes out there. For example scopophilia. Or more commonly known as voyeurism.

The Woman With A Camera walks over to the foot of the bed.

DIRECTOR SUZUKI (CONT'D)

As you can guess, she really likes that one. There's also a Hair-Fetish, Oralism, Partialism. Not to leave out Amputeeism. My favorite of the isms.

WOMAN WITH A CAMERA

You really have to respect the female body, June Bug.

DIRECTOR SUZUKI

I once saw a woman on the internet stick a whole cactus inside her. Can you imagine that? The pain she must have felt. The pleasure she had.

He walks around the bed.

WOMAN WITH A CAMERA (O.C.)

Algophobia. The fear of pain.

DIRECTOR SUZUKI

You should have seen it!

WOMAN WITH A CAMERA

But we've tried it all. And it all gets boring after awhile.

DIRECTOR SUZUKI

That's the word to use. Boring. Would you like to know the one thing we haven't tried?

LOVECRAFT

Not really.

DIRECTOR SUZUKI

Don't be a party pooper, June Bug.

WOMAN WITH A CAMERA (O.C.)

Defecaloesiophobia. The fear of painful bowels movements.

LOVECRAFT

You sick bunch of fucks! I don't care what you're into! Let me go before I get pissed off!

WOMAN WITH A CAMERA (O.C.)

Medorthophobia. Fear of an erect penis.

DIRECTOR SUZUKI

What are you into, June Bug? I'll tell you what I'm into. The one thing that my lust desires the most. My carnal sin if you will. Its name. Necrophilia.

WOMAN WITH A CAMERA (O.C.)

Contreltophobia. The fear of sexual abuse.

Lovecraft laughs.

DIRECTOR SUZUKI

It will be beautiful. True art.

LOVECRAFT

Hate to tell ya this, but art's been dead since the 80's.

Suzuki gets upset.

WOMAN WITH CAMERA (O.C.)

Cacophobia. Fear of ugliness.

LOVECRAFT

Can you shut her the fuck up?!

DIRECTOR SUZUKI
(to Woman with A Camera)
Go see what's taking her.

WOMAN WITH CAMERA (O.C.)
Anuptaphobia. Fear of staying
single.

She leaves the room.

DIRECTOR SUZUKI
I love her but sometimes she can
drive you fuckin' crazy.

LOVECRAFT
Agateophobia. Fear of insanity.

Suzuki laughs.

DIRECTOR SUZUKI
Very good! You know, she remembered
every phobia there is by heart. But
she just doesn't know when to shut
the fuck up.

LOVECRAFT
Why not kill and fuck her?

Suzuki sits down on the bed next to Lovecraft.

DIRECTOR SUZUKI
You know, my father loved Elvis.

LOVECRAFT
Good for him. Was he a sick fuck
like you?

DIRECTOR SUZUKI
My father was famous. He was an
artist. The greatest artist ever
known.

LOVECRAFT
Good for him.

DIRECTOR SUZUKI

He was gay. But he loved my mother.
It only took one night of a cocaine
blitz to conceive me. He denied me
as his son of course.

LOVECRAFT

Of course.

DIRECTOR SUZUKI

So my mother shot him.

LOVECRAFT

Of course.

DIRECTOR SUZUKI

But he lived. AIDS was the final
bullet that did it.

Suzuki looks a little sad.

DIRECTOR SUZUKI (CONT'D)

It's fun talking to you, June Bug.
I guess I should go check and see
what's taking the ladies though.
Stay.

Suzuki snorts, gets up, leaves the room.

Lovecraft is left alone in this strange old fashion made up
room. Fake plants and flower wallpaper fancy it up a bit. But
the chains and whips kind of clash with the decor.

Lovecraft struggles to get free of his bondage. The door
creeps open.

Mary sneaks in.

LOVECRAFT

What are you doing?

MARY

I'm gonna get you outta here.

LOVECRAFT

It's because of you I'm here to begin with.

MARY

We can play the blame game when you're out of this place.

She messes with the cuffs.

LOVECRAFT

I don't need your help.

MARY

Trust me, you need it. More than I needed yours.

LOVECRAFT

You stole my money.

MARY

Sue me.

She gets one arm free. Lovecraft undoes the other.

On a table beside the bed are his cigs. He lights up and grabs his grenade.

MARY (CONT'D)

What the fuck is that?

LOVECRAFT

Never seen a grenade before? You still got that gun I gave you?

She shows him the gun.

LOVECRAFT (CONT'D)

Good, let's go.

INT. SEX CLUB - HALLWAY - CONTINUOUS

The place seems empty. The sounds of someone getting beaten is heard in the background.

MARY

This way.

Mary leads Lovecraft down the hall. They run into Mayu. She's dressed like a slutty nurse now. A blood red cross is on her white surgical mask.

She carries a metal tray with a hacksaw, needles, tourniquet, and cotton balls. She grabs the hacksaw, drops the tray and comes after them.

Lovecraft throws Mary out of the way. Mayu comes at him swiping in every direction.

Lovecraft dodges the attacks and punches her in the face. She SLAMS against the wall.

Mayu kicks him in the sack. He goes down with his eyes rolling back in his head. She grabs him by the neck and readies the hacksaw.

MAYU

Goodbye, June Bug.

Mary jumps on her, wrestles her to the ground. She pounds Mayu's head onto the floor. Blood shoots out of her nose.

Mayu reaches around the floor to find a syringe. She JABS it into Mary's neck.

Mayu pushes her off and comes after Lovecraft.

Lovecraft gets tackled by her. They end up face to face with her on top of him.

He grabs her wrist.

She tries her best to cut him with the hacksaw. Blood from her broken nose covers the mask. It drips down into Lovecraft's face.

LOVECRAFT

(mumbles)

Sick fuckin' bitch.

Lovecraft grabs her by the neck and breaks it. She falls lifeless on top of him.

Lovecraft pushes her off him and comes to Mary's aid. He pulls the needle out. Some blood sprays out. He uses some of the cotton balls on the floor to stop the bleeding.

LOVECRAFT (CONT'D)

You all right?

MARY

It really hurts.

LOVECRAFT

You'll live. Probably.

Lovecraft takes back his sunglasses.

MARY

Let's go.

Lovecraft presents his hand. She takes it and he lifts her up. They run down the hall.

A door to one of the rooms opens. Out steps Suzuki and his strange female companion.

DIRECTOR SUZUKI

Looks like our June Bug got away.

WOMAN WITH A CAMERA

But he did leave us with something special.

DIRECTOR SUZUKI

Shall we?

WOMAN WITH A CAMERA

We shall.

They smile and take each other's hands.

INT. SEX CLUB - ENTRANCE - DAY

Lovecraft holds Mary's hand as he pushes his way through the crowd of perverts.

They get to the Door Man. Lovecraft points his finger at him.

LOVECRAFT

(to the Door Man)

You. You're fuckin' dead.

The Door Man shows him his weapon of choice. A club.

DOOR MAN

Batter's up mutherfuc-

Mary shoots him in the head. He falls to the floor with a stream of blood gushing out.

INT. BUS (MOVING) - DAY

Lovecraft has his head back, resting his eyes. Mary sits beside him holding the cotton balls to her neck.

She drops the envelope in his lap.

MARY

Sorry I stole your money and gave it to my pimp, then got you kidnapped by a bunch of perverts that wanted to kill you and have sex with your corpse.

LOVECRAFT

Don't worry about it. It happens.

MARY

Have you ever been to Belmont Shore?

LOVECRAFT

That where you're headed?

MARY

Was thinking about it. Wanna tag along?

LOVECRAFT

Sorry, I got somewhere I need to be.

MARY

If you change your mind, look me up.

EXT. PETE'S JOINT - NIGHT

Lovecraft stands outside the bar that he got his ass kicked by Feepy's goons.

The streets are really hoppin'. The teenage runaways are out. Begging for money as people pass them by. Or drinking from a bottle in a paper bag. Tattoos fill their empty sad faces.

INT. PETE'S JOINT - BAR - CONTINUOUS

Lovecraft takes a seat at the bar. Pete pours him a drink.

He gulps it down.

LOVECRAFT

Where is she, Pete?

PETE

Feepy?

LOVECRAFT

I told her to wait for me here. I don't see her.

PETE

That's because she left. I think ten minutes before you came in.

Pete pours Lovecraft another drink. Lovecraft shoots that one down faster than he can pour it.

LOVECRAFT

I told her to fuckin' wait here.
Why she leave?

Pete takes a piece of paper out of his pocket and slides it over to Lovecraft.

PETE

Said she wants to meet here
instead.

Lovecraft looks at the paper.

LOVECRAFT

Fuck. She have a girl with her?

PETE

Not that I saw. Gonna sing for us
tonight?

LOVECRAFT

Not tonight, Pete. Sorry.

BLACK FRAME

TITLE CARD:

Chapter Four

DEATH

EXT. HOLLYWOOD BLVD. - NIGHT

The sun is down and the freaks are out.

Party people are out and about. They all seem to be looking for a good time.

LOVECRAFT (V.O.)

Hollywood. It's not paradise.
Cholos beating homeless people to
death. Abandoned babies in
dumpsters. Prostitutes set on fire.

Lovecraft walks through the crowd of the busy streets of Hollywood Blvd. Strangely enough he doesn't seem to stick out.

LOVECRAFT (V.O.)

Sometimes I get this spasm in my fingers, eyes and lip. I think it's because I'm playing this role. This good guy role. But I've sent my soul to hell too many times to ever be redeemed. The small twitches is that piece of me. The me I try to drink away. Hide behind. But I've reached all I could take. And now he's back. And he's hungry once again.

He stops for a second to light a cigarette. The hint of music can be heard over the people and cars. Lovecraft seems almost drawn to it.

EXT. KARAOKE BAR - CONTINUOUS

Lovecraft stands outside of the karaoke club he got himself kicked out of. He paces around smoking up a cigarette. Other party people pass him by. They take a look at him and giggle.

The sound of a beautiful voice singing a sorrowful song fills the soundtrack.

Lovecraft pays attention. He enters the club.

INT. KARAOKE BAR - NIGHT

Cigarette smoke fills the air. The lights are low. Faces are in darkness. The light from their cigarettes are the only thing visible through the smoke.

Lovecraft walks in.

BRIDGET, sings on stage. Her hair is long and glowing from the lights. She wears a red dress. In her voice we hear sadness and loneliness. Her song is sung perfectly. It matches her.

The song ends and everyone claps. She gets off stage and is greeted by a fat guy in a white suit.

He reaches in to kiss her on the mouth but she turns her head. It lands on her cheek.

The fat guy has some guys in black next to him. They lead Bridget over to the pool table.

The fat guy sits down with Feepy. They have a talk.

Lovecraft walks over to a table in the back. He sits and stares at the woman.

Bridget shoos the goons away. They leave and go to the bar.

Lovecraft gets up, walks over to her.

INT. KARAOKE BAR - POOL TABLE - CONTINUOUS

Bridget chalks up her stick. Lovecraft takes up another pool stick, silently offers to play.

She smirks and it begins.

Bridget takes a shot and gets most of the balls in.

LOVECRAFT

What's your name?

BRIDGET

That would be Bridget. Yours?

LOVECRAFT

Lovecraft. I heard your song.

She takes yet another shot and makes it in.

BRIDGET

You a fan? Want an autograph?

LOVECRAFT

I was wondering what you were feeling up there.

BRIDGET

Feeling? I don't know. I was just singing a song.

She takes another shot, makes it again. Only four left.

BRIDGET (CONT'D)

Just not your day I guess.

LOVECRAFT

You have no idea. I've got the feeling I've seen you before.

BRIDGET

A stalker, too? I feel I should warn you, see those guys over there?

She nods to the guys in black. They sit over by the bar having a drink.

LOVECRAFT

I see them.

BRIDGET

They're my protectors. They're like lions. They stalk me like I'm prey. Food for their bellies.

LOVECRAFT

That must be nice.

BRIDGET

I hate them.

Bridget blows her hair out of her face. She takes another shot.

She misses...

LOVECRAFT

My turn.

BRIDGET

What's the point? I win.

She throws down her stick, lights a cigarette.

BRIDGET (CONT'D)

Look at him. That fat fuckin' sack
of shit over there. He thinks he
owns me. Those dogs belong to him.
Loyal as a blue eyed, blonde haired
Nazi.

Bridget hops up on the pool table. She smokes with fury.

Feepy takes notice of Lovecraft.

BRIDGET (CONT'D)

I hate it. Looking at his fat body.
Hair in places no man should have
hair. Disgusting.

LOVECRAFT

Not sure if you've noticed, but the
male body in general is pretty
disgusting.

BRIDGET

Trust me, I've noticed.

LOVECRAFT

I remember where I've seen you now.

BRIDGET

Not from my singing?

LOVECRAFT

No. From this.

Lovecraft slides the picture Vincent had on him. She glances
over at it.

BRIDGET

Where did you get this?

LOVECRAFT

From a dead guy. Vincent I think he
said his name was.

BRIDGET

So he's dead? Who killed him?

LOVECRAFT

If we're being honest, I did.

Bridget pushes the picture back over to Lovecraft.

BRIDGET

Please leave before my lions get
hungry.

He takes out the envelope, reaches in and hands her the ring.

LOVECRAFT

I also found this. Is it yours?

BRIDGET

It was supposed to be.

She takes the ring and tightly balls it up in her fist.

BRIDGET (CONT'D)

That man over there. Do you know
who he is? His name is Shepard.
He's someone you really don't wanna
fuck with.

LOVECRAFT

So I keep hearing. He doesn't look
so tough.

He puts the envelope with the money back in his jacket
pocket.

The bodyguards in black stand in front of Lovecraft. They got
the taste for blood in their eyes.

Lovecraft takes a drag from his cigarette. He blows the smoke
in their faces.

LOVECRAFT (CONT'D)

Can I help you guys with something?

They fan away the smoke.

BRIDGET

Excuse me, boys. I need to pee.

She bumps into Lovecraft as she tries to leave.

BRIDGET (CONT'D)

Sorry.

Bridget pulls the envelope out of his pocket and hides it behind her back.

LOVECRAFT

(to the goons)

I got some business with your boss
over there. Mind telling him I'm
here with his fuckin' money?

Goon #2 walks over to Shepard. He whispers something to him and all eyes are directed his way.

Lovecraft stares them down. They get up and leave through the back exit.

LOVECRAFT (CONT'D)

Where's that fat fuck going?

Goon #1 shoves a gun in Lovecraft's ribs.

GOON #1

Less talk and more walk.

He pushes Lovecraft out the back way of the club.

INT. WHITE CADILLAC (PARKED) - NIGHT

Greek sits behind the wheel of the white Cadillac. He seems to be alone.

The backwards "E" "P" pulsates on his forehead.

He stares into us. His hands twist the wheel.

Thomas sits up in the backseat. He holds a bloody bandage to the back of his head.

GREEK

How's da head?

THOMAS

It really hurts.

GREEK

You did fall out uh window.

THOMAS

No, I was pushed out of a window.
By you.

GREEK

I told ya I wuz sorry.

THOMAS

Sorry doesn't mean keeping me in a
car and refusing to take me to the
hospital.

GREEK

I Told ya. When we's make da trade.

THOMAS

I might be dead by then.

GREEK

I need some fresh air.

Greek gets out of the car. Thomas lays back down.

EXT. KARAOKE BAR - ALLEYWAY - NIGHT

The goon pushes Lovecraft out into the back alley with his
hands up. Two more goons are there waiting for him.

The goon from before walks over.

GOON #2

Mr. Shepard is waiting for you.

LOVECRAFT

Where is he?

GOON #2

Do you have the money?

LOVECRAFT

Yeah.

GOON #2

Where?

LOVECRAFT

Pocket.

Goon #1 reaches around in Lovecraft's jacket pocket. He pulls out the grenade.

GOON #1

What the fuck is this?

Lovecraft reaches into his pockets.

GOON #2

Put your hands back on your head!

Lovecraft reaches around in every pocket.

GOON #2 (CONT'D)

Where's the money?

Lovecraft puts his hands back up.

LOVECRAFT

I don't have it. That chick I was playing pool with stole it from me.

GOON #2

(to Shepard)

He says he doesn't have it!

We hear foot steps from around the corner.

SHEPARD (O.C.)

I have to say, Lovecraft. I'm kind of disappointed.

Feepey steps out from around the corner with a gun on her. SHEPARD walks in right behind her.

SHEPARD (CONT'D)

You don't really seem to live up to
this larger than life reputation
you've made for yourself.

The Goon shows Shepard the grenade.

GOON #2

He had this on him.

Shepard takes it, looks it over.

SHEPARD

Jesus, this thing real?

LOVECRAFT

Pull the pin and find out.

SHEPARD

Who even has something like this?
What the fuck is wrong with you?

Shepard tosses the grenade back to the goon. He catches it
with everyone else taking a sigh of relief.

FEEPY

I ask you to do one fuckin' thing,
Lovecraft!

LOVECRAFT

I got you your fuckin' money. So no
bitching to me!

FEEPY

Then where is it?!

LOVECRAFT

Someone stole it. Not my fuckin'
fault.

Goon #2 walks up to Shepard and whispers something into his
ear again.

SHEPARD

Where is she?

The goon shrugs his shoulders. Shepard takes the goon's gun from its holster and shoves it in Lovecraft's face.

SHEPARD (CONT'D)

(to Lovecraft)

Where is she?!

LOVECRAFT

Who?

SHEPARD

Tell me or I'll cut off your balls!

FEEPY

(to Shepard)

What's going on? Why are we talking about balls?

LOVECRAFT

Sorry, I can't help you.

Lovecraft smirks as he takes a drag off his cigarette.

SHEPARD

Wipe that smirk off your fuckin' face!

Goon #1 takes the cigarette out of his mouth and throws it on the floor.

FEEPY

What about me?

SHEPARD

About you?

Shepard shoves the gun in her face. Feepy throws her hands up.

FEEPY

Let's make a deal!

SHEPARD

No more deals with bitches that can't handle their own mistakes.

FEEPY

I have his girl!

SHEPARD

Whose girl?

FEEPY

I have his girl. I'll hand her over to you.

SHEPARD

What do I want with his girl?

FEEPY

She's young. Beautiful. It would be an easy trade.

SHEPARD

I want my girl. Not his.

FEEPY

Just do what I did with her. Offer his girl for yours. A simple trade.

SHEPARD

I see how well that worked out for you.

FEEPY

It will work!

Shepard lowers his gun. He walks over to Lovecraft.

SHEPARD

Your girl, what's her name?

LOVECRAFT

Kara.

SHEPARD

You care deeply for this Kara?

LOVECRAFT

Yeah.

SHEPARD

Then let's make a deal. You have until the sun rises to find my sweet flower. If not... I kill your girl.

(to his three goons)

Kill him if he tries anything.

LOVECRAFT

Feepy. You fucked over the wrong man.

FEEPY

Look at you, Lovecraft. You're as threatening as a little kitten right now.

LOVECRAFT

I wasn't talking about me. You think this fuck's gonna let you live? You're one crazy bitch if you actually believe that. And fat man.

(beat)

Be killin' ya later.

Shepard and Feepy leave the alley. Lovecraft is stuck with a goon behind him and two goons in front guarding the exit.

EXT. KARAOKE BAR - NIGHT

Greek stands by guarding the white Cadillac. Feepy and Shepard come out of the alley.

Greek walks over to them.

GREEK

Everything go as planned?

FEEPY

Not completely. Show the girl.

EXT. WHITE CADILLAC (PARKED) - TRUNK - CONTINUOUS

Greek walks back over to the trunk. He opens it to reveal Kara. Her hands and legs are taped. Mouth silent by duct tape.

SHEPARD

That's her?

FEEPY

A deal? All debts paid?

SHEPARD

Deal. All your obligations are now moot.

Shepard shoots her in the chest. Greek backs away slowly into the street. He throws his hands up.

GREEK

Don't shoot me. I wuz just fuckin' da bitch. I got nuttin' ta do wiff any o' dis shit.

A truck SMASHES into him. Spattering him all over the road.

Thomas pops his head out, ducks back down.

INT. KARAOKE BAR - ALLEYWAY - NIGHT

The three goons screw silencers into their guns. Huge smiles grow across their faces.

Goon #3 slowly walks over to Lovecraft.

GOON #3

How you gonna get out of this one?

(to the goons)

You know, there's a pretty big fuckin' price on this guy's head.

LOVECRAFT

I don't think your boss would appreciate you killing me just so you can fill your pockets.

GOON #1

That bitch runs away all the time.
She'll come back. She always does.
Shepard's just a little over
protective with her. He loses his
head when she isn't around.

LOVECRAFT

So you're just gonna kill me? Here
in this alley?

GOON #3

And collect the bounty.

LOVECRAFT

Sounds like a pretty good plan.

He shoves his gun in Lovecraft's face.

Lovecraft quickly pushes it away. Goon #3 accidently shoots
goon #1 in the chest.

Lovecraft breaks #3's wrist, grabs the gun and shoves it in
his mouth. He moves with him in position with the goon(#4)
beside him blocking the exit.

He pulls the trigger...

The back of the goon's(#3) head explodes. He fires repeatedly
through the goon's head. He hits the other goon(#4) several
times in the chest. Blood sprays out everywhere in the dark
alley. It's so fast that it's over in about ten seconds.

Goon's(#2) is the only one still left alive.

He walks over to the hurt goon and goes through his pockets.
Lovecraft takes out his grenade, puts it back in his pocket.

LOVECRAFT (CONT'D)

Where would Shepard take her?

GOON #2

I got no idea, man. Please, let me
live.

Lovecraft shoots him in the foot. He screams out in pain.

LOVECRAFT

Where is he taking her?

GOON

His bar.

LOVECRAFT

Where is that?

EXT. KARAOKE BAR - NIGHT

Lovecraft walks out of the alley. People have gathered around a white Cadillac. He pushes his way through the mob.

Thomas stands over a not-yet-dead Feepy.

LOVECRAFT

(to Feepy)

I told ya.

Thomas flinches when he sees Lovecraft.

THOMAS

The deal didn't go very well.

LOVECRAFT

Obviously.

FEEPY

Lovecraft.

LOVECRAFT

You're still alive?

FEEPY

You're a real piece of shit.

LOVECRAFT

After all this you still wanna die
insulting me?

FEEPY

Fuck you!

LOVECRAFT

You did this to yourself, Feepy.

THOMAS

Here.

He throws Lovecraft the keys to the Cadillac.

THOMAS (CONT'D)

Sorry for getting you involved with
all this shit.

Thomas nods his head. Lovecraft gets in the car and takes
off.

INT. SHEPARD'S LIMO (MOVING) - NIGHT

Shepard sits in the back with Kara. He sips champagne as it
overflows in his glass.

SHEPARD

I hate seeing people tied up.

He reaches over, takes off the tape wrapped around her hands.
She takes the tape off her mouth herself.

KARA

Thanks.

Shepard sips with a smile.

SHEPARD

Karen, was it?

KARA

Kara.

SHEPARD

Kara. I like that. It fits you.
Sometimes people don't match their
names. Take me. My name's Shepard.
I lead the flock. It fits me just
fine. I tell people what to do and
they do it. I am The Shepard.

KARA

Are you the bad guy?

SHEPARD

I'm the worst kind of bad guy there is. Except for maybe Lovecraft. What exactly do you know about him?

KARA

I know what he tells me. And he tells me everything.

SHEPARD

Let me tell you a story about your hero. Once upon a time he used to belong to an organization.

KARA

I know that.

SHEPARD

Do you know how he got out?

KARA

He left.

SHEPARD

There's no leaving unless you're dead, sweetheart.

The limo comes to a stop. The window rolls down. Shepard points to an old burnt down building.

SHEPARD (CONT'D)

You see that? It all started in there.

FLASHBACK TO:

INT. SAM THE BRICK'S BAR - BACK ROOM - NIGHT

Four MOB GUYS sit around a table snorting cocaine and playing poker.

SAM THE BRICK sits behind his paper cluttered desk talking on the phone. He wears a Hawaiian T-shirt.

SUBTITLE APPEARS AT SCREEN BOTTOM:

"16 Years Ago"

Lovecraft steps in with a sawed off shotgun propped up on his shoulder.

Lovecraft looks the same but he wears a black suit and tie. His hair is shorter but still in a pompadour. He smokes with a scowl. Everybody's face reflects off his shades.

Lovecraft throws the cigarette on the ground. Before it hits the floor, he aims the shotgun at the four Mob Guys snorting coke.

MOB GUY #1

What the fuck, Lovecraft?!

Lovecraft shoots him in the chest. The one (Mob Guy #2) beside him reaches for his gun. Lovecraft puts it to his head.

HE FIRES-

His headless body falls to the floor.

Lovecraft racks another shell into the shotgun, aims it at Mob Guy (#3) sitting at the end of the table. He takes the blast in the chest.

Lovecraft pumps it again. Empty shells fall to the bloody floor.

He points it at the only one left at the table.

HE FIRES-

The Guy flies back outta the chair.

Lovecraft pumps the shotgun one last time, aims it at Sam.

LOVECRAFT

Don't move, Sam.

Sam drops the phone, reaches for something under the desk.

Lovecraft shoots his hand off. Sam screams out in pain. He holds his bloody fingerless hand.

SAM THE BRICK

Why, Lovecraft?

LOVECRAFT

I want out.

Lovecraft puts the shotgun to Sam's head, pulls the trigger. Blood splatters on his shades. He takes them off, throws the shotgun on the ground, and walks out.

BACK TO PRESENT

INT. SHEPARD'S LIMO (MOVING) - NIGHT

Kara looks a little unnerved. Almost taken down from this high image of what she had of this karaoke singer.

SHEPARD

No one really knows why he did it. Over the years I've placed bounties on his head. You'd think he'd run off somewhere so no ones could finds ya. But not him. The crazy bastard stayed right here in LA. Killed anybody who came lookin' to collect. Sam was my brother, you see. After awhile I just kinda moved on.

Shepard takes a sip from the glass.

KARA

Are you gonna kill him?

SHEPARD

Most likely.

KARA

And me?

SHEPARD

Not if he does what he's supposed
to first.

KARA

And what's that?

SHEPARD

To find me my flower.

KARA

Flower?

Shepard takes out another champagne glass, hands it to her. She takes it with some hesitation. He fills it up with the sparkling champagne.

SHEPARD

Have you ever had champagne?

KARA

Once. When my mom got remarried.

SHEPARD

Did you enjoy it when you had it?

KARA

I guess. I don't remember.

He smiles. She takes a sip.

SHEPARD

Good?

KARA

It's okay.

SHEPARD

It could be the last thing you ever
taste. So savor it.

She gulps it down.

KARA

You know he's gonna kill you,
right?

SHEPARD

You think so?

Shepard smiles.

SHEPARD (CONT'D)

Let him try.

INT. SHEPARD'S BAR - NIGHT

Lovecraft walks into this real shit-can of a place. A sappy love song plays on a jukebox in the corner.

Two guys in black suits and sunglasses play pool. Two others sit at the bar having themselves a drink.

SHEPARD'S BARTENDER is the first to notice Lovecraft walking in.

Lovecraft sits down at the bar with the two other mob guys and the Bartender.

LOVECRAFT

(to the Bartender)

I'm looking for Shepard.

Everyone stares at Lovecraft like he just said, "Fuck the Pope".

SHEPARD'S BARTENDER

What business you got with him?

LOVECRAFT

He has my girl. I want her back.

SHEPARD'S BARTENDER

There's no Shepard here. I suggest you get the fuck out before you get your ass fucked up.

LOVECRAFT

I've had a really bad fuckin' day today.

Lovecraft takes the guy's drink next to him. He throws it back.

SHEPARD'S BARTENDER

You should get the fuck out of here. Now!

LOVECRAFT

And now I gotta deal with this shit.

Lovecraft stands up.

LOVECRAFT (CONT'D)

I didn't want to go all Desperado in here, but I guess you're leaving me with no other choice.

Lovecraft points his finger like a gun at the Bartender.

BARTENDER

You stupid fuck.

The other two at the bar spring up, reach into their jackets, pull out Magnums.

BAR GOON 1 sitting beside Lovecraft aims his gun at him. Lovecraft grabs his wrist, breaks the goon's arm backwards. The gun aims at the other BAR GOON 2 behind him.

Lovecraft pulls the trigger, he takes a shot to the chest. Blood sprays out like a geyser.

Lovecraft bends the arm back, breaks it to the side. The gun points to the Bartender. He shoots the top of the Bartender's head off. He flies back into the liquor bottles setup behind him.

The two goons at the pool table pull machine guns out from under the pool table.

Lovecraft swings BAR GOON 1's body around to face the machine gun fire.

They fire rapidly...

They shoot up the bottles on the bar and hit the BAR GOON 1, his chest explodes until all we see are rib cage and organ meat.

Lovecraft gets hit in the shoulder and leg. He drops the body, swings around, and fires back.

Lovecraft takes two shots. He hits one in the head and another in the chest. Blood sprays all over the tables and wall.

EXT. SHEPARD'S BAR - NIGHT

A black limo pulls up to the curb. A Benz pulls up behind it. FOUR MEN IN BLACK step out.

Shepard steps out. Parked in front of his limo is a white Cadillac.

SHEPARD

(to his goons)

Does that car look familiar to you?

GOON #5

Should it?

SHEPARD

Get your guns.

GOON #5

What for?

SHEPARD

Just do it.

INT. SHEPARD'S BAR - NIGHT

Lovecraft slowly limps over to a room with a picture of a stick-figure taking a leak.

INT. SHEPARD'S BAR - MOMENTS LATER

The FOUR WELL DRESSED GOONS come barging in, machine guns aimed. They scatter around looking at the mess.

Shepard comes wondering in behind them.

He walks over to a BAR GOON still alive. He's been shot in the belly, lying on the floor bleeding to death.

SHEPARD

(to goon)

Where is he?

He points to the bathroom door.

INT. SHEPARD'S BAR - BATHROOM - NIGHT

Lovecraft sits on the toilet loading the Magnum. He checks the bullets in his bloodied hand. Only two good bullets left.

His hand shakes as blood drips down his wrist and down onto the only two bullets he has left.

He slides the bullets in the chamber, slams it shut, spins the chamber around. The rest of the empty shells fall from his hand, to the ground.

A knock is heard at the door.

LOVECRAFT

Who is it?

SHEPARD(O.C.)

It's Shepard. I got the girl in my limo. Why don't you come on out and we can talk this over.

INT. SHEPARD'S BAR - CONTINUOUS

Shepard stands by the door with a smile on his face. The four goons stand behind him snickering.

LOVECRAFT (O.C.)

Okay. I'm coming out.

The door opens slowly. A gun pops out aimed at Shepard's head.

Lovecraft pulls the trigger...

The back of Shepard's head explodes. Lovecraft grabs Shepard's tie, uses his fat body like a shield. He pushes him at the four goons.

The goons fire at Lovecraft. The only thing they hit is their fat dead boss.

Lovecraft moves over to the pool table. He aims his "one bullet in the chamber" gun at them.

They stop firing. They're at a standoff.

GOON (O.C.)

There ain't no way you're getting out of this.

LOVECRAFT

Don't be so sure.

Lovecraft holds up his hand to show the pin to the grenade dangling around his finger.

The goons look over at their fat dead boss. The grenade is stuffed in his mouth.

The grenade goes off-

EXT. SHEPARD'S BAR - CONTINUOUS

The windows explode. A huge fireball rushes out of the small bar. The limo shakes a little.

Car alarms go off in the neighborhood.

EXT. SHEPARD'S BAR - NIGHT - LATER

Lovecraft steps out with singed clothes and even more bullet holes. The magnum he stole dangles from his finger.

The limo revs up and speeds backwards down the street.

Lovecraft takes aim...

FIRES-

EXT. HOLLYWOOD BLVD. - CONTINUOUS

The bullet flies through the air at unclocked speeds. We zigzag down the street carefully avoiding people and other cars. We reach the limo, fly through the windshield, enter the driver's head.

The car spins around hitting several cars, finally coming to a halt with the help of a brick wall of a neighboring building.

Kara steps out. She looks a little dazed but completely unharmed.

Lovecraft walks to her. He balances himself with one arm along the wall. The other dangles the gun. Blood drops fall on the ground as he moves. A blood streak follows him on the wall.

EXT. HOLLYWOOD BLVD. - CROSSWALK - CONTINUOUS

Kara slowly walks to him. They meet at a crosswalk. They just stand there.

LOVECRAFT

Hey.

KARA

Hey, dad.

LOVECRAFT

So how you been?

KARA

I'm okay. You?

LOVECRAFT

Can't lie. Been better. Could use a drink.

EXT. HOLLYWOOD BLVD. - STREET - DAWN

Lovecraft and Kara walk side-by-side down the middle of the street. The sun has just peeked his head out. A beautiful orange fills the sky.

LOVECRAFT

What ya gonna tell your mom?

KARA

Not sure.

LOVECRAFT

You could just say you were kidnaped.

KARA

Dad, that's dumb. Why don't I just say I was at a friend's studying?

LOVECRAFT

I guess that's more believable. How'd you get so smart?

KARA

From mom.

LOVECRAFT

Yeah, she has all the brains. I got all the style though.

Kara stops walking, takes the cigarette out of his mouth.

KARA

You should stop smoking these, dad.

He spits the cigarette out.

LOVECRAFT

I quit today.

KARA

Good.

They keep walking. Police cars and fire trucks speed past them.

LOVECRAFT

I met a nice girl today?

KARA

Yeah? While I was kidnapped?

LOVECRAFT

She's a nun.

KARA

Dad.

LOVECRAFT

No, she's nice. You'll like her.

They walk off into the wide open range.

FADE TO BLACK.

FIN