

4 F'n Years

Screenplay by
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FADE IN:

CAPTION: WE'VE GOTTA START SOMEWHERE

INT. FIRST YEAR - LAS VEGAS CASINO - 4AM

Cards are being dealt on a Black Jack table. **DODGE NAYLOR** occupies the seat in the center of the table. Dodge, who seems ageless, could be any age and not look any different than he does right now. This does not take away from the fact that he commands a certain amount of respect from his appearance alone. Dressed in expensive clothes, and very neatly unkempt, the one hundred dollars a hand, doesn't seem out of his league. The throngs of girls and onlookers standing around are cheering him on.

V.O.

This is the perfect place to start in order to illustrate to you the kinds of forces that are at work against me. What does it say to you about fate, that I'm in for one of the most monumental 'Holy Shit' moments of my life, and my brother, Dodge, is having all the fun.

The chips in front of him, indicate that he's been doing very well, up until now. His luck is changing. Now the chips are starting to dwindle, as the cards aren't going his way. Tension begins to over take the confidence that covered his face earlier.

Now, all the chips are gone. The people, who were cheering, are gone.

V.O.

Of course, now he's losing. He hasn't seen any cartoons that teach you to quit while you're ahead.

There's a briefcase sitting on the floor next to Dodges' stool. Motioning to the dealer that he will return momentarily, he picks up the case and heads for the washroom.

INT. THE WASHROOM - 6:45AM

Dodge rushes into one of the stalls, and locks the door behind him. Setting the case on top of the toilet, he opens it to reveal ten bundles of five thousand dollars each. He nervously looks at his watch, then down at the case and ponders his next move. Taking out two of the bundles and putting them in his jacket pocket, he closes the case.

V.O.

Now you tell me, how can this be good?

His face shows a hint of fear and contemplation as he prepares to exit the stall. With the briefcase under his arm, and the money in his pocket, he awkwardly opens the stall door. The worried look on his face is out of

fear and panic. He has a gambling problem that is starting to get the better of him, and he can't stop it.

INT. CASINO - DAY

Dodge returns to his seat and buys ten thousand dollars worth of chips. A single bead of sweat drips lightly down the side of his face as he resumes his play. The calm coolness has forsaken him, in its place, obsession.

EXT. LAS VEGAS STREET CORNER - LATER THAT DAY

A brand new black, convertible Mercedes Benz sits idle at an intersection. **PLAYER** and **SAWYER** are the occupants of the vehicle. Player sitting comfortably bored behind the wheel, looks younger than his age, and like his younger half-brother Dodge, is well dressed and groomed. His shoulder length hair is neatly draped under a kangol hat worn backwards. The gold-rimmed sunglasses, together with his overall appearance, create a subtle, yet exciting and dangerous aura around Player without him having to do anything physical. It's all in his presence. You know he's a *bad boy*.

V.O.

This was me four years ago.

Sawyer is a very beautiful young woman. She doesn't seem the type of girl who would have a boyfriend like Player.

V.O.

This is sawyer. Yeah, I know. She even looks good when she's pissed. I still can't believe she wants to be a serious writer. When I met her, she was dancing her way through school. I thought I was getting a steal. A girl like this who can't say shit to me about what I do for a living. Yeah right. I learned lesson #1 real quick. When a woman's involved, don't assume anything.

The two look displeased with one another, and are not talking, as though they've been arguing. Dodge turns the corner and walks toward the car. Player notices that something isn't quite right with his brother. Sawyer gets out of the car, purposely slamming the door shut, as she storms off, pissed. Dodge jumps into the vacant passenger seat. He places the briefcase on the floor between his legs.

DODGE

What's her problem?

PLAYER

The red relationship wrecker's ruining her reasoning.

DODGE

Player man. You couldn't just say she's on the rag?

He changes the topic to business.

PLAYER

You got the money?

Dodge holds up the briefcase and SHAKES it, then sets it behind his seat.

CUT TO:

Player pulls the car out into the street.

CUT TO:

INT. PLAYERS' MOVING CAR - DAY

The brothers get into an argument over the rough shape Dodge is in.

PLAYER (CONTINUING)

Look at you. You've been up all night haven't you? Are you sure you're up for this?

DODGE

Why are you asking me that? I was born ready player!

PLAYER

My spider sense is tingling!

DODGE

I'm good man. Don't worry.

PLAYER

Don't fucking tell me not to worry. Anything can happen on these drops, and I'm not getting caught off guard so neither are you.

EXT. PLAYER'S MOVING CAR - DAY

Dodge adjusts the CD player to an appropriate selection.

MUSIC: NATURAL BORN KILLERS - ICE CUBE AND DR. DRE

Dodge deals a serious jab at his brother, that pisses Player off.

DODGE

Shut-up and drive? I'm your brother, not your woman. Don't take your lover boy anger shit out on me.

PLAYER

Are you trying to turn this into an ugly situation?

DODGE

Ooooooh. What, don't call you BABE?

Player elbows Dodge in the chest. The whole episode is an example of the warped sense of humour the brothers have. To them, this is fun. They are both enjoying the back and forth. This is how they deal with one another. Playful fighting between two big boys. Dodge has a way of getting Player

as mad as he possibly can one second, and the next, have him laughing his ass off. They give the impression they have had a long and close relationship.

PLAYER

I've just about had it with you.

DODGE

Ya? You're all talk.

PLAYER

And what, you're all action?

DODGE

(Cockily)

We both know that shoe fits.

PLAYER

(laughing)

Let me drive in peace.

The two enjoy their work and each other.

DODGE

(singing)

[sings with the MUSIC]

END MUSIC

EXT. THE DESERT - DAY

Player and Dodge pull onto the sandy parking area behind an abandoned gas station in the desert near the outskirts of town. Another car is already waiting there. When the Mercedes pulls up, **TWO ARABS** get out of the other car and stand one on either side of the hood. The men are twins and both wearing traditional Arab attire. Player pulls the Mercedes to a stop facing the men's car about ten meters away. He picks up his cell phone and makes a purposeful call to Johnny Polo.

PLAYER

Johnny.. You never said anything about any Arabs.

JOHNNY

Do I have to tell you everything?

PLAYER

You know how I feel about dealing with these guys.

JOHNNY

Make my life easy! Do what your told!

Johnny hangs up. The Arabs don't know what to make of this. They appear to be getting mad. Player turns to his brother to give a big brotherly warning, before they get out of the car.

PLAYER

Chill.

Dodge, about to get out of the car, stops to look at his insolent brother.

DODGE

You're really getting on my nerves now.

Simultaneously, the brothers get out of the car and move towards the two men in front of them. They stop at the front of the Mercedes, where Dodge sits on the hood and Player puts both hands in his pockets. The four men eye each other warily. Player smiles slightly when he sees the hesitation in the Arabs eyes, and comes to the immediate realization that these two don't do this sort of thing all the time. This is second nature to the brothers, but that's not to say they take it lightly, especially Player.

PLAYER

Here's how it works...

ARAB #1

(Interrupting Player)

What? Are you kidding me?

Player raises an eyebrow at the man, puzzled and disbelieving the rudeness. Dodge looks worried.

PLAYER

What's wrong with you?

ARAB#2

This is who Johnny Polo sends to do his business with us? You two!?

DODGE

Nah. We like standing in the middle of the desert with the sun beating down on us. It's a hobby. Like golf.

ARAB #1

How old are you?

Dodge shakes his head when he hears the Arab ask such a stupid question, knowing this will start his brother on one of his confrontations that he loves so much. And Player wastes no time getting in the Arabs face about it. But it isn't serious yet, Player hasn't taken his hands out of his pockets.

PLAYER

What the fuck difference does it make how old I am? Is there an age limit for this? Do you wanna see some ID?

The Arabs make a serious error in judgment not taking Player or Dodge seriously. Arab #2 relaxes and folds his arms, bored with the proceedings. This puts him and his partner at risk.

ARAB #1

Hey, listen kid...

DODGE

(To himself under his breath)

He shouldn't have said that!

PLAYER

No, you listen. We're here t'do business, not make friends or answer your stupid fuckin questions. You're not invited to dinner at our house. What you are invited to do is give us what we came here to get, take the money we brought to pay for it, and make this whole experience as quick and painless as possible.

ARAB #2

(Threateningly)

You got some mouth on you there kid. You'd better watch it before it gets you into trouble.

Dodge almost laughs out loud. Player takes off his sunglasses, and puts them in his jacket pocket. Now that his hands are out of his pockets, Player is ready for action. He lets the men know he is not playing with them. His tone changes and his stare becomes haunting and direct. He stands up straight and delivers a message to the men so they understand they are being threatened.

PLAYER

Are you trying to turn this into an ugly situation? Because if you are, I'd like to know in advance so that later, I don't regret anything my brother and I do. I'll have piece of mind knowing that the outcome of this encounter was brought on by your ignorance and lack of respect.

The Arabs are here to do one thing, and they just want to do that and get out, before they get in any deeper than they already are. Nervous and edgy, they don't want to start any trouble.

ARAB #1

(hands up in mock surrender)

Take it easy. We're all here to do business, so let's do some business.

PLAYER

Let's see it?

ARAB #2 holds up a briefcase.

PLAYER (CONTINUING)

Here's how it works. My brother and one of you exchange briefcases, we each check the contents and when we're both satisfied, we'll (indicating his brother and himself) get into my Benz, you'll get into your piece of shit and we all leave.

Dodge tries not to laugh at Players' remark about the men's car.

MUSIC: COCAINE - ERIC CLAPTON

Arab#1 nods to Arab#2 his approval of Players' plan of exchange. Player motions to Dodge to take the case with the money in it to trade with Arab#2. Dodge and Arab #2 meet halfway and exchange cases.

DODGE

Nice get up!

SLOW MOTION - Arab#2 glares at Dodge with hate and fear in his eyes. The two return to their places. Dodge places the case on the hood of the car for Player to open. Player looks down on the case his brother has just set down in front of him with an intense expression on his face. He hates what he's about to see, but he must do his job. Slowly he opens it to reveal five large packets of cocaine.[the reveal perfectly timed to the songs "hook"] It's all there so he closes it and waits for the men to finish counting the money.

END MUSIC

Arab #1 throws one of the bundles of money hard into the case. Something is wrong and it has made him angry to a point he can no longer worry about starting something with the brothers.

Dodge stands up again and edges for his gun. Player looks over at Dodge, as if he knows what's going on. Dodge gives no indication of knowing what the problem is. But Player knows he's ready to throw down if necessary. The Arabs go for their guns. Dodge has been waiting for this moment, and gets to his gun first. He starts blazing hot steel from his Bren 10 semi-automatic in their direction. Player sees what's happening, and with his left hand pulls a gun from inside his jacket. With his right he pulls another from the back of his pants almost as quickly as Dodge got to his. He begins his own bombardment of the men by bullets. Player has the words "FUCK YOU & DIE" engraved on the barrels of his customized Berrettas. The two men run for cover behind their car and pathetically attempt to return fire. Player and Dodge do not run for cover. Instead, they instinctually spread out to get an angle on the men. This is obviously not a new experience for the brothers. They're good at it!

PLAYER

Why are you shooting at us?

ARAB #1

There's ten grand missing.

Player glares at his brother with fire in his eyes, then back to what he's doing.

PLAYER

We can work this out.

ARAB#2

You just tried to screw us once. Do I look dumb to you?

DODGE

Ya, but we don't discriminate!

ARAB#1

Give us back our stuff, and we'll let you go!

Arab#1 fumbles for his cell phone. He makes a frantic call.

PLAYER

Okay! Come out from behind the car!

ARAB#2

Just throw the case!

Dodge begins to yell at the two men. He is almost laughing.

DODGE

What's the matter? You big bad men afraid of a couple of youngsters?

The brothers, while taunting the Arabs the way school children do, slowly and methodically fire at them, not giving them a chance to get off any clear shots back at them. The Arabs crouch behind their car, ducking bullets.

DODGE (CONTINUED)

How can you want it to end like this? If it were me, I'd want to die in a MANLY fashion. With guns blazing. Not the pathetic way you're doing it.

PLAYER

I think I'm gonna blow my lunch. You two are enough to make a REAL man sick.

DODGE

I've shot women who put up more of a fight than you two.

The taunting angers the two Arabs, as it is meant to do. Arab #1 gets shot in the leg.

ARAB #1

You shot me!

PLAYER

There's more where that came from.

The moment the Arabs try to take a clear unobstructed shot, they are gunned down. Player and Dodge move in slowly to make sure they're dead. They are. Player looks over at his brother and puts his guns away. Dodge pulls out his penis and begins to urinate on the bodies. Taking extra care to make sure the stream of fluid goes into the freshly made bullet holes.

DODGE

Now that's dick control for ya. Right in the hole.

Player cannot hide his feelings and the look of shear anger on his face makes this perfectly clear.

: FADE OUT

MAIN TITLE AND CREDITS: MUSIC - MY FAVORITE GAME - THE CARDIGANS

: FADE IN

CAPTION: FOUR YEARS LATER

INT. FOURTH YEAR - PLAYER AND SAWYERS' LOFT - DAY

The apartment furnishings are a reflection of Sawyer, modern yet earthy, very tasteful, comforting, and expensive.

INT. THE BEDROOM - DAY

Player is preparing to go to work. He is putting the finishing touches on his outfit. A nice suit, but not as exciting and dangerous, or expensive as the suit he wore four years earlier. He seems to have lost the zest for life he had back then. His edge is gone, along with his long hair. He now has the hair of an office worker who had to conform to the regulations of the unwritten societal handbook that forbids individuality and free thinking unless it provides a small percentage of the population a greatly unbalanced proportion of the countries wealth. He has grown a goatee and looks like an innocent, law-abiding citizen.

V.O.

This is me today.

INT. IN ANOTHER ROOM - DAY

Sawyer, in her favorite SADE T-shirt, at her computer, isn't working on her book. Her hair is shorter than four years ago. The computer screen is full of her last page of writing, with Sawyer just sitting there staring at it. Player notices this as he comes out of the bedroom.

PLAYER

What's the matter babes, writer's block?

Player's voice goes up an octave when he's talking to Sawyer, and it's as though he's a different person with her as opposed to the guy we saw shoot two men down not so long ago.

SAWYER

Huh?

Player goes into the kitchen for a quick sandwich before he leaves for work.

PLAYER

What's up? You're not typing away. I'm used to you kicking the shit out of those computer keys in the morning.

Sawyer is fidgeting with a gold engraved pen, not really paying attention to anything. She's caught up in her thoughts.

SAWYER

Nothing.

PLAYER

You okay?

SAWYER

Ya. Go or you'll be late for work.

PLAYER

I'll see you tonight.

Player, sandwich in his mouth, picks up his briefcase and moves toward Sawyer for a "see ya" peck on the cheek.

PLAYER (CONTINUING)

Happy early anniversary.

Player kisses Sawyer goodbye.

SAWYER

Don't forget the bottle of wine for dinner.

PLAYER

I won't.

Once Player is gone, Sawyer breathes a sigh of relief.

INT. BEDROOM - DAY - MUSIC -

She enters the bedroom, puts a SADE CD on, throws herself on the bed and stares up at the framed picture of the singer above their bed. She has a troubled expression on her face. After a few moments, she rolls over and picks up the telephone on the night table.

SAWYER

Hi Jo. Do you have to go to work right away?

INT. JOANNA'S BATHROOM - DAY

Sawyer's best friend **JOANNA CLARK** is in her bathroom doing her make-up. She looks like the type of girl who has been around the block a few too many times, with a few too many guys. A little sluttish, but not without dignity and pride. She knows what she wants and she knows how to get it.

JOANNA

I'm not in any rush. Why? What's wrong?

SAWYER

I'm losing it. I'm starting to think about ending things with Player.

Jo stops doing her make-up abruptly. She is shocked to hear her friend talking this way.

JOANNA

WHAT? Are you FUCKIN' NUTS?

SAWYER

I don't know. I'm just starting to wonder if I'll be happy with him for the rest of my life.

INT. JOANNA'S BEDROOM - DAY

Jo exits the bathroom and takes a seat on the bed in her bedroom.

JOANNA

Every girl we know is trying to find a guy like Player, including me. You've got him, and now you aren't sure if you want keep him? You are fuckin' nuts.

SAWYER

Jo, you're not helping me.

JOANNA

What do you want me to say? Kick him to the curb! I don't think so. You're just scared cause this is the first serious relationship you've ever been in. It's your anniversary tomorrow and look how you're acting. Talking craziness.

SAWYER

I've been going over this for a while now. I know how great he is, but sometimes I feel like there's something missing. I don't know.

JOANNA

What could possibly be missing? The guy worships the ground you walk on. He has a good job. And he's good looking. What more do you want? X ray vision?

INT. PLAYERS' OFFICE - DAY

Player is at his desk doing paper work. His office is a mess. Papers and files cover every inch of Players desk, in a haphazard manner. Boxes of files and junk are strewn about the room. Disorder is the effect of Players' lack of interest in the decor of his working environment. This is not the place he wants to be. He has never said those words, but the atmosphere of the office and the attitude Player puts forth at work, are ample proof of his indifference to the office worker way of life. Frustrated by the mundane task, he stops what he is doing and puts his feet up and stares at a spot on the ceiling. He climbs on top of his desk, and using his tie as a noose, hangs himself. As he's strung up, convulsing...

:CUT TO

His best friend and boss, **JEFFERY NOYCE**, walks into his office, and brings him back to reality. Jeff pushes aside some of the papers and sits on the

corner of Players' desk. Jeff is your typical rich, attractive man. He wears nice clothes and is well groomed, but an under lying cockiness exudes from him, that makes him someone you don't know if you like or not when you first meet him. He has an air about him that hides who he really is. Player knows him and he knows Player. The closeness they share is obvious from how they interact with one another. There is nothing fake between them.

JEFF

Two things. First, the pilots are serious about striking. We need a full evaluation of their demands. And we need it yesterday.

PLAYER

That's going to be a pain in my ass.

JEFF

Well, tough shit superstar.

PLAYER

What's the second thing?

Jeff leans over and opens one of Players desk drawers, from which he produces a bottle of Jack Daniel's. He opens the bottle and takes a swig, then passes it on to its owner, who does the same.

JEFF

I got the tickets.

PLAYER

You got *the* tickets?

JEFF

I got *the* tickets. Two tickets, ringside.

PLAYER

What do scalpers charge when the Tyson fight has been sold out for a month?

JEFF

I don't know, what?

PLAYER

Who cares, we *got* tickets! Let me call Sawyer and tell her.

INT. APARTMENT - DAY

Sawyer is still on the phone talking to Joanna. She is lounging on the bed in a contorted and painful looking position, with the telephone receiver buried under her head, between her and the mattress. From the position she is in, it is obvious she's been on the phone for quite some time.

SAWYER

I know that Jo. But, why do I feel that there is a side of him that I will never be apart of? It's like he forgets

that we're together and turns into some other person. Someone who only cares about themselves.

JOANNA

I'm your friend. I've been there for you when every other guy you dated and even that girl you were sleeping with, either fucked around, beat on you, drank too much, or was just a total loser. I can't say anything bad about Player anymore. Now if that's what you want from me, then you've barked up the wrong tree. If you want me to be there for you, whatever decision you make, you know I will be. But don't ask me to help you justify throwing away the guy who changed his entire life for you.

SAWYER

You know. Sometimes I have to ask myself why I bother trying to have a conversation with you...Hold on, the other line.

Sawyer straightens up to answers the other line. She turns cold and unfeeling, not knowing who is calling her. It could be a total stranger on the other end of the phone line, trying to sell her a vacuum cleaner. She doesn't feel as comfortable or close to the phone as she did when she was talking to her friend.

SAWYER (CONTINUING)

Hello?

PLAYER

Hi babes. How's the writer's block?

Hearing Player's voice soothes Sawyer's worry and allows her to feel less tension because she knows who she's talking to. Her demeanor, however, stays relatively the same. She feels herself falling out of love with Player. She doesn't let him know, but she shows her true feelings when she speaks to the telephone receiver.

SAWYER

It's made of concrete. What's up? I got Jo on the other line.

PLAYER

Say hi.

SAWYER

What are you doing? Aren't you working?

PLAYER

Yeah, I am. Jeff just told me that he got tickets to the Tyson fight tonight.

Sawyer rolls her eyes as if to say `here we go again'.

SAWYER

It's our anniversary dinner Player!

PLAYER

I know sweets. Our anniversary isn't until tomorrow. I'll make it up to you Tom, I promise! Okay?

In response, Sawyer makes her voice sound happy and cheerful, with the true feelings as an undertone of sarcasm.

SAWYER

Do I have a choice?

Player is so concerned with the excitement of going to the fight that he doesn't even notice the fact that Sawyer is angry about the turn of events. He thinks she is the most understanding girlfriend in the world.

PLAYER

Thanks babes.

Sawyer goes back to Joanna on the other line. She's mad now, and begins to get upset. She tries to fight the emotions, and her friend, sensing this tries to lighten the situation with her sense of humour. Sawyer returns to her contorted position.

SAWYER

Jo?

JOANNA

Ya. I'm still here.

Sawyer feels as though her feelings have been justified, and wants Joanna to agree with her.

SAWYER

See what I mean. That was Player on the other line. He's going to the Tyson fight tonight.

JOANNA

So. That's why you want to leave him? Because he likes boxing?

SAWYER

No. We had plans to spend the night together and have a romantic anniversary dinner. But he gets tickets to the fight and any plans with me get put on the back burner. He doesn't even care about our anniversary.

Joanna doesn't understand Sawyer's complaints. She can't. She doesn't have a boyfriend.

JOANNA

(sarcastically)

That bastard...How'd he get tickets to

the fight?

SAWYER

Oh, a lot of help you are. Are you even on my side?

JOANNA

Ya I am, but sometimes I think you're such a fucking chick. Your anniversary's tomorrow and besides, there's going to be times when a man has to do what a man has to do. It doesn't matter if it's smart or not. He's a guy and guys do dumb things. You have to understand that?

SAWYER

What are you talking about? I understand Player just fine. He's not that complicated.

JOANNA

All men are just as complicated as we are. A guy like Player has never had to abide by the same rules as the rest of us. And you trying to force him to see things the way you think they should be, just isn't going to work. No matter how much he loves you. Get used to it.

INT. APARTMENT - LATER THAT DAY

Sawyer is cleaning up the apartment because she doesn't know what else to do with herself, she's so upset. She is upset about Player's plans to go to the fight but doesn't know what to do about it. She decides that this was the last straw, and starts to throw some of her things into a bag.

INT. OFFICE - DAY

Player continues his daily routine of paperwork. Jeff enters his office again, and this time does not look so happy. Player pushes aside the work he's doing, happy for the interruption. He sees the sadness in Jeff's face.

PLAYER

What? don't tell me we're not going?

Jeff plops himself into one of the leather chairs in front of Player's desk.

JEFF

No. *I'm* not going. Diane made plans for us to go to her parents house tonight, and I can't get out of it. So you take the tickets and tell me about the fight

tomorrow.

PLAYER

Can't you meet her there after the fight?

JEFF

Are you insane? Go to the fight without her, and have her go to her parents house by herself? Are you forgetting her father owns this company? She'd freak if I even suggested it. I like my life. No, the best thing for me to do is what she wants or I'll be sleeping in the tub for the next few days.

Player is genuinely sorry but can't contain a smile from crossing his lips.

PLAYER

Sorry pal. That's too bad.

JEFF

Ya. I can see the sadness in your face.

PLAYER

Your misfortune may be my salvation. I think Sawyer was a little upset about my canceling our anniversary dinner tonight. This ought to make it up to her.

JEFF

It's your anniversary... and you were gonna go to the fight with me?

PLAYER

It's not till tomorrow. And it's only the anniversary of when I asked her to move in with me. It's not like it's the real thing.

JEFF

You need help!

Jeff can hardly believe his friend is so clueless about women.

INT. APARTMENT - DAY

Sawyer finishes packing her bag and sits on the bed. She is crying over the decision she's made. She loves Player immensely, but honestly feels that this is the right thing for her to do. The telephone RINGS. She wipes away the tears and tries to compose herself.

SAWYER

Hello?

Player feels good about the fact that he can take Sawyer to the fight with

him. He loves her more than he thought possible for him to love anyone, and he does like to do things with her. He feels she will jump at the opportunity. Asking is a formality.

PLAYER

Hi babes. You want to go to the fight tonight? Jeff gave me both tickets. I thought we could go to the fight *and* have our dinner.

SAWYER

(she begins to cry)

Do you expect me to be happy now? I don't want to go to a fight? It's our anniversary Player. And you just blow it off like it means nothing to you.

PLAYER

I asked you if it was okay.

SAWYER

I won't be here after the fight Player.

Player is taken off guard by Sawyer's response. He had not been thinking that this was a relationship-threatening incident, and his reaction is of honest confusion. Player sits up at his desk and pays special attention to this bombshell.

PLAYER

What are you talking about?

SAWYER

Just what I said. I'm leaving.

PLAYER

I don't get it. You wanna break us up cause of a fight?

Sawyer tries to control her emotions, but the fact that Player doesn't get it, is the entire reason she feels the way she does. She tries to enlighten him.

SAWYER

No! It's not the fight Player, it's your attitude towards me. I'm not important to you. I'm not even as important to you as a fucking fight.

Player has never given any thought to the things Sawyer is upset about. Now he's on the spot to respond to this situation and isn't prepared for it.

PLAYER

What's this really about Sawyer?

SAWYER

I'm not going to get into this over the phone. If you want to talk about it, I'll wait for you to get home from

work. If you want to go to your stupid fight, then I'll know where you stand and take that as your answer.

This infuriates Player.

PLAYER

Oh, Sawyer. What the hell? Now you're giving me ultimatums?

SAWYER

It's not an ultimatum Player. It's the way I feel.

PLAYER

So either I come home after work and talk through whatever this is about, or I go to the fight and lose you? That's what you're telling me?

SAWYER

Yup.

Sawyer hangs up the telephone.

INT. OFFICE - DAY

Player sits in shock, with the telephone receiver still in his hand. He is trying to understand what just happened and make up his mind on what to do about it. He begins to get angry at the situation. He looks at the receiver still in his hand, and slams it against the phone unit on his desk, smashing it to pieces. This is an example of the telephone being the enemy. Player, jumping out of his chair, storms out of his office.

INT. JEFF'S OFFICE - DAY

Jeff is sitting at his desk, talking on the phone when Player bursts in. He looks up, stunned at the unexpected visit, cause his secretary's feet are sticking out from under his desk.

PLAYER

Gimme those tickets.

INT. APARTMENT - NIGHT - MUSIC: I'M YOUR MAN - JOE COCKER

Sawyer watches the clock. She's sitting in the living room waiting for Player to get home. She wants him to come home. She doesn't want to leave him, but if he leaves her no other choice, she will. Time passes and he hasn't shown up yet. Her anger grows with every passing moment. She turns on the television, putting it to the station that the fight is on. It has already begun. She takes this as a sign that Player made his decision. She now feels hurt and abandoned. Again, she begins to cry as she collects her bag and heads out the door.

INT. APARTMENT HALLWAY - NIGHT

Sawyer begins to walk down the stairs of the building with a bag over her

shoulder, and a tear in her eye. When she looks down, she sees Player walking up the stairs. They stop and stare at one another. He has been contemplating the decision he made, and realised his mistake, although, he is mad at having to miss the fight. They are both in love with each other, but also angry. This is all related to the other by the look in their eyes.

END MUSIC

CAPTION - BACK TO THE BEGINNING

EXT. FIRST YEAR - PLAYERS MERCEDES AT STREET CORNER - DAY

Player and Sawyer are sitting in the car, waiting for Dodge to arrive. This is what happened just before we saw them for the first time in the opening sequence. The two are in the midst of a heated discussion. Which by now is not all that surprising. Sawyer is giving an honest effort to understand why Player thinks the way he does. At the same time, she is giving him her own opinions.

SAWYER

I just don't feel that there is any need for you to do this kind of thing to make money. I don't need everything you seem to think I do. I never said I wanted a big house, or a fancy car. These are all things you want. I'm happy with just you. I'm not happy thinking that you might end up in jail or be shot dead every time you go somewhere.

Player is cleaning and loading his guns, checking their working condition with care and loving attentiveness.

PLAYER

I told you what I did when we met. My brother..

SAWYER

(cutting him off)

Your brother, the space cadet.

Player doesn't like people insulting his brother, and takes offense to Sawyer doing it.

PLAYER

That's my brother.

Player puts his guns away, now that he has thoroughly inspected them. Sawyer folds her arms in a manner that does not denote defeat, but rather exasperation with the uselessness of the conversation. She's at a loss for what to say.

SAWYER

Ya, well, he's gonna get you killed one

of these days.

PLAYER

He's not gonna get me killed. He's saved my ass more times than I can remember.

SAWYER

Your ass wouldn't have needed saving if it weren't for him.

PLAYER

I choose to do what I do and I accept the hazards that come with it. I'm not going to be some Al Bundy type, stuck in a piece of shit job with nothing to look forward to but taxes, a pension and a slow death in Florida. I live on my own terms. You should be able to appreciate that.

SAWYER

Is that the way you look at the world? A normal life is a piece of shit?

PLAYER

That's not the point. The point is I don't have to live that kind of life. I'm making money. I'm gonna take care of us.

SAWYER

Player, you don't have to take care of me. I can do that myself. You just have to be there with me the way I am for you. And besides, what's your idea of 'Fuck you' money?

Player gazes upon Sawyer with surprise at her choice of words, and smiles.

PLAYER

Fuck you money?

SAWYER

Ya. Enough money so you feel you could say 'fuck you' to anyone and not care.

Player's next statement is one that tells the most about his personality. He delivers it with the intention of relaying this to Sawyer.

PLAYER

I don't need money for that. The money is my security. Our security!

Sawyer's next statement shows a lot about her character.

SAWYER

You don't need money for me Player. I

love you for you, not what you can buy
me.

This is beginning of Sawyer telling Player she wants him to stop doing what he does. The beginning of their problems.

PLAYER

I appreciate that Tom. But I won't give it up for the simple fact that it makes you worry. Nice try though.

SAWYER

You're a jerk.

PLAYER

Name-calling is the perfect solution to this situation. I'm a jerk. At least you could come up with something a little more profound to say.

SAWYER

You're a fucking asshole. How's that?

PLAYER

I'd expect something better than that from an English major.

Dodge turns the corner and quickly walks towards the car. Player looks at him, then back at Sawyer. She gets out of the car, slams the door shut, and storms off in a huff, without saying a word. Dodge jumps into the vacant passenger seat.

DODGE

What's her problem?

Player watches Sawyer walk down the street.

V.O.

Damn! I love that girl...

Then turns to his brother and stares at him with a displeased expression on his face.

CAPTION - WHERE WERE WE

INT. FOURTH YEAR - LIMO - DAY

Dodge has changed his look since we last saw him. He exits a building with a vixen on each arm, and herds the girls into the back of a waiting limo.

INT. FOURTH YEAR - HALLWAY - NIGHT

Player stares up at Sawyer from the bottom of the staircase. Their eyes meet and hold together for a moment. The sincerity in Players' eyes comes from the bottom of his heart.

PLAYER

Going somewhere?

SAWYER

(Her voice cracking with emotion)

You jerk.

Player is sympathetic to the love of his life and wants to make it better for her.

PLAYER

I know. I'm sorry.

Sawyer starts down the stairs. She is trying to be strong.

SAWYER

You're too late Player. I'm leaving.

Player blocks her path. He takes her by the arms in a manner that shows he doesn't want her to go and that he is trying to apologize. It is not threatening but tender. Sawyer stops and finds it difficult to look at Player. She knows she still loves him immensely, and having him acting in such a caring and warm fashion towards her only makes it harder for her to do what she feels she must.

SAWYER (CONTINUING)

I need to take some time for myself.

PLAYER

Where is this coming from?

They find it harder to face each other with what they want to say now that it is in person as opposed to over the telephone. Sawyer shrugs loose of Players hold and moves past him down the stairs.

SAWYER

For a while I've been feeling there should be more to our relationship than I'm getting. I...

This statement aggravates Player. He swings around and blasts back.

PLAYER

More? What more? I give you everything.

Sawyer stops at the lobby door. She feels the anger within her beginning to grow. She has to stand her ground and prove her point.

SAWYER

(Trying to remain calm)

Would you let me finish?

Player follows her to the door.

SAWYER (CONTINUING)

What happened tonight is a perfect example. We had plans to spend the night together, but as soon as a better offer comes up, what plans we had don't matter to you. I don't matter to you.

Player is on the defensive. He is trying make himself out to be in the right, even though he knows he's in the wrong.

PLAYER

That is the furthest thing from the truth. What happened today is not an everyday occurrence. Jeff got two tickets to see the fight. This is no ordinary fight. This is Mike Tyson. I thought you would understand if I wanted to go.

SAWYER

Player?

Sawyer pushes the lobby door open and walks out of the building. She can't believe the nerve of this man.

EXT. IN FRONT OF THEIR BUILDING - NIGHT

Player follows her outside and grabs the bag off her shoulder.

PLAYER

Would it be a big deal to plan for us to do it tomorrow instead?

Player feels he is winning the argument so he is a little more confident and cocky.

SAWYER

Why should I have to plan for us to do it tomorrow, when we had plans to do it tonight?

Now Sawyer is beginning to break down. She just made the winning shot in her argument, but the truth of the matter is that she still had to tell player his mistake. In her eyes, he doesn't appreciate her and this, understandably, makes her unhappy.

PLAYER

Something came up Sawyer. That's not to say that it's more important to me than you are, to watch a fight, but I'd expect some understanding on your part. You know it's a rare opportunity to see a Tyson fight live. It's Iron Mike!

Sawyer pleads her case now. She wants Player to understand why she is feeling the way she does. But at the same time she is getting tired of the pointless bickering in the street. Anger is her weapon now. She lashes back her response. She simultaneously snatches her bag back from Players hand.

SAWYER

What about you understanding my point of view. I don't have to sit back and be happy for you because you got some fucking fight tickets. I don't care if it's Mike Tyson. It could be Michael Jordan Michael Jackson or

Michael J. Fox for all I care. What you don't see, is that you're taking me for granted.

A couple who are just walking on the sidewalk past at this particular moment, give the two a look of disbelief and shock at the conversation they are overhearing. Player ignores them. Sawyer glances at them, then returns her attention to Player.

PLAYER

Our entire relationship is based on what you want. Nothing I want is allowed or acceptable. But you feel you put more into this than you get?

SAWYER

You make it sound as if I do nothing for you.

PLAYER

I'm not asking you to do anything for me. I just want to be able to do some things for myself, without having to worry that it'll cause something like this every time.

The cab Sawyer called finally arrives. She opens the door and throws her bag inside. Then she turns to face Player.

SAWYER

I can't tell you that I'm not going to get upset sometimes, and that's what your asking for. That's why I feel we need time apart.

Sawyer gets into the cab and tries to close the door. Player holds the door from closing, in a last ditch attempt to change her mind.

PLAYER

Time apart isn't going to solve anything.

SAWYER

It'll give me time to think some things through. There are things you do sometimes that make me wonder if you love me at all.

This is his last chance to say something that will be effective. He has to make it good, he believes, for his sake and for Sawyer's.

PLAYER

Tom. I do love you. You know that. I'm more in love with you right now than I was yesterday. And tomorrow, I'll love you more than I do right now. There's nothing I wouldn't do for you. I think

I've proven that in the past. I still
feel that way.

Sawyer looks up at Player from the cab. She is pleased to hear him say these things to her, yet she cannot smile. She is going to give in. She knows it and hates herself for it. She tries to fight within herself, the feelings she has for Player, but begins to doubt if she really wants to leave him. After all, he did change his life for her. They stare at each other for a moment. Sawyer sees the sincerity in Player's eyes and knows that what he said is true. He does love her. She gives in, picks up her bag and gets out of the cab.

CAPTION - THE BEGINNING OF THE END

EXT. FIRST YEAR -DESERT GAS STATION PARKING LOT - DAY

Taking up where we left off after the brothers killed the twin Arabs. Player is standing in awe struck rage as his out of control brother urinates on the dead bodies of the two drug dealers.

DODGE

Now that's dick control for ya. Right
in the hole.

Player, in a fit of anger, lunges at his brother, grabbing him by the neck, and throwing him up against the side of the dead men's car. This is no game, Player is about to hurt Dodge.

PLAYER

Are you schizo, psycho or just fucking
insane? Cause I really wanna know what
it is about you that would allow me to
go into that fucked up situation, ten
grand short?

DODGE

(Struggling to breathe)

I can't bre...

Player gains some composure, and loosens his hold on his brother. Dodge rubs his neck and gives Player a what're ya doin' look, as he tucks himself in.

DODGE

(Scared of what his brother will do next)
Shit man, relax.

PLAYER

Relax...I'll fffuu...

(Trying to control himself)

You'd better tell me what I want to
hear. Tell me that you bought a car.
Tell me that you made an investment.
Tell me you met the nicest, sweetest
showgirl and had some really good
pussy. Anything. Just don't tell me
that my life is worth a few hours of

gambling to you. That would definitely be something you should keep to yourself. So choose your next few words wisely.

DODGE

(unable to look Player in the face)
I'm sorry Player...

PLAYER

Oh, you fucking moron.

Player takes a few steps back and turns away from his brother. Trying to compose himself.

DODGE

I was winning...

PLAYER

Shut up. I can't begin to fathom the way your mind must work. How could you lose TEN THOUSAND DOLLARS of Johnny's money, and hide it from me. Why? What good could possibly come from that? You couldn't have thought that I wouldn't find out, could you? Are you that stupid? Hello!

Player points at the dead bodies.

DODGE

How do I tell you I fucked up? I felt bad about it.

PLAYER

Oh. You felt *bad* about it?

DODGE

Ya man. You're my brother. I...

Player breaks in with one of his classic points.

PLAYER

How would you feel if I had gotten SHOT? YOU FUCKING IDIOT!

DODGE

(Feeling the stress, gets defensive)
I'm sorry. What more can I say?

Player picks up the bloody briefcase from Arab #2 and walks back to his car.

DODGE (CONTINUING)

I won't let it happen again.

PLAYER

That's right. It won't happen again. Cause I won't be doing this again. That's it. From now on, you're on your

own. I'm out. We're gonna take the stuff to Johnny, then Fuck this shit.

When Player gets to the Mercedes, it's covered in dust and sand. This does not make player feel any better as he puts the case in the trunk, and pulls out two shovels.

PLAYER (CONTINUING)

I should make you dig both these fuckin holes!

EXT. DESERT - DAY

As the brothers prepare to bury the two dead Arabs, they are each dragging one of the bodies to the freshly dug holes. At this moment, a group of cars appears in the distance, racing towards them. The brothers look somewhat conspicuous. The cars stop and more Arabs step out. They are all carrying weapons and none hesitate to start shooting them at the brothers. Player and Dodge both drop the bodies they're holding, reach for their guns, return fire and try to take cover behind the car of the Arabs they already shot. Now the tables have turned, and they are in the position their last victims were in.

PLAYER

I'm not going out like this!

DODGE

You only live once.

PLAYER

Cover me to the car.

DODGE

Wonder twin powers...

TOGETHER

ACTIVATE!!!

Player and Dodge jump up and start shooting. Dodge shoots at all the men, hitting two and making the rest take cover.

Player dives for his car, opens the door and crawls across the passenger seat to a secret compartment in the driver side door. In this compartment, he has a small arsenal of small caliber weapons and a shitload of ammo.

Dodge has taken cover behind the dead Arabs car. He is patiently waiting for his brother to get him some ammo for his now empty guns. He is sitting propped up against the tire of the car, with one arm casually resting on one knee, with a gun dangling from his hand, as the dead Arabs car is slowly disintegrated around him from gunfire.

Player grabs all he can carry and scrambles back out of the car. He looks to his brother and gestures a 'do you want something?' look at him. His brother's comedic timing doesn't impress Dodge. Player now gestures an 'Oh what? You want some bullets?' sign and Dodge responds with a single raised finger. Player tosses his brother some bullets and another gun. He reaches back in the car and turns the ignition key to the on position. He then puts in a CD and turns the volume way up.

MUSIC: WELCOME TO THE JUNGLE - GUNS AND ROSES

The brothers lock eyes and know they are ready when the music starts. They both rush out from behind the cars, guns first, fear last. Arabs are getting shot left and right as they try to put up a good defense but are still dropping like flies.

INT. FIRST YEAR - STRIP CLUB - NIGHT

The night Sawyer and Player first met. He tells her she can't dance if they're going to be together. This is the metaphor throughout the film, the sacrifices necessary to make a relationship work. She is willing, he is not.

END MUSIC

EXT. THE MERCEDES LEAVING THE GAS STATION - DAY

Player and Dodge look like hell. The neat appearance they had at the beginning of the day, has been replaced with a dusty, roughness, which adds to the sense of undoing that has befallen the Naylor brothers. As he drives, Player calls Sawyer on his cellular phone. Now a days, even when people are in the car, driving, the telephone is a means of giving and receiving pleasure. Player wants to make his girlfriend happy, and can't wait until he sees her. His cellular phone means he can have the next best thing to being there in person, which is to talk to her over the phone. He tries to regain the composure he had lost earlier while berating Dodge for his lack of self-control and bad judgment when it comes to gambling. Sawyer has always been his release and escape from the world he lives in everyday. She is like a breath of fresh air to him.

PLAYER

Hi Tom. I have some news that should make you happy. I quit.

DODGE

You're really giving it up?

Player tries to ignore his brother's interruption.

PLAYER

I just have to drop something off, then it's just you and me.... Nope, that's it. I'm going to tell Johnny right now.

DODGE

Your gonna break up the team?

PLAYER

I'll be there to pick you up soon...me too.

Player hangs up the phone.

PLAYER (CONTINUING)

You broke up the team letting that shit happen just now.

DODGE

We're family man. I said I was sorry.

Dodge is being sincere. He does feel bad and knows he fucked up.

PLAYER

I don't give a flying fadoo. I'm starting a new life with Sawyer. That's it.

Dodge is visibly distressed.

CAPTION - WILL THEY EVER STOP ARGUING?

INT. FOURTH YEAR - APARTMENT - NIGHT

Player and Sawyer have returned to the apartment and have been talking for quite a while now, and their tempers have begun to flare up. They are sitting on the couch but getting in each others face, not holding anything back.

SAWYER

I'm not saying you're a mean person, but you do things sometimes that piss me off and you have to know that they do...

Player stands and paces around in a huff. He finds the things he's hearing hard to believe.

PLAYER

Do you think I do things with the intention of pissing you off?

Sawyer gets up and walks to the kitchen to get herself a drink.

SAWYER

No. I don't think you do it on purpose. You just don't think about it at all. That's the problem.

Player follows her to the kitchen.

PLAYER

Am I supposed to consider what you're going to think about every decision I make?

Sawyer opens the refrigerator and takes out a jug of juice. She is really getting into this. She wants to get everything out in the open. She stops with the jug in her hand and turns to Player. Did she hear him correctly? She isn't sure.

SAWYER

Is what I'm saying totally foreign to you?

Player sits on one of the counter stools to relax as he rationalizes his position.

PLAYER

We're different animals. We're not going to think alike or act alike all the time. We have different needs and wants. We're just different. Physically and biologically.

She goes back to getting two glasses from the cupboard and pours two drinks.

SAWYER

I don't know where You're going with this 'gene pool' bullshit. But you'd better stop taking me for granted, ya bastard.

PLAYER

Can you give me the benefit of the doubt that I wasn't trying to break us up over a fight that neither of us were in. I honestly thought that you'd understand.

Sawyer hands one of the drinks to Player, who accepts it without thinking about it. This is an example of how she feels the relationship is going. It was an unconscious decision for her to pour Player a drink when she gets herself one. And Player is so accustomed to her doing things like this for him that he sometimes doesn't even think to thank her for her thoughtfulness.

SAWYER

I do understand Player. You're just inconsiderate.

PLAYER

So I have to go around the rest of my life thinking to myself, is this going to upset Sawyer? No, I don't. And if you do that, that's your problem. I never asked you to live your life for me. I asked you to live your life with me.

Player takes a sip of his drink. He places it on the counter and gets up off the stool and moves towards the bar.

SAWYER

That's a selfish attitude Player. I thought I knew you better than that, but now I don't think I know you at all.

PLAYER

Wanting a slave is selfish.

Player takes a bottle from the bar and heads back to the kitchen where he adds some alcohol to his drink. He doesn't think to offer Sawyer any and

she notices this.

SAWYER

I want and expect the same as I give.
Is there something wrong with that?

PLAYER

If you wouldn't make such a big deal out of every little thing, like tonight then you'd see that's exactly what you're getting. It's easy to forget the good things when something you don't like happens.

SAWYER

Why shouldn't I get mad when I don't like something? You don't hold your anger in if something upsets you. The first thing you do is let the world know your pissed.

PLAYER

And haven't I gotten a lot better at controlling that because of you?

SAWYER

Oh Player. Don't try to come up with little examples of how you do things just for me.

PLAYER

Why not. I do. I changed me whole life for you.

SAWYER

No. No you did not. You got out of that because your brother almost got you killed, just like I said he would.

PLAYER

And because you wanted me to.

SAWYER

You mean because you wanted to be with me. I said back then that I wasn't going to be with someone who did what you did.

PLAYER

It doesn't even matter. We could sit here trying to make each other see things the others way, all night. All I want to know right now is whether or not you want to work this out?

SAWYER

Player, I really don't know. I want some time to think about it.

There is a silence as the two lovers stare at each other with a rainbow of emotions in their eyes.

SAWYER (CONT)

I think I'll go to Jo's tonight. We can talk tomorrow.

Neither of the two knows exactly how to handle this situation. Player wants to kiss Sawyer, who wants to do the same thing to him. They just aren't sure if they should.

PLAYER

What about your book? Aren't you in the middle of a chapter?

SAWYER

Ya. But I can't focus on writing right now. Ya know?

PLAYER

You don't have to go?

SAWYER

I think it's best that we take time and really think about what we both want. It's only one night. Who knows, it might make tomorrow really special.

Sawyer walks over to Player and kisses him lightly on the mouth. Before closing the door, she has to look at him one last time. Player just stands at the door with the thought of losing the person he loves the most, painfully etched on his face.

CAPTION - THE GOOD OL' DAYS

INT. FIRST YEAR - SAWYER'S COLLEGE DORM - DAY

Sawyer is working on a paper at her desk, in the two-bedroom dorm she shares with Joanna. Joanna is late for work and is trying to get ready as quickly as she can. The computer Sawyer has is an old run down model that she has to fight with to get a printout of the finished assignment. Joanna studies business management, and hopes to have her own bar one day. She works as a waitress to pay the bills and gain work experience in the field.

JOANNA

Sawyer, have you seen my light blue top with the low front?

SAWYER

Ya, it's in the laundry. I wore it the other day.

JOANNA

Shit.

SAWYER

Sorry.

JOANNA

No biggie.

Jo stops her frantic rushing around when Sawyer hits her computer and printer in a vain attempt to get it to print properly. Joanna thinks she is preoccupied by something other than her studies.

JOANNA (CONTINUING)

You look like you Just found out you have the visitor EVERY month. What's up?

Sawyer turns in her chair to face her concerned friend. She looks up at Jo, and sighs.

SAWYER

It's Player.

JOANNA

What now?

SAWYER

We had a fight.

JOANNA

About what he does right?

SAWYER

If you say I told you so, I'll never speak to you again.

The conversation is interrupted by the ring of the telephone.

SAWYER (CONTINUING)

You go get ready for work. I'll get that.

JOANNA

Okay, but we're gonna talk when I get home tonight. All right?

SAWYER

Okay.

Sawyer answers the phone.

SAWYER (CONTINUING)

Hello?

PLAYER

Hi Tom, it's me. I have some news that should make you a happy girl.

SAWYER

What would that be?

PLAYER

I quit. Today was my last time. I just have to drop something off, then I'll be free to live a normal life, just you and me.

SAWYER

Really? You're through? You don't have to do anything?

PLAYER

Nope. That's it. I'm going to tell Johnny right now. I'll be there to pick you up soon.

SAWYER

I love you.

PLAYER

I love you too.

Sawyer hangs up the phone and goes screaming with joy into tell her friend the good news.

JOANNA

Are you mental?

SAWYER

That was Player. I'm in love for real with this guy!

JOANNA

(sarcastically)

That's just great. Of all the guys in Las Vegas, you have to fall for a professional criminal. Doesn't his name tell you anything?

At this stage of the relationship, Joanna doesn't like Player, and feels her best friend could do a lot better.

SAWYER

Jo. You know I don't like what he does. But he's giving it up to be with me.

JOANNA

Well he is good looking and he does have money. I guess you can't do much better than that?

More of a sarcastic statement meant to be a jab than anything, Joanna rolls her eyes in disgust at her best friend's choice of men to become involved with. And at her school girl giddiness at the thought of having a happy life with him.

INT. FOURTH YEAR - AIRPORT - DAY

Dodge is helping four pretty girls out of a limo, and onto a private jet.

INT. FIRST YEAR - JOHNNY'S CLUBS UNDERGROUND PARKING LOT - DAY

Player steps out of the elevator and into the parking lot. He is pissed off, and his expression shows it. He gets in and starts his car. He checks his eye in the rear view mirror. It is slightly swollen and bloody from a cut on his left eyebrow.

PLAYER

FUCK!

EXT. PLAYERS CAR - DAY - MUSIC: I SHOT THE SHERIFF - BOB MARLEY

Player approaches an intersection. The light turns yellow just as he begins to cross. A police car waiting for the light to change. He crosses the intersection and the light turns red. Once cleared of the intersection, he sees in his mirror that the police car has turned it's flashing lights on and is following him. He reaches in his jacket and pulls out the gun he keeps there, and places it under him on the seat. Shaking his head, he pulls over. The police car pulls up behind. Player feels no fear because if worst comes to worst, he'll just shoot the cop and drive away.

COP

What's with the blood?

Player looks straight ahead.

PLAYER

Are you gonna book me for bleeding?

The cop let's the smart-ass comment go.

The cop screws up his face and stomps off back to his cruiser. Player drives away.

PLAYER (CONTINUING)

Dick.

END MUSIC

INT. FIRST YEAR - DORM ROOM - NIGHT

There is a KNOCK at Sawyer's door. Then the person just walks in. Player has his own key for the door, but knocks out of respect. Sawyer is not quite ready and is wearing her housecoat. Sawyer comes out to greet him with a long wet kiss and a loving hug. When they come apart to go into the living room, Sawyer notices that Player has a black eye.

SAWYER

What happened to your face?

PLAYER

It's nothing. You're not ready to go out yet?

SAWYER

Not yet. Why?

Player takes Sawyer by the hand and leads her to sit beside him on the couch.

PLAYER

Cause, we're going out to celebrate.

She is a sensual young woman, who loves her man.

SAWYER

We don't have to go anywhere to do that.

PLAYER

I want to take you out to dinner, then dancing, then to bed. I'm just not sure it'll stay in that order.

SAWYER

I'm sure it won't.

She wraps herself and her housecoat around him. He holds her back to tell her something.

PLAYER

I love you. You know that right?

Sawyer loves hearing this sort of thing as any female likes to hear from their men.

SAWYER

I know, I love you too.

PLAYER

I want to move out of my place and get something for the two of us.

SAWYER

You want us to live together?

PLAYER

I'm ready Tom. I want that life now.

Sawyer is happily surprised. She tightens her grip on him. Then she gets a sudden fright.

SAWYER

I can't believe this. Are you sure everything is all right? Your not in trouble or anything are you?

PLAYER

No. I'm not in any kind of trouble. That's what's so good about this. I have nothing holding me back and you to bring me forward. I'm the luckiest guy in the world.

Sawyer works him to the floor.

SAWYER

You will be in about five minutes.

Sawyer lays on top of Player and plants another kiss on him. This time, though, there's not going to be any quick release.

INT. FIRST YEAR - LAS VEGAS LOUNGE / NIGHTCLUB - NIGHT - MUSIC: RUN FREE - GLADYS KNIGHT

Once they've bypassed the huge line up, and gone inside, it becomes clear that Player has brought Sawyer to a big live show. The music is loud and the drinks are flowing. People are having fun all around the couple, as they wait for the main act. Player and Sawyer dance together, enjoying the night as though it were their last night on earth. This is a great night for Sawyer, and the main show hasn't begun yet.

END MUSIC

The night is going beautifully. Player and Sawyer have taken up in a corner of the club to chill and talk. The main act takes the stage while they are not paying attention.

MUSIC: CHERISH THE DAY - SADE

When the band begins, Sawyer is instantly aware of the Sade song. Seeing the knowing smile creep to Player's lips, she loses her composure, and freaks out, screaming and pulling Player with her to get a good vantage point to watch her idol. The crowd appreciates the music and shows their appreciation.

MUSIC: NO ORDINARY LOVE - SADE

Sade's classic "no ordinary love" begins. **SADE** belts out the haunting love ballad. Sawyer brings Player to the dance floor. She leads him in creating a classic sexy, steamy, movie dance scene. The dance builds through Sawyer using Player's hands to caress her body as they move to the rhythm of the songstress. Flashes of Sawyer and Player's relationship add to the feel and mood of the scene, building to a climactic dance floor kiss. The power of the song, with the powerful imagery, illustrates the power of the love these two people share.

END MUSIC

INT. NIGHTCLUB - NIGHT - MUSIC: FLOW - SADE

Throughout the evening, a group of **MEN** have been watching them and especially Sawyer, who is dressed for the occasion in her sexiest outfit. One of the men in particular has had his eye on her, and his drunken friends prod him on to approach her.

Player and Sawyer have a stand up table with a good view of the show.

PLAYER

Tom. Do you want another drink?

SAWYER

Ya. Get me Caesar.

PLAYER

What happened to white wine?

SAWYER

Wine makes me horny, and you can't

handle me twice in one night.

PLAYER

White wine it is then!

The two exchange coy smiles at the implication of another round of sex later that night. Sawyer runs her hand down Player's back as he walks off towards the bar. She returns to enjoying the show.

The man, **STEVEN**, being prodded by his friends more vigorously at the departure of Player from Sawyer's side, decides this is his chance to make a move for her. He quickly but coolly, saunters over to her.

STEVEN

Hey there. My name is Steven. I just couldn't help but notice how stunning you look tonight.

SAWYER

Thank you.

STEVEN

What's your name? If I may be so bold?

SAWYER

Asking my name isn't bold. I'm Sawyer. Nice to meet you.

STEVEN

Nice to meet you too Sawyer. That's a beautiful name.

SAWYER

Thanks.

STEVEN

Can I buy you a drink?

SAWYER

I have one coming.

STEVEN

How bout a dance then?

SAWYER

Now you're getting bold Steven. My boyfriend is getting me a drink from the bar, and when he brings it back here I'll be dancing with him.

STEVEN

There's no need to be rude. I'm only trying to be friendly.

SAWYER

I know what your trying to be, but I already have a penis of my own, so yours really doesn't interest me.

The remark causes Steven to lose his temper and grab Sawyer by the arm.

STEVEN

Listen, bitch. You'd better learn to show some respect...

Player reaches over Steven's arm and sets the two drinks he just bought, on the table in front of Sawyer. Then calmly turns towards her.

PLAYER

Do you know this guy?

Sawyer feels safe now that Player is there to protect her.

SAWYER

No.

Player turns to face Steven, and extends his hand to shake.

V.O.

This is gonna be a whole lotta fun! And I'm gonna get laid like a king tonight, thanks to this joker!

PLAYER

Lerch. How are Thing and Cousin It?

Steven doesn't take his eyes off of Sawyer.

END MUSIC

STEVEN

I'm talking here.

PLAYER

Take your hand off her.

STEVEN

(to Sawyer)

This the jealous boyfriend?

PLAYER

Are you trying to turn this into an ugly situation?

The mood turns to that of a tense and potentially dangerous one. Steven's in trouble now.

MUSIC: HOW I COULD JUST KILL A MAN - CYPRESS HILL

STEVEN

What if I am? What are you going to do about it?

Steven's friends have all gathered around to back up their friend. Player sees this, but isn't shaken. Sawyer likes that her man is willing and able to protect her.

PLAYER

I'm just going to wait for you to take your hand off of my girlfriend, so you don't pull her to the ground when you

fall.

With his friends there to help him, Steven is all the more brave. He turns to face Player. Being bigger and stronger than player, he feels no hesitation in provoking him as far as he can.

STEVEN

Don't threaten me!

V.O.

This guy has no idea what I'm gonna do to him. I find the more you stand up to the big guys, the more it makes them mad. This guys gonna freak out!

PLAYER

That's not a threat. You oaf. A threat is the indication of an invariably violent and detrimental reaction to an individual's lack of coherence with a stipulated set of instructions resulting in an opposing individual instituting their own set of stipulated actions. For example, take your hand off of her or I'll kill you. I'm simply telling you that *when* you let go of her arm, you'll find yourself on the floor convulsing in agony and bleeding profusely. Do you see the difference? There's no *choice* in that for you.

STEVEN

You're a big talker. That's probably what happened to your face. You want me to give you another lesson or two. And when I'm finished with you, I'll teach her a few things.

V.O.

I'm trying to hold in a big ass smile. I love it when people underestimate me. I'm gonna send this guy over the edge.

PLAYER

Go ahead. Fuck up your day.

Steven lets go of Sawyer's arm and attempts the first, and *his* last, swing punch at Player. Player swiftly avoids the blow by moving to his left and with his left hand, deflecting the punch from Steven's right arm downwards. As he is doing this, his right hand is coming over the top of his left, striking Steven in the throat with the thumb side of a knife hand. Steven, gasps for air and reaches for his neck. Player then administers two perfectly placed blows to the sternum and solar plexus areas of Steven's chest. When Steven lurches forwards with the natural reflex motion that the blows produce, Player grabs the hair on the top on Steven's head with his left hand and pulls him backwards while with his

right foot, kicks the feet out from under him. Steven falls to the ground with Player still holding his hair, also moving towards the ground. When Steven hits the floor, Player, uses the added weight of their downward motion to drive one last shot into Steven's midsection. Player slowly rises. Steven is not moving and looks as though he may be dead. There is blood running from his nose and mouth. The other men look at their friend on the floor and back off from Player, frightened of what he may do to them if they attempt to exact revenge. When Player begins to move towards Sawyer, they just attend to Steven in the hopes that he isn't dead. Sawyer is terrified. Not at being manhandled by Steven, but rather at how brutal Player could be. She had never witnessed him in action before, and was shocked to see what he was capable of.

SAWYER

Is he dead?

PLAYER

No. But when he wakes up in the ER,
he'll wish he was.

Player ushers Sawyer through the club and out the door while the shocked onlookers make a hole for them.

EXT. THE SIDEWALK IN FRONT OF THE NIGHT CLUB - NIGHT

They begin to walk towards the car. Sawyer is visibly shaken.

SAWYER

What's wrong with you?

PLAYER

What do you mean 'what's wrong with
me?'

SAWYER

I've never seen you like that before.

PLAYER

That guy deserved it.

Stopping, Sawyer gets angry.

END MUSIC

SAWYER

He may be dead. He didn't deserve to
die. He tried to pick me up. Is that
something you'd kill someone for?

PLAYER

He grabbed you, then he took a swing at
me. I was being the good boyfriend
defending the honour of his girlfriend.

SAWYER

Player, you didn't have to do what you
did to get him to leave us alone. We
could have walked away as easily.

You're going to have to learn that violence isn't the answer to every problem that faces you.

People who are waiting to get into the club are staring at them.

PLAYER

I'm not violent by nature. I'm violent out of necessity.

SAWYER

Is that some sort of justification for it?

PLAYER

What do you want from me?

Sawyer looks at Player as though he were a stranger to her.

SAWYER

I want to know where you come from? How can you be so warm and affectionate to me, then turn around and almost kill a man?

Player has had enough of this conversation. He can't yet understand the way Sawyer feels and can't be bothered with it.

PLAYER

I come from a place where I had to steal food just to be able to feed my baby brother and me. Do you think I enjoy this? I'm not a tough guy. I do what I have to do to get by.

SAWYER

You have to kill innocent people to get by?

PLAYER

Would you rather that was me lying on the floor in there? Cause if I didn't do it to him, he sure as hell would have done it to me. Would that make you feel better. Would that make you happy. To see me bleeding to death because I was so worried that you would think I'm violent, that every time some yahoo fucks with me, I turn the other cheek and get it kicked in? Would that please you and get you off my back?

The lovers stare into each others eyes. Each looking for the others soul. Sawyer wants to see compassion in Player. Player wants to see some understanding in Sawyer.

CAPTION - DRINK PLENTY OF FLUIDS

INT. FOURTH YEAR - JOANNAS' STRIP CLUB - NIGHT

Player sits alone at the bar. His beer and his thoughts are the company he's keeping this night. The pain still on his face, hasn't been eased by the alcohol. Some of the dancers try to cheer him up, but Player is in the kind of mood where nothing really seems to matter. The kind of mood he hasn't been in for a very long time. The alcohol has dulled his cares and worries for the time being.

INT. JOANNA'S APARTMENT - NIGHT

The two friends are in Jo's kitchen talking over a cup of hot chocolate. Joanna tries to comfort her saddened guest. Sawyer is trying to get her head together.

SAWYER

What am I going to do Jo?

Joanna's phone rings. Sawyer waits until her friend gets off the phone.

SAWYER (CONTINUING)

I love him but I don't think I can live like this.

JOANNA

You of all people should know that I used to be a Player Hater. But now, after the way he changed his life for you. He hasn't done any of the things we both expected him to. He's supported you through a year and a half of school, and now that you're writing, he's still doing it.

SAWYER

I know these things Jo. I don't need you reminding me every time I talk to you.

JOANNA

Apparently you do. Otherwise you'd be at home with the man who loves you. Instead of bugging me all day, and having him drowning his sorrows at a strip joint.

SAWYER

(chuckling)

He does love me, doesn't he?

JOANNA

If he's willing to take this shit from you for the rest of his life, then he loves you more than I do.

Sawyer feigns a cross look at her wisecracking friend.

INT. PLAYERS APARTMENT - DAY

The next morning, Player wakes in a foul mood. The alcohol from the night before, has left him with a hangover. He is slow to rise from the bed.

INT. OFFICE - DAY

At his desk, Player looks out from behind a mountain of paperwork. He pushes it aside, sets his feet up on the desk and buries his head in his hands. Jeff enters the office.

JEFF

You look like shit! What happened, they ask you to step in the ring?

PLAYER

I didn't go to the fight... Fuck... Sawyer wants to leave me. I don't like my job. I don't have the kind of money I'm supposed to have, my car needs repairs, I'm bored. Does that answer your question?

Jeff sits on the corner of Players' desk, as he always does.

JEFF

What's wrong with your job asshole?

PLAYER

You know I'm not cut out for this.

JEFF

Listen. I'll get Haskill to cover for you. Go home. Get right in the head. I need you with all your faculties.

Jeff goes off on his own thoughts.

JEFF (CONTINUING)

Two tickets to the fight of the century, wasted.. Fuuuuuck... Women.

Player is not paying attention to Jeff now.

PLAYER

I'm beginning to think it's not worth the aggravation. Why the hell should I put myself out all the time, because what I like or want, isn't what she likes or wants. I don't like shopping. You know what I mean?

JEFF

I can handle some shopping, but not for three hours. That's for damn sure.

PLAYER

Fuck it. If she can't make some small sacrifices for me the way I do for her, then the hell with it. I'm tired of living like this.

JEFF

Just don't go off half cocked and start a war with her for nothing. Think about it, cool down and then make up your mind. Trust me. I've gone running back to Diane after a few sexless nights. It may feel good to let off some steam. But don't let off a geyser on her. She may never cool off.

PLAYER

She does have a little temper on her.

JEFF

Play it smart. Or you may end up out in the cold.

Player thinks about it for a moment.

PLAYER

Who am I kidding? I love her. I don't want to let her go.

JEFF

Then don't. Make her happy like you said. That's all there is to it. You two have been together, what four years?

PLAYER

Four *long* years.

JEFF

It's not that long. But you still don't want to throw them away.

PLAYER

You're right. I just have to clear my head.

JEFF

Good. You do that, then go to your girl and make nice. I, on the other hand, am going to surprise my wife for her birthday.

PLAYER

Say happy birthday for me.

JEFF

I will. Say happy anniversary to Sawyer for me.

CAPTION - IT'S FUNNY WHEN YOU THINK ABOUT IT

EXT. FIRST YEAR - PLAYERS MOVING CAR - DAY

As the brothers return from the desert, Dodge, sitting low in the seat beside his brother, stares off contemplating what to do now that Player has decided to break up their team.

DODGE

What am I supposed to do now? you're just gonna leave me hanging?

Player is cold and determined. He has made up his mind and was sticking to it.

PLAYER

Dodge, you just finished saying you didn't need or want me watching out for you. I'm giving you your wish.

DODGE

I didn't mean that. I was just shooting off steam.

PLAYER

It doesn't really matter now. My mind's made up.

DODGE

Well what if Johnny won't let you quit?

Player realises that telling Johnny is not going to be easy, but he has made up his mind.

PLAYER

Johnny has no say in what I do. If he doesn't like it, then I'll tell him to Fuck off too.

DODGE

It's not going to be that easy man. Johnny's not just gonna let you walk. Especially with his money.

MUSIC: MURDERER - BUJU BANTON / BARRINGTON LEVY

PLAYER

It's not his money. He wanted to buy drugs with his money. And that's what he's gonna get.

DODGE

Are you gonna split it with me?

PLAYER

You blew ten grand already. I'm confiscating the rest for the mental anguish I've suffered living with you

all my life.

Player brings the car to a stop at an intersection. While waiting for the light to turn green, a **THIEF** comes out of nowhere, grabs the briefcase with the money in it, and runs for it. This immediately triggers a reaction of furious pursuit. Player flies out of the car to chase the thief. Dodge adjusts the rear view mirror to see what happens. The thief, tries to out run his enraged victim. Darting around pedestrians and over top of parked cars in a valiant attempt to escape. Player runs out into the street and dodges oncoming traffic. He gets within a few feet of the Thief when a car comes straight for him. He jumps onto the hood as the car screeches to a halt, then disregarding all common sense, dives at the thief who is in the lane with the opposite flow of traffic. Player hits his mark and the two fall onto the hood of a car that screeches to a halt just before it hits the thief. This causes Player to lose his grip, only to see the Thief on the ground, staggering to his feet to run some more. Player grabs and beats the thief to a bloody pulp, leaving him in a heap, in the middle of the road. Player turns towards the car, striding confidently in that direction. Ordinary people are staring in awe, not knowing what to do.

EXT. PLAYER'S CAR - DAY

Dodge has been waiting in the car for Player to return. Player opens the car door and gets in.

DODGE

You're a cold blooded mother fucker.
And you call me psycho.

PLAYER

I had to get my money back didn't I?

DODGE

So you beat him up in the middle of the
street in broad daylight?

Player gives him a look.

DODGE (CONTINUING)

That's my brother. The model citizen.

Player's true nature is going to be a hard habit to kick.

END MUSIC

CAPTION - ...WHIPPED

INT. FIRST YEAR - THE LOFT - DAY - MUSIC: NOTHING CAN COME BETWEEN US - SADE

Player carries Sawyer across the threshold of the apartment for the first time. It is empty and needs some work. Sawyer loves it anyway. Sawyer runs around the apartment, getting the lay of the land.

SAWYER

It's great. I love it.

Player stands in the doorway watching Sawyer and letting the sense of a job well done flow over him.

PLAYER

I thought you'd like it.

SAWYER

I do. It's so us. I can see exactly how it should look when it's decorated. My computer can go over here. We can put a nice little dining room table over here. And this area could be the living room.

Player comes into the apartment and slides his arm around Sawyer's waist.

PLAYER

Sounds good to me.

SAWYER

Do you have some ideas of how you want it set up?

PLAYER

Yeah. Whatever you just said.

SAWYER

You're gonna let me decorate this place myself? However I want to?

PLAYER

Ya. Why not?

SAWYER

Okay. I just thought you might want to have some say in it, that's all.

PLAYER

I do have some say in it. I say you do it.

Sawyer throws her arms around Player and hugs him with her mind body and soul. These two people love each other completely. They begin to kiss in the middle of their empty new apartment. Then, they slowly drift to the floor, where they make love, christening the apartment before it's even furnished.

CAPTION - YOU JUST GONNA SIT THERE AND CRY?

INT. FOURTH YEAR - JOANNA'S STRIP CLUB - DAY -

Outside the strip joint Joanna manages, it's a typical day in Vegas. Tourists are walking around to and fro. A couple of **eager guys** going to see some T&A enter the bar. Joanna is rushing around making sure that everything is running smoothly. Customers are enjoying their views and their drinks. Jo stops what she is doing and stares at the back of the club. In a closed off corner by the DJ booth, Sawyer is seated alone at a table. She can't concentrate on her writing, nor could she stand to be by

herself. The best thing for her was to accompany Jo to work. Although the expression on her face would cause one to think otherwise. Jo sees that her friend is hurting, but knows there's nothing she can do to help. Sawyer has to deal with this by herself. Still, Jo sympathizes for her, and sends a **waitress** over with a drink.

END MUSIC

CAPTION - LITTLE THINGS MEAN A LOT

INT. FIRST YEAR - APARTMENT - DAY

Sawyer sits in front of her old beat up computer, trying to finish another paper for school. Player comes racing into the apartment with a joyful energy about him.

PLAYER

I got some good news Tom Sawyer.

SAWYER

I can see that. What is it?

He can hardly contain himself.

PLAYER

You don't have to worry about working at the club anymore. I have this friend, Jeff Noyce. His father-in-law put him in charge of his private airline, and He offered me a management position, that starts at fifty grand a year. So you can concentrate on your school work, and when you're done school, you can get right into your writing.

Sawyer gets up from her desk and touches Player gently on the face.

SAWYER

Player, I don't mind working. I don't want you to feel you have to support me. I'm perfectly capable of doing that myself.

PLAYER

This has nothing to do with your ability to work. This has to do with our future. You're going to be a successful novelist. I'm investing in your future. That's all. I'm trying to make it easier for you to reach your goals in life. If you want to get mad at me for that, then go right ahead. It's not going to stop me from doing it.

SAWYER

I'm really impressed with you. I was afraid you'd try to hang on to the old days of no responsibility and carelessness. You never cease to amaze me.

PLAYER

I love you. That's all you need to know. Then you won't be surprised by any of the things I do for you.

SAWYER

I love you too.

INT. APARTMENT - NIGHT

Later that evening, Sawyer, dressed in a sexy tight top and short skirt, prepares a romantic dinner for two. The lights are low and the MUSIC is soft. Player comes into the dining room, and puts his arms around his love as she sets the food on the table.

PLAYER

You look beautiful.

SAWYER

Why, thank you. You have good taste.

PLAYER

(licking Sawyer's neck)

You taste good.

SAWYER

Save your appetite for dinner.

PLAYER

I'm saving my appetite for after dinner.

SAWYER

You're so bad. I love it.

Later, as they are eating.

SAWYER

Let me feed you.

She holds her fork up to his mouth and inserts a mouthful of pasta. He accepts it willingly. They continue to feed each other, then begin the fun and games of having a food fight. Wiping pasta on each others faces. As the horse play goes on, there is a knock at the door. Sawyer is surprised. Player jumps up with a smile on his face and goes to the door. He opens it and there is a **delivery man** standing there. The delivery man stares at Player with the food on his face. Player realises and wipes it off.

DELIVERY MAN

Hi. I have a delivery for a Sawyer MacMaster.

PLAYER

I'll sign for it. Bring it in.

Sawyer comes to the doorway confused.

SAWYER

I didn't order anything.

PLAYER

I know. I did.

SAWYER

What is it?

PLAYER

It's a surprise. Go in the living room and close your eyes.

SAWYER

Player. What are you doing?

PLAYER

I'm not saying anything until you go in the other room and close your eyes.

Sawyer smiles and does what he asked. Player is proud and pleased with himself. The delivery man returns with a dolly loaded with three boxes. On the side of each box, there's a picture of it's contents. Player has the delivery man leave them in the living room and tips him. He then takes Sawyer from behind and points her in the direction of the boxes.

PLAYER

Okay. Open your eyes.

Sawyer opens her eyes and sees the brand new state of the art computer Player has bought for her. She lets out a girlish squeal of joy and rushes over to the boxes.

SAWYER

I don't believe it. You got me a computer.

PLAYER

I can't expect you to write the next best seller on the piece of junk you have now.

SAWYER

Why are you so good to me?

PLAYER

Yours is not to wonder why. Yours is just to do *me* and die.

Sawyer jumps into the arms of Player with a smile from ear to ear.

SAWYER

In that case, I'm gonna live a long long time.

They roll on the couch, kissing. Player reaches up to turn out the light.

CAPTION - GET A HOLD OF YOURSELF

INT. FOURTH YEAR - JOANNA'S STRIP CLUB - DAY - MUSIC: HANG ON TO YOUR LOVE
- SADE

Jo and one of the **dancers** are plotting something. This dancer is next on stage, and whispers something into the **DJ's** ear before he starts her music. Her choice of songs is Sade "Hang on to Your Love".

After spending too much time crying about it and sitting on her ass feeling sorry for herself, Sawyer realises it's time to get up and do something about it. The song makes her look at Jo and smirk. Jo's up to her antics again. She is telling Sawyer what to do through her favourite singer's lyrics. Smiling at the dancer, she gets up from the table to speak to Joanna, who is cussing out one of her other **dancers** for something. Sawyer patiently waits for Jo to finish with the poor girl.

INT. JOANNA'S OFFICE - DAY

Sawyer sits behind the desk in Joanna's office, picks up the phone and dials the number to Player's office.

PLAYER

Player Naylor!

SAWYER

Happy anniversary.

Player's thrilled to hear from Sawyer. He tries not to let his voice portray this to her, but it can't be hidden.

PLAYER

Hi. How are you?

The tone in Player's voice makes Sawyer believe she made the right decision. She's relieved.

SAWYER

Not so good. I need to see you.

PLAYER

I want to see you too. How about you meet me at home, like, right now?

SAWYER

Okay. I'll make us an early dinner. How does pasta grab you?

PLAYER

Great...I had to go out and get drunk last night cause I missed you.

SAWYER

I know. I missed you too.

PLAYER

Can we put what happened behind us?

SAWYER

I already have. I love you Player.

PLAYER

I love you too Tom. I'll see you in a bit.

CAPTION - *SORRY*

INT. FIRST YEAR - APARTMENT - NIGHT

Player and Sawyer are asleep in bed. The clock on the night table reads 2:47 AM. Player is awakened by a knock at the door. Looking at the clock, he gets annoyed. Stretching to the floor for his pants, he fumbles to his feet and out of the bedroom. There's another knock at the door.

PLAYER

I'm coming...

The sound of Player's voice, wakes Sawyer from her sleep.

PLAYER (CONTINUING)

Who is it?

He stands to the side of the door, waiting for an answer. Natural instincts have taken over and his guard is up.

DODGE

It's me. Dodge. Open up.

Player hesitantly unlocks the door and holds it open with his arm blocking any walk way for Dodge to enter through. Dodge picks up the negative vibe right away.

DODGE (CONTINUING)

Aren't you going to invite me in?

PLAYER

It's Three in the morning Dodge.

DODGE

Still mad at me I take it?

Obviously tired and frustrated, Player does not feel like wasting his time on small talk.

PLAYER

Why are you here?

DODGE

I just needed to see you man, talk to you. I miss you.

PLAYER

You should have thought about that when you were messing things up.

DODGE

I know I fucked up...

Sawyer comes up behind Player slowly.

SAWYER

Player... Who is it?

DODGE

Hey Sawyer. How are you?

Player moves slightly to the side giving Sawyer room to see Dodge.

SAWYER

What are you doing here?

DODGE

I just stopped by to see my big bro.
Can I come in?

PLAYER

It's late man.

DODGE

Just for a minute. I haven't seen the
new place yet.

SAWYER

Why don't you come back at a reasonable
hour Dodge?

DODGE

You guys know the kind of hours I keep.
I just wanna talk to my brother. Is
there something wrong with that?

Player stares at his only sibling, with a hint of distrust in his eyes. Then turning to Sawyer for approval, let's his arm down. Sawyer shoots him a look that cannot be mistaken for anything other than what it is, sheer anger. Dodge cruises into the apartment.

PLAYER

I'll have a drink with you, then I'm
going back to bed.

DODGE

That's cool man.

SAWYER

I'll have one too.

Sawyer walks into the kitchen to make the tea. She's not about to leave the two of them alone, in fear that Dodge may coerce Player into something dangerous. Player and Dodge sit down in the living room. There is nervous tension from Dodge, while player is more aggravated and tired than anything.

DODGE

I hear you got a job with Jeff Noyce.

PLAYER

Who told you that?

DODGE

I just hear stuff. We are brothers.
People are going to tell me things
about you.

PLAYER

There's not much to tell these days. I don't want to talk about me anyway. I want to know why you're really here?

DODGE

I miss you man, can't you just accept that.

PLAYER

You still with Johnny?

DODGE

I got everything under control. Shit man. I come to let bygones be bygones, and you start right into me.

Sawyer brings the tea.

DODGE (CONTINUING)

I just wanted to talk to my brother. But hey. Fuck it!

PLAYER

Are you still gambling?

DODGE

Nope.

Dodge fidgets nervously at the accusation.

DODGE (CONTINUING)

No. No. I just...

PLAYER

Save it. Look at you. You don't even care that your embarrassing yourself. You still can't even admit that you have a problem.

SAWYER

Dodge, I think you'd better leave.

DODGE

You're the only family I have player. I haven't seen or heard from you in months, so I decide to bite the fucking bullet and make an effort, and this is what it gets me.

Dodge let's them think what they want. He walks towards he door. Player is right behind him. Sawyer stands in the hallway and watches. As Player goes to close the door behind Dodge, Dodge turns to his brother to whisper in his ear.

DODGE

I hope she's worth it!

And with that, he walks off down the hall. Player closes the door. He turns to go back to the bedroom and sees Sawyer standing there. He can't

help but stare at her natural beauty. In his mind he's thinking `she's worth it Dodge'.

CAPTION - *THAT USED TO BE ME*

INT. FOURTH YEAR - FLOWER SHOP - DAY

Player is in a flower shop buying flowers to send home to Sawyer. He pays the florist, signs the card, and exits the shop.

EXT. THE FLOWER SHOP - DAY - MUSIC: THE THRILL IS GONE - B.B. KING

A limo skids sideways from the around the corner up the street from Player, and comes speeding down the street. A second car speeds around the corner in hot pursuit. As the limo passes in front of Player, we can see the driver is Player's brother Dodge. He has a terrified expression on his face and we understand that he is running for his life. There are **TWO KILLERS** in the car chasing the limo. The limo attempts to make a sharp left turn at the intersection unsuccessfully. An oncoming car crashes into the side of the car, as it only made it half way through the intersection. The impact of the crash sends the car into the air and the limo back across the street. The second car is able to brake in time to avoid barreling into the accident. Player watches in a manner that is different from that of the other people gathered by the commotion. He watches, knowing what is going on. He watches with the eye of a professional. And he smiles at the cool, calm ruthlessness of the two killers. He liked the way they didn't care that people were watching them. They had a job to do and they did it. It kind of made him feel sad as well. His life had no excitement anymore. It was boring. He would like some excitement back in his life. He feels jealous of the killers. He smiles, turns, and walks to the Mercedes, thinking of how his life would be now if he hadn't decided to leave Johnny and his brother for a life with Sawyer. Player gets into his car, and stares in wonderment as the two killers in the second car jump out and rush to the first car. Dodge must have been wearing his seat belt to avoid mortal injury, and with his battered and bloodied body, he is trying to flee. Player moves his car onto the street and slowly drives off prepared to leave his brother to handle his own business. The two killers catch Dodge, however, and begin to beat him indiscriminately. They then carry him back to their car. The second car driver, opens the trunk, and the two killers throw Dodge inside. They make sure and give him a few extra blows before closing the trunk on him. Player stops his car around the corner and contemplates what he should do. Leave Dodge in the trunk of some killers car and go on with his own life, or NOT! The killers go over to the limo, open the back door and pull out **two girls**, untie them, and start back to their car, leaving the girls standing there. Player gets out of his car and walks calmly towards the two killers. They notice him walking towards them but don't put any stock in the notion that he will interfere with them. As he gets closer to them and seems to have a purpose, they get testy.

KILLER#1

You gotta problem?

By this time Player is almost directly in front of the killer who's about to get into their car on the passenger side.

PLAYER

Ya. My brother's in your trunk.

The killers immediately know Player's about to start some shit, so the one on the passenger side tries to get to his gun. Player grabs his arm before he can get his gun out. Spinning the killer by the neck and standing behind him, Player makes him shoot his partner many times. Player expertly removes the gun from the killers' hand and turns it on its owner.

PLAYER

Who do you work for?

KILLER#2

Fuck you Sambo!

PLAYER

Famous last words!

Player shoots him a few times then hurries to find the car keys to free his brother from the trunk. Player hears police sirens in the distance. When he opens the trunk, Dodge is balled up in the fetal position. He looks up and to his very pleasant surprise, and sees his brother like a guardian angel with his hand out to help him out of the trunk.

END MUSIC

INT. APARTMENT - NIGHT

Later that night, Player and Sawyer are enjoying the pasta dinner Sawyer had waiting for Player when he got home from work. They are at the dining room table which Sawyer had set with candles and a single pink rose in the middle. The mood between them is calm, as though they hadn't nearly broken up the night before. They were having a pleasant conversation reviewing the way they each behaved, and attempting to resolve the problems they have in a mature fashion.

SAWYER

I was kind of a bitch to you wasn't I?

PLAYER

No, not a bitch. I understand where you were coming from. I just don't think that I'm as bad as you say.

SAWYER

You're not that bad, all the time. But you have your moments.

PLAYER

Like when?

SAWYER

Like the time you swore you would never get into another fight, and then you nearly killed that guy in the Sade concert.

PLAYER

He tried to hit me. And he had his hands all over you.

SAWYER

He didn't have his hands all over me.

PLAYER

He did too.

Player gets out of his seat and moves in behind Sawyer. Grabbing at her breasts and squeezing her. The two are laughing.

PLAYER (CONTINUING)

He had you like this.

Sawyer tries not to spit the food out of her mouth as she laughs and tries to stop Player's playful grabbing.

SAWYER

Your gonna make me pee myself.

Speaking in a vampire accent, he bites her neck.

PLAYER

I want to make you pee.

The fun is interrupted by a knock at the door. Sawyer takes this as her chance to escape, and jumps up. Sawyer stops at the door and asks who it is.

SAWYER

Who is it?

JEFF

It's Jeff Noyce.

Sawyer opens the door.

SAWYER

Hi Jeff.

JEFF

Sawyer. Is Player here? I need to talk to him.

SAWYER

Ya. Come in.

Sawyer opens the door to let Jeff in, and closes it behind him. Jeff is visibly shaken. Player enters the living room where Jeff has taken a seat.

PLAYER

Hey buddy, what's up?

Sawyer looks worried.

JEFF

Sorry to bother you...It's just that I don't know what I'm gonna do Player?
(he begins to cry)

Player and Sawyer look at each other in wonderment. Player sits next to

his friend.

PLAYER

Jeff? What is it? What happened?

JEFF

(wiping the tears away)

It's Diane.

SAWYER

Is she okay?

PLAYER

What happened to her?

Jeff's emotions change from tearfully upset to violently angry.

JEFF

What happened to her?...

Jeff can't even talk. Again They look at each other, this time they are confused. Jeff composes himself enough to give them the scoop.

JEFF (CONTINUING)

I went home early today, remember? It's Diane's birthday?

PLAYER

Ya. I remember.

Sawyer sits down across from the two men in the easy chair. Her face shows true concern.

JEFF

So I get home, and I don't see her. I figured she went out or something. So I went upstairs to get changed, and I hear these noises coming from our bedroom. When I opened the door, Diane and some guy are going at it on MY fucking bed.

SAWYER

Jesus, Jeff, I'm so sorry.

JEFF

Not as sorry as I am that I didn't kill the two of them right then and there.

Player's response is one that surprises and pleases Sawyer.

PLAYER

That wouldn't have solved anything man.

Sawyer thinks to herself that she has gotten through to Player after all.

JEFF

Maybe not. But I'd feel a whole lot better about it if I had.

PLAYER

You want to go for a nice cold beer?

Take your mind off this.

Player looks to Sawyer for approval. She nods him an 'I don't mind' with an 'I love you' smile. She wipes away the tears in her eyes.

JEFF

I think I could go for a few cold beers. But I want a few Jack Daniel's first.

PLAYER

Whatever buddy.

INT. JOANNAS' STRIP BAR - NIGHT

Player and Jeff are seated at the bar. Player tries to console his friend.

PLAYER

That's a shitty thing that happened to you man. I don't know what I'd do in that situation?

JEFF

I really want to kill them.

PLAYER

I'd probably feel the same way.

A couple of drunkards approach the two friends and start flinging insults, trying to goat them into a fight.

DRUNK

Aren't you two in the wrong bar. The naked men are across town.

PLAYER

Why don't you and your friends just leave us alone?

DRUNK

Why don't you and your boyfriend make me.

PLAYER

Are you trying to turn... I'm not telling you to fuck off and die. Just fuck off.

The drunk takes a swing at Player. Player, without hurting him, blocks his punches and avoids getting hit. Another of the drunkards punches Jeff in the face. Player, seeing this, must protect his friend. He slams the first drunk into the bar. Then attends to the one who punched Jeff. The way Player dealt with the second drunk was enough to deter anyone else from attempting to jump in. Player picks Jeff up off the ground and they sit back down.

PLAYER

Are you okay?

JEFF

Ya...I just had a thought...

PLAYER

What?

JEFF

You could kill them for me.

PLAYER

What? Are you fucking crazy?

JEFF

No man. You used to do it. It's not like you haven't done it for me before.

PLAYER

Jeff, don't even joke about that.

JEFF

I'm not joking. You owe me. I gave you a job when no one else would. I don't think this is too much to ask?

PLAYER

I can't believe you're seriously asking me to do that..

JEFF

You said to me yourself that your bored. Well here's something to get some of the excitement back. It would be easy for you.

PLAYER

Stop talking about it. You're just drunk.

JEFF

Player, please do this for me? I'll pay you.

PLAYER

Jeff, for the last time, the answer is no. That's it. End of conversation.

JEFF

Some friend you are.

PLAYER

Ya.

Player looks at Jeff with disbelief in his eyes. But if the shoe was on the other foot and it was Sawyer who had cheated, what would Player do then? That thought ran through his mind as he took another swig of beer.

INT. APARTMENT - NIGHT

Sawyer is sitting at her computer typing away. There's a knock at the door. She stops typing and gets up to answer it.

SAWYER

What now?

She gets to the door and asks who it is.

DELIVERY MAN

I have a delivery for a MacMaster.

Sawyer opens the door. There's a **delivery man** standing there with both arms full of red and pink roses. Sawyer smiles with delight and ushers the man inside.

SAWYER

Just put them down here. Do I have to sign for them?

She signs for the delivery and walks the delivery man out. She is excited that Player cared enough to buy her six dozen roses. She cooked dinner for him and was having second thoughts about her decision. This, however, changes everything. He had gone out of his way to do something thoughtful for her the way she had done for him. She can't wait for him to get home.

CAPTION - DON'T DO IT

INT. FIRST YEAR - THE LOFT - NIGHT

Player closes the door behind his brother, Dodge, As he turns To go back to bed, he sees Sawyer standing in the hallway. She looks beautiful in her night clothes. The sweetness of the moment is shattered as soon as he sees the look in her eyes.

SAWYER

Have you still been working with him?

PLAYER

What are you talking about?

SAWYER

Player, I can't take any more of that bullshit. I don't want him here. I don't want you to get involved in that world anymore.

Sawyer turns to go to the bedroom. Player follows her.

PLAYER

What makes you think I want to be in that world anymore? I can't help the fact that my brother wants to see me. And if he does, fine. It's only natural.

INT. THE BEDROOM - NIGHT

SAWYER

You love him more than you do me.

PLAYER

Is that a question or a statement?

SAWYER

Both.

They are in the bed now.

PLAYER

Can we not turn this into a war over my brother please? I don't tell you who can and can't come here. I don't tell you who you can or can't associate with. I don't think it's fair of you to do that to me.

SAWYER

Player. I'm only saying these things because I worry about you. I love you and don't want anything to happen to you. I won't stand by and watch that.

PLAYER

You won't have to. I promise.

Sawyer rolls onto his chest and snuggles close. He puts his arms around her as if to say 'don't worry' and 'I love you' all in one smooth motion. His thoughts, however, are somewhere else.

CAPTION - OH YA, THIS IS WHY

EXT. FOURTH YEAR - JOANNAS' STRIP BAR - NIGHT

Player and Jeff exit the bar. Jeff is fully intoxicated and barely able to walk. Player helps him into a cab and sends him home. Player watches the cab drive down the street and turn the corner. He doesn't move for another moment. Something has got him nervous. He's not quite sure what it is, but something wasn't right. He begins to walk towards his building. He feels someone is watching him. He makes a gesture as though he has forgotten something, then turns back towards the bar. He scans the area as he walks. There was nothing out of the ordinary, but he can't shake the feeling he has. He enters the bar and heads for the phone booth to call Sawyer.

INT. THE LOFT - NIGHT - MUSIC: - SOMEBODY ALREADY BROKE MY HEART - SADE

Sawyer, waiting naked in bed, hears the door and puts on some lovers music.

Player helps Jeff inside. He gets him to the couch, where Jeff drops in a heap. Player can hear the Sade playing in his bedroom. He knows Sawyer is waiting for him.

INT. BEDROOM - NIGHT

Player enters the bedroom.

SAWYER

Why don't you take those clothes off and come to bed?

It was more of a statement than a question. Player sees the flowers all over the room and realises that Sawyer had ideas of romance in her head. That's why the loft is dark and the music is playing.

END MUSIC

Suddenly, there's an untimely knock at the door. The clock on the night table reads 11:28 PM. Player puts his hand to Sawyer's mouth to silence her.

PLAYER
(whispering)

Don't make a sound. Stay here.

She knows not to disobey him. Player gets up, and hurriedly puts on his shorts. He reaches under the bed and pulls out the wooden case. From the case he pulls out one of his guns with 'FUCK YOU' embossed on the barrel. He slowly moves towards the door in perfect silence. As he reaches the door, there is another knock. Standing to the side and slightly crouched, He swings the door open. Dodge takes a small step in to see who opened the door and gets thrown against the wall with a gun shoved in his face. Seeing his brother makes Player even angrier than had it been a prowler.

PLAYER
WHAT THE FUCK are you doing here?

Player releases his hold and lowers his gun.

DODGE
I'm in a *little* bit of trouble Player.
I thought maybe my only brother might
be willing to help me get out of it.
That's all. Nothing major.

PLAYER
Forget it Dodge.

Hearing the voices, Sawyer decides that it's okay for her to come out of the room. She wants to see who was at the door.

DODGE
Johnny has some guys after me for money
I owe him...They've been following me
all day. I think...

Player's expression turns to one of horror and disbelief. He charges out the door and down the stairs. He checks the lobby and out front of the building. It's all clear. He darts back upstairs and checks the roof for would be adversaries. There are none. Satisfied that Dodge hadn't led anyone to his home, Player heads back to his apartment, where Sawyer and Dodge have been standing, waiting, in tense silence.

DODGE
I wouldn't bring them here. I shook
them first.

PLAYER
How do you know they don't already know
where I live? Asshole.

DODGE

There's a good point. I never really thought about that one.

PLAYER

Dodge I won't be drawn into your fucking little game. I told you years ago that you had to stop gambling. This is your own fault. You owe Johnny money, you pay Johnny the money you owe him. I'm not.

Dodge is nervous about this situation.

DODGE

I haven't got it right now. I need some time to come up with it.

PLAYER

Tell it to him, not me.

DODGE

I tried to, but he wouldn't listen.

Player pauses for a moment. Gathering himself.

PLAYER

How much do you owe him?

Sawyer can't believe Player even want's to know.

SAWYER

PLAYER?

Dodge sees his opening and jumps for it.

DODGE

Fifty.

SAWYER

Oh my god.

Sawyer is getting fed up with these visits. Player tries to hide the fact that he might want to help Dodge. He knows Sawyer wouldn't understand. And besides, it was Dodge's problem.

PLAYER

You're going to have to work a deal with him. This ain't my problem.

DODGE

This isn't how a brother is supposed to treat his family man. I come to you for help and you treat me like some bum off the street.

Sawyer walks towards the front door, indicating to Player that she wants Dodge out.

SAWYER

You've got a lot of nerve Dodge, to

come here and say that to him, after all the things he's done for you.

DODGE

What's he done for me Sawyer? Huh? I come to him for help, and he wants to turn his back on me.

(Turning to face Player)

I'm your brother man. Doesn't that mean anything to you?

PLAYER

Ya, Dodge, it does mean something to me. But you'll never know what that something is, unless you get yourself together.

DODGE

Excuse the fuck outta me. Sorry I don't have a nine to five. I'm to honest for that. I don't sit up here and try to pretend to be something I'm not. I do what I do and nobody tells me if I should or not. I make my own decisions.

Player has to not only defend himself now, but also Sawyer.

PLAYER

I make my own decisions too Dodge. You just can't understand them.

SAWYER

I want you out of here now Dodge.

DODGE

What about you Player? You gonna kick me to the curb in my moment of need? Or are you gonna make your own decision and help me out the way you should?

PLAYER

Dodge, I hope you figure it out some day.

DODGE

I got it all figured out. You're the one who needs to do the thinking. I know who I am.

(turns to Sawyer)

Thanks for everything.

Dodge walks away, but his presence is being felt.

INT. THE APARTMENT - NIGHT

Player closes the door and turns to go back to bed. Sawyer is standing in front of him with an angry stare.

PLAYER

Don't start.

SAWYER

What do you mean don't start?

PLAYER

I mean, don't start bitching about this to me as though I had control over him coming here.

SAWYER

Is that what I do? Bitch? I didn't know that my concern for you was so harsh for you to deal with.

PLAYER

You see Sawyer? This is what I mean. There can never be a happy medium with you. Either you're on my side, or you're on my back. Why do you have to be so touchy. I can't say anything even remotely negative without you jumping all over me. I don't want to get into an argument right now. Can you live with that for one night?

SAWYER

You're arguing with me right now. I didn't start this. You did. I don't have to sit here and listen to you say shit to me that I don't like. I have every right to speak my mind. And I won't let you take your anger at your brother out on me. So fuck you!

Sawyer storms off into the bedroom and slams the door. Player stands there for a moment. He's torn between the feelings he has for Sawyer and the feeling that his life isn't his own anymore. As he goes into the bedroom and into the bed, Player can't stop thinking about what he fears may happen to his brother, or what would happen to his relationship with Sawyer had he helped Dodge. Sawyer turns her back to Player as he climbs into bed. She doesn't want him to see her tears. Both lay awake for awhile, then Sawyer drifts to sleep. Player can't sleep. His mind races for hours.

CAPTION - *UH OH!*

EXT. FIRST YEAR - PLAYER'S MOVING CAR - DAY

Player and Dodge are driving to meet with Johnny Polo. Dodge is angry at Player for what he's doing. He feels that he is being betrayed.

PLAYER

When we see Johnny, don't say anything

until I tell him what happened. I want him to know that it's not a personal thing between me and him.

DODGE

I don't fucking care what you do.

PLAYER

Good. Then just keep your mouth shut, and everything will be fine.

The tension between the brothers is thick. Player only has to deal with this for a little while longer, then he's free. Dodge has a lifetime to live without his older brother there to watch out for him. He's not thinking straight. Something's going to go wrong. It's in the air.

INT. PARKING GARAGE - DAY

Player pulls his car into the under ground parking lot off Johnny's club. He and Dodge get out of the car and Dodge proceeds to the elevator. Player walks to the trunk of the car and puts the briefcase with the money inside. Locking the trunk, he turns to catch up with his brother.

INT. JOHNNY'S CLUB - DAY

The elevator doors open and Player and Dodge step out into the spacious lounge. Johnny's club is nice. The building it is in, is a four story office building Johnny renovated into an ultra modern lounge. The floor they are on is the main dance floor. The layout was Player's idea. There are fully stocked bars on every wall. In the middle of the room is the dance floor, enclosed in a brass railing with spaces to enter and exit on all four sides. Surrounding the dance floor are tables for two or four party goers, and at each bar are stools. The ceiling is high and has no center. The floor above is where Johnny's office is located overlooking the entire floor from above. Johnny himself is sitting at a table across the room from the elevator involved in paperwork for the club. There are some of his henchmen seated at a table closer to the bar playing cards. Johnny looks up and sees them come in. A large, warm smile crosses his lips at the sight of them. He pushes the paperwork away from him and stands up with his arms open invitingly. He is genuinely pleased to see them.

JOHNNY

Boys. Come sit with me.

They look at each other, quickly, then move towards the table. One briefcase in tow.

CAPTION - I'M WARNING YOU

INT. FOURTH YEAR - THE APARTMENT - NIGHT

Player has been laying awake in the bed for hours. Sawyer is sound asleep. He turns over to face her, and watches as she sleeps. She is so beautiful. He shakes her gently, waking her up.

PLAYER

Tom. Wake up. I want to talk to you.

SAWYER

What? It's late.

PLAYER

I know. I just can't let it go like this. I want to clear the air.

SAWYER

Okay. What is it you want to tell me?

PLAYER

You're the person who's supposed to let me rant and rave and not get upset by it. You're supposed to know that I love you and that I'm not trying to hurt you.

SAWYER

Player. You're supposed to be the one who I can count on all the time. Not some of the time, all the time. I can't take some of the things you say to me. It hurts.

PLAYER

I'm sorry for that. But you should still realise that I'm not doing it on purpose. That's just the way I am.

SAWYER

That's what I'm afraid of.

Player takes Sawyer by the arms and pulls her into him. They hug each other without saying a word. Player runs his fingers through her hair.

PLAYER

I love you too much not to make an effort.

SAWYER

I love you too, Player.

Suddenly, Player straightens up. He thinks he heard something.

PLAYER

(whispering)

Did you hear something?

Sawyer shakes her head no. Player gets out of the bed and, again, reaches for his gun. Silently moving towards the door, he can hear a faint voice from the other side.

DODGE

(faintly)

Player? It's me, Dodge.

Player opens the door with even more anger this time than the last. When

he is about to look his brother in the face and tell him off, Dodge falls into him. He has been in a fight and is weak and bleeding. Player catches him and helps him into the living room and onto the couch. Sawyer emerges from the bedroom and see the bloodied Dodge on the couch. She fears this is all it will take to get Player back into the world of danger and crime.

SAWYER

Player, he shouldn't be here. He needs a doctor.

PLAYER

Tom, just get me a wet towel please.

SAWYER

We aren't putting him up here. Forget it.

This wasn't the troublesome Dodge anymore. To Player, this is his baby brother.

PLAYER

SAWYER. Just get me a Goddamn towel, before he bleeds to death all over the couch.

Sawyer goes for a towel hoping that the sooner Dodge is cleaned up, the sooner he'll leave.

DODGE

I'm not that bad. I just need to rest for a bit.

Player was sorry for helping his brother earlier. This was his fault, not Dodge's.

PLAYER

No prob, bro...Do you know who did this to you?

DODGE

I don't know who they are, but I think Johnny brought in some out of town Muscle. And I owe him that fifty grand. Two plus two equals Johnny.

Player wonders in his mind if they're the same two guys he saw the day before throwing the man into their trunk.

PLAYER

Are they any good?

Dodge feels the concern from his brother, and figures he may as well use it.

DODGE

They caught me off guard, but they're no match for the Naylor boys.

PLAYER

Johnny wants to kill you over fifty

grand?

DODGE

He thinks he's the Kingpin. I told him I'd get it for him. Fucking degenerate.

PLAYER

It doesn't look like he was willing to wait.

Sawyer brings Dodge a wet towel.

DODGE

Thanks, Sawyer.

Sawyer looks at him with a blank expression on her face. She stares at Player for a moment, then disappears into the bedroom, as a show of her unhappiness.

DODGE (CONTINUING)

I sure could use your help on this one, Player. In and out. quick and easy. Take out Johnny and these new guys. Then we split and it's over. I'm out of debt. Your free as a bird. It's perfect.

PLAYER

It's not perfect, Dodge. It sucks. You never could use your head for anything but balance.

DODGE

These guys want me dead. Over a little bit of money. You know how Johnny can be. Let's just get rid of him for good.

Player stares at his brother intensely.

CAPTION - *TROUBLE*

INT. FIRST YEAR - JOHNNY'S CLUB - DAY

Player and Dodge stride across the large dance floor. They reach the table where Johnny is standing, eagerly waiting for them. Johnny Polo is not a very big man at five feet six inches tall. He gets his power not from being the biggest or the strongest, but from being able to pay the biggest and the strongest. The forty-nine year old semi-kingpin has been at the middle of the crime ladder for many years. He believes he's bigger than he actually is. And that sense of indestructibility is ever present in the way he conducts himself. He recruited Player at the age of fourteen, when he learned of a student at his daughters school who had an extortion racket going. Player would make accidents happen to kids who didn't give him protection money. He would say that he could make the people who were doing things such as sawing bicycles in half, or sabotaging skateboards, to stop. For a small fee of course. Johnny saw the potential in such a youngster and put him to work in his organization. Dodge soon followed and

the brothers had worked for him ever since. Johnny looked at them as the sons he never had.

PLAYER

Hey Johnny.

Johnny throws his arms around Player, giving him a warm friendly hug. Then holding him at arms length, gives him the once over.

JOHNNY

You look like shit.

It was an honest statement. Player knew that and also knew that it was true. He felt like shit.

PLAYER

Thanks. Good to see you too.

Johnny turned to Dodge and grabbed him up in his arms in a bear hug.

JOHNNY

You don't look too bad.

DODGE

Ya know, I always knew you had taste.

JOHNNY

Come sit down and have a drink with me.

Player and Dodge look at each other. Dodge gives Player a look of contempt and sits down beside Johnny. Player hopes Dodge won't fuck up his plans. He reluctantly sits down opposite Johnny.

PLAYER

Can we go to your office?

JOHNNY

Why? I want to have a drink with my boys.

Johnny calls to one of his henchmen, who stops playing cards right away to get the drinks.

JOHNNY (CONTINUING)

get us three beers.

PLAYER

We had a bit of a problem. Let's go to your office.

Johnny turns serious. This is business.

JOHNNY

What kind of problem? Did you get the stuff or not?

PLAYER

Ya, we got the stuff.

Johnny eased up.

JOHNNY

(smiling)

Then what's the problem? Have a drink with me.

Dodge is mad that his brother is doing this to him and lets it get the best of him. If Player doesn't care about him anymore, then he doesn't care about telling Johnny what happened. Johnny can't be mad at him because they got the stuff and he's not quitting.

DODGE

The problem is that we had to shoot the fuckers. Okay now let's get on with it.

Player shoots Dodge a look that should have killed him.

JOHNNY

What the fuck are you rambling on about Dodge?

PLAYER

I told you to shut the fuck up and let me handle this didn't I? Keep your fucking mouth closed.

JOHNNY

What the hell is going on here? Are you two in some kind of family feud?

DODGE

Ya. You might say that.

PLAYER

let's just got to your office. I'll explain everything.

Johnny reluctantly leads Player to his office, at the far end of the room. There is a large glass window, which affords those left out in the main room a view of what goes on inside the office even though they can't hear what is being said. Dodge sits with the Arabs, who greet him warmly, and pays careful attention to what transpires in the office. Once in Johnny's office, Player just comes out with it now. There was no other way.

PLAYER

I'm out Johnny. I've had enough. I'm getting out now, while I still can.

Johnny raises his eyebrows at Player. He takes in the serious expression on his face and knows Player isn't joking. This kid isn't going to pull this kind of shit with Johnny Polo.

JOHNNY

Says who?

This isn't the response Player had expected. It caught him off guard.

PLAYER

What do you mean 'says who'?

JOHNNY

I mean, who said you could do this? Just say your out anytime you want?

Player has to make a stand now. Johnny has set the tone as that of adversaries. Player had hoped Johnny would accept the news graciously, but it was not to be. Player was ready for this.

PLAYER

I made up my mind.

DODGE

He's a lover, not a fighter.

JOHNNY

Shut up Dodge...You just can't walk out on Johnny Polo like that. You have to pay me first.

PLAYER

Pay you for what?

JOHNNY

Pay me what it would cost for me to replace you with somebody else.

PLAYER

You're joking?

JOHNNY

The one thing I never joke about is business. You should know that by now. It cost me a lot of money to get you to where you are now. That debt has to be repaid.

PLAYER

I'm not paying you for shit, Johnny. You should be paying me fucking severance pay, all the shit I've done for you.

Johnny won't stand for any disrespect. Especially in front of his employees, but Player was like a son to him and he didn't want to ruin that relationship.

JOHNNY

You better watch your mouth Player.

Player has had enough of playing mister nice guy.

PLAYER

Fuck you, Johnny. This is not a negotiation. I'm out period. I don't owe you anything, and You don't owe me anything. I just want out.

Oh well, so much for their relationship.

JOHNNY

You have the nerve to come to me and act this way and say you don't owe me anything? You owe me your life you

fucking monkey.

Things have gotten serious and Player knows it.

PLAYER

Are you trying to turn this into an ugly situation?

Johnny doesn't take Player seriously.

JOHNNY

Fuck you. Where's the money?

Johnny catches them both off guard with this question.

DODGE

What money?

Johnny takes a minute to think. He looks at the brothers. They have different attitudes from one another. Something is not right between them, he can see it.

JOHNNY

If you shot those guys, then you must have taken the money with you? Where is it?

Dodge doesn't say anything. He just nervously looks around the room. Player, though, is in for the whole shebang now. He may as well tell him everything.

PLAYER

I have it. And I'm keeping it.

Johnny looks at his men and smiles. He has to show them that he is in control of the situation. He has to assert his power over Player, or lose the respect among his men that he has worked so hard to build.

JOHNNY

Oh...is that so?

CAPTION - WHO'S THE MAN?

INT. FOURTH YEAR - THE LOFT - NIGHT

Dodge has stopped bleeding now and is trying to persuade Player to help him kill Johnny Polo. They talk about it on the couch in the living room, out of earshot of Sawyer, who's in the bedroom.

DODGE

It's not like you don't know what to do. I mean, we've done this sort of thing together a million times. We go in from two sides. Quick and easy.

Player dresses his brothers wounds.

PLAYER

I can't Dodge. I...

DODGE

You can't help your only brother? Player, they're gonna kill me. I have no other choice. And you can finally get Johnny for what he did to you four years ago.

Dodge is playing all his cards. Hitting every nerve. He can sense his brothers almost ready to rejoin him and be where he belongs. Be what he is. One of the Naylor boys.

PLAYER

That was a long time ago. I don't want to get back into that. I'm happy with me life the way it is.

DODGE

Who the fuck are you trying to kid? You don't think I can see it in your eyes? That burning desire to feel the rush again. You're already in, you just don't know it yet.

Dodge is right. Player wants back in. Player paces the floor. He's in.

PLAYER

If we do this, we do it my way. No fucking around.

DODGE

Player this is my life we're talking about. I want this done properly and fast. Let's go now, before you change your mind.

PLAYER

Okay. I'll meet you at one-thirty at the regular corner.

DODGE

I'll be there. And Player...

Dodge gives his most sincere face.

PLAYER

What?

DODGE

Thanks.

And he means it.

Player sees the sincerity in the eyes of his brother, and feels close to him again. Dodge leaves the apartment. Player heads for the bedroom. Sawyer is sitting up in the bed. Her arms are crossed and she is fuming. He comes and sits on the bed.

SAWYER

If you leave here with him, that's it.

PLAYER

He's gone.

SAWYER

He can't keep coming here like that, Player. He shows up whenever he needs something from someone. He doesn't show his face in four years, then he comes knocking at the door when he's in trouble?

PLAYER

Listen. He's my brother. My brother. Not some stray dog. If he needs my help, he can ask, and I'll decide whether or not to give it to him.

SAWYER

Does what I want matter to you?

Player gets up and starts to get dressed in his expensive suit. He is beginning to regain his dangerous aura.

PLAYER

Of course it does. But I can't just live by what you want Sawyer. We've talked about this a million times now. I have to do some things for me and you're going to have to accept the things that I do.

This is not lost on Sawyer. She fell in love with that man four years ago. She hated him now.

SAWYER

You're going to kill Johnny aren't you?

She is sitting up in bed.

PLAYER

They're going to kill him Sawyer.

Sawyer's worries are all coming back to her. She begins to cry and plead with Player for his own sake. She fears he'll end up dead.

SAWYER

If you go, they'll kill you to.

What she wanted to say was 'they'll kill the new you.' Her Player.

PLAYER

Have some faith in me. I know what I'm doing. This is what I used to do for a living, remember?

SAWYER

Why can't you let Dodge fight his own battles? He can take care of himself.

PLAYER

I can't sit by and watch them kill my brother.

SAWYER

If you go Player I won't be here when you get back.

PLAYER

Sawyer, I'll be gone for a couple of hours. After that there will be no more worries. We can go away for a while.

SAWYER

No. I can't take it.

He sits back down beside her on the bed.

PLAYER

I love you Sawyer. I don't want this to be the way things go. I have to do this, and when I get back we can talk about where we are and where we're going. Okay? I have to go now. please wait for me to get back.

Player takes Sawyer's hand and kisses it softly. Then he wipes his fingers through her hair and over her face.

SAWYER

Player, please don't go.

PLAYER

Please wait for me. Please. I won't be long. I love you.

Player gets up off the bed and picks up the wooden case. As he leaves the room, Sawyer puts her head down, still crying. She has gone full circle with Player. The time has come for her to decide what she is going to do.

CAPTION - *NOW IT'S GETTING UGLY*

INT. FIRST YEAR - JOHNNY'S CLUB - DAY

Player and Johnny are standing now, face to face. Dodge is standing to the left of Johnny. Johnny's men have stopped playing cards. This is a new thing for them. No one talked to Johnny like this before. They wanted to see what was going to happen next.

PLAYER

You can't do anything to stop me, Johnny. So why not make this easy on yourself and tell me it's cool?

JOHNNY

You're a fucking punk. Who the fuck do I look like to you? The fucking Pope? I'm supposed to let you walk out on me

with fifty grand of my money?

Dodge flashes a nervous look towards his brother. He sees the anger starting to build in Player's eyes.

PLAYER

What the fuck are you going to do about it? Have me killed? By who? You can't kill me. I'm the guy who does your killing. Who you gonna get to take me out? These guys here? Don't insult me.

Johnny surges forward and grabs Player by the collar.

JOHNNY

You little piece of shit. I made you. I treated you like family.

Johnny couldn't let Player get away with this in front of the men no matter how much it hurt him personally.

JOHNNY (CONTINUING)

I'll kill you with my bare hands.

Player doesn't even try to get out of Johnny's hold, unafraid of the small old man's threat. Johnny's men have formed around the three of them and are watching to see what happens as much as they are waiting for orders from Johnny.

PLAYER

Johnny, I don't want to hurt you, so Just release me.

JOHNNY

Don't think I can't take you, you son-Of-a-bitch.

Player is fed up with Johnny now, and Breaks his grip on him. When Johnny's hands are free, he makes a move to punch Player. Player sees this and is about to block the blow, but instantaneously realises that he has to make it up to Johnny for making him look bad in front of the men, so he relaxes and takes the punch. Johnny punches Player in the eye, slightly cutting him with his ring. Player's eye puffs up and turns red immediately. Johnny turns to his henchmen.

JOHNNY

Flush this piece of shit.

Johnny's men move in warily. Dodge steps in their way, blocking his brother from them. He may be mad at Player for what he is doing, but he'll be damned if he's gonna let anything happen to him.

DODGE

I'm not running out on you Johnny. But I'm not gonna let them fuck with my brother.

JOHNNY

Well it looks like the dumb one has more sense after all. Okay Dodge, if

you still want to work for me, you kill
him.

Dodge turns to his brother, knowing how much this moment must be stinging him. Not only because of his eye, but because Dodge saw Player lower his hands and let Johnny hit him.

DODGE

Nobody's killing anybody. Player
just leave. I'll deal wit'da case.

Dodge glances at his brother to see his reaction. Player wants to fight now, but realises that the wiser course of action is to let his brother talk the situation through with Johnny first. Then if there was a problem after that, they would deal with it. Player stares down the henchmen, to make sure none of them tries to earn a notch in their belts and be brave enough to test him. He passes his brother with a look.

PLAYER

Stay away from the Arabs!

Player turns and walks to the elevator they had come up in. Once inside the elevator, he puts his hand to his bleeding eye and stops the door before it can close. Johnny and everyone else are watching him. He moves his hand from his eye and looks at the blood, raises his eyes and looks at Johnny.

PLAYER

That's twice.

The elevator doors close.

CAPTION - TO THE BATMOBILE

EXT. FOURTH YEAR - PLAYERS MERCEDES - NIGHT

Player pulls up to the street corner that he met his brother at four years earlier with Sawyer. Dodge is nowhere in sight.

PLAYER

Hurry up Dodge, Sawyer's waiting for
me.

Player anxiously scours the area for his brother.

EXT. THE INTERSECTION - NIGHT - MUSIC: WILD BOYS - DURAN DURAN

Dodge appears across the street a moment later. As he is crossing the road, the car Player watched chase down another car in front of the flower shop, PEELS out of nowhere and speeds towards Dodge. Player YELLS a warning to his sibling just in time for Dodge to avoid getting hit, by jumping out of the way and rolling on the ground. He looks up at the car that tried to run him down, pulls out a gun and starts shooting at it. Player pulls his car up to Dodge, who gets up off the ground and into the passenger seat.

INT. PLAYERS' MERCEDES - NIGHT

Player gives Dodge a minute to regain his senses. The two then pursue the car.

PLAYER

Are you all right?

DODGE

(sarcastically)

I'm fine. Why do you ask?

PLAYER

I've seen those guys before. They're good, but I'm feeling particularly fucking evil tonight.

DODGE

I want to be the evil guy. You always the evil guy. Why can't you be the demon, and I be the evil guy?

PLAYER

What difference does it make, who's the evil guy and who's the demon?

DODGE

The evil guy sounds better.

PLAYER

I kind of like the sound of demon.
DEMON. Ya, I'll be the demon then. You can be evil.

Dodge leans out of the car and points to the killers car they're chasing.

DODGE

I am EVIL. Don't fuck with me.

The chase is still in progress as the brothers discuss their roles for the night. Player hasn't seemed to have lost a step. He is keeping with the car of the would be killers easily. They race around the streets of the downtown area for a few minutes, then onto the freeway, where the speeds increase. The faster they drive, the more fun Player seems to derive from the experience. The brothers are barely back together five minutes and the action is picking up already.

EXT. THE FREEWAY - NIGHT

PLAYER

Do these fucking guys know who they're dealing with? I'm the DEMON. There's no escape.

DODGE

EVIL HAS TAKEN OVER THE WORRRLD. EVIL will punish those who try to run him down with their cars.

END MUSIC

PLAYER

(singing like a child)

We're gonna kill ya. We're gonna kill
ya. You can't stop us. You can't stop
us.

Dodge stands up in the Mercedes and yells at the car they're chasing. He to, is enjoying himself. This is how it was in the old days for the two Naylor boys. Fun and games. The two brothers are in their element. There is no other place, and nothing they'd rather be doing than living on the edge with their asses on the line. This is what they both do best. This is how it was in the old days of the Naylor boys. This is why it was so difficult for Player to give up, and get out of his system.

DODGE

YOU CAN RUN, BUT YOU CAN'T HIDE.

Dodge braces himself by pushing one foot up against the seat. Pulling out his gun, he takes aim, and opens fire on the car they're chasing.

PLAYER

Don't kill'em yet. I want to see the
looks on their faces.

DODGE

I'm just shooting up the car. I won't
hit them.

PLAYER

Just make sure you don't.

DODGE

Don't worry.

Player gives Dodge a look that says 'we went through this before'. As their car gets riddled with bullets from Dodge's gun, the killers swerve to the right and exit the highway. Player follows them off. They are now in a suburban area. Houses are under construction and some of the roads are still dirt. The chase ends when the killers car stops at the end of a dead end street. Player stops the Mercedes about a twenty-five meters from the killers car. Dodge reloads his gun and Player pulls out his. Player stands to join his brother and begins to shot at the car. Dodge, reloaded, starts shooting again. When they are both out of ammo, and have to reload, the killers make their move. They jump out of the car and run for cover in the trees that spread across both sides of the road.

EXT. SUBURBAN HOUSING DEVELOPMENT SITE - NIGHT

DODGE

Does this remind you of anything?

PLAYER

I guess the days of fight like a man
are over.

The brothers seem to be disappointed at the fact that no one wants to face them in a fair gunfight.

DODGE

Nobody wants to go out with style anymore. They all want to hide and try to take you out before you get to them.

PLAYER

I know. It sucks. We should've been born back in the cowboy days, with the outlaws.

Player twirls his guns on his fingers like a western gunfighter.

MUSIC: THEME FROM FISTFUL OF DOLLARS - ENNIO MORRICONE

DODGE

From now on, I'm not wasting time with pussy's like this. Fuck it. I've got better things to do. In, bang bang, out. That's it. This is boring.

PLAYER

Hey, look at it this way. We still have Johnny. He's good for a bit of a fight. The old fucking bastard.

DODGE

Ya. Okay, lets go get rid of these guys then, light that mother fucker like a candle.

Together, the brothers step out of the car with their guns by their sides. They show no signs of fear what-so-ever. They know what the outcome of this encounter is going to be. They head in the direction of the killers car, then split apart, one taking each side. As they move further apart and into the small wooded area on either side of the road, they get serious. The hunt is on and the danger is electrifying. They know that the men they are after are killers like themselves. The only advantage they have is attitude. The killers each ran off in the direction they fled the car from. The sparse layer of trees ends at the construction site of one of the new homes. Each of the killers finds that these provide the only cover, and seek refuge inside. They both prepare to make a stand, finding what they feel to be safe places to hide and get a good shot from. As Player comes to the end of the tree line and sees the half built house, stops and surveys the situation. He thinks about what he would do if the roles were reversed. He looks to the roof. That would make a good spot to get a shot from. Then to the wooden frame of the house, which is only partially enclosed. The easiest place to enter from would be the part of the frame that isn't enclosed, but that is what the killer is probably waiting for.

INT. HOUSE UNDER CONSTRUCTION #1 - NIGHT

Player makes his way to the front of the house and finds there is an entrance through the garage. He climbs the few stairs quietly, not wanting to announce his route of entry to the killer. The door at the top of the stairs has no actual door, it's just a doorway, which Player peeks around

before entering the house. The killer is standing, with his back to Player, beside a window, peering around it to see if anyone is coming through the backyard. Player watches in amazement at the ease in which he has got this man's number. He reaches into his pocket and pulls out a penny. He tosses it to a corner, causing the killer to jump back and fire a shot in that direction. Player raises his gun.

PLAYER

Where do you want it?

KILLER#1

(Defeated)

Up your a...

Player shoots him in the head.

PLAYER

Not this guy.

Player stares at the slumped body of the dead killer and thinks how easy it is for him to do this sort of thing, and how difficult it is for others to do and to understand.

END MUSIC

PLAYER (CONTINUING)

I have a gift.

EXT. HOUSE UNDER CONSTRUCTION #2 - NIGHT

Dodge comes through the trees on his side of the street to find himself facing an unfinished house. However, he does not go about things in the same fashion as his older brother. Dodge prefers the straightforward approach. Running across the backyard to the frame of the house, Dodge leaps onto the floor of the first floor and rolls to his feet like a Ninja warrior. Poised for battle, his guns cocked and his eyes focused, Dodge seeks out his prey. The silence is eerie. Then, from the distance, a single shot is heard. Dodge knows it is the sound of death brought on by his brothers' gun.

DODGE

Fuck you buddy.

The second killer appears behind Dodge from an adjoining room.

KILLER#2

Fuck you buddy!

The second killer shoots at Dodge. Dodge tries to avoid getting hit by the bullet, but is unsuccessful as it tears into his torso. The wound is not life threatening, and the bullet goes right through him. The pain is severe, but Dodge's urge to live overrides it and he is able to get a shot off himself. The killer ducks for cover and returns Dodge's fire. Dodge then decides to take the fight to the killer. Gathering his strength, and waiting for the right moment, Dodge prepares to rush the killer. He jumps out from behind the wall of the room he found shelter in, only to see Player standing over the second killer, with both of his chrome guns pointing at his head. Player looks at his brother with a raised eyebrow and a smirk on his face.

PLAYER

What are you doing?

DODGE

I had this guy.

The killer can't help but say something.

KILLER#2

Ya right, you had me.

Player dismisses him bluntly.

PLAYER

Nobody's talking to you.

DODGE

I did, I had him.

PLAYER

Well I can see by the blood on your
Shirt, that he had some of you too.

DODGE

It's not bad, just a flesh wound. I can
barely feel it.

PLAYER

You know why you get shot and I don't?

Player was going to berate him in front of this guy.

DODGE

Not a fucking lecture Player, please
I'm not in the mood for your shit right
now.

Player pays no attention to his brothers' request.

PLAYER

Because I have natural talent. You on
the other hand, have no talent. You'd
be dead if it weren't for me. I think a
thanks Player is in order.

DODGE

If you don't stop gabbing my fucking
ear off, I'm gonna shoot you, not thank
you. Ya bitch.

The second killer laughs at Dodge calling his brother a bitch. This causes
Player to hit him in the mouth with the end of his gun. Then he turns his
attention to Dodge.

PLAYER

Remember THE TICK? How dumb he was?

Dodge is at a loss.

DODGE

The Tick?

PLAYER

Ya, the big blue guy? He had superhuman powers that he used for the betterment of mankind and to fight the criminals that lurked around the city?

DODGE

Oh ya. I remember him.

V.O.

A lie.

PLAYER

Well, you don't have those powers. So your stupidity isn't being offset by anything. That is why I'm here to save the day once again. I should have one of those super hero calls you know, when I come on the scene? Like the Tick has. SPOOOOON!

DODGE

And you call me crazy.

KILLER#2

What the fuck is spoon?

Dodge pulls the trigger of his gun, shooting the killer once and for all. Beating his brother to the punch. The brothers leave the house and start back towards the Mercedes. The excitement of the evening's action has brought out the emotions of being back in their element. They are both pumped, but Player is more animated than his brother. He can barely contain his enjoyment.

PLAYER

No. I can't use that, it's too ambiguous.

DODGE

You want a super hero yell?

Dodge looks at his brother as though he's mental.

PLAYER

Ya. It'll be cool.

DODGE

Cool, you want cool, get a new hair do.

Dodge notices two propane tanks on the way out of the house. He picks them up.

PLAYER

No man, I'm telling you. A trademark. Something that has my name all over it. Something people will know as soon as they hear it. Batman said 'to the Batmobile'. Superman had 'Up, up and away'. And, of course, Spider-man was

'your friendly neighbourhood Spider-man'.

Dodge thought his brother might actually be crazy.

DODGE
(Semi-sarcastically)
Okay. How bout...I'MM FUUCKED
UUUUUUPP!?

PLAYER
Something with some style to it.
Something like...ERADICATE!

Maybe he isn't crazy. That word is crazy.

DODGE
(Thinking)
You can't even spell it.

PLAYER
Shut up.

Dodge puts the propane tanks inside the Killers car.

DODGE
What about MERCEDES!? You like them.

PLAYER
I don't want to be a car guy. I want to
be a shoot'em up guy.

DODGE
Then why not use that? SHOTS!

They now get into the Mercedes.

INT. PLAYERS' MERCEDES - NIGHT - MUSIC: REBEL YELL - BILLY IDOL

PLAYER
It doesn't have the same impact. I need
something that will say to anyone who
hears it, that I am a badass
motherfucker.

DODGE
I don't know. Do you want a word, a
phrase, a sound, what?

PLAYER
Whatever sounds the best.

DODGE
I got it...When you're about to kill a
guy, just say 'SEE YA!'

Player stands in the seat of the Mercedes, and Fires a shot at the car of
the two killers.

PLAYER
SEE YA!

As they watch the car blow up, Player sits back down, and starts the car.

DODGE

How's that?

PLAYER

Not enough punch to it. I want something a little more forceful. Something with some flare to it.

The Mercedes backs out of the dead end street and drives off.

PLAYER (CONTINUING)

The Thundercats, remember them?

They start to get louder as their excitement level builds.

DODGE

Thunder, Thunder, Thunder, THUNDERCATS, HOOOOOOOE!

PLAYER

YA. Something like Captain Caaaavemaaaann!

DODGE

Or, HE-MAN. I HAVE THE POWER!

PLAYER

But the best one of all though...

DODGE

I KNOW! SHAAZAAM!

PLAYER

CAPTAIN FUCKING MARVEL. HE WAS BAD!

They laugh their way down the road back to the highway.

END MUSIC

EXT. THE MERCEDES ON THE HIGHWAY - NIGHT

As the brothers drive towards Johnny's' club, Player continues to rack his brain for a trademark.

PLAYER

What about 'Your looking death in the eye'? That's powerful.

DODGE

Your looking death in the eye... It's deep, but kind of long-winded. Don't you think?

PLAYER

You think short and sweet?

DODGE

Ya. Don't waste time with words that

don't matter anyway. Just cuss the guy
and done.

Player contemplates this advice for a moment.

PLAYER

How about `Sip sip mi pua'?

DODGE

(laughing)

What the fuck is that?

PLAYER

It's Filipino for fuck you.

DODGE

I like that. Tell them off in another
language. That's fucking classic.

PLAYER

Sip sip mi pua. It even sounds cool.

DODGE

That's the shit.

EXT. JOHNNYS' CLUB - NIGHT - MUSIC: WELCOME TO THE JUNGLE - GUNS

Johnny's nightclub, called THE OFFICE, is one of the better party spots in town. Usually, it went until around three in the morning, but tonight seemed to be an off night. As the Mercedes drove up, people were already starting to leave, and the night was dying down. Player pulled into a back alley and parked. Dodge leads them to a back door, for which he had a key.

INT. JOHNNYS' CLUB - NIGHT

Inside the club, there are some people still dancing, but generally, everyone is getting ready to leave. The spacious club seems naked without the full capacity of partygoers inside. Player takes a look around as he and Dodge make their way to Johnny's office. He remembers the club as it looked four years ago, under construction. The brothers walk through a hall that leads to the rear of the club.

DODGE

At the end of this hallway, there's a door that leads to Johnny's office. I know there's going to be someone at the door, so I'll wait here until you get inside. Then I'll come in the back way.

PLAYER

Give me a couple minutes with Johnny before you come in. I have some things I want to talk over with him first.

DODGE

Okay. I'll be listening.

END MUSIC

Player walks towards the door at the end of the hallway, while Dodge heads in the opposite direction. There is a large bouncer at the door to Johnny's office, who looks like he's made of granite. Player wastes no time with him.

PLAYER

Go tell Johnny Player is here to see him.

BOUNCER

No one goes in there unless Johnny says so.

PLAYER

How the fuck is he going to tell you to let me in, if you don't tell him I'm here?

The bouncer, like everybody else Player has no time for, is taken back by the sharpness of his tongue.

BOUNCER

Who the fuck are you talking to punk? I'll break you in two and piss in...

Player pulls out his gun and pushes it in the mouth of the bouncer.

PLAYER

(Calmly)

Open the door.

The bouncer quickly opens the door. Player maneuvers the bouncer into the office ahead of him, and closes the door behind him.

INT. JOHNNY'S OFFICE - NIGHT

PLAYER

You must be desperate for help.

Johnny is behind his desk, with the same group of henchmen that were with him four years earlier. He looks surprised to see Player, but greets him as though he had never left.

JOHNNY

Well, well well. Look what the wind blew in. Player...It's been what? Four years now? Where's your hair?

Player removes his gun from the bouncer's mouth and wipes it off on the bouncer's shirt. He rubs the back of his head and smiles at this being the first time Johnny has seen him with short hair.

PLAYER

Four good years, from my point of view.

JOHNNY

Still the same smart ass I see?

PLAYER

Why mess with perfection?

Johnny sits back in his chair, and wonders why Player has paid him this visit.

JOHNNY

What brings you to my neck of the woods?

Player knows full well that Johnny knows why he's here. But he plays along. He moves towards Johnny at his desk, giving the henchmen a friendly nod.

PLAYER

I have a question to ask you.

JOHNNY

You came all the way here to ask me a question? I hope it's a good one.

Johnny is feeling confident and safe.

PLAYER

I hope your answer is a good one.

JOHNNY

Why? What if it isn't? You gonna do something foolish again?

That's it. Player can now treat Johnny as an enemy.

PLAYER

I'm only gonna ask this once. A simple yes or no answer will do. Did you send those guys to kill my brother?

This is no ordinary question and Johnny knows it. Trouble is about to start any way you look at it. Johnny takes no time to get the message.

JOHNNY

Where is he? He's here with you isn't he?

(Motioning to the bouncer)

Go find him, and bring him here.

The bouncer leaves the room to look for Dodge.

PLAYER

That's three. You fucked with me too many times Johnny. This is it.

Johnny is angry now. He jumps from his seat and slams his hands down on his desk, losing his temper.

JOHNNY

This has nothing to do with you Player so keep your nose out of it.

Player remains calm.

PLAYER

This has everything to do with me.
That's my brother you're trying to have
killed.

JOHNNY

You disowned him four years ago. Why do
you give a fuck now?

Player gets emotional at this point. He is reliving all the bad
experiences he's had with Johnny. All the things that he's had to lock up
inside for so long, he is finally able to release.

PLAYER

Remember this? You fucking cockroach!

(Holding up his baby finger)

You broke my fucking finger when I was
just a kid, cause I spent five bucks of
your money to buy my little brother
something to eat. That was one. This
was two.

(Pointing to his scared left eye)

And sending those fucking Arabs after
Dodge... You're shit out of luck.

Dodge enters the room with his gun in one hand and as he walks in, we see
he has the bouncers' pants in his other hand, with the bouncer himself
tied to the other end. The bouncer looks embarrassed to not be wearing his
pants in the proper fashion. And the other men in the room laugh at his g-
string pink frilly panties.

DODGE

Did I miss anything?

PLAYER

Nope. The fun has just begun.

Johnny turns to one of his henchmen and complains about the bouncer.

JOHNNY

Where the hell did you get this fucking
bum? He's useless.

PLAYER

The bigger they are, the dumber they
look when they fall?

JOHNNY

What do you want Player? You want me to
call off the hit on Dodge? Then give me
the fifty grand he owes me.

DODGE

This sounds oddly familiar.

PLAYER

You should know that's not the way I
operate. You get shit and my brother
gets out free, or we shoot you and you

die.

JOHNNY

No way. It's your debt he owes me anyway. You should let him pay. Before I take it out on you.

Player looks at Dodge for confirmation. Dodge just gives his brother a gaze that tells Player he loves him and would do anything for him, with a little nod. Then gets macho.

DODGE

I like the second option myself. How bout you Johnny? Which one do you like?

JOHNNY

Fuck you. Kill these guys.

Johnny barks the orders to the henchmen around the room. They all draw their guns, but none of them really want to make the first move. Tentatively they shuffle about trying to get to a safe spot out of the line of fire.

PLAYER

Who you talking to Johnny? The only muscle you got is standing over there in woman's underwear.

None of the henchmen in the room look too sure of what to do.

DODGE

Gentlemen put down your weapons of choice and partake in the viewing of the night's entertainment. The killing of an old fucking bastard.

Johnny sees his men are hesitant. He is getting nervous. He knows how good Player and Dodge are at this sort of thing. He also knows his men fear them. He pleads his case to them.

JOHNNY

You can't do this to me. I'm Johnny Polo. You fucking guys work for me. I've treated you good and this is what I get in return from you fucking bums?

Player pulls out his other gun now.

DODGE

This is a waste of time.

PLAYER

Hey Johnny. We aren't here to make amends. So I'm just gonna shoot you now.

Johnny stands straight with his chest out showing no fear. He doesn't think he's gonna die.

JOHNNY

Kiss my ass. You son-of-a-bitch.

PLAYER

Sip sip mi pua.

Multiple shots ring out from Players' guns. Johnny falls into his chair in a heap, dead, of course.

DODGE

I gotta admit it... That, was *fucking* cool.

V.O.

Ya it was. HEEE'S BAAAAAACK!

DODGE

You were right. I have to get me a trademark now. How do you say `suck my dick' in Korean?

HENCHMAN#1

Eh, Player. Are we cool now?

PLAYER

I don't know, are you?

HENCHMAN#1

Fucking right we are. We got no further business, unless you want to come to the club sometime?

DODGE

Fuck that. We want out of this shit for good.

PLAYER

I don't know Dodge. We may be interested in some sort of arrangement here. I'll talk to you guys tomorrow.

HENCHMAN#1

No problem Player.

DODGE

Am I hearing properly, or did you say we?

PLAYER

Back together again. We can run this place.

DODGE

What about Sawyer?

PLAYER

HOLY SHIT!

Player darts out of the office.

MUSICAL MONTAGE: THAT'S THE WAY LOVE IS - TEN CITY

EXT. THE MERCEDES RACING THE STREETS - NIGHT

Player races home to work things out with Sawyer. As the Mercedes races through the streets of the city, Player wears his emotions on his face. He doesn't want to think the worst, but would strangely find himself happy if Sawyer were not there when he reached the apartment. That feeling soon passes though. He loves her.

END MUSIC

INT. THE LOFT - NIGHT - MUSIC - NEVER AS GOOD AS THE FIRST TIME - SADE

Player enters the loft out of breath from running up the stairs. Hearing the Sade playing he thinks Sawyer is home. He checks his friend passed out on the couch with a bucket beside him, then heads for the bedroom.

PLAYER

Sawyer?

He calls out to her, but there is no response. The bedroom is barren and lifeless. She is not in the living room or the kitchen. Player sits down in the living room near his friend and ponders the situation. He found happiness in a relationship that took him out of the only world he had ever known. Then he found refuge from that relationship in the world it had taken him away from. All in the span of four years. He lets a subtle smile creep to his mouth as he sits and remembers, and learns. There is a sound outside the front door. It's keys fumbling around, then the door unlocks. Sawyer enters the loft and is surprised to see Player standing there.

PLAYER

What are you doing?

She walks past him.

SAWYER

I'm packing my things. What does it look like I'm doing?

He follows her through the loft like a puppy dog.

PLAYER

I thought we were going to talk when I got home?

She is being cold and distant.

SAWYER

No! You asked me to wait for you, and I chose not to.

PLAYER

How can you leave without at least trying to talk about this?

SAWYER

Ya see these shoes on my feet? I'm

gonna 'just do it'.

PLAYER

Why? Why now?

SAWYER

You're gonna piss me off!

She moves into the bedroom. Player follows her.

INT. THE BEDROOM - NIGHT

V.O.

She's acting crazy, and I'm gonna piss her off?

SAWYER

(Trying to control her temper)

Why don't you go out and play with your brother and your little gang of freaks for another hour or so, and let me do this in peace?

Player realizes that Sawyer isn't joking and that this situation is a very serious one. It also upsets him and fatally wounds his ego. This means war.

PLAYER

I can't believe you. The only thing that matters to you is whether or not you get what you want. You don't care about me, or what I want. You...

Sawyer turns in an instant and punches Player in the face, with amazing speed and power. This not only surprises Player, effectively ending his offensive, but it hurts him too. He stands holding his mouth while it sinks in what just happened. He has made Sawyer irate to the point where she has to resort to the thing she hated most about him, violence.

SAWYER

How dare you! I've waited for you to figure out what you want for four years.

V.O.

What am I supposed to say?

SAWYER

I should've known. You're just like my fucking father. He died a lonely man because he was too stupid to keep a woman happy. I'm not gonna be your dutiful wench, Fuck you. There's more to life than a good role in the hay, and a slick tongue jerk off. I can't believe I wasted four fucking years on you.

Her growing anger is engulfing her. She tries to control herself but it gets the best of her again and she hauls off and decks Player even harder than the first time. Player is stunned by both the blow and the simple fact that his docile girlfriend is beating the crap out of him.

SAWYER (CONTINUING)
(Smiling)

That gave me more pleasure than I thought it would.

Player just stands with his mouth bleeding, listening as his now ex-girlfriend berates him.

SAWYER (CONTINUING)

I hope you've gotten the message that it's over? I wouldn't want to have to redo this little episode.

V.O.

Who is this chick?

Sawyer throws some things into a gym bag. She's just rambling on now.

SAWYER (CONTINUING)

Ya know what the crazy part of all this is? I still love you. But I realized all of a sudden, I'm not *in love* with you. It just turned off. Just like that. Isn't that funny how you can have a total change of heart in an instant? Maybe we can be friends. That's completely up to you. Oh, but wait, That's the way grown ups handle things. What was I thinking?

Sawyer pauses from her rambling and gives Player a chance to respond. She stares at him with a look of expectancy and a sour smirk on her face. He is unable to respond. He can simply stare in amazement and bleed. Sawyer grabs the bag she just packed and storms out of the room, Player is utterly dumb founded.

V.O.

I spent 4fnys trying to be what she wants me to be, and what does it get me?

Sawyer storms back into the bedroom with an anger and determination in her eyes. All Player can focus on, is her raging expression and again, her fist flying towards his face.

SAWYER

Four *FUCKING* Years!!!!

END MUSIC

FADE TO BLACK: MUSIC - YOU'RE GONNA MISS MY LOVE - LOU RAWLS

:THE END