

Mr. Machete (Muh - Sheet)

Written by

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INT. MACE'S APARTMENT - LIVING ROOM - NIGHT

In an unlit living room, streetlights flood in from the window. We see a silhouette from behind, sitting on the couch facing that window. They lean forward. We HEAR the dismantling of a gun. The rough profile of MACE, a rugged and scary looking man, is quietly cleaning the barrel of his disassembled pistol. Laid out on the table is a small towel with all of the pistol's components. As he sets the barrel on the towel, we see his rights knuckles tattooed with the letters M, A, C, E. He picks up the handle and begins his polish.

SUDDENLY, the PHONE RINGS loudly! On instinct, we see Mace reach his hand into the couch cushion and pull up a partially visibly handgun that was hidden. His grip is tight with his finger on the trigger. As soon as he realizes it's just a phone call, we see his hand ease up and he shoves the handgun back into the couch cushion. He resumes polishing the handle of his pistol. We continue to hear the unanswered phones RING until the answering machine picks up.

ANSWERING MACHINE (O.S.)

We're sorry. The person you are
trying to reach is not available.
Please leave a message after the
tone.

A loud BEEP rings through the apartment. We hear the CALLER as they leave a message.

CALLER

Hello, this message is
for...Anthony Machete regarding
your recent application to Jay's
Big Gay Hotdogs. Unfortunately we
are no longer looking to fill the
position but we will keep you in
mind if anything else opens up.
Thank you.

Mace quietly reassembles his gun and places it in an open duffel bag on the floor on top of the many other guns that are currently in the bag. He zips it shut and slides it under the couch. Mace gets up and leaves the room.

INT. DMV - SITTING AREA - DAY

TONY, late thirties chubby and handsome, sits holding a small ticket of paper, waiting patiently. He taps his foot quietly along to the barely audible jazz rendition of Two Princes by Spin Doctors.

A few other unhappy customers sit visibly frustrated by having to be at the DMV. Tony is surprisingly chipper.

DMV ANNOUNCER (V.O.)

D sixteen. Window 8.

Tony looks down at his piece of paper. D-16. He hops up and walks to window 8. Behind the counter a DMV WORKER greets him.

DMV WORKER

ID?

Tony pulls out a velcro wallet, rips the seal and pulls out his ID. He slides it across the counter. DMV Worker grabs it and begins typing on their computer.

DMV WORKER (CONT'D)

What are you here for?

TONY

So I never received my new registration. I think it got sent to an old add---

DMV WORKER

Have you updated your DMV profile with your current address?

TONY

Yes, a couple times now, but for some reason---

DMV WORKER

Is your current address thirty six forty seven argyle court apartment 7?

TONY

That's correct.

DMV WORKER

It says your new registration was shipped to this address.

TONY

I understand but I still haven't received---

DMV WORKER

If you haven't received it we can't issue you a new registration until the month long window for shipping has expired.

TONY
So...do I---

DMV WORKER
We can offer you a temporary
registration for fifty dollars.

TONY
Fifteen?

DMV WORKER
Fifty.

Tony reaches into his pocket and pulls out his wallet. He opens it and pulls out all of his cash. Thirty two dollars total.

TONY
Hang on.

Tony reaches into his back pocket and pulls out several crumpled bills and some loose change. The DMV Worker stares at the messy pile of money.

They reach over, grab the money and begin counting and un-crumpling.

TONY (CONT'D)
Guess I'm not the one with diamonds
in my pockets.

DMV Worker continues counting.

Tony points upwards.

TONY (CONT'D)
Because of the...song.

INT. TONY'S CAR - DAY

Tony is driving down the street loudly singing along to the radio. The song is Two Princes by Spin Doctors. The car is a beat up old geo metro with rusting rims and hanging ceiling insulation. The music blares.

TONY
(singing along)
Just go ahead now. One has,
diamonds in his pockets, that's
some bread now. This one said he
wants to buy you rockets, ain't in
his head now.

EXT. SHOPPING CENTER - CONTINUOUS

Music continues as we see Tony's beat up car roll into the shopping center parking lot and find a spot.

INT. TONY'S CAR - CONTINUOUS

He throws the car into park and we see as he grabs his new temporary registration from passengers seat and shoves it into his glove box. Beneath it is a manila envelope with papers poking out. We see it's a stack of resumes. Tony grabs the folder and steps out of the car. Music becomes undiagetic /soundtrack.

EXT. SHOPPING CENTER - CONTINUOUS

From the outside we watch as Tony enters storefront after storefront dropping off his resume, eagerly. He's practically skipping from one door to the next.

INT. PARKING GARAGE - EVENING

We see Tony's beat up car roll through the parking lot and into parking space number 7. Parked in spot number 6 is a fancy and perfectly buffed aston martin. So expensive. So rich. We still hear him singing along to the same song as before.

TONY (O.S.)

Marry him or marry me! I'm the one
who loved you baby can't you see!

He shuts off the car and opens the driver side door. He steps out carrying his empty manila folder and a to-go soda cup. He walks past the car. He turns and stares at the aston martin and pauses.

TONY (CONT'D)

Whistles Always a beaut.

Tony takes a breathe.

TONY (CONT'D)

I wish I liked cars.

Tony turns around and continues to the elevator. Tony pushes the call button for the elevator.

INT. CONTRACT KILLER HQ - ELEVATOR - MORNING

The elevator dings and the doors slide open revealing JANE, early fifties, boss look, chic and confident, who is holding a briefcase as she steps in. We languish in her confidence and her vibe. Who is she? Is she a killer?! As she turns to face the door, the edge of the briefcase taps the back wall and pops open the lock brackets on the case. Papers fall out and spread across the floor shattering the illusion of confident mystique.

JANE

Shit!

Jane kneels down and starts collecting her papers.

The elevator then DINGS again and the doors slide open to reveal a group of suave professionals that enter chatting amongst themselves. They look down at Jane as they step over paper after paper. Some just step directly on the loose documents.

JANE (CONT'D)

Excuse me!?

No reaction from the group. She pulls hard on a page trapped under the heel of one of BUSINESS MAN. She pulls and pulls until **THWAP**, He pulls up his heel and her hand flies directly towards her smacking herself in the face.

She looks up and nobody has even noticed. They are still chatting away. She collects herself. A terrible ease washes over her. She begins slowly collecting her papers.

JANE (CONT'D)

You know what I like best about the human body?

The group chatter dies down slightly. Wait. What did she say?

Jane finishes collecting the papers and places them in her briefcase.

JANE (CONT'D)

If you know what you're doing...

She CLICKS one of the locks shut.

JANE (CONT'D)

You can control it.

She CLICKS the second lock shut.

BUSINESS MAN

Excuse me?

Jane stands up slowly, holding her briefcase. She steps right up to Business Man seductively and puts her mouth right next to his ear. Everyone is taken aback. She slides her up hand the side of his leg sexy finger-walking up his trousers.

JANE

(whispers)

You're excused.

Jane taps her finger HARD on his pant leg. That entire side of his body collapses to the floor. The elevator dings and the doors slide open. As Jane steps out, we see the other two elevator goers tending to Business man on the ground as he writhes in pain.

INT. CONTRACT KILLER HQ - OFFICE - MORNING

Jane walks into an undecorated office. A computer sits alone on the desk. Somebody just moved out. She tosses her briefcase on the desk and pops the locks. She's moving quick. She stops.

She leans back into the office chair and takes a deep breath. She closes her eyes allowing herself to relax.

She's at ease. Stillness.

CALVIN (O.S.)

Are you the new boss?

Jane springs into reflex mode ripping the facade bottom of the briefcase revealing a hidden gun. She quickly cocks the pistol and aims it directly at, CALVIN, mid thirties, who is standing right in the center of her office. Calvin doesn't really react.

CALVIN (CONT'D)

June, right?

JANE

It's Jane.

Jane un-cocks the pistol shilling a bullet from the chamber. It rattles onto the floor.

JANE (CONT'D)

Don't ever sneak up on me like that again.

CALVIN
You're the new Simon?

JANE
I am Simons replacement.

Calvin walks to the desk and sets down a white envelope and a couple official documents.

CALVIN
Could you authorize these?

Jane picks up the envelope.

JANE
And these are?

CALVIN
These are Simon's loose ends and that...

Calvin taps on a white envelope in the pile.

CALVIN (CONT'D)
...is our final contract.

Jane opens the envelope and looks over the documents inside.

CALVIN (CONT'D)
Antonio Machete. Goes by Mace.
Won't be thrilled having to
complete our intake process but
he'll be willing to play ball when
he see's our offer, I'm sure.

Jane doesn't look up. Power move.

JANE
How much?

CALVIN
Two Mill.

Jane continues to read.

JANE
A hush job on a climate activist
for two million?

CALVIN
Big oil is scared of the waves
their making. They've asked us to
take care of it.

Jane taps the space bar to the computer and types in a password. WRONG. The sound blares annoyingly. She types again. WRONG.

CALVIN (CONT'D)

Did you not get a password?

JANE

I got a password but the password I was given doesn't seem to be working.

CALVIN

Try to capitalize the first letter.

JANE

It is capitalized.

CALVIN

Then uncapitalize it.

JANE

Why would I uncapitalize if it's supposed to be capitalized?

CALVIN

The system is screwy.

Jane types in the password again. CORRECT. She looks at Calvin. He's trying not to be smug. Jane types away on the computer.

JANE

All of this looks good. Antonio Musheet, Thirty six forty seven argyle court apartment 7, correct?

CALVIN

Anthony Machete. Apartment 6.

Jane reads over file again.

JANE

This says apartment 7. Machete seems too obvious, no? Shouldn't these guys be covert?

CALVIN

His nickname is mace. He has knuckle tattoos to prove it. I don't think subtlety is much of a consideration here.

Jane sucks her teeth.

JANE

Fine. Anthony Machete, apartment 7.
Send this immediately.

Jane collects the papers and puts them back in the envelope. She slides the stack across the desk at Calvin. He picks them up turns his back and begins to exit. Without turning around he speaks.

CALVIN

Welcome to the team, new Simon.

Calvin exits.

INT. APARTMENT COMPLEX - ELEVATOR - EVENING

Tony is alone in the elevator as it ascends. He quietly hums to himself.

TONY

Just go ahead now. And if you, like
to talk for hours, that's what I
said now.

INT. APARTMENT COMPLEX - HALLWAY - EVENING

From down the hall we hear the DING of the elevator door opening. Out pops Tony as he soft dances down the hallway humming the same tune. In front of several other apartment doors we see assorted packages / pieces of mail. As Tony approaches camera, he dips beneath the frame and returns holding a small box and a stack of mail. We hear the JANGLE of keys opening a door and Tony disappears.

INT. TONY'S APARTMENT - LIVING ROOM - EVENING

Tony enters still holding his stack of mail. We see a barely furnished apartment. Scattered art litters the walls, a single chair sits in the main living room area in front of a tv elevated by empty milk crates. The dining room table is a folding picnic table and a plastic outdoor chair. Tony turns and locks the door behind him. As he turns to set down the mail, A FANCY LOOKING ENVELOPE SLIPS FROM THE STACK AND SLIDES TO THE FLOOR barely making a sound. Tony doesn't notice and proceeds to set down the mail on the counter. He leans down and opens a cupboard. We see one pot and one pan with nothing else inside. He grabs the pot and fills it up with water. Igniting the stove, he sets the pot on and starts boiling. He walks over to his fridge and opens it. We see almost no food with the exception of one take out box, a half used pad of butter, a blackened banana and a carton of eggs.

He grabs the carton of eggs and opens it. One single egg remains. He stares.

He shrugs and takes the lone egg carton with him shutting the door to the fridge. He sets the carton on the counter and opens another cupboard. We see only cups of noodles and boxes of mac and cheese. He grabs a cup of noodles. We watch as he makes his dinner. Cup of noodles with an egg. He takes his meal to the chair in the middle of the living room, takes one slurp, set it on the ground. He stands up and slides the folding table over to the chair. He picks up the bowl from the ground and places it on the table. He grabs the gaming headset that was hanging on the arm of the chair. He boots up his Xbox and starts up his new shooter game. We see his profile as he loads an online match. Level 99 with maxed out stats. An online match is about to begin.

It starts and immediately we see Tony absolutely destroying his competition. No scope headshot's, dodging slides, killing spree after killing spree. The match wraps up fairly quickly and he doesn't die once. King vibes.

TONY

Good warm up.

We hear the rumbling audio of a response in Tony's headset.

TONY (CONT'D)

No, no I mean it was actually a good warm up.

Another response in the headset.

TONY (CONT'D)

What are you talking about? You did great!

INT. TONY'S APARTMENT - LIVING ROOM - LATER

Tony takes off his headset and turns off his xbox. As tony exits the room, we see the FANCY ENVELOPE still on the ground where it was left. Tony enters his bedroom and turns off the living room lights.

INT. TONY'S APARTMENT - BEDROOM - NIGHT

In a poorly lit room, Tony gets into bed, adjusts his pillows and flips off the light. Quietly, we slide into...

INT. MACE'S APARTMENT - BEDROOM - CONTINUOUS

Mace is sitting back to the same wall opposite Tony. They are neighbors. Mace continues to polish his guns. Another towel with various parts of a rifle are laid out before him on his bed.

INT. TONY'S APARTMENT - BEDROOM - MORNING

We see a very plain looking room. A simple bed next to a bedside table with one picture frame sitting on top. In the frame we see a much younger Tony with his arms draped around another handsome young man. They are both grinning from ear to ear very clearly in love. On the floor next to this nightstand is a small laptop and a printer. The rest of the room looks like somebody either has just moved in or somebody moved in five years ago but is severely depressed. From the bathroom, we hear the WHIRRING of an electric toothbrush and mumbled attempts at singing with a mouth full of toothpaste.

TONY (O.S.)

(mumbling)

I ain't got no future or a family
tree. I know what a something
something ought to be! I know what
a something something ought to be
so.

We hear Tony rinsing his mouth in the sink. He enters the room fully clothed with a colorful button up shirt and jeans. He grabs his laptop and begins printing more copies of his resume. He reaches under the bed and grabs a fresh manila folder and places the newly printed copies into it. He stands up and grabs his backpack.

INT. TONY'S APARTMENT - LIVING ROOM - MORNING

Tony is zipping up his backpack as he heads for the door. He throws his backpack over his shoulder when we hear a CRUNCH. Tony pauses. He looks down. Beneath his foot is the fancy envelope from the day before. He reaches down and picks it up. Inspecting it, he sees no visible name or address anywhere on it. A pristine blank envelope. He sets his backpack down and opens up the letter. He reads allowed.

TONY

New job. Immediate. Come prepared.

He flips the page and looking for an address. He sees on the bottom of the page '1/2 Market Street'

TONY (CONT'D)

Okay!

Tony runs out of the room and we hear a bit of a commotion from the bedroom. He comes out in a different shirt and different pants. Black button up and navy slacks. He grabs his bag and heads out.

EXT. INCONSPICUOUS ALLEYWAY - DAY

Tony walks down an alleyway looking down at his phone. As he looks up he realized he may have gone the wrong way. He jogs to the end of the alley and looks at the first address. '1 Market Street.' He goes back down the alley looking around for some kind of door.

Tony breathes.

A door that wasn't previously there has appeared. Did we just not see it before?

TONY

Okay?

The door is ajar. Tony hesitantly walks towards it. He pushes it open revealing a gorgeous and sterile room.

Tony walks in.

INT. CONTRACT KILLER HQ - LOBBY - DAY

Two white chairs sit across from a small front desk. Next to it is a single elevator door. Tony walks in casually and nervously.

TONY

Damn. This must be where they
filmed Men in Black.

An overhead robot voice is heard.

ROBOT VOICE (V.O.)

Please approach the desk and state
your name.

Tony looks around the room.

TONY

This desk?

He points to the only desk in the room.

ROBOT VOICE (V.O.)
Please approach the desk and state
your name.

Tony walks to the desk and leans forward as if speaking into
an invisible microphone.

TONY
Anthony Musheet.

ROBOT VOICE
Please state your name.

TONY
Anthony Musheet.

ROBOT VOICE
Please state your name.

Tony sighs.

TONY
Anthony Machete.

The elevator next to the desk dings and the doors slide open.

INT. CONTRACT KILLER HQ - UPPER - DAY

As the elevator opens on a new floor, waiting outside the
doors are Jane and Calvin. They look a little surprised by
what they see.

JANE
You must be Antonio Machete.

TONY
Yes! It's actually Anthony Musheet.

Jane shoots Calvin a glare.

JANE
Musheet.

TONY
You can call me Tony.

CALVIN
What about mace?

TONY
Sure. That works too.

Jane and Calvin turn and begin walking away. Tony steps out of the elevator but isn't sure if he should follow. He asks timidly.

TONY (CONT'D)
Should I come with you?

They don't respond and keep walking. Tony follows.

INT. CONTRACT KILLER HQ - HALLWAY - DAY

As Tony, Jane and Calvin round the corner, they step into what appears to be an impossibly long hallway. White, sterile and eerie. Tony still tracks behind them.

JANE
Have you had a chance to look over the contract.

TONY
Which contract?

Calvin swats a stack of papers at Tony

CALVIN
This contract.

Tony starts fumblingly looking through the pages.

JANE
Naturally, discretion is key. You don't exist. You were never there.

TONY
Oh so it's a ghostwriting gig or something?

Calvin and Jane look at each other.

JANE
How long has it been since your last contract?

TONY
About seven months. Longer than expected.

JANE
Assuming you live under fairly fiscally respectable means, this should last you another *long while*. Does payment look adequate?

Tony flips between several more pages.

TONY
I'm not seeing anything with money.

JANE
It's two.

TONY
Two grand, okay, that sounds pretty good to me.

Jane and Calvin stop. They turn and look at Tony.

JANE
Two grand? Mister musheet, it's two million.

Calvin pushes on a piece of wall suddenly revealing a door. Tony is wide-eyed.

CALVIN
This way.

Calvin gestures into the room.

INT. CONTRACT KILLER HQ - BOARDROOM - DAY

Jane and Calvin sit opposite of Tony. The paperwork sits directly in front of him. Jane and Calvin give off anxiety inducing confidence.

TONY
Two million dollars.

CALVIN
Is that too low?

TONY
Too low!?

Tony spits out a laugh.

TONY (CONT'D)
(sarcastically)
Yeah. That's too low.

JANE
How about two point five.

Tony takes a deep breathe.

TONY

How long to complete the contract?

JANE

Ideally, as soon as possible but ultimately two weeks maximum.

TONY

Wow. Okay. Ummmm.

He is shaken.

TONY (CONT'D)

Before I say yes, I guess I should tell you a little about myself right? First off, I'm a Libra. I moonlight as a professional PVP online gamer and I---

JANE

No need to say more. Everything we need to know about you we already have on file. The less we know about you the better.

CALVIN

Any further questions?

TONY

So I just say yes and you give me two point five million dollars.

JANE

That is how jobs work, yes.

TONY

Is there a catch?

Calvin looks at Jane concernedly.

CALVIN

No catch. Fulfill your contract and that's it.

TONY

Then yes, absolutely.

Jane stands from the table and pulls out a pen.

JANE

Sign the last page and we'll move forward for your mandatory evaluation.

Tony takes the pen and signs the contract. Calvin opens another door, this time into an unlit room.

CALVIN
This way.

Tony stands up and enters the new room.

INT. CONTRACT KILLER HQ - EVALUATION ROOM - CONTINUOUS

Tony steps into this room that is completely black.

TONY (V.O.)
Is there a light switch?

Calvin shuts the door behind Tony locking him in. We can't see a thing.

TONY (V.O.)
Hello? I think you accidentally
locked me in here. Hello?

There is quiet whimpering audible in the corner of the room.

TONY (V.O.)
Is somebody in here?

The whimpering grows into a soft cry.

TONY (V.O.)
Hello?

BAM! The lights burst on, blinding Tony. He shields his eyes from the severity. In the room is a small reflective table with a pistol sitting dead center. Directly in front of him is a person bound to a steel chair with a bag over their head. By the sound of their cries it sounds like they're also gagged.

TONY
Hello? Will you let me out, please.

Jane's voice echoes into the room from some unknown speaker.

JANE (V.O.)
For your mandatory evaluation, you
must finish the job.

Tony looks to the pistol on the table.

TONY

The job? What job? You haven't told me what the job is!

A pause.

JANE (V.O.)

The job in front of you.

TONY

So the evaluation is the job?

JANE (V.O.)

The evaluation to get the job.

TONY

Why did you give me a pistol?

Tony looks at the pistol and at the hooded figure in the chair. It clicks.

TONY (CONT'D)

Do...do you expect me to kill this person?

JANE (V.O.)

Well yes. That's your job. This here is just standard procedure for our agency.

TONY

An agency of what? Contract killers?

Another pause.

JANE (V.O.)

Yes.

INT. CONTRACT KILLER HQ - EVALUATION WATCH ROOM - CONTINUOUS

Calvin and Jane stand facing a two way mirror that faces into the evaluation room. They are standing behind a small table with a press microphone. There is a computer and some recording equipment set about. Calvin is frantically flipping through Tony's file.

JANE

Who the fuck is this guy?

CALVIN

Antonio Machete. This is Antonio Machete.

JANE
He said it was pronounced musheet.

CALVIN
Jesus christ, it's machete!

INT. CONTRACT KILLER HQ - EVALUATION ROOM - CONTINUOUS

Tony is still frozen. The person in the chair softly weeps and is attempting to rock back and forth.

JANE (V.O.)
Let's pause for just one second.

Quietly a voice squeaks out from the opposite side of the room. It's Reggie.

REGGIE
Help...me.

JANE (V.O.)

You are...Antonio Machete Ay Kay Ay
Mace. You live at thirty six forty
seven argyle court apartment 7.

TONY
My name is Anthony Musheet and I
live at thirty six forty seven
argyle court apartment 7.

A pause.

JANE (V.O.)
What about mace?

TONY
What about it?

JANE (V.O.)
You don't go by the nickname mace?

In the background you can hear Calvin quietly.

CALVIN (V.O.)
It's more of an alias.

JANE (V.O.)
The *alias* mace?

TONY
I am so sorry if I led anybody on
here, but I think you may have me
confused for somebody else.

REGGIE
(softly)
Please...help me.

INT. CONTRACT KILLER HQ - EVALUATION WATCH ROOM - CONTINUOUS

Calvin and Jane are in the same spots.

JANE
He's lying.

CALVIN
What if he isn't?

JANE
He is.

CALVIN
What if we made a---

JANE
Give me the switch.

CALVIN
You can't threaten him with that.
It would kill us all.

JANE
Give me. The switch.

Calvin pulls out a small device with a single button and a
small display screen. It almost looks like a pager. He hands
it to Jane.

JANE (CONT'D)
Let's see just how tough you are,
mister machete.

INT. CONTRACT KILLER HQ - EVALUATION ROOM - CONTINUOUS

Tony is now standing next to the chair.

TONY
Okay what should I do?

REGGIE
Take the bag off of my head.

TONY

What if I see your face? Am I
complicit? What did you even do?
Are you the bad guy? Why are they
trying to kill---

REGGIE

Just take the bag off please.

Tony grabs the bag from the top of his head and reveals
REGGIE a shockingly handsome early forties man. He is
bleeding from the mouth and one of his eyes. Even though he's
beaten badly we can tell he is HOT AS FUCK. A gag hangs
around his neck.

TONY

Why are you here?

REGGIE

I leaked some confidential
information that they didn't---

The door to the room opens. As soon as Jane and Calvin become
visible, Tony instinctively reaches for the pistol. With the
precision of a world class assassin, he grips, cocks and aims
the pistol directly them. Everyone is taken aback.

JANE

(to Calvin)
I knew it.

TONY

Don't take another step.

JANE

Or what, you're gonna---

Tony aims the pistol at Jane and Calvins feet and pulls the
trigger. The bullet bounces off the ground and between the
walls ricocheting at the speed of light when we hear it LAND
IN SOMEONES FLESH.

REGGIE

(screams)

Tony turns to look at Reggie and sees a fresh and bleeding
bullet wound in his thigh.

TONY

Dammit! I'm sorry.

Jane and Calvin take a step forward. Tony notices and swiftly
aims the pistol back at them.

TONY (CONT'D)
What did I say?

JANE
Okay, Okay. Nobody wants to get hurt.

TONY
That's right.

REGGIE
(groans)

TONY
I'm sorry.

JANE
We're just trying to find out who you *really* are.

Jane pulls out the device and waves it in the air antagonistically.

TONY
Is that a beeper?

Jane stops.

JANE
Don't play dumb with me.

CALVIN
He doesn't know what it is.

JANE
Shut up, Calvin. You know exactly what this is. You're a lot more cunning than you lead on.

TONY
Sorry, a pager?

JANE
This little *beeper* is the detonation control for the nano explosive chip you currently have right there under your left ear lobe.

TONY
A what explosive?

Jane turns the button to the right as it cycles through several names. She lands clearly on the name MACE.

JANE
Did you think we wouldn't have
access to yours? Now now, you don't
play us for fools, do you.

REGGIE
(screams)

JANE
Hush!

TONY
He needs a hospital.

JANE
And you need to be a good boy and
put a bullet through his head.
Before we decimate yours.

Tony takes a deep breathe. He backs up slowly to behind the
chair Reggie is sitting in. He begins untying the ropes.

JANE (CONT'D)
I'm serious!

CALVIN
Jane!

Reggie is free. Tony throws one of Reggie's arms around his
shoulder and helps lift him off the ground all while aiming
the pistol perfectly at Jane and Calvin.

TONY
What's going to happen is, you're
going to let us leave.

JANE
Calvin get out of here.

CALVIN
Jane what are you doing?

REGGIE
Wait, don't do it!

Calvin runs out of the room as Jane quickly backs away out of
the doorway.

JANE
Goodbye mister machete.

Jane swings the doorway closed. As it shuts we see her finger
slam down on the button in perfect timing with the door
slamming shut.

INT. MACE'S APARTMENT - LIVING ROOM - DAY

Mace has a sniper rifle disassembled on the couch in front of him. He is looking through the scope inspecting for dust. SUDDENLY we hear a soft, high pitched beep. Mace's eyes widen like nobodies eyes have ever widened before. He throws his hand to his neck.

MACE

Shit!

EXT. APARTMENT COMPLEX - STREET - CONTINUOUS

From the street, a rumble initiates the HUGE EXPLOSION from the windows above. An entire street facing floor has just BLOWN OUT in a fiery blaze. Pedestrians run for cover!

INT. CONTRACT KILLER HQ - BOARDROOM - DAY

Calvin is in the corner, huddled with his ears covered. Jane is breathing heavy languished breathes, her finger clearly pressing the detonator. She raises her finger and slams it down again. Still nothing. PRESS PRESS PRESS PRESS PRESS. Nothing dot com. Calvin un-balls himself from the corner and stands up. From inside the other room we faintly hear Tony.

TONY (V.O.)

Did you press it? Are we dead?

CALVIN

It's not him.

JANE

That was mace. Why didn't it work?

TONY (V.O.)

Are you gonna press it or should we come out?

JANE

If this isn't mace, then who is he?

Calvin shrugs.

CALVIN

Anthony Musheet?

TONY (V.O.)

Is this some sort of elaborate trick? Are you guys doing a bi?

Jane approaches the door and reaches to open it.

TONY
Please, will you let us---

As Jane touches the door, BOOM the heavy door SLAMS OPEN throwing Jane to the ground on top of Calvin. Jane is knocked out. Tony is helping Reggie as they open the other door and limp down the hallway. Calvin is stuck underneath Jane.

INT. CONTRACT KILLER HQ - STAIRWELL - DAY

Tony and Reggie burst into the stairwell. They both gasp for air. Tony lets Reggie lean against the stairwell railing as Tony paces back and forth.

TONY
They're gonna kill me! Why did I show up! I'm the wrong guy. Simple mistake. And now they're gonna kill me.

REGGIE
I can get us out.

TONY
Right, they're gonna kill us.

REGGIE
(Aggressively)
Hey!

Tony snaps out of his brief panic.

REGGIE (CONT'D)
I can get us out of here.

A couple floors beneath them, another stairwell door squeaks open and slams shut. The footsteps of at least two people sound like they're coming up.

TONY
(whispered)
Shit!

Reggie begins taking his shirt off. Tony is transfixed and quite distracted. Reggie is hairy and built a little heavier. Just big ol daddy absolute crush me with your big strong pecs type.

REGGIE
Here.

Reggie rips a huge strand of fabric from his shirt and hands it to Tony.

REGGIE (CONT'D)
Wrap this around my hands like
handcuffs.

Reggie quickly wraps the remaining cloth as a tourniquet for his leg. He pulls it tight and throws his hand behind his back. Tony begins tying.

REGGIE (CONT'D)
Now, really ham is up as we pass.

TONY
Why don't we just go up?

REGGIE
We have to get out of the building.
I'm going to be very weak so you
need to help guide me down the
stairs. I'm your prisoner. Call me
names. Be a little rough.

Tony freezes. Horny freeze.

REGGIE (CONT'D)
Hey!

Tony shakes out of it.

TONY
Okay, got it.

They begin their descent down the stairwell. As they make a couple turns, Tony is really struggling with Reggie's weight.

TONY (CONT'D)
Use your legs.

REGGIE
You shot them!

TONY
I shot...

Three intimidating looking men turn the corner. They don't suspect anything but Tony is so nervous. He plays it up.

TONY (CONT'D)
...one you piece of shit! Hurry up.

Tony and Reggie are on the landing above these three men as the round and begin climbing.

TONY (CONT'D)
You know what, fine.

Tony pushes Reggie over the edge of the staircase.

REGGIE

No!

Reggie tumbles stair after stair, past the three men and is stopped by a hard smash into the wall on the lower landing. The three men stop and look at Reggie as he writhes in pain against the wall. Tony is *cowboy walking* down these stairs like he's got a pair of chaps on. He stops by the men, tips his invisible cowboy hat and, in a very bobby hill way, mutters a single word.

TONY

(drawl)
Howdy.

Tony continues to the landing and the men continue up. Tony picks up Reggie and they keep going.

TONY (CONT'D)

You wanna try me again? Get thrown
down the next flight?

REGGIE

(unconvincingly and painfully)
No.

TONY

Good because I don't wanna have to--
-I am so sorry. Are you okay? Was I
alright?

Tony helps Reggie up.

REGGIE

They bought it. Just don't do
anything like that again.

TONY

I'll make sure that next time we
have a safe word.

Reggie darts a glance at Tony. Tony smiles.

TONY (CONT'D)

I promise I won't do it again.

EXT. ALLEYWAY - DAY

Reggie and Tony BURST through an inconspicuous door into a smelly and trash filled alley.

TONY
Where did you park?

REGGIE
You think I drove here?

TONY
Wait, that's right. Kidnapping.
Let's use mine.

Tony leads Reggie down the alley.

EXT. CITY PARKING LOT - DAY

Average looking semi filled parking lot, we see Tony's metro parked alone in the corner. Reggie and Tony wander to it. Tony grabs the passenger side door.

TONY
WAIT!

REGGIE
What?

TONY
What if they bugged it?

REGGIE
With a bomb?

TONY
They're very smart people.

REGGIE
They mistook you for a contract
killer. They're not that smart. And
besides, in this rusted ball of tin
foil, we'll die of tetanus before
they even know what we're driving.

Reggie opens the passenger door. Nothing happens. Tony slowly and hesitantly opens his door and takes a seat.

INT. TONY'S CAR - CONTINUOUS

Tony takes a deep breathe and scrunches in body as if to brace for impact. He turns the ignition. The engine starts. A pause as they wait for an explosion.

Nothing happens

REGGIE
Give me your phone.

Tony pulls out his phone and hands it to Reggie. Reggie opens the door and throws it across the parking lot.

TONY
Hey!

REGGIE
They'll follow us if you have that.
We can stop somewhere and get you
another one if you must have one.

TONY
Yeah, no, super cool and fun of you
to just throw out my phone like
that. What about your phone?

REGGIE
I don't have one.

TONY
So off the grid.

REGGIE
Does anybody really need to know
where you are?

Tony pauses.

TONY
Not really.

REGGIE
Then you don't *really* need a phone.

He starts the car and they drive out of the parking lot.

INT. CONTRACT KILLER HQ - HALLWAY - DAY

Jane is leading down the hallway as Calvin trails behind.
Jane wipes a small streak of blood from her lip.

JANE
We're going to return business as
usual. Everything went exactly
accordingly to plan.

CALVIN
I have to file a report.

Jane stops and turns to Calvin.

JANE
For what? Everything went according
to plan.

CALVIN
If they find out that---

Jane grabs Calvin's wrists and squeezes them tightly.

JANE
Everything...went according to
plan.

CALVIN
Ouch.

Jane lets go.

CALVIN (CONT'D)
If anybody here finds out, that
you, the new division manager let
this happen on her first day?

Calvin shakes his head.

CALVIN (CONT'D)
I don't think there'd be a second
day.

JANE
And if they found out that you were
complicit in all this? Do you think
you won't get thrown out right
behind me?

Calvin looks frustrated. They keep walking.

INT. CONTRACT KILLER HQ - OFFICE - CONTINUOUS

Calvin and Jane walk right into her office, shut the door and
lock it. They draw the blinds as well. Jane sits at her desk.
They both quietly think to themselves.

CALVIN
What if we just went after them and
did it ourselves?

JANE
How would we explain not being
here? Be right back, just going on
a joint vacation with the most
incompetent person here.

CALVIN
I'm sorry which apartment did Mace
live in again?

More silence.

JANE
I got it!

CALVIN
What?

JANE
We kill ourselves!

More silence. Calvin pulls out his phone and begins dialing.
He pushes speaker phone and we hear it ringing.

JANE (CONT'D)
(aggressive whispers)
Who are you calling?

Calvin holds a finger to his lips and blows.

CALVIN
Shhh.

Suddenly we hear the voice of SIMON blare from the phone. A
androgynous, confident and lovely deep voice.

SIMON
Simon.

CALVIN
Simon, it's Calvin.

INT. TONY'S CAR - DAY

Tony and Reggie sit silently in the car as Tony drives. What
do they say? The silence is tense. Reggie breathes heavy as
he is clearly very injured. He's trying not to die but in a
casual way. Reggie breaks the tension by turning up the
radio. Two Princes is still playing.

Do we like this? Tony turns to Reggie to gauge reaction. Does
he like the song? Reggie skips the track. Two Princes starts
again. Reggie skips the track again. TWO PRINCES STARTS OVER.
He hits skip like five times in a row. Two Princes begins
playing. Tony looks embarrassed. Reggie ejects the cd and
written sloppily in sharpie is '2 prinz.'

REGGIE
Is this all just one song?

Tony hesitates.

TONY
I mean, there's like, ten of them.

REGGIE
The same song ten times.

TONY
Yes.

Reggie looks at the cd and pushes it back into the player. Two Princes starts playing again. Reggie turns up the volume. They continue to drive.

TONY (CONT'D)
Okay when we get to my place, I
just have to run in---

REGGIE
We can't go back to your place.

TONY
If I just sneak in.

REGGIE
No amount of sneaking will stop
them from killing you onsite.

TONY
Let's just check things...

Tony trails off as he turns onto his street. We see several fire trucks hosing down an entire floor of his building. Half of which is still ablaze. Cop cars everywhere. Crowds of people watching from the street. Tony looks crushed and defeated. He slowly drives passed the chaos without looking back.

REGGIE
That was your apartment.

TONY
Yeah.

Tony keeps driving. The tenseness is back.

REGGIE
What was it that you wanted to get?

TONY
(unconvincingly)
Nothing important.

They drive away.

INT. TONY'S BURNT APARTMENT - DAY

Several firefighters step through and dig through the charred rubble of what was once Tony's apartment. We see their footsteps as the track through the apartment.

FIREFIGHTER 1 (O.S.)
Any survivors?

FIREFIGHTER 2 (O.S.)
Doesn't look like anyone was home.

FIREFIGHTER 1 (O.S.)
Lucky bastard.

As Firefighter 2 begins exiting he steps on something made of glass. We hear the crunch of broken glass under a boot. We see that he's stepped on the half destroyed framed photo of Tony and his ex-boyfriend.

INT. TONY'S CAR - EVENING

Tony and Reggie drive down an unknown freeway away from the city. They sit quietly in the car. Tony is still driving. We see a CVS bag in the center console and poorly applied bandages on Reggie.

TONY
So, do you get shot often?

Reggie looks at Tony.

TONY (CONT'D)
The way you took that bullet out,
it looks like you know what you're
doing.

REGGIE
I've been shot before, yes.

A pause between them.

TONY
So was that like in the army or...

REGGIE
It was during my military service.

Another pause.

TONY

Is that where you learned how to hack?

REGGIE

Maybe we shouldn't talk.

Back to silence.

TONY

Well I think we should get to know each other so here's a little about me. Firstly, I am a libra to a fault. I run an online queer video game league that I'm very proud of and am a recent adaptor of the 'say yes' lifestyle.

REGGIE

Why is any of this important?

TONY

We don't know how long we're going to be in each others' lives, so might as well get to know a little about one another. I personally would like to know the person I might die with.

REGGIE

We're only stuck together until we get to Portland. I get home, make sure my dog is okay and the car is yours again and you're free to go wherever you need to go.

Tony pauses.

TONY

Where am I supposed to go?

REGGIE

I don't see how that's my problem.

Another pause.

TONY

It's not.

Reggie turns on the radio and Two Princes begins playing again. Briefly it fills the space. Tony turns it off.

TONY (CONT'D)

You know, I don't want to hold this over you, but I did save your life today.

Reggie takes a deep breathe.

REGGIE

Tony, please tell me all about you and who you are and all your hopes and dreams.

Tony pauses.

REGGIE (CONT'D)

I'm listening.

TONY

No. Now it feels forced. It doesn't feel like you genuinely want to know.

REGGIE

I genuinely want to know.

TONY

No you don't.

Reggie loosens up and begins being playful.

REGGIE

Tony, I'm begging you. Tell me.

Tony looks at Reggie.

TONY

So I was born in...

Reggie slowly starts turning the music back over Tony. A huge smile smears across his face. The music is so loud!

TONY (CONT'D)

(shouting)
You shit!

They drive off.

INT. HOTEL ROOM - NIGHT

Tony is lounging on the bed while we hear Reggie in the shower. It is a one bed hotel room.

TONY

I think this will be good for me.

From the bathroom.

REGGIE (O.S.)

What?

TONY

I said this will probably be good
for me. A fresh start!

REGGIE (O.S.)

I can't hear you!

TONY

Nevermind.

Tony pulls up the cvs bag from the floor near the bed. He pulls out a plastic boxed touchscreen GO phone. He pops open the packaging and plugs in the phone. We watch the phone turn on as Tony explores the interface.

He pauses and looks to the bathroom.

We watch him then open a browser and search instagram. He logs in and reads through several missed messages.

"Where have you been?"

"You missed the raid."

"Are you okay?"

Tony begins responding to one of the messages.

"I'm okay. In a bit of trouble but I'm safe. Headed to Portland. I'll message you back when I get there."

INT. CONTRACT KILLER HQ - OFFICE - NIGHT

Jane and Calvin sit silently in her office. Jane on her computer and Calvin on a laptop.

CALVIN

I found them.

Jane leaps up and runs to the laptop.

JANE

How? Where?

CALVIN
A new log in to Tony's instagram.

JANE
Moron.

CALVIN
He says they're headed to Portland.

JANE
Which one?

A pause.

CALVIN
What do you mean which one?

JANE
Which Portland are they headed to?

CALVIN
Oregon?

JANE
Did he say that?

CALVIN
Where's the other Portland?

JANE
Maine.

CALVIN
There is a Portland Maine?

JANE
Yes.

He pauses.

CALVIN
I'm not sure.

Jane walks back to her desk.

JANE
Track that phone. Make sure we
don't lose sight of them. Let Simon
know we're close to a location.

INT. HOTEL ROOM - CONTINUOUS

Tony is still scrolling instagram on the hotel bed. Suddenly the bathroom door opens and Tony scrambles to exit the browser. He is very flustered. Reggie is wearing only a towel and is still moist. Full chest hair and sexual energy.

REGGIE

What were you doing?

A pause.

TONY

Who me? Just reading the news.
Current events.

REGGIE

Be careful with that. Only use it
when necessary.

TONY

Yep. You got it. Absolutely.

Reggie puts his phone on the bedside table.

TONY (CONT'D)

I'm not complaining, but why'd we
get a room with one bed?

REGGIE

One extra step on throwing them off
our trail. If they're looking,
they're going to be looking for two
bed rooms. They wouldn't expect us
to be in the same bed.

TONY

Because....

REGGIE

Homophobia and heteronormativity.
I'm using their assumption against
them.

Tony is SHOCKED! Impressed even!

TONY

Smart.

Reggie walks to his side of the room and drops the towel as he faces the wall. We see his full bare butt.

Tony's eyes widen!

He turns to avert his gaze.

REGGIE

Tomorrow I'm thinking we leave by
six and power through so the next
day is an easy drive.

Reggie towel dries his whole body. Tony is in a gay panic.

TONY

Perfect. Sounds good to me.

Reggie puts some underwear and a t-shirt on. Reggie pulls the
sheets back and slides into the bed. Tony stays above the
covers.

REGGIE

Are you still using that?

TONY

(accusatorially)
Using what?

Reggie points to the light.

REGGIE

Do you mind?

TONY

Not at all.

Nobody moves. A pause.

Reggie reaches over and across Tony, full chest out. Tony
recoils a bit.

TONY

Oh I'm sorry you wanted me to
get it.

REGGIE

You were closer.

Tony quickly pulls back from Reggie and turns the light off
himself. Reggie lays back down. Tony awkwardly slides down
and rests his head on his pillow.

TONY (CONT'D)

Should I set my alarm?

REGGIE

I'll make sure to wake us up.

TONY

Okay.

A pause. Tony wants to say something but is having trouble spitting it out.

TONY (CONT'D)

Hey Reggie?

REGGIE

(grunts)

TONY

What if they actually catch us?

REGGIE

They won't.

TONY

But what if they do?

No response.

TONY (CONT'D)

I just...I never thought I was afraid of dying but now here it is, maybe, and suddenly I'm wondering if my life had...has value.

No response.

TONY (CONT'D)

Like, was I enough? Did I do enough? Everything is different now. I'm different, after today. And I feel like I'm just getting to know this version of me and, to be honest, I like this version more than any other before and I don't want to lose him. Not now, having just met. I want to live a life in these shoes and experience what this can be. You know what I---

Reggie interrupts with a HUMUNGOUS SNORE.

REGGIE

(SNORES LOUDLY)

TONY

Alright, goodnight.

Tony rolls over and falls asleep.

INT. HOTEL LOBBY - DINING ROOM - MORNING

Tony is sitting by himself at a table with a plate full of breakfast foods. Eggs, oatmeal, a bagel and some fruit. He is staring across the dining room as he forks his eggs.

Across the way are TWO OLDER MEN both in their 50s sitting together eating breakfast. We watch as they chat back and forth. One of them smiles widely and the other laughs. It looks pseudo romantic but could be friendly. They are in love as either friends or as lovers.

Tony sadly takes a bite of his eggs. He keeps staring.

SUDDENLY, Reggie's crotch steps directly in his view of the couple. Tony jumps back!

REGGIE

We're late.

TONY

You're late. This is my second plate.

Reggie grabs the plate and starts walking to the trash. Tony follows.

TONY (CONT'D)

Hang on!

Tony grabs one more bite of eggs, oatmeal and a huge chunk of bagel while Reggie holds the plate.

TONY (CONT'D)

(Full Mouthed)

Now you may throw it away.

Reggie drops the plate into the trash and starts to walk away.

TONY (CONT'D)

Do you want a coffee for the road?

REGGIE

No.

TONY

Hang on! I'm gonna grab one for me.

Reggie exits the hotel while Tony makes his coffee.

EXT. HOTEL - PARKING LOT - CONTINUOUS

Reggie is walking across the parking lot to the car. Tony runs up behind him holding a half lidded to go coffee cup. He tries closing the lid while running and coffee splashes everywhere.

TONY
Just hold on a second.

Tony catches up.

REGGIE
Are you wearing the same clothes
from yesterday?

Reggie SNIFFS the air. Tony sips his coffee and burns his mouth.

REGGIE (CONT'D)
Those are the same clothes from
yesterday.

TONY
Oh whoops! Silly me. I left my
running-away-from-a-contract-killer
go-bag in my newly exploded
apartment. How could I be so
stupid.

REGGIE
Did you shower?

TONY
Of course I showered.

They reach the car. Reggie opens the driver side door.

REGGIE
It doesn't smell like you showered.

He gets in and shuts the door.

TONY
I showered.

Tony smells himself. He gives a 'not that bad' shrug. He gets in the car and shuts the door.

INT. TONY'S CAR - CONTINUOUS

They are both seated, Reggie driving, Tony passenger, as Reggie starts the engine.

TONY
You're wearing the same thing as
yesterday.

REGGIE
No I'm not.

TONY
Yes you are.

Reggie pulls at the jacket he is wearing like 'See?'

TONY (CONT'D)
The same thing as yesterday plus a
jacket is still the same thing as
yesterday. Shouldn't we be in
disguises?

A pause.

TONY (CONT'D)
They're gonna see us from a mile
away like 'there they are! And are
they wearing the same thing as
before? Why haven't they changed?
We totally wouldn't have recognized
them otherwise."

REGGIE
Fine. We'll stop somewhere quick
and grab whatever we see.

EXT. TONY'S CAR - CONTINUOUS

As we watch Reggie drive them off, in the distance we see an
out of place car. Maybe it's too new or too expensive to be
here. In the drivers seat we see a hidden figure rise as they
bring their seat rest fully upright and start their engine.
They follow Reggie and Tony out of the parking lot.

INT. MACYS DEPARTMENT STORE - DAY

Tony and Reggie walk through the aisles of clothes. As Tony
browses he grabs the occasional pant, shirt and coat. He has
a relatively full arm of clothes. Reggie, who is carrying
nothing, trails along like a little boy shopping with his
mom.

REGGIE
You said you'd be quick.

TONY
This is quick.

They keep browsing.

REGGIE
You just need a couple days worth
of stuff.

TONY
Says the guy on his way to his un-
destroyed house filled of clothes
and keepsakes.

Tony notices that he hasn't picked out anything.

TONY (CONT'D)
You need a change of clothes too.

Reggie looks to his right and grabs the first shirt he sees.
It is a basic button up absolute no flavor nothing shirt.

TONY (CONT'D)
That's not even the right size.

Reggie checks the tag.

REGGIE
Extra Large. It'll work.

TONY
C'mon you didn't even try.

REGGIE
Yes I did. I picked something that
is the least suspicious and as
inconspicuous as possible.

TONY
Fine. Enjoy looking like a big dumb
dad while I look cute and fun.

They keep wandering towards the dressing rooms.

TONY (CONT'D)
Come tell me what looks good.

REGGIE
We really don't have time for this.

TONY
You'll be fine. C'mon, have fun
with me!

Tony bats his eyelashes, puppy dog like.

TONY (CONT'D)
Pwetty pwease?

INT. MACYS DEPARTMENT STORE - DRESSING ROOMS - DAY

Reggie is sitting on a bench in the hallway while tony is in the dressing room.

TONY (O.S.)
This one is perfect!

Tony opens the door and shows Reggie. He is barely playing along.

REGGIE
Looks great.

TONY
It's the right amount of normcore
with a hint of gay at the beach.

Tony goes back into the dressing room.

TONY (O.S.) (CONT'D)
I'm thinking maybe a jogger pant,
right?

REGGIE
I'm thinking you should hurry up.

TONY (O.S.)
Can you run and grab me a black
jogger thirty eight, thirty two?

Reggie doesn't move.

TONY (O.S.) (CONT'D)
It'll fit and then I'm done.

Reggie gets up exits the dressing room area.

INT. MACYS DEPARTMENT STORE - CONTINUOUS

Reggie wanders the racks of clothes looking for these pants. He Makes his way to a back wall near the front entrance within eyesight of the dressing rooms. He starts sifting through a stack of folded joggers. Quickly flipping from one pant to another to another looking for the correct size.

The top pair falls over his shoulder as he does this and lands on the ground. He puts the stack back and reaches down for them.

As he reaches, another hand grabs them. He stands up and holding the pants is SIMON, a STUNNINGLY GORGEOUS modelesque woman. Reggie is caught off guard.

SIMON

Here.

She gives him the pants. Her voice is husky.

REGGIE

Sorry about that.

SIMON

No worries at all.

Simon smiles flirtatiously at Reggie. He is receptive.

INT. MACYS DEPARTMENT STORE - DRESSING ROOMS - CONTINUOUS

The dressing room is quiet.

TONY (O.S.)

Hello?

No response.

TONY (O.S.) (CONT'D)

Reggie?

The dressing room door opens and Tony steps out. Wearing a shirt but no pants. He's got undies on but he's uncomfortable.

He looks around no Reggie in sight. He tip-toes down the hallway and out into the entrance of the dressing room.

INT. MACYS DEPARTMENT STORE - CONTINUOUS

Tony pokes his head out from the dressing room entrance and looks around the floor. He spots Reggie.

TONY

Reggie!

He softly shouts from across the way.

TONY (CONT'D)

Reggie!

Reggie turns his head and sees Tony flailing across the room. He begins speaking as he is facing Tony.

REGGIE

I should be getting back to my...

As Reggie turns back to face Simon, she is quietly holding a pistol at his stomach. She presses the barrel into his shirt.

REGGIE (CONT'D)

Shit.

SIMON

What we're going to do is, I'm going to collect your friend and you're both going to come with me.

Tony clearly has no idea what's going on since he's a ways away.

TONY

Did you find them?

Reggie does not react or respond. Simon gestures that he should.

REGGIE

No, not yet!

SIMON

Actually, would you mind coming over here for a moment? We can't find your exact size?

TONY

I can't.

REGGIE

Just get over here!

TONY

I can't!

REGGIE

Why!?

Tony hesitates. He responds as quietly as possible but to still be heard.

TONY

I'm not wearing any pants!

SIMON

That's alright.

Tony takes a couple steps.

TONY
Wait, who are you?

SIMON
I work here.

Tony continues walking. He is getting close weaving between racks trying not to be seen in his undies.

REGGIE
WAIT!

Tony stops.

TONY
What!?

A pause.

REGGIE
Can you *run* to the car and grab my wallet. I left it in the car.

TONY
You don't need your wallet right now.

Tony keeps walking.

REGGIE
Tony!

TONY
Reggie!

REGGIE
Run to the car.

Tony doesn't get it.

TONY
No, thank you.

Simon presses the gun harder into Reggie's belly.

Tony notices something is off. He continues approaching.

TONY (CONT'D)
Is everything okay...

Tony walks up. Simon quickly shifts the gun to Tony's direction.

TONY (CONT'D)

Shit.

REGGIE

Yeah shit.

TONY

Why would I run out to the car not wearing any pants?

REGGIE

Why would you walk out of here not wearing pants?

TONY

I was waiting for you to return, with the pants!

Reggie takes a quick step towards Simon. Simon whips the gun back at Reggie.

SIMON

Now, now. That wouldn't be a wise decision.

REGGIE

Neither is shooting two strangers in a Macy's.

SIMON

Should we test that theory? See which is worse?

TONY

Listen to her.

Reggie darts a glare at Tony.

SIMON

Your friend is right. You should listen.

Reggie begins turning his whole body slowly towards Tony.

SIMON (CONT'D)

Stop.

REGGIE

I'm getting him his pants.

SIMON

He doesn't need pants.

REGGIE
He needs pants.

TONY
I need pants.

Reggie starts giving Tony the 'eyes' to do something but is vague. Simon can't see. Tony is just smiling anxiously.

SIMON
What are you doing?

Reggie keeps giving him the eyes and starts nod gesturing with his head.

SIMON (CONT'D)
Hurry up and give him the pants.

Reggie mouths the words

"Three"

"Two"

"One"

A pause. Nothing happens. Tony is still stiff.

Reggie aggressively nods his head.

In a split second, Tony high kicks the tip of his right foot directly into Simon's wrist launching the pistol into the air. They are all stunned.

REGGIE
Tony!

TONY
I know, right!?

The pistol glides though the air in slow motion and starts descending. Simon leaps to grab it. Just as she is about to grab the handle, a flying pair of pants collides with her face, blinding her. He misses the handle and the pistol falls to the ground and Simon lands next to it.

A moment of tense pause. Reggie is looking down at Simon and glances towards the gun.

SIMON
Don't.

Simon reaches for the gun and Reggie Quickly steps forward and kicks it away from her hands.

Simon grabs Reggie's ankle and twists it just so to perfectly collapse him. Reggie falls to the ground.

REGGIE

Tony, the gun!

Tony runs over to grab the gun. As he passes Simon, she reaches into her back pocket and brandishes a knife. She holds it out and cuts a slice into Tony's shin.

TONY

(screams)

Tony falls onto the ground in perfect reach of the gun.

TONY (CONT'D)

She has a knife she has a knife she
has a knife!

Simon stands up to lunge for the pistol. Holding the knife back, she is about to swing it down on Tony. Reggie grabs her wrist hard, from behind.

Tony grabs the pistol and aims it up directly at Simon.

Another frozen vignette.

REGGIE

Shoot her!

SIMON

Another option, don't shoot me.

REGGIE

If we let her go, she will just
keep following us.

TONY

Are you working for them?

SIMON

I'm retired. This is more a favor
than job. For my peace of mind,
really.

REGGIE

How did you find us?

SIMON

Your little friend here can't get
online without leaving a few
fingerprints.

REGGIE
You got on instagram?

TONY
Yes.

REGGIE
That's not a fingerprint, that's a
roadmap.

SIMON
Okay. So what? We found you.

Reggie pinches the knife out of Simons hand and catches it.

SIMON (CONT'D)
Ow.

TONY
Are you gonna leave us alone now?

SIMON
No.

TONY
Why not?

SIMON
It's nothing personal, it's just,
you're the only thing standing
between me and a carefree
retirement. My replacement really
fucked this job up.

Reggie and Tony look at each other.

Jane. TONY REGGIE
Jane.

SIMON
Yeah! Her. What's her deal?

TONY
She seems messy.

SIMON
Right? It's like day one? Really?

Reggie interjects.

REGGIE

Enough. Here's what's going on.
We're going to take your weapons
and we're going to let you go if
you promise to leave us be.

SIMON

Can't do that. A job's a job.

REGGIE

Well then we're just going to have
to slow you down.

Reggie holds the knife out to Tony.

REGGIE (CONT'D)

Can I trade you real quick?

TONY

Yeah sure.

Reggie gives Tony the knife and Tony gives Reggie the pistol.

REGGIE

I'm really sorry about this.

SIMON

Sorry about wha---

Simon aims the pistol down at the back of her right calf and
fires three bullets into her leg.

POP POP POP

Simon falls forward, screaming in agony.

REGGIE

Go, now!

Reggie pushes Tony towards the front door. Tony picks up the
loose pants from the floor. As they swiftly exit, he grabs a
couple other shirts.

SIMON

Help! Help me! They have a gun!

The store alarm goes off. In the distance we see several mall
cops running towards them as they exit the building.

EXT. MACYS PARKING LOT - CONTINUOUS

Reggie and Tony are running through the parking lot to their car. As they approach they notice that all of the tires have been slashed. Completely flat.

REGGIE

Dammit! We have to ditch it.

TONY

(sadly)

But it's my car.

REGGIE

Get whatever you need out of it and
let's go.

Tony opens the passenger door and looks around. A final moment with his last known possession.

TONY

I'll miss you.

REGGIE

Are you talking to the car?

TONY

Shut up!

Suddenly POP POP POP POP. The mall security guards are shooting at them. Tony reaches across the car and pulls down the drivers side sun visor. A Polaroid photo of Tony and his ex at a party. They look so happy. Tony grabs the cvs bag from the floor, throws the photo in it and runs.

They duck behind rows of cars, staying out of eyesight with the officers. Reggie goes to the first car he sees and pulls the door handle. It's locked.

REGGIE

Start grabbing handles.

They split off and each begin grabbing car door handles one after the other. Everything is locked.

Tony pulls on another handle. CREAK! The passenger door opens. He looks around for Reggie.

TONY

Reggie!

No response

Tony lays full belly to the pavement and looks underneath the parked cars. He doesn't see Reggie anywhere.

TONY (CONT'D)

Reggie!

He begins standing up and looking around upright.

TONY (CONT'D)

Reg---

As he does this, Reggie grabs him by the collar and pulls him back down. We see two security officers nearly catch a glimpse of their location.

REGGIE

Shhh. Get in.

INT. JEEP - CONTINUOUS

Reggie and Tony crawl into the backseat of this unlocked Jeep. Reggie slips over the console belly first and is ducking beneath the steering wheel. He's pulling and tapping something.

TONY

(whispering)
Are you hot-wiring it?

REGGIE

(Whispering)
Yeah.

TONY

(whispering)
That's sick.

EXT. MACYS PARKING LOT - CONTINUOUS

We watch as a Security Officer follows a trailing trickle of blood across the pavement. The blood stops at the Jeep.

INT. JEEP CONTINUOUS

We look down and see that Tony is still bleeding pretty badly from his shin.

TONY

(whispering)
Reggie!

REGGIE

Hold on.

TONY

(whispering)

Reggie, he's right behind us!

REGGIE

Almost there.

We see a couple sparks from in the front seat. The Security Officer puts both hands together against the rear window and looks inside.

Suddenly, the engine turns over and catches! The car is started! Reggie awkwardly repositions himself and throws the car into reverse. We see Security Officer is scrambling behind the car about to call for backup.

REGGIE (CONT'D)

Keep your head down!

Reggie slams the pedal and the car backs up out of the parking spot fully crushing the Security Guard on the way out. We hear his bones crack as the car pinches his body. Tony covers his hears.

POP POP, POP POP POP

Shots ring out as they peel away. A couple bullets hurl through the back window shattering the glass. Nobody is hit. They drive away, back on the road and away from danger.

INT. CONTRACT KILLER HQ - BOARDROOM - DAY

Jane sits at a long boardroom desk filled with all buttoned up older men. She is by far the youngest and the only non male person in the room. She looks exhausted and barely afloat. In the background we can hear that a meeting is happening but it's all static. Fuzzy voices carry around the room as we watch Jane softly sway. An apresent pillar of exhaustion. Suddenly the audio begins to clear. We hear the voice of JACK.

JACK (O.S.)

...would you say that's been
successful?

The room goes quiet. No follow up banter.

JACK (O.S.) (CONT'D)

Jane?

Jane snaps into reality and sees all them men staring at her waiting for a response.

JANE
I'm sorry?

We see Jack, mid fifties rich guy alpha male misogynist type, addressing Jane.

JACK
Your first onboarding. How did it go?

Jane snaps in with a jolt of false enthusiasm.

JANE
First onboarding was a huge success! By far the most successful onboarding I've had at this company so far.

Accidental joke. The room laughs.

JACK
You're funny. I didn't expect you to be funny.

Jane recognizes her accidental joke and takes credit for it.

JANE
Just bringing some levity.

JACK
So I can let BP know we're on schedule?

JANE
Schedule for?

JACK
Contract completion.

Jack picks up a file and opens it. He reads from it.

JACK (CONT'D)
I'm assuming *Mace*...my god these names and their lack of subtlety. I'm assuming Mace is already near completion.

JANE
I believe so, yes. We will keep you updated.

JACK
And that sniveling hacktivist with
the dead wife?

She pauses.

JANE
Taken care of.

Jack closes the file unconvinced. The tide has turned. He hesitates to move forward. Does he know? Is everything okay? Why is he taking so long. Jack walks around the table to Jane.

JACK
You remind me a lot of Simon.

He turns the back of her chair to face him. It swivels.

JACK (CONT'D)
Except, with you there is one
distinct difference.

Jane is SWEATING BULLETS. Jack leans in and extends his arm. The intensity grows.

JACK (CONT'D)
This rack!

Jack points to Jane's chest. All the men laugh hysterically. Jane turns from anxious to angry on a dime.

JACK (CONT'D)
I mean look at them! You certainly
are a step ahead in the eye candy
department.

Jane stares but does not respond. Jack walks back towards his spot at the table. Laughter continues

JACK (CONT'D)
Just a little hazing for the fresh
meat. We all took our lashings with
pride. I'm sure you'll do the same
if you wanna keep playing with the
big boys.

Jane gives an incredulous smile.

JACK (CONT'D)
I'm sure you're doing great.
Meeting's over. Everyone as you
were.

The rest of the men stand up and pile out of the room including Jack. As he passes Jane, he gives her a hard pat on the back. We watch Jane, alone in the room, pick up her hands from the table in front of her. She has been clenching her fingernails into her palms so hard, it's drawn blood. A soft drip becomes visible from both clenched palms. Jane notices only because she sees blood.

JANE

Goddammit.

Jane opens her fists and we see the cuts in her hands from the nails. She makes fists again and exits the room.

EXT. TACO BELL - DRIVE THRU - NIGHT

Reggie and Tony pull up to the talk box of a Taco Bell drive thru. Tony has his right foot elevated on the dashboard wrapped in heavy bandages. Blood is clearly leaking through the gauze.

ATTENDANT (O.S.)

Welcome to Taco Bell, order
whenever you're ready.

Reggie turns to Tony

REGGIE

Do you know what you're getting?

TONY

Yeah, I'm gonna have a bean
burrito, a cheese quesadilla---

REGGIE

Tell them, not me.

Tony leans over Reggie and starts again.

TONY

(loudly)
Could I get a bean and---

ATTENDANT

Are you ready to order?

TONY

Hello! Yes, I would like a bean and
cheese burrito, a cheese quesadilla
and a crunchwrap sub black beans,
please.

ATTENDANT
Anything else?

REGGIE
We'll also have ten crunchy tacos.

TONY
(to Reggie)
I'm vegetarian, I can't have any of those.

REGGIE
I didn't say I was sharing.

Tony laughs.

TONY
Well okay.

ATTENDANT
Anything else?

REGGIE
That'll be it. Thank you.

EXT. TACO BELL - PARKING LOT - NIGHT

In an empty parking, Tony and Reggie are eating outside of the car. Tony is full weight sitting on the hood while Reggie is leaning against the bumper. They have their food spread out and they are just eating. A moment of rest and a bite to eat.

REGGIE
I didn't know you could kick like that.

TONY
There's a lot you don't know about me.

REGGIE
Apparently.

TONY
I tried to tell you in the car but no sir, you just had to keep me at arms length.

Reggie laughs.

TONY (CONT'D)

In fact, that kick was going to be the first thing I mentioned.

They both laugh.

TONY (CONT'D)

No, I did ballet when I was younger. Always went for the sissiest of sports. My brothers would tease me relentlessly.

REGGIE

How many?

TONY

Four. Me and my closest older brother are both gay. We're the two youngest but he was way straighter than I was. I mean just not as femme. He passed.

REGGIE

I'm sorry to hear that.

Tony doesn't register. It clicks.

TONY

I meant passed for straight not passed away.

There's a brief pause.

TONY (CONT'D)

I don't talk to any of them much anymore.

Reggie holds waiting for some elaboration.

TONY (CONT'D)

It's just...I don't know. Do you want to hear all this?

REGGIE

I've got nothing but time.

TONY

Long story short, my family is very traditional conservative. Queer people are bad, racism doesn't exist blah blah blah blah. I was away for college when I came out and met this guy, also Tony but spelled with an 'I'.

REGGIE

Really?

TONY

Yeah. We'd always joked that we'd find a Tony with an 'E' and we'd make him our third so we could be Tony, Toni, Toné.

They laugh.

TONY (CONT'D)

Anyways, I brought him home after we graduated thinking they'd want to meet the person I loved and they told me to never come back. So I listened. Some years later I'd moved on and apparently so had everyone else. I came across my brother on Instagram and it turns out he's also gay and dating this very handsome guy. I go to that guys page and there's my dad in one of his photos. More than one actually. This man, a complete stranger and my dad is treating him like the gay son he never had. It was like I was never even there.

A necessary breathe.

TONY (CONT'D)

I figured one of these days they would put two and two together like 'hey remember when we disowned our youngest son? Maybe we should check on him.'

Another breathe.

REGGIE

And what about the other Tony?

Tony gets a little choked up.

TONY

He...died. Four years ago. He had this weird lump that he thought was a pimple. Turns out it was cancer. Can you believe that? We spent all of our savings on treatments but none of it helped.

A necessary beat.

TONY (CONT'D)

It's so bizarre how something can
feel like lifetimes ago and like
just yesterday at the same time.

Tony wipes the tears from his eyes. Reggie looks on
patiently. Kindly present and listening.

TONY (CONT'D)

I am so sorry. You asked about my
brothers and I one upped it with
dead husband.

They both laugh.

REGGIE

You're fine. You're completely
fine.

TONY

(Jokingly)
Now your turn! Tell me about your
dead husband.

REGGIE

Dead wife.

TONY

Shit. I'm sorry. I was joking.

Reggie giggles.

REGGIE

My wife's name was Samantha...Sam.
We also met in college. She's the
smartest person I'd ever met and I
was some macho military rat freshly
discharged. For some reason, for
the life of me I truly couldn't
tell you why but, she chased me. I
didn't want to investigate it too
much in case she caught on and
dumped me. I was more than happy to
keep my little thoughts to myself.

Tony takes a big, teary-eyed, crunchy chomp from his
crunchwrap. Reggie glares at him.

TONY

(full-mouthed)
Sorry.

REGGIE

After we both graduated we got married, moved in together and decided to have a kid. You know, all the stuff you're supposed to do. We had a boy. Bruce. They say all the stuff about the day your child is born and how life changing and unforgettable it is, but I never believed anybody who said it.

TONY

And?

REGGIE

They were right. It was one of the happiest days of my life.

Reggie begins tearing up from a deep well of raw trauma.

REGGIE (CONT'D)

When he was about eight months, he died in his sleep. The...the part of his brain that reminded him to breathe...stopped functioning, I guess. They called it crib death. What a horrible name.

Reggie is softly weeping. Tony doesn't know what to say. This is the first time he's really seeing any vulnerability from Reggie. It's touching and devastating.

REGGIE (CONT'D)

Sorry.

Reggie takes a deep breathe to collect himself.

REGGIE (CONT'D)

After that, we decided we couldn't bear the thought of losing another child so we decided to stop trying. On our nine year anniversary, we got a puppy. We named her Lucy. About a year later, Sam started getting these incredibly tumultuous headaches. Went in on a Sunday afternoon and by Monday morning she was diagnosed with a glioblastoma and given five months to live. Since the survival rate was so low for how late stage the cancer was, we made the decision to not pursue treatment.

(MORE)

REGGIE (CONT'D)

We accepted her death sentence and decided to live out the remaining time we had blissfully.

TONY

I'm so sorry.

REGGIE

I miss her all the time.

A tearful food break. They both take bites of their food. The moment is cooling down and they are both finding composure.

REGGIE (CONT'D)

Found out later that she had been misdiagnosed about a year before and that doctor knew about the brain cancer but said nothing.

TONY

Jesus! Did you sue or did something happen?

REGGIE

Not really. Nothing that gave me any solace. I made a public spectacle out of him and his company with an online smear campaign that went viral and cost the company nearly a billion dollars. Instead of publicly suing me for defamation, they decided to kidnap, kill me and make it look self inflicted.

TONY

That's why you were in the chair.

REGGIE

That's why I was in the chair. I need to get back to Maine so I can grab Lucy and we can disappear.

TONY

Is it safe?

REGGIE

What do you mean?

TONY

I mean if we go back there don't you think they'll be waiting? Since they know where you live.

REGGIE
I have to get Lucy.

TONY
I know I know I'm just saying, we
should have a plan against the very
real possibility that they will be
there, guns drawn, ready to end us.

Reggie starts collecting his trash and shuffling about.

REGGIE
Are you done with that?

He points to Tony's food.

TONY
Yeah I'm done.

Reggie grabs it one quick swipe and smooshes it with his
trash.

REGGIE
We should get some rest.

TONY
What's happening?

REGGIE
Nothing. I'm just saying it's been
a long day, we need sleep.

Reggie hops in the car and does a couple soft tap horn honks.
Everything shifted so quickly and it's completely thrown Tony
off. He hops off the hood and gets in the car.

INT. ANOTHER HOTEL ROOM - NIGHT

Reggie and Tony quietly get ready for bed. Another one bed
hotel room. There is a heavy tension in the air but nothing
is being addressed. Tony hesitates as if he's about to speak
a couple times but stifles himself.

INT. ANOTHER HOTEL ROOM - LATER

Reggie and Tony are both asleep in bed. Things still seem
tense but they're both going to sleep to try and avoid
whatever it is. They both sorta toss and turn. It's clear
that neither person is sleeping well. Reggie is laying on his
side facing into the bed while Tony is facing out. He
shuffles a couple of times and finally rolls onto his other
side facing Reggie.

Something is happening.

Tony feels Reggie's hot breathe on his mouth. He tries not to think anything of it. He's asleep. Go to bed. Tony closes his eyes. He keeps feeling Reggie's hot breathe. As he opens his eyes he sees that Reggie is staring directly at him. They stare at each other. They are locked in an intense stare. In an instant, Reggie lunges in for a kiss that is met with full reciprocation. All of the longing and the tension of this trip erupting in a moment of passion. We watch as they have sex in a dark motel room, in the middle of nowhere on the eve of their potential death. It's the best sex either of them has ever had.

INT. CONTRACT KILLER HQ - OFFICE - NIGHT

Jane sits at her desk late at night. Nobody else appears to be in the office. She looks exhausted as she scrolls through file after file on her computer. She quietly talks to herself.

JANE

I don't think I can do this.

She takes a breathe. Suddenly an idea. We watch as Jane opens the company email and uses Calvin's login. She types in a password.

JANE (CONT'D)

Big titty anime sixty nine.

WRONG. She tries again.

JANE (CONT'D)

Anime big titty sixty nine.

Wrong. She tries again.

JANE (CONT'D)

Anime tits sixty nine.

It logs her in. She got the password.

JANE (CONT'D)

Loser.

Jane starts scouring his emails typing in keywords. She types in 'Jane'. A huge list shows up. She starts reading through them. Many of them are to Jack.

Jane is in over her head.

Ineffective leader.

Not fit for the role.

Jane continues through the emails. She opens his drafts. Right at the top is a draft of a letter. Jane opens it and reads aloud to herself.

JANE (CONT'D)
I, Jane Asange, confess to the
failures of contract zero eight
four two and to the death of
freelance agent Antonio 'Mace'
Machete and bear independent and
sole responsibility.

She reads the remainder of the forged confession letter to herself.

JANE (CONT'D)
That little shit.

Suddenly she hears somebody in the office down the hall.

JANE (CONT'D)
Hello?

Jane quickly exits her browser and erases history and all cookies.

Jane stand up to inspect the noice. She walks to the door. Turning the corner suddenly and sharply is Calvin. Jane SCREAMS.

CALVIN
Calm down, I'm not that hideous.

JANE
(disagreeing)
Eh.

Calvin doesn't like this.

JANE (CONT'D)
Why are you still here? Don't you
have a wife or girlfriend to
disappoint?

Jane returns to her desk and sits down.

CALVIN
I am involuntarily single. Women
fear me.

JANE

Christ, you're pathetic. Will you please leave so I can figure this out in peace.

CALVIN

But you're not going to.

JANE

What?

CALVIN

If you had any actual handle on the situation, it would be solved by now. These two little assholes would already be dead and I wouldn't be here stressing out late at night wondering if I'm going to be killed for a mistake you made.

JANE

A mistake we made.

CALVIN

I don't make mistakes.

Jane turns back to her computer.

JANE

Why don't you just go home and take the night off. Maybe jerk off onto your anime girlfriend body pillow or something. Or into the hole you no doubt have already cut into it.

CALVIN

Be careful, Jane. You don't want to get on my bad side.

JANE

Calvin, sweetie. You me and that puss-stained bathroom mirror of yours know you don't have a good side but hey, A plus for optimism.

Calvin turns to leave the room.

JANE (CONT'D)

Hey!

Calvin stops.

JANE (CONT'D)
Pack a bag for tomorrow. We're
going on a trip.

INT. ANOTHER HOTEL ROOM - MORNING

As Tony opens his eyes to greet the day, Reggie isn't in the bed. Tony Leans up and looks around the room. The bathroom door is open so he's not in there. He looks around and notices, all of Reggie's stuff is gone. No Reggie, No Reggies stuff.

TONY
Shit.

Tony jumps up from bed and throws on his clothes. He opens the hotel room door and looks into the parking lot. The parking lot that their car was parked in is empty. Tony begins to panic.

TONY (CONT'D)
No no no no no no.

Tony quickly packs all of his belongings and throws them in his bag. It's not much so it's very quick. Disheveled and panicked, he leaves the hotel room.

EXT. ANOTHER HOTEL - PARKING LOT - CONTINUOUS

Tony runs out of the room and begins looking around. Where is Reggie? Why did he leave? Cause of last night? Full panic mode. He's going absolutely all the way through it.

Suddenly he hears a horn honk

beep beep

Tony looks to locate the sound. It's Reggie, waving through the drivers side window as he pulls into the parking lot. Tony runs over to him and gets in the passenger side.

INT. JEEP - MORNING

Tony is clearly still frantic and out of breathe. Reggie hands him a cup of coffee.

REGGIE
Good morning. Donut?

Reggie opens a box of donuts and reveals a variety of gorgeous looking pastries.

TONY
I don't think I'm hungry right now.

REGGIE
That's alright. I also just got you
black coffee cause I wasn't sure
how you took it.

Tony doesn't respond.

REGGIE (CONT'D)
Are you alright?

TONY
I'm fine.

REGGIE
Great. Then let's hit the road.

Reggie is unusually chipper. They pull out of the spot and out of the parking.

INT. JEEP - LATER

Reggie and Tony are driving down the freeway. There is clearly something still bothering Tony. Reggie notices but isn't going to address it. He turns up the radio.

RADIO HOST (V.O.)
...and for that throwback vibe,
here's a number that sure to bring
you right back. Here's Two Princes
by Spin Doctors.

Two princes begins playing. Reggie looks to Tony. He doesn't really respond.

REGGIE
Well that is sure as a hell a good
sign.

He starts bopping along as he drives.

REGGIE (CONT'D)
It's your song.

TONY
I hear it.

Reggie turns down the radio.

REGGIE
Okay, what's going on with you?

TONY
It's nothing.

REGGIE
It's something. Tell me.

Tony takes a deep breathe.

TONY
I'm sulking and it's not fair to you.

REGGIE
Sulking from what? Did I do something?

TONY
No, no. You didn't do anything.

Reggie is waiting for an answer.

TONY (CONT'D)
When I woke up, I thought you ditched me.

REGGIE
You thought I would leave you?

TONY
Yes? Well no, but for a moment I panicked.

REGGIE
Why would I just up and leave you behind?

Tony pauses.

REGGIE (CONT'D)
Huh?

TONY
Because of last night.

REGGIE
What about last night?

TONY
What about last night? Oh I don't know, maybe the we *had* sex of it all?

REGGIE
We didn't have sex last night.

TONY
We had sex last night.

REGGIE
No we did not.

TONY
What is this? What are you doing?

REGGIE
At what point last night did we
have sex?

TONY
I don't know, the middle of it? The
part of the night where you leaned
in with your hot breathe and kissed
me?

Reggie laughs.

REGGIE
This is wild. We did not have sex
together.

Tony leans back in his seat suspiciously.

TONY
Oh. I see. I get ya. I know what's
going on here.

REGGIE
See what?

Tony reaches down beneath his seat looking for something.
He's down there for a second.

REGGIE (CONT'D)
What are you looking for?

TONY
A gas lantern for all your
gaslighting!

Tony sits back up.

TONY (CONT'D)
What's the issue? Was I your first
man and now you've gone cold
thinking you might be a queer?

REGGIE
No it's---

TONY

You *straight* boys are all the same.

Reggie stops and begins listening for something. He's alert but he's not tuned into the conversation at all.

TONY (CONT'D)

And this morning with the donuts and coffee? That is a post fuck morning if I've ever seen one. You were as chipper and as a freshly fucked cherry sitting in this car with your hot breakfast snacks and your lies!

REGGIE

Shut up!

Tony is taken aback.

TONY

I knew you were something else.

REGGIE

No, not shut up *you*. I mean yes shut up you but also do you hear that?

TONY

Don't change the subject.

REGGIE

Something is beeping. Do you not hear it?

TONY

You're deflecting there is no---

A loud BEEP interjects.

TONY (CONT'D)

Okay. Wait, what is that.

Tony pops out of his seat and looks around the backseat of the car.

REGGIE

Maybe something has a low battery?

BEEP

TONY

It's something on the floor.

REGGIE
Be careful.

TONY
Focus on the road, straight boy!

BEEP

REGGIE
Did you find it?

TONY
No, I think...I think it's...

Beep

TONY (CONT'D)
From under the car.

Reggie immediately begins to pull over onto the side of this freeway.

Another BEEP. The beeps begin growing in rapidity. Faster and faster the beeping becomes.

EXT. FREEWAY SHOULDER - CONTINUOUS

Tony and Reggie hop out of the car. Freeway traffic is whizzing by. Reggie kneels down and looks underneath the car.

BEEP

He searches for it.

BEEP

BEEP

He sees a black box with a glowing red light. It's blinking fast.

BEEP BEEP BEEP BEEP

REGGIE
A bomb.

TONY
What?

REGGIE
It's a bomb!

Reggies bolts and grabs Tony arm as he passes. They both sprint away from the car. As they run, the beeping is almost just a hum and suddenly, like an egg timer, DING. The car ERUPTS into a ball of flames! Cars in the nearest lane swerve away from danger. The blast throws Reggie and Tony off their feet. The land face down on the concrete.

They lie there catching their breathe. They stand up and turn to the jeep fully engulfed in flames.

TONY

I can't wait for a day when
everything I own doesn't get
destroyed in front of my eyes.

Several cars have pulled off and bystanders are begin to approach.

REGGIE

Let's go.

Reggie and Tony begin walking away along the freeway.

INT. GREYHOUND BUS - DAY

The bus is barely full. Beside Tony and Reggie, maybe 3 or 4 other folks scattered throughout. Tony and Reggie are sitting in the same row but both are at opposite ends leaning against their windows. Still obvious tension.

Reggie scoots over to the aisle seat.

REGGIE

Psst. PSST! Tony.

Tony doesn't react.

REGGIE (CONT'D)

Tony!

Nothing. Tony is stone cold.

Reggie hops the aisle and has a seat right next to him.

TONY

I'm going to need you to return to
your seat.

REGGIE

We need to talk.

TONY

I don't *need* to do anything with you. You'll probably just say it never happened so what's the point.

REGGIE

Fine, fine. I'll be straight with you.

TONY

No, you've *been* straight with me and I'm tired of it.

REGGIE

I'm sorry I---

TONY

Look, I don't need to hear an 'I'm sorry' or some sort of coming out shame based spiral or apology sermon. Your stuff is none of my business. I want to get you to your house, pet your sweet dog and then I will be off, on my way, forever out of your hair.

REGGIE

I wasn't going to say any of that. Where are you going to go?

TONY

I don't know, Reggie! Where are you gonna go? We both have nowhere to go. The best I can do is watch out for my safety and I have recently realized that it doesn't include you.

Reggie is hurt. He scoots back across the aisle to his own seat. The bus keeps on rolling.

EXT. RURAL ROAD DRIVEWAY - EVENING

A cab pulls up to the end of a country driveway. Reggie and Tony step out and the cab pulls away. They stand staring at the long dirt road driveway. Neither of them venture forward.

TONY

So what's the plan?

REGGIE

I'm not sure.

Tony begins walking up the driveway.

REGGIE (CONT'D)

Tony.

TONY

If you don't have a plan I don't
see us coming up with anything good
in the next five minutes.

Reggie pulls the pistol from the inside of his belt line. He follows Tony.

EXT. REGGIES HOME - EVENING

Reggie and Tony approach a very nice country home. Reggie cautiously, Tony haphazardly. LUCY, a big lab collie looking dog, comes sprinting from behind the house towards them.

REGGIE

Lucy!

She jumps into his arms with a wiggle of a jet engine. She whimpers with joy as Reggie pets her and showers her with love. Tony can't help but soften.

TONY

She's so adorable!

Reggie sets her back on the ground.

REGGIE

Go give him kisses!

She turns to Tony and tackles him. He falls back on the ground and she licks his face maniacally. Reggie laughs at him.

INT. REGGIES HOME - OFFICE SITTING ROOM - NIGHT

Reggie sits at large monitor with various camera footage squares filling the screen. He has his entire property monitored with cameras. Tony sits in a lounge chair across the room drinking a glass of water.

REGGIE

They haven't been here.

TONY

That's good.

Tony takes a drink of water.

REGGIE
Please just stay.

TONY
I can't.

REGGIE
You won't.

TONY
Whichever you prefer.

Tony stands up.

TONY (CONT'D)
Thank you for your hospitality and
possibly saving my life.

Tony heads for the door.

REGGIE
Fine, we had sex.

Tony stops and turns to Reggie.

TONY
What kind of sex?

Reggie doesn't understand.

TONY (CONT'D)
Say what kind of sex we had.

REGGIE
What kind of sex we had.

Tony turns back around.

REGGIE (CONT'D)
We had big gay homosexual sloppy
gay homosexual gay sex. Happy?

Tony walks back to the table and has a seat.

TONY
Perfect place to start. Why did we
have sex?

REGGIE
I don't know why.

TONY

It sure was passionate for a guy who doesn't know why he had gay sex.

REGGIE

I don't know it was just, we're stressed out and we've been so close this trip. I don't know.

TONY

Are you gay?

REGGIE

It's complicated.

TONY

Fine, Bi, Pan, Queer whatever.

Reggie pauses.

REGGIE

I...I've experimented. When I was younger. With several guys.

We're getting somewhere.

REGGIE (CONT'D)

(panicked)
But then I met Sam and everything changed.

TONY

Being attracted to men doesn't take away from the love you have for your wife.

REGGIE

I'm straight.

TONY

Bullshit.

REGGIE

You barely know me! We barely know each other!

TONY

I know that your dick was in my mouth last night and you seemed to really enjoy it so tell me what that means for you.

REGGIE

Fuck you.

TONY

You can't, remember? Because you're straight.

REGGIE

Why do you even care?

TONY

Because I love you.

These words fall out. Unintentionally, violently and unexpectedly. They sit in this absolutely rancid energy for a moment.

REGGIE

You love me?

TONY

No. I meant to say something else.

REGGIE

What did you mean to say?

TONY

Something else.

Another breathe.

TONY (CONT'D)

And how could I love you, I mean, you said it yourself, we barely even know each other.

REGGIE

You love me?

TONY

Stop saying it like that.

REGGIE

You. Love me.

TONY

Yes, we get it, I said I love you and it's illogical but there it is! I said it. A sad and lonely nothing person fell in love with the one person he's actually felt alive around since his husband died. Woe is fucking me. Okay?

REGGIE
How do you know?

TONY
How did you know with Sam.

REGGIE
I just did.

TONY
So did I.

Tony scrambles.

TONY (CONT'D)
Let's call it a night. No need to
overthink this. It's not for you to
bear the burden of whatever this
is. I said it, it's done, you can
just let it roll on by. If it's
still bothering you in the morning
we can talk about it.

Reggie goes to the closet and grabs a comforter and a pillow.
He lays it on the couch for Tony. Tony walks to the couch.

REGGIE
If you need a shower or anything,
just help yourself to whatever
towel you see.

TONY
Thank you.

Reggie starts walking to him room, Lucy follows.

TONY (CONT'D)
For everything.

Reggie stops but doesn't turn around.

REGGIE
No sweat.

Reggie turns off the light.

INT. REGGIES HOME - BEDROOM - MORNING

Reggie wakes up with Lucy sprawled across the bed. She is
snoring. He hops out of bed out into the living room.

INT. REGGIES HOME - LIVING ROOM - CONTINUOUS

Reggie walks in and sees the comforter is folded neatly on the couch. He looks around.

REGGIE

Tony?

He searches the house a bit. He notices a letter on the table.

It reads

"Thank you for saving my life. You're welcome for saving yours. See you never. -Tony"

Reggie goes to his surveillance computer and rewinds the tapes to the part where Tony leaves the house. He finds it.

We watch as Tony walks solemnly down the long driveway. He gets all the way to the end of the drive and stops. He looks in both directions. On the video we see a figure lurk from out of the shrubbery. It's Simon. Her hand jabs Tony in the neck from behind with some sort of vile. Tony immediately goes limp and falls to the ground. Simon picks him up and slings him over her body. A van peels from around the corner and stops right in front of them. Jane and Calvin hop out and help Simon put Tony's body into the car. The doors slam shut and the van peels away.

INT. ABANDONED WAREHOUSE - EVENING

In the middle of an abandoned warehouse, Tony sits tied to a chair with a hood over his face. Standing around him are Simon, Jane and Calvin.

SIMON

Wake up sleepyhead.

Simon pulls the bag off of Tony's face. He squints as he comes back to life.

JANE

You didn't think we'd catch you,
did you? And yet here we are.

Tony is still squinting.

TONY

Who is that? Who am I looking at?

JANE

Don't play games.

TONY
That's right it's the lady who
sucks at her job.

Quiet! CALVIN

Tony sees that behind them is a set of knives and a series of guns laid out on a folding table.

TONY
Why am I here? Because if you were
gonna kill me you wouldn't have
dragged me out to what I'm assuming
is this guy's childhood home?

Tony nods in Calvins direction.

Shut up! CALVIN

JANE
We're going to kill you...but not
before we use you as bait to coax
out that little boyfriend of yours.

TONY
He's not my boyfriend.

JANE
Aww so sad. Did loverboy break your heart?

CALVIN
Not before he broke his back.

Simon and Tony react at the exact same time to this.

SIMON TONY
You shouldn't say that. You don't get to say that!

CALVIN
Geez, sorry.

TONY
He's right though. He did.

A pause.

TONY (CONT'D)
Why don't you just let us go? We
don't want this anymore than you
do.

CALVIN
Oh we want this!

JANE
Shut up, Calvin! We can't let you go because we can't leave loose ends. And you, my friend, are a loose end.

They pause at the innuendo. Nobody reacts. The moment passes.

TONY
So your whole deal is not letting your bosses find out you completely flubbed this job, right? What's gonna happen when the person you hired me to kill inevitably doesn't get killed because Boris and Natasha wanna cover up their tracks?

SIMON
I already took care of it.

EXT. PARKING GARAGE - DAY

Underneath a Lincoln town-car, Simon is laying back to the concrete wearing black leather gloves and a pair of snips. She cuts a couple different cables on the front and back axels. Fluid starts dripping. She slides from under the car, hops up and struts away removing her gloves. She takes headphones from her coat pocket and pop them in her ears.

EXT. CITY CROSSWALK - LATER

Simon is about to cross an intersection when a Lincoln town-car whizzes through the intersection going way too fast.

SIMON
Geez.

As Simon steps in the crosswalk, we watch as the Lincoln crashes into the cars at the next intersection and erupts in a ball of flames. Simon continues walking, unbothered by the chaos behind her.

INT. ABANDONED WAREHOUSE - CONTINUOUS

Back to the warehouse with Simon, Calvin, Jane and Tony.

TONY

Great Problem. Problem solved. Now you can let me go. No harm no foul.

CALVIN

I don't think you're getting it.

TONY

I'm getting it. I'm also trying not to die.

Jane goes to the table with the weapons and slides her hand across the assortment.

JANE

While we wait for you boyfriend, why don't we have a little fun.

Jane picks up a knife.

CALVIN

Actually, do you mind if I?

Jane puts the knife down.

JANE

Be my guest.

Calvin goes to the table and selects a different knife.

TONY

You're gonna let the incel torture me? Can't it just be one of you two?

CALVIN

Why does everyone keep saying that! I'm involuntarily single not involuntarily celibate. There's a difference.

TONY

It's the same thing.

CALVIN

No it's not.

TONY

It is.

Calvin looks to Simon and Jane.

SIMON

It sounds like the same thing.

CALVIN

Bitch!

TONY

Why do you hate women?

CALVIN

I don't hate women, they just fear me.

TONY

Because of the...hatred.

As Calvin approaches Tony, a loud echo of movement cascades through the warehouse. Calvin stops. They all look around trying to find the location of the noise.

JANE

Reggie? Is that you? We have your boyfriend here.

TONY

Not my boyfriend. I didn't tell them that. They've been saying it all on their own.

JANE

Why don't you come down and we can talk things over. We can come to some sort of agreement.

TONY

They're just gonna kill us!

JANE

Hush!

TONY

What, like it's a secret?

Suddenly a gunshot rings out as a bullet pierces Calvin's right wrist exiting the back of his forearm in a spray of blood.

CALVIN

Fuck! He shot me!

Another gunshot rings out and hits the fire extinguisher on the wall behind them. It explodes in a cloud of white covering the area in a haze. It knocks over all four of them including the weapons table. Jane immediately grabs a pistol from the ground, hops up and starts fanning the fog. As it dissipates she sees the chair Tony was sitting in. He's gone. She's on alert.

CALVIN (CONT'D)
Fuck! My arm!

JANE
You'll be fine.

CALVIN
You don't know that!

Jane calls out to the room.

JANE
Fine. You want to make a deal,
let's make a deal.

A pause.

REGGIE (O.S.)
What kind of deal?

Jane immediately turns to the area where she heard him speak
and fires several shots in that direction.

REGGIE (O.S.) (CONT'D)
No deal.

INT. ABANDONED WAREHOUSE - HIDDEN RAFTERS - EVENING

Reggie and Tony are crouching beneath beams and keeping quiet
as they try to escape. They are both whispering.

TONY
I didn't need your help.

REGGIE
You would've died.

TONY
I would've been fine.

REGGIE
Just say thank you and let's move
on.

TONY
How did you know where I was?

REGGIE
I bugged your pants.

TONY
You what?

REGGIE

I put a tracking device in your pants before you left. In case you got into trouble.

TONY

Or so you could stalk me without my consent.

REGGIE

Is there such a thing as stalking with consent?

TONY

I'm sure some people like it.

JANE (O.S.)

You should really just give up

She sounds close. Reggie holds up his finger to his lips. They pause silently.

Breaking the tension, SLAM! Simon's hand breaks through the wooden platform and grabs Tony's ankle. Tony SCREAMS!

SIMON

I've got them!

We hear a couple more POP POP POP's as the bullets impact the wooden beams around them.

REGGIE

Get your ankle loose!

TONY

I'm trying!

Tony reaches for Simon's hand and starts digging his nails into her wrist.

SIMON

Ouch!

TONY

Let go of me!

Reggie reaches down and grabs Simon's wrist.

REGGIE

Trust me.

TONY

What?

Reggie leans back and with both feet kicks Tony back releasing Simon's grip on his ankle. With her wrist still locked in Reggie's hand, Reggie points the pistol at her ring and pinky finger and pulls the trigger. We watch as these two fingers fly off of Simon's hand. Reggie lets go and she falls to the ground.

As this is happening, Reggie's kick was a little stronger than he had intended and now Tony has fallen back off in the rafter and onto the floor. He careens into the earth with a loud THUD!

INT. ABANDONED WAREHOUSE - CONTINUOUS

As soon as Tony has a moment to breathe, Jane has got him, picks him up and holds him from behind by the throat with a gun to his head. Simon runs to the chair and picks up the rope that was holding Tony. As best she can, she ties a tourniquet around that portion of her hand where the fingers are missing. The blood stops flowing significantly.

SIMON
That really hurt!

REGGIE (O.S.)
I'm sorry.

SIMON
It's okay. We're trying to kill you
so it's totally fair. Has anybody
seen my fingers?

Reggie jumps down from the rafter holding his pistol directly at Jane. Jane keeps her hold on Tony.

CALVIN
End them already!

JANE
Shut up, Calvin!

REGGIE
What are we going to do? Tit for
tat, back and forth until we're all
dead?

Jane doesn't answer. She looks worried.

TONY
Just let us go and you'll never see
us again.

SIMON

A job's a job.

Jane is still stalling.

REGGIE

What's the move?

CALVIN

You're pathetic. Shoot them!

JANE

I...I...

CALVIN

You incompetent bitch!

JANE

You know what?

Jane turns the pistol to Calvin.

JANE (CONT'D)

Fuck this job.

Calvin pulls a pistol from behind his back and shoots Jane in the hand. She drops the pistol. Tony runs to Reggie's side. Calvin stands up aiming the pistol at Reggie and Tony.

CALVIN

I have dealt with incompetent women for far too long. Always overlooked and always underpaid, all because we have to fill some sort of woke female quota. And you two homo's. You make me sick!

TONY

Fuck you!

CALVIN

You'd like to, wouldn't you, fruit boy. Take a big ol bite out of ol Calvin here. I don't swing that way. For you or for anybody else. I love women.

TONY

Well women hate you.

CALVIN

It's time for real men to take back their power. To own their rightful position within the patriarchy.

Calvin cocks the gun.

CALVIN (CONT'D)
God I'm going to sleep so good
tonight. I mean after the hospital
and a fuck ton of pain pills.

Calvin is ready to shoot them. As he's about to pull the trigger, Reggie shouts.

REGGIE
Wait!

CALVIN
What is it?

REGGIE
Are you sure we can't talk about
this?

CALVIN
Enough with the stalling.

REGGIE
Seriously, seriously can I just say
my final goodbyes. Or have a moment
for final words.

Calvin ponders.

CALVIN
Fine but make it quick.

Reggie turns to Tony.

REGGIE
I'm sorry for treating so badly
these last couple days. I was
ashamed of myself and I took it out
on you and that's not fair.

TONY
Reggie stop. Please.

REGGIE
Thank you for pulling me out of
that room and for saving my life. I
know we just met but I'm so glad we
did.

Tony starts tearing up.

TONY
It can't be like this.

REGGIE
Maybe in another life we'll get a
real chance at something.

Tony holds Reggie tight. He whispers into his ear.

TONY
I love you.

REGGIE
I love you too.

CALVIN
Time's up.

REGGIE
Wait! Please, just one last thing.

CALVIN
What?

Reggie lowers his brow. In a deep and aggressive voice he speaks.

REGGIE
Go give him kisses!

A growling begins an echo.

REGGIE (CONT'D)
Go give him kisses.

CALVIN
Stop that!

REGGIE
Go give him kisses!

Suddenly, Lucy leaps from around the corner, jumps directly onto Calvin's back and sinks her teeth into the back of his neck. He falls face first onto the ground as she wiggles her head back and forth. They hear a couple of cracks and crunches. Calvin is dead

REGGIE (CONT'D)
Good girl!

Lucy runs over to Reggie and Tony wiggling her whole body in excitement with blood on her mouth. Reggie starts petting her furiously.

REGGIE (CONT'D)
Good girl, Lucy!

SIMON

Holy shit.

JANE

You know what? I'm done. I'm done with this place. This job, this life. I hate it. I hate me in it and I hate everything about it. Who are you and why am I trying to kill you? I couldn't fucking tell you. Im just out here risking my life for some shitty old men at a desk. Fuck them and fuck this.

TONY

That's great and all but don't you think they're gonna just come after you and us now?

JANE

Not if they think we all died in a fire.

She turns the butt of the pistol to her face and does one quick smack. Everyone is shaken!

TONY

Jesus!

Jane shakes her face and spits out a couple of teeth and a mouthful of bloody spit.

REGGIE

I'm not doing that.

TONY

Me neither. There is no way I'm letting you---

EXT. ABANDONED WAREHOUSE - NIGHT

Reggie and Tony stand outside of the warehouse as it burns voraciously. We see that they are both missing several of their teeth.

REGGIE

(lispig through missing teeth)
Does the lisp make me sound gayer?

TONY

So he's officially out now?

REGGIE
He's working on it.

They watch as Simon and Jane walk towards them from across the street.

REGGIE (CONT'D)
Sorry about your fingers.

SIMON
You also shot me in the back of the leg three times.

REGGIE
That's right. I'm sorry about that, too.

SIMON
It's alright. I mean I was trying to kill you so I get it.

A tense pause hangs in the air. What do they say to each other now?

TONY
So is that it? Are we done?

JANE
We're technically all dead so you're welcome to do whatever you'd like.

TONY
Are you gonna keep chasing us?

JANE
Did you not like that? Were you not having fun?

They all laugh.

JANE (CONT'D)
I think I'm done killing people. At least people who don't deserve to be killed.

TONY
So noble of you.

JANE
What about you?

TONY

I don't really know. I have no home, no job, no possessions...wow I really have nothing. I guess I'll start over somehow.

SIMON

You two are very cute together.

TONY

We're not together.

Tony looks at Reggie. He doesn't say anything. Reggie notices Simon's hand is still bleeding.

REGGIE

Shouldn't you go to the hospital?

Simon looks down at her hand. It looks ROUGH.

SIMON

Wow that's bad!

JANE

Let's get you out of here. Do you have your fingers?

Simon holds up her two severed fingers.

SIMON

Got em!

TONY

Well, I can confidently say, I hope I never see your face again, Jane.

JANE

You'll miss me.

Jane and Simon start walking away.

TONY

No I won't!

JANE

I'll text you!

Tony laughs.

JANE (CONT'D)

Enjoy your gay lives together!

Jane and Simon continue down the sidewalk.

TONY
(to Reggie)
Do you think they're...

Tony limps his wrist in the air implying that he thinks they're gay.

REGGIE
Maybe. It's up to them to figure it out.

TONY
I think they are.

REGGIE
I guess we'll never know.

Reggie and Tony stare at the blaze. They sit in silence for a bit.

REGGIE (CONT'D)
I don't want to ruin this perfect moment, but, you're welcome to stay with me, you know that right?

TONY
We'll see.

REGGIE
How about for just a couple days.

TONY
A couple days it is.

They hear distant fire truck sirens.

TONY (CONT'D)
That's our cue.

They start walking together down the sidewalk away from the blaze.

REGGIE
Did you really tell them I was your boyfriend?

TONY
Not at all. They were just trying to set you off.

A moment.

REGGIE
I kinda liked it.

Tony smiles.

TONY
Are you asking to be my boyfriend?

REGGIE
Would that be okay?

TONY
We can try it on for a couple of days to see how it feels.

REGGIE
I'd like that.

As they walk away, we see Reggie reach out his hand and grab Tony's. Lucy comes running behind them and trots right underneath their handholding.

As they keep walking, Tony pulls his hand away from Reggie's and turns away to puke. Full stomach full of bile and nastiness sprays onto the pavement.

TONY
Maybe we should go to the hospital.

They continue down the sidewalk.

INT. REGGIES HOME - KITCHEN - MORNING

Still wearing their pajamas, Reggie and Tony are in the kitchen cooking pancakes together. Two Princes in playing over the speaker system and they are dancing around while they cook. Tony tosses Lucy a piece of bacon and she grabs it out of the air. Tony reaches his arms around Reggies waist and looks him the eyes and gives him a big wet kiss.

TONY
Thank you for making breakfast.

REGGIE
You're not done.

Tony starts walking away.

TONY
But my feet are already pulling me away. Who am I to stop them?

REGGIE
Fine, you can do dishes.

Tony stops and turns around. He walks back into the kitchen.

TONY
What can I help you with.

Reggie kisses him on the forehead.

REGGIE
Nothing, go sit down.

Tony turns again and heads to the table.

REGGIE (CONT'D)
You know what, I actually forgot to mention, you got some mail yesterday.

TONY
Really? From who?

REGGIE
I don't know, it doesn't say. I put it on the living room table for you.

Tony exits the kitchen.

INT. REGGIES HOME - LIVING ROOM - CONTINUOUS

As Tony enters the living room, he sees the stack of mail sitting on the table. He picks up the whole stack and starts flipping through each piece.

Oh no. Something is off. He feels it.

As he flips through the second to last piece of mail, he reveals the same fancy white envelope addressed to *Mr. Machete* with no return address. They found him.

THE END

