

SCRIPT TITLE

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FADE IN:

INT. DUDES' APARTMENT-NIGHT

AJ frantically grabs bags and a suitcase. The lights are off. He rushes out the door. AJ, who is in a panic, is a 25 year-old man, dressed in expensive clothes.

EXT. DUDES' APARTMENT PARKING LOT-NIGHT

AJ walks towards a crappy pick-up truck to load his things into it. A Nissan 350z parks next to the truck. PAUL and PIERS climb out of the Nissan. AJ slowly backs up towards the apartment building. PAUL and PIERS begin walking towards AJ.

PAUL

We're going to prison. But there are no charges against you.

AJ trips over the curb, dropping his bags and suitcase. PAUL and PIERS rush to him. PAUL grabs AJ's leg and drags him across the pavement. PIERS kicks AJ in the gut. AJ yells. They continue to drag AJ towards their car. AJ kicks PAUL's legs and begins to stand and run.

AJ

Help!

PIERS tackles AJ to the ground. PAUL reaches for AJ's wallet and takes the cash out of it. He grabs AJ's iPhone and pockets it. Lights turn on in the apartment building. A few sets of blinds go up. A window opens.

WINDOW MAN

Hey! What's going on!

A man in a bathrobe walks outside the building. PIERS and PAUL look at each other. PAUL kicks AJ in the ribs. The two get back in the Nissan and drive off. The man in the bathrobe runs to AJ's side.

BATHROBE MAN

You alright? What was all that?

AJ slowly sits up. His breathing is hindered.

AJ

I'm alright.

BATHROBE MAN

You sure? You want me to call the cops or something?

AJ

No. No, do not call the cops.

BATHROBE MAN

Those guys robbed you. I'm calling
the cops, man!

BATHROBE MAN runs into the building. AJ stands up, holding his side and wincing in pain. BATHROBE MAN runs back outside dialing on his cell phone. He looks up.

BATHROBE MAN (CONT'D)

Hey, what's your name?

He sees AJ's truck driving away. BATHROBE MAN looks down at his phone in confusion.

EXT. DESERT ROAD-MORNING

AJ's truck is coasting along the desert road. His is the only car in sight. The sun is fresh on the horizon. Opening Credits appear on-screen. *Red Coat Poop*, a hard-rock song, begins playing. AJ flies down the road in his truck. The landscape is epic: huge, empty plains with bare mountains in the distance. AJ holds his side, wincing in pain from the nighttime beating. He checks his map while driving. He turns onto a less-travelled road. The music is obviously coming from the CD player. He is now driving by farmed land.

EXT. TOWN-DAY

AJ pulls into the town. The town is absolutely tiny. He is obviously upset to be there. *Red Coat Poop* stops. AJ pulls a small piece of paper out of his pocket. On it is written "OFFICE ADDRESS," followed by a street address. He looks back down at the paper then looks up, searching for a street sign. He sees a run-down diner. He throws the truck in first gear and heads to the diner.

EXT. DINER PARKING LOT-DAY

AJ climbs out of his truck and walks towards the diner. Parked in front of the cafe is a cop car and a Toyota SUV with strange markings on it (home-made decals saying, "Do You Believe in Roswell?" And a tin-foil UFO on the antenna). He smirks when he sees this and enters the diner.

INT. DINER-DAY

AJ walks into a crummy diner. DANIEL stands near the bar. OFFICER HAIN stands by him. JOE is behind the counter. BEN is nearby. A couple other townspeople stand about. The attention is on DANIEL. Nobody notices AJ's entrance.

OFFICER HAIN

I'm not letting you go out there.
You're not going.

JOE

You're gonna get yourself killed,
kid.

DANIEL is eating his meal, ignoring the townspeople.

OFFICER HAIN

Look, kid, I'm the only cop in this
town. I'm telling you that you
can't go out there. I won't let
you.

DANIEL

You can't stop me! The town doesn't
own the land out there.

OFFICER HAIN

You're right, we don't. The
government does! And you can't go
trespassing on it unless you have a
very good reason.

DANIEL holds up two pictures.

DANIEL

This isn't a good enough reason? My
friend goes missing four days ago
on that land, that's not good
enough?

JOE

Your friend was never here, kid.

AJ walks over to the bar but is too afraid to interrupt.

DANIEL

He stopped in this town on his way
out there.

JOE

No he didn't!

BEN

None of us ever saw him.

OFFICER HAIN

I don't see why you're so set on this. We've never seen your friend before, we've never seen this car before. He was never here. And I doubt that he was ever in those mountains.

DANIEL

So I'm just lying to you all?

JOE

If he was in those mountains then he was trespassing and he got what was coming to him.

DANIEL

That is absurd! The government blocks off some land so they can get away with whatever they want, the public can't enter.

JOE

No, they block off the land because in a democracy we make laws, we keep the laws, and everyone's happy.

DANIEL

That is the worst rhetoric.

OFFICER HAIN

Please, just don't go out there, Ok? We don't want any trouble with the government. Just leave it alone.

DANIEL takes a few bills from his wallet and leaves them on the counter. He stands.

DANIEL

I can't leave it alone. He's my friend and I'm gonna find him.

DANIEL walks out of the diner.

JOE

Hain, you can't let him go out there! Do you know what will happen if he-

OFFICER HAIN

Joe!

HAIN points to AJ.

OFFICER HAIN (CONT'D)

You have another guest.

JOE puts on an awkward smile.

JOE

Hi, what can I get for you?

AJ

I don't want to interrupt-

JOE

No, this is a diner, you're a customer. What can I do for you?

AJ

Actually I need to find an address.

OFFICER HAIN

Ok, what's the address?

BEN

You're not with Daniel, are you?

AJ

Daniel? Who?

BEN

That crazy kid who just left.

AJ

No, I'm supposed to meet somebody at this address.

OFFICER HAIN

Who are you meeting? Maybe he's come in already. Take a seat.

AJ sits down at the bar.

AJ

I actually don't know who he is but we're supposed to meet up for work.

OFFICER HAIN

Oh, what kind of work do you do? I'm Officer Hain, by the way.

AJ

I'm AJ. We'll be doing some land surveying for the government. You said the government owns land out here already?

JOE

They own most of this mountain range. Look, we're glad to have you here. Don't let that Daniel kid scare you. This is just a quiet little town. I'll think you'll enjoy your time here.

BEN

You should have just told Daniel that you're a government agent. That would have scared him off.

AJ

I'm not a government agent. I don't even work for them. I work for a company that works for the government. Look, I just need to find this address.

OFFICER HAIN

Yeah, I'll help you. Let's step outside.

JOE

Nice to meet you, AJ.

HAIN and AJ walk out the door.

EXT. DINER PARKING LOT-DAY

OFFICER HAIN

Look, I apologize for some of the locals. They're not quite used to outsiders. I've been here for a year and they're just starting to like me. And this Daniel kid has everybody a little spooked.

AJ

It's alright. You're not from here?

OFFICER HAIN

No, I'm from the East Coast. Believe me, I'd do anything to transfer out of here but, with the economy, this was the only opening for me after the Academy. Let me see that address. Jan owns that place. It's not bad.

AJ

Alright, great. Hey, we're gonna be working in those mountains and we don't want to get in the way of an investigation or anything so, that Daniel kid, what he was saying...

OFFICER HAIN

Really, don't listen to him. We get a few of that kind every other month, conspiracy theorists. Convinced we're hiding something in those mountains, aliens, a clone of Kennedy, who knows ha. Actually, I'm a little worried about that Daniel. Those mountains can be a dangerous if you don't know your way around. I think I'm gonna go after him, try to calm him down. You can find your way?

AJ

Yeah. Thanks for the help, Hain.

OFFICER HAIN

Left my keys in my office. Oh, if you ever need me, my office is just in the diner so just come in anytime. Why don't I write down your phone number-

AJ

Actually, I don't have a phone right now... Lost it. But I'll come in if I need you.

OFFICER HAIN walks into the diner as BEN walks out.

BEN

Hey, Officer Hain, you're gonna get on that traffic violation, right?

OFFICER HAIN

BEN, it's been a year. Just pay the fee.

HAIN enters the diner.

BEN
Yeah, yeah. (To AJ) AJ, right?

AJ
Yeah.

BEN
I'm BEN.

AJ
Okay.

BEN
Uh... ha! I don't really have anything to say. I mean, I'm the only guy in his 20s in this town so when Daniel came in, I got kinda excited but turns out he's crazy.

AJ
Yeah, that was weird, man.

BEN
Yeah... Look I'll see ya around.

AJ
Right on, man.

BEN
Cool.

BEN walks back into the diner.

EXT. OFFICE PARKING LOT-DAY

AJ pulls up to a two-story building and parks. He walks into the building and up the stairs.

INT. OFFICE-DAY

AJ opens the door of the office and walks into a small room. A girl is sorting through clothes in the room. We only see her from behind. She is quite pretty, which makes AJ smile a little. She turns around when she hears him. The girl is LIZ, a 22 year-old girl. Her face is shocked to see AJ. The smile quickly leaves his face. They stare at each other.

AJ
Oh, no.

Just then, an older woman (JAN) walks into the room. They both turn to look at her.

JAN
Oh, am I interrupting?

AJ
No, please, please come in.

JAN
Oh, well, my name's Jan, I own this office. The nuclear site told me you'll be staying here for 6 days? (No reply) Uh, right. So they sent you some things. They arrived today. If you want to come down to my office just right here I'll give it to you.

AJ
Uh, yeah. We'll be in there in a minute. Thanks, Jan.

JAN smiles and closes the door on her way out. The staring between the two continues.

LIZ
Unbelievable

AJ
What are you doing here?

LIZ
As if you haven't done enough to me?

LIZ walks out of the room. AJ stands in the doorway.

AJ
Would you relax?

LIZ
This is not what I signed up for. I don't like you, I don't trust you. I'm calling Mark.

AJ
Wow stop. Mark gave you this job?

LIZ

Ya, Mark. The one that found out what you did to me, the one that wanted to make sure I was ok, so he offered me this job. Yes. That's the Mark I'm calling.

AJ

Listen, obviously Mark thinks we can work together. So why don't we just suck it up for a week. I know I owe it to Mark and I know you're getting paid so lets just be adults and get this over with

AJ (CONT'D)

Do we have any food?

LIZ

Mark gave me some money for food, I'll go get some. You get the stuff from Jan.

LIZ storms out of the room. AJ rolls his eyes.

INT. JAN'S OFFICE-DAY

JAN types away at an old, nasty computer in a small room. AJ walks through the doorway and gives a knock on the open door.

AJ

Hey, Jan.

JAN

Oh, come on in. It's AJ, isn't it?

AJ

Yeah. Sorry about our reaction to you it was just uh...

JAN

I understand. She's your ex, isn't she.

AJ

My? Oh no! Ha, no not at all. We have a history, I mean, not romantic but uh, anyway... Some stuff came for us?

JAN

Oh, right, yes. Let me grab it.
Looks like they sent you two
inflatable mattresses, two
flashlights...

She goes through a box and hands these things to AJ.

JAN (CONT'D)

And some complicated looking
science stuff. What's all this for?

AJ

We're working for the nuclear site.

JAN

But that's 45 miles to the south.
What are you doing here?

AJ

Well, they need to get some new
land for nuclear waste disposal so
we're surveying the land up around
the Hada Mountain Range.

JAN's face shifts a bit. She seems surprised.

JAN

Uh, you'll be working in the Hadas?

AJ

Yeah, the southern end. What's
wrong?

JAN

Oh, nothing. So what will you be
doing?

AJ

Our job is to survey the possible
waste sights. Take pictures,
collect rock samples, measure the
radiation. Hence all this
complicated looking science stuff.

AJ smiles at JAN. She smiles back.

INT. GROCERY STORE-DAY

LIZ pushes a cart through a small-town grocery store. She is in the candy aisle, looking for something. She can't find what she wants and gets frustrated. She heads to the cashier who is talking with another woman.

LIZ
Excuse me, do you guys sell Twix?
I'm sorta addicted to them and
haven't seen them in the store.

Liz laughs but the cashier just gives her a dirty look.

CASHIER
No, we don't have them.

LIZ
Not even the bite-sized? Nothing?

CASHIER
We don't have them.

The two ladies keep staring at LIZ. She walks back to the aisles. She walks behind a shelf to conceal herself. She is weirded out by the locals' reactions to her. LIZ's phone rings in her pocket. She takes it out and looks at the display: "INCOMING CALL-MOM". She rolls her eyes, presses the ignore button, and puts the phone back.

INT. OFFICE-DAY

LIZ walks into the office carrying a bag of groceries. AJ is in the process of inflating the first mattress.

LIZ
Let me guess, only one sleeping bag
too?

AJ turns to look at her and smiles. He holds up the second mattress, still in its box.

AJ
Don't flatter yourself. But I
ripped this one. Grab me some duct
tape, it's by the sink.

LIZ walks into the bathroom and grabs the tape.

LIZ
Have you talked to any of these
locals besides Jan?

AJ
Yeah I met a few in the diner.

LIZ
They're not very nice.

AJ

K...

LIZ

You know, some friendliness, a smile, maybe...

LIZ (CONT'D)

I just can't stand this place! they don't even sell Twix. I bet you I could find a Twix in some random country, like Estonia, but not here. Water, shelter, and Twix, that's all you need. I only have a few left in this bag...

LIZ moves to her bag and pulls out a Twix.

LIZ (CONT'D)

Ok, can we go, please? Let's go. Let's just get this over with.

AJ

Alright, we'll go.

The two walk out the door.

INT. EXECUTIVE OFFICE-DAY

AJ, PAUL, and PIERS sit in the office of MARK, a well-dressed businessman.

MARK

The job, guys, is pretty simple. I want you three to be the managers of my new company. Now, as a security system sales-company, you'll have to hire some new salesmen. That means advertising. You'll have all kinds of legal fees in setting up this entity. So you'll have access to a \$30,000 account to really get this thing off its feet. I trust you guys, you've got good experience.

PAUL

We certainly want the job, Mark, and we appreciate your willingness to invest in us.

MARK

Well, I think you guys are just perfect for the job. I'm really excited about this. I've had my hands in tons of businesses but I've never done security systems so this is exciting. You guys will do great.

INT. EXECUTIVE OFFICE HALLWAY-DAY

MARK stands in the doorway of his office as the three guys walk into the hallway.

MARK

Thanks again, guys. And good luck. Oh AJ, say hi to your family for me.

AJ

Will do.

MARK enters his office and closes the door. The three guys all celebrate quietly. AJ hushes them and motions for them to walk to the elevator.

PIERS

Oh, man, I don't believe it.

PAUL

\$30,000. This guy must really trust us.

AJ

Yeah Mark's great. You guys owe me.

PIERS

What?

AJ

I got the hook-up. He's my dad's friend.

PAUL

Oh, we owe you!

PIERS

Ok, so we need advertising?

AJ

I'll get on that.

PIERS

I'll take care of the legal work.

PAUL

I'll work on our image.

AJ

Image?

PAUL

Look, people with money only trust other people with money. We gotta spend a little bit. Nicer clothes, better phones.

PIERS

He's right. I wouldn't do business with guys dressed like us.

AJ

I don't got the money for that.

PAUL

We all got the money now. Improving our image is an investment.

AJ

Alright, I'm down. I'm heading out to eat first. You guys see a place to eat around here?

PIERS

Yeah, there's a cafe just a couple blocks down.

AJ

Alright, I'm gonna check it out.

PAUL

Hey, let the company buy you that lunch.

AJ smiles and walks out the door.

EXT. ALLEYWAY-DAY

LIZ aims her small, digital camera and snaps a photo. She photographs JADE, a male hipster. JADE wears a ridiculous outfit as he poses against the brick wall.

LIZ

Nice, don't move.

JADE

These are gonna be so legit.

LIZ

Seriously, I can't believe how good these look. It's real art, ya know?

JADE

Wait, try one with me doing this. It'll be epic.

JADE puts his arms up in a ridiculous pose. LIZ laughs and takes the picture.

INT. CAFE-DAY

LIZ walks into a crowded city cafe. She sits at a table, puts her iPod (old, white iPod) earphones in, and opens her Macbook. She begins uploading the pictures she just took of JADE. She also opens up some graphic design work of hers. She begins editing. She pulls a Twix bar out of her pocket and begins to eat it. She looks out the window and sees a HOMELESS MAN across the street. WAITRESS approaches.

WAITRESS

Can I get you something?

LIZ

Turkey BLT.

AJ walks into the cafe and sits down, looking at a menu. He has his iPod (new, black iPod) earphones in. He looks up to see LIZ's back and her laptop. He moves to a closer table so he can peer over her shoulder at the art she is making. LIZ looks in the reflection of her computer and sees AJ. She smiles and opens PHOTOBOTH, revealing AJ. She waves to him via the camera. AJ is embarrassed and looks away.

LIZ (CONT'D)

If you want to talk to me, now's your chance.

AJ

Believe me, you're not my type. Don't flatter yourself.

LIZ is taken back by his harshness. A WAITRESS walks to the table and delivers a unique looking sandwich.

LIZ

I'm curious, what is your type?

AJ

I like a girl who doesn't shop at Goodwill. And showering more than once a week is a plus.

LIZ

And I'm very impressed by your shirt. The fact that you paid \$80 for it makes you simply irresistible. Ok, Mr. Quarterback, why were you staring at me?

AJ

I repeat, don't flatter yourself. Can I have your other Twix bar?

LIZ

No. I'll be right back. There's cameras in here, so don't even think about touching my stuff.

LIZ stands but turns back to grab her Twix and walks towards the door with her TWIX. AJ moves to her computer and looks through her work. He is impressed. He takes his phone out and calls PAUL, receiving voicemail.

AJ

PAUL, call me back. I think I found our advertising.

LIZ walks back to the table as AJ hangs up the phone.

LIZ

I said don't touch my stuff.

AJ

This isn't bad. You did this?

LIZ

I'm a photographer, mostly, but so what? What do you want?

AJ

I need advertising work done. Can you do it?

LIZ

Yeah. But what's your name?

AJ

AJ. And your name (assuming you haven't had it legally changed to a peace sign)?

LIZ

Liz Packard. You gonna tell me more about the job?

AJ

It's a security system company. We'll pay you \$5,000 if you get everything we need done in two weeks. If we like it, we'll keep you on permanently.

LIZ tries to contain her excitement.

LIZ

I'm in.

AJ hands her a business card.

AJ

Good. E-mail me and I'll send you what we want. But you do it our way, none of this hippie crap.

LIZ

Look, it's art. You just don't understand.

AJ

Oh we want art. That's why you'll do it our way. Any questions?

LIZ

I'll e-mail you. You're not so good with the face-to-face stuff.

AJ

E-mail it is. Enjoy your meal, LIZ.

AJ points to her Twix when he says "meal". He then flashes a "peace" sign, obviously mocking her, and leaves.

EXT. CITY CAFE-DAY

AJ crosses the street and passes HOMELESS MAN who is eating LIZ's turkey BLT (Unique looking sandwich). AJ doesn't notice.

EXT. DESERT ROAD-MORNING

AJ's truck zips through the desert, LIZ in the passenger seat. The two sit in silence. LIZ breaks it.

LIZ

Why would you ever buy a stick-shift truck?

AJ

What's wrong with stick?

LIZ

It's so stupid. We have automatic cars, why would you ever want to drive a manual?

AJ

You don't know how to drive stick, do you?

LIZ

I'm thrilled to say I don't. I'll never need to drive one so why learn?

AJ

I didn't have much of a choice with this car.

LIZ

Yeah, I'm surprised you drive this piece of junk. Doesn't that hurt your image? What do the cheerleaders think of it?

AJ

You wouldn't know, would you?

LIZ

Funny. No, come on. How much did you pay for this?

AJ

\$500.

LIZ

Don't the jocks have a rule about not paying less than 10 grand for a "ride"?

AJ

Why are you suddenly so interested in the truck?

LIZ

I suppose I want to get to understand you. Maybe you're not like the rest of your kind.

(MORE)

LIZ (CONT'D)
Maybe you're not completely
consumed by your own ego.

AJ
Actually I AM consumed, so drop it.
Why do we have to talk?

LIZ
Just because we loath each other,
doesn't mean we can't talk.

AJ turns the CD player on and a rock song begins blaring.

LIZ (CONT'D)
You are pathetic!

LIZ turns the song off.

AJ
Don't touch my CD player! And what
is that thing on your wrist?

LIZ
Oh, it's pretty cool, actually. I
was taking pictures at this art
gallery and one of my favorite
groups was playing at a venue next
door. I had no idea! It was pure
coincidence! I caught their last
song-it was totally great-then
afterwards, I got to hang with them
for a while-they're so chill-and
the singer had this bracelet-
totally legit on him-and he gave it
to me! It was so surreal.

AJ
Cute story. It's still stupid.

LIZ
At least it's original! Look at
your bracelet. Thousands of tweens
are probably wearing the same one,
bought at the same store.

AJ
This is the worst job.

LIZ
Agreed. But let's remember whose
fault it is that we're here.

AJ

Alright, I officially apologize that the business went south. What else do you want?

LIZ

How about the \$5,000 you promised!

AJ

Obviously I don't have it. And things didn't work out for me either. Hence my being here.

LIZ

Sorry, pal, I just don't feel much sympathy for you.

AJ

Liz, please just shut up. I want to drive in silence.

LIZ

So we're not gonna talk this entire week? Come on! Just talk about-

LIZ notices a sign on the side of the road. He stops the car. It reads, "RESTRICTED GOVERNMENT PROPERTY: KEEP OUT."

LIZ (CONT'D)

Government Property?

AJ

Yeah, it's government property.

LIZ

What? How did you know that?

AJ

The locals told me in the diner.

LIZ

I thought we were looking for land that the government could buy.

AJ pauses for a moment, also confused.

AJ

Well, I guess they just want us to find the best parts of their existing land, right?

LIZ

Ok, then let's just do it.

AJ puts the car in first gear but stalls it. LIZ laughs. AJ starts the engine up again and drives past the fence.

AJ
Shut up.

EXT. DESERT PLAINS-DAY

Liz and AJ hike up a steep hill in the middle of the desert. They each have a backpack full of gear.

LIZ
Oh, it's so hot.

AJ
This is a good spot. Hand me the counter.

LIZ
I can do it.

AJ
Why don't you just take the pictures. That's what you're good at, right? And it's your camera.

LIZ
I'll take pictures and use the counter. You get the samples.

AJ
I'll use the counter. (Pause) Just wouldn't want you to break anything, that's all.

LIZ
Give me a break.

AJ
Oh, don't be offended, just give it to me.

LIZ
Fine, fine.

She hands him the counter. She takes out her small point-and-shoot camera and begins photographing.

LIZ (CONT'D)
That is quite the view.

AJ
Yeah, it is.

LIZ

No, seriously, look at that! You don't see anything like that in the city. It's brilliant! I'm almost tempted to move to Hickville.

AJ

I see it.

LIZ

Come on, you looked for like two seconds!

AJ

Liz, I looked!

LIZ

Come on, tough guy, enjoy the view.

AJ

Look, I just want to get this over with, alright?

LIZ

You really need to appreciate beauty more. I'll bet you're one of those kids who loved the Transformers movies.

AJ

They had some great special effects.

LIZ

Please, you only liked them because of Megan Fox.

AJ

And you only disliked them because the critics did.

The two look at each other for a moment and then both of them smile a little. Liz laughs.

LIZ

Hey, are we getting along?

AJ

I don't think so.

LIZ

We're getting along!

AJ
Yeah, maybe a little.

LIZ
Amazing. After what you did, I
never thought I'd see you again let
alone think you're alright. And in
such a wonderful location!

Liz screams into the open air at the top of her lungs. AJ
laughs. Liz's phone begins ringing.

AJ
You get reception up here?

LIZ
I guess so. This place just gets
better.

Liz pulls the phone out and sees, "INCOMING CALL: MOM." Her
smile leaves. She presses the ignore button.

AJ
Who was it?

LIZ
Nobody.

AJ
Who was it, come on?

LIZ
It was my mom.

AJ
You don't want to tell her about
the view? Is this like the music
thing? It's only cool if you know
about it? If your mom thinks it's
cool then it's not?

Liz puts the phone away and bends over to grab a rock.

AJ (CONT'D)
Liz, what's wrong?

LIZ
I just don't get along with my mom.

AJ
Then why is she calling you?

LIZ
Probably to apologize.

AJ

For what?

LIZ

For ruining my life, I think.

AJ

Why did you ignore her call?

LIZ

Because I don't want to hear it again. It's always the same apology and I'm sick of hearing it. It obviously isn't genuine.

AJ

Maybe she keeps apologizing because you never forgive her. She's your mom, Liz. How bad can it be?

LIZ

Trust me, it's bad.

AJ

It's bad but you can't forgive her? You have a problem with moving on. You don't let things go very easily, do you? Like the thing with us.

LIZ

(raising her voice)

It's hard to move on when nothing changes. Why should I forgive anyone when all they do is screw me over?

AJ

It's not like the world's out to get you, Liz. It's just life.

LIZ

You're right! Life is disappointment. Life is betrayal. Life sucks!

AJ

Woah, take it easy. Just one minute ago you were loving the scenery now you're all emo.

LIZ

That's because stuff like this, these mountains, this is good.

(MORE)

LIZ (CONT'D)

This can't break promises. But people, people only care about themselves.

AJ

You're kind of generalizing 7 billion people when you say that, don't ya think?

LIZ

Because I've yet to meet one person out of those 7 billion to prove me wrong.

AJ thinks for a moment.

AJ

Maybe you should meet more people. You know, online dating or something. It could work.

LIZ

(Smiling) I don't think there's 7 billion people on the planet.

AJ

No, there is. Trust me, it's on Wikipedia.

They both laugh.

LIZ

Lunch break?

AJ

Sure. I'll introduce you to my diner friends.

From a far angle, the camera pulls away as they walk out of frame. The camera pulls back to reveal the back of a man standing and watching them. All we see is a black hoodie, a recognizable tattoo on the back of his hand, and he's holding a gun.

INT. BANK-DAY

LIZ sits at a desk. TELLER walks out of an office and sits across from her.

TELLER

Ok, Ms. Packard, it looks like you'll qualify just fine.

(MORE)

TELLER (CONT'D)

We can give you a \$4,000 small-business loan today.

LIZ

That's great! And it's available today?

TELLER

Yes, Ma'am. Congratulations and good luck with your photography business.

LIZ

Thank you! This is great!

LIZ stands up and walks towards the exit. Her phone rings. She answers.

LIZ (CONT'D)

Jade, guess what? I just got a \$4,000 loan to buy a bunch of photography equipment!

JADE

(through phone)

That's tight! How are you going to pay that off?

EXT. BANK-DAY

LIZ walks outside the bank. She is in a downtown banking district.

LIZ

I got a job that will pay me 5,000 bucks in two weeks! It's legit now, I'm a photographer!

JADE

Nice! Way nice!

LIZ

Yeah, I'm gonna buy an SLR, lenses, Power Mac, lights, the works!

JADE

Are you serious? This is gonna be epic!

BEEP. LIZ looks at her screen. INCOMING CALL: MOM.

LIZ

Ugh, Jade, my mom is calling me.

JADE

Liz, don't answer. You'll just argue with her.

LIZ

I need to answer. I'll talk to you later, k? I want you to help me set all my stuff up.

JADE

Totally! Just give me a call.

LIZ

Ok, bye!

LIZ switches calls.

LIZ (CONT'D)

Hey, Mom.

MOM

Hey, Liz! How are you, sweetie?

LIZ

Same as always. What is it, Mom?

MOM

Well, I just wanted to tell you that I met someone.

LIZ

You're dating a new guy?

MOM

Yeah, but he's not like Nic. He's really nice, Honey. I want you to meet him. Will you come over for dinner tonight?

LIZ

Mom, I don't want to meet him. He's just going to hurt you like the rest of them.

MOM

No, Liz, he's different.

LIZ

That's what you say every time! Then they all cheat and lie. Please, Mom, I don't want to meet him.

MOM
Come on, I promise, he's different,
honey. You'll like him.

LIZ thinks for a moment.

LIZ
Alright, what time?

EXT. DINER PARKING LOT-DAY

AJ stops his truck in front of the diner. LIZ opens the door and hops out.

AJ
So I need to grab a few more pens,
the new battery for your camera,
and a new data sheet?

LIZ
Yes. Oh, and in my bag is a bunch
of Twix bars. Grab some for me.

AJ
Addict.

LIZ closes the door and walks towards the diner. BEN is walking out at the same time. He stops when he sees her.

BEN
Oh, hey! Uh, you're with AJ. My
name's BEN.

LIZ
Ok, BEN. I'm Liz.

BEN
Liz. Ha. What do you think of our
town?

LIZ
At first I hated it but we were
just in the mountains. It's really
pretty out there.

BEN
Yeah. You were in the mountains?
Doing work there?

LIZ
Yep. But I gotta get some lunch.

BEN
Yeah, I was just gonna get
something as well.

BEN and LIZ enter the diner.

INT. DINER-DAY

LIZ moves to the bar. BEN follows. JOE is behind the counter.

BEN
I'd say get the spicy fries.

LIZ
We'll probably just get some
burgers.

BEN
Yeah, good idea.

LIZ
I actually need to do some work
while eating but it was nice
talking to you, BEN.

BEN
Yeah, you too. Look, I know I'm
weird, I just don't see people my
age around here. So I'm sorry.

LIZ
No, you're fine. I think you're
nice.

BEN
Thanks. I'll leave you alone.

LIZ sits at the bar. BEN sits in a booth.

LIZ
Could I get two burgers? Oh, and do
you guys have any Twix bars?

LIZ goes through her purse, looking for her wallet.

JOE
No, we don't. Sorry, sweetheart.

JOE says this in a creepy way. LIZ is simply annoyed by him.

JOE (CONT'D)
You're with AJ.

LIZ
Yes, I am. And you are?

JOE
Joe.

LIZ
Joe. Two burgers, please?

JOE
Exactly what are you two doing for
the government?

LIZ
We're working for them.

JOE smiles.

JOE
Two burgers, coming up.

JOE begins making the burger. HAIN comes out of his office.

OFFICER HAIN
You must be AJ's partner.

LIZ
Word travels fast here.

OFFICER HAIN
We live up to our small-town
reputation. I'm Officer Hain.

LIZ
Liz. So you're the cop around here?

JOE
You wouldn't guess it, would ya?
Looks like a student.

OFFICER HAIN
I'm the cop, yes.

JOE
We call him the kid.

OFFICER HAIN
I replaced the officer who retired
after 40 years of service here.

LIZ
So you know all about the area?

OFFICER HAIN
More or less.

LIZ
How long has the government owned
the land out there?

OFFICER HAIN
It's been about 5 years.

LIZ
We were just surprised by that. We
thought we were looking for land
they could buy.

OFFICER HAIN
So what do you do for them?

JOE
Good luck getting her to talk.

LIZ
We're surveying land where they
could potentially bury nuclear
waste. We take measurements and
collect data on the land.

JOE
Of course she talks to the badge.

OFFICER HAIN
Give it a rest, Joe. So you're
probably way into geology and all
that.

LIZ
No, actually, I got this job
because of an... I got it from AJ.

OFFICER HAIN
Really? When I talked to him
earlier he didn't know you would be
here.

LIZ
Right. It's... it's complicated.

OFFICER HAIN
I've tried to never mix romance and
business.

LIZ

What? Oh, no! We're not, NOT romantically involved. It was previous business endeavours.

OFFICER HAIN

Oh, sorry. Where's AJ now?

AJ enters the diner just at that moment. LIZ and HAIN laugh. BEN stands when he enters.

BEN

Hey, AJ!

AJ

Hey, BEN.

AJ walks past BEN. BEN is awkward.

AJ (CONT'D)

So you've met the officer.

LIZ

Yes, I have. And Joe.

JOE

And I'm sure glad we did.

OFFICER HAIN

Hey, while I've got you both here I might as well have you both take a look at these.

HAIN puts the photos provided by DANIEL on the bar. AJ and LIZ take a close look. JOE watches suspiciously.

LIZ

What are these?

AJ

Some kid named Daniel was in here earlier claiming that his friend, this kid, has gone missing in the mountains. He's out there right now looking for him. Oh, Hain, did you find him?

OFFICER HAIN

No, I didn't find him. I'm really worried, actually. If you guys see him, let me know. He shouldn't be out there.

LIZ
Yeah, we'll let you know right
away.

OFFICER HAIN
Take one last look at the photos,
just in case. And of course, if you
see this kid or his car out there,
let me know.

They look one last time.

LIZ
You think he's out there?

OFFICER HAIN
No, but this way I can honestly
tell Daniel that I tried.

AJ
We'll tell you if we see anything.

OFFICER HAIN
Thanks guys.

HAIN stands and moves to his office.

JOE puts two burgers in front of the kids.

EXT. DINER PARKING LOT-DAY

AJ and LIZ walk out of the diner. BEN follows them.

BEN
Hey, guys. Sorry to bug you but
I've got an Xbox, maybe you guys
could come over sometime, if you're
free, we'll hang out. Listen to
Jack Johnson, you know, Banana
Pancakes. Why don't you give me
your number, AJ.

AJ
I actually don't have a phone.

BEN
Oh, then I'll get yours, Liz.

LIZ
Tell you what, we'll just meet you
in the diner sometime.

BEN

Yeah, that's cool. I'm in there a lot so just come in.

AJ

Alright, man. We gotta go.

BEN

Yeah, see ya guys.

BEN walks back into the diner. AJ hands LIZ a Twix bar.

AJ

Dessert?

LIZ

Where's the rest of them?

AJ

This was the last one.

LIZ

There was only one?

AJ

Yeah.

LIZ

I swear I had several! I'm gonna die.

AJ

I feel bad for that BEN kid. Must suck to live here.

LIZ

He's so painfully desperate. I think he likes me.

AJ

Don't flatter yourself.

They climb into the truck. LIZ sees AJ's keys in the truck.

LIZ

You left your keys in here?

AJ

We're in the middle of nowhere, it's a \$500 truck, who cares!

LIZ

Still, it's a stupid idea to leave them in here. I trust City bums more than these people.

They drive away. The camera pans to the back of the diner and the audience sees DANIEL's friend's car parked in the back. JOE walks out the door and gazes at it in thought (he is thinking what to do with it).

INT. DUDES' APARTMENT-DAY

AJ walks into the apartment. PIERS sits at the table, madly going through paperwork.

AJ

Hey, I got us some advertising.

PIERS

Yeah?

AJ

Yeah, she's a photographer but does design work too.

PIERS

She? Is she hot?

AJ

No. Well, she's pretty but she's a hipster.

PIERS

This paperwork sucks. There's so much tax crap that goes along with starting a company.

PAUL enters. PAUL is dressed in quite spiffy clothes.

AJ

Woah, nice clothes.

PAUL

They do the trick. I've already signed six guys on as salesman.

PIERS

Six? That's amazing!

PAUL

I know! Come help me get their paperwork out of my car.

AJ
Car? Since when did you have a car?

PAUL
Take a look.

They look through the window where they can see an orange Nissan 350z parked next to a blue Honda.

AJ
You're kidding.

PIERS
You bought that?

PAUL
Yep. Leased it, actually, with the company's help. And AJ, that blue one, she's all yours!

AJ
We can't afford that!

PAUL
Mark gave us 30 grand! What can't we afford? Plus, it's a tool. As soon as the guys saw this beauty, they signed up right away.

AJ walks to the table and goes through paperwork.

AJ
You can't be doing this. Look we've only got 8,000 now, you idiot!

He hands PAUL the papers. He points at them while talking.

PAUL
It's alright, don't worry about it.

AJ
It's not alright. We haven't made a dime yet! I have to pay this advertising girl 5 grand by the end of the week. That leaves us with 3. What are we gonna tell Mark?

PAUL
Now that we have spent money, more money's gonna start coming in.

PIERS
You gotta spend money to make money.

AJ

You don't need to spend \$27,000 to make money. Do you guys realize we can go to court over this? It's embezzlement.

PAUL

AJ, listen to me. We still have 8,000, right? Forget that advertising chick for now and let's use the remaining money for an investment and get our money back. Mark will never know.

PIERS

Yeah, we can invest it, right?

PAUL

Of course. One of my good friends handles investments. I'll hook us up with him tonight. I've never been able to do business with him before but now we've got some cash. So we'll take care of it at the party.

AJ

What party?

EXT. GREG'S HOUSE-NIGHT

Loads of people get down at a big dance party. Loud rap music blares through the speakers. AJ walks through the crowd outside, noticing several of the girls. PIERS is seen drinking and chatting with a bunch of fancy dudes. PAUL approaches AJ with a girl on each arm. They speak loudly over the music. He is with CON MAN.

PAUL

AJ! Not a bad party, right? This is my friend I was telling you about!

CON MAN shakes AJ's hand.

CON MAN

Wanna sit down someplace quiet and talk?

PAUL

Yeah, let's go out front! AJ, come on!

EXT. GREG'S DRIVEWAY-NIGHT

CON MAN and AJ sit on the front steps of GREG's house. PAUL stands to the side, talking to girls.

CON MAN

So that's it. It's a great investment. 5% up front and a 30% return is promised in two weeks.

AJ

That sounds pretty dang good, man. I'm not gonna lie, too good.

CON MAN

Trust me, I understand. But look, this investment is legit. We've got testimonials to support us. Unfortunately, I'm heading down to Key West tomorrow and won't be back for a week or two so if you guys want in, we'd better get it done tonight.

AJ

I don't know, man. (Turns to PAUL) What do you think?

PAUL

(Distracted by girls) This guy's a friend of mine. It's legit. We want in.

The CON MAN hands him his business card.

AJ

How about I come to your office tomorrow?

CON MAN

Sorry, I gotta be at the airport at 8 in the morning. If you want this, we'll have to work fast. I've got the paperwork in my car. I promise this not an everyday opportunity.

AJ

If you're leaving, who's gonna handle my investment?

CON MAN

Look, man, I've got a whole team.
It's not just me running this
thing. You'll be taken care of.

AJ

(To PAUL) PAUL, what do you think?

PAUL

(Annoyed by the distraction) This
is your call. I'm telling that he's
legit. But it's your call.

AJ thinks for a moment.

AJ

Alright, we're in.

CON MAN

How much should I put you down for?

AJ

(Pause) Eight thousand dollars.

EXT. DESERT PLAINS-DAY

LIZ

Seriously, I don't know about these
people. They're all creeping me
out.

The two begin to walk to the truck.

AJ

Well, you gotta admit, we're
dumping nuclear waste on their
land. Of course they're not gonna
be crazy about us.

LIZ

It's not even their land- it's the
government's.

AJ

They're not all creepy. Jan's nice.
Hain is a good guy.

LIZ

Hain seems way cool. I like him.

AJ

Yeah, I thought it was cool that he had us look at those pictures, ya know? He was like trying to help Daniel.

LIZ

So what was that Daniel kid saying exactly?

AJ

I only heard part of it but apparently his buddy came through the town a few days ago and headed out here into the mountains. And he hasn't heard from him since.

LIZ

That's a little freaky, don't ya think?

AJ

Well, all the townspeople say they never saw the kid so I think this Daniel is little messed up.

LIZ

But I think Hain is handling it well.

AJ

Yeah sure. He and Joe were the main ones trying to calm Daniel down.

LIZ

Joe scares the crap out of me! The way he was smiling at me.

The two climb into the truck. AJ starts it.

AJ

Yes, how dare he smile at you.

LIZ

You'll see. I'll bet he does something crazy before we're out of here. He's gonna try and grab me or something.

AJ

Don't flatter-

LIZ

Ah!

Liz holds up a finger. AJ smiles and begins to drive.

EXT. DESERT ROAD-DAY

The truck drives through the desert. AJ's window is rolled down. LIZ eats her last Twix. AJ watches her eat and notices her bracelet.

AJ

You're still wearing that bracelet?

LIZ

You thought I was going to take it off just because you don't like it?

AJ

I thought you would take it off because it's ridiculous.

LIZ isn't her usual feisty self. She has started to like AJ and is hurt by his criticism.

LIZ

I told you the story. It's kinda special to me.

AJ

I don't understand why you feel that you have to be so different from everybody else. You don't need to wear stuff like that to be unique.

LIZ

I'm not trying to be unique, it's just something I like.

AJ

You only like it because nobody else has it. Look, so what if you wear the same clothes as the masses. Just be yourself, regardless of how many people are that way. There's a reason nobody else wears that bracelet, it's stupid.

Liz is silent and takes another bite of her Twix. AJ looks at the road. He doesn't realize the impact his words have on Liz. Liz looks at the bracelet and then to AJ. She puts her hands between her legs and casually takes the bracelet off and puts it on the floor.

She goes to take another bite of her Twix but stops. She is almost crying. She puts the Twix in her pocket.

AJ casually looks at Liz. She looks at him and forces a smile. He smiles back. SOMETHING outside of Liz's window catches AJ's gaze when he is looking at her. He slows the car down. Liz follows his gaze and sees a dirt road going into the mountains.

LIZ
What is it?

AJ
I don't think that road is on the map.

LIZ
How do you know?

AJ
We're gonna survey the land on the other side of the road so I checked the map. There weren't any roads on this side into the mountains.

LIZ
Let's check the map. I'm sure it's there.

AJ finds the map in all their gear and opens it on his steering wheel.

AJ
It's not here. Look.

LIZ
That's weird but so what? The maps can't show everything that's out here.

AJ begins driving down the dirt road.

LIZ (CONT'D)
What are you doing? We can see what's up there, it's just the mountains.

AJ
What if there's a great view or something?

LIZ
You didn't care for the last view.

AJ

Come on, it's the unknown! Let's check it out. We could even survey it. Maybe it's just what the government needs, you never know.

LIZ

AJ, it's gonna be dark soon. We don't have time to play in the mountains, Ok?

AJ

We've been working fast, we're ahead of schedule. Let's go.

EXT. CANYON ROAD-DAY

AJ's truck drives through a small canyon.

AJ

Isn't this cool? Look how big it all is.

LIZ

It is really cool in here. I wonder why they didn't put this on the map. People would want to see this.

AJ

Are you sure you don't want me to teach you how to drive stick?

Liz looks at him with pretend shock.

LIZ

Yes, I'm sure. I thought my position about manual cars was very clear.

AJ

But don't you indie kids listen to records?

LIZ

Sometimes. What's your point?

AJ

Why would you ever listen to a record when we have CDs and iPods?

LIZ

You can't compare stick-shift with vinyls.

AJ

Sure you can. It's the same principle, isn't it?

LIZ

No! Vinyl offers an analog sound quality. CDs are just so digital and fake. Records are physical.

AJ

One day you'll wish you had asked me to teach you. That's all I'm gonna say.

LIZ

Well, I promise you, when that day comes, I'll ask you.

EXT. TRAILER COURT-DAY

Liz's red car drives through a crummy trailer court. She stops and walks to a trailer. She knocks on the door. MOM answers it.

MOM

Hi, Liz!

Liz doesn't say anything but simply walks in.

INT. TRAILER-DAY

Liz walks to the table on which is a McDonald's meal.

LIZ

Very classy, Mom.

MOM

Arlo loves McDonald's.

LIZ

Arlo? His name is Arlo?

MOM

Don't judge him because of his name. But what's new with you? Any developments with Jade?

LIZ

He's just a friend, Mom.

MOM

But you want him to be more.

LIZ

But he's not more. We're just
friends for now and that's fine.

A knock is heard on the door but the knocker quickly opens
the door himself. ARLO enters with a grin.

ARLO

Hey, honey!

ARLO gives MOM a kiss on the cheek.

MOM

Hi, Arly!

INT. TRAILER-DAY

The three sit around the table eating McDonald's.

ARLO

My, this is good stuff! Thanks
shoogs.

ARLO squeezes MOM's leg. The two stare at each other and
smile. Liz watches with disgust.

LIZ

Mom, do you have any juice?

MOM doesn't stop staring into ARLO's eyes.

MOM

In the fridge.

Liz rolls her eyes but stays seated. ARLO finally breaks the
stare.

ARLO

So Liz, what do you like to do?

LIZ

I'm a photographer. It's cliché, I
know, but I love it.

ARLO

What kind of stuff do you shoot?

LIZ

Everything. Anything.

ARLO

Because I have a buddy in Manhattan who works for a stock-photo company. They buy random photographs then sell them to magazines, websites, textbooks, that sorta thing. Maybe I could get you in touch with him.

MOM

Oh, Arlo, Liz just takes pictures for fun. She's not a professional or anything.

LIZ

Mom, I'm getting good. It's worth a try.

ARLO

Yeah, I think it'd be great. Do you have a studio?

LIZ

No.

ARLO

Cause I've got an empty apartment here in town that you could put all your gear in if you wanted to. Free of charge.

MOM

She only has one little camera, Arlo. It's not necessary.

LIZ

Mom, I just got a loan to buy tons of equipment and I need a place to store it all.

ARLO

Perfect, I could move you in tomorrow morning.

MOM

Arlo, that's very sweet but-

LIZ

I'll take it! Thank you, Arlo. That would be so helpful.

MOM looks at Liz, then smiles at ARLO.

MOM
You're so sweet, Arlo!

EXT. CANYON ROAD-DAY

AJ & LIZ walk through the canyon, working.

LIZ
Yeah, I suppose this land could
work.

AJ
Told ya.

They see DANIEL's car on the road.

AJ (CONT'D)
Woah, that's Daniel's car.

LIZ
You sure?

AJ
Positive. Look at the windows. We
need to tell Officer Hain.

LIZ
Is he in the car?

AJ opens the door. A voice comes from behind.

DANIEL
Hey! Get out my car!

DANIEL runs down the canyon towards them. AJ closes the door.

AJ
Sorry, man.

DANIEL
You stupid hicks, just leave me
alone! I know what I'm doing out
here.

LIZ
Oh, we weren't-

DANIEL
The cop sent you out here, didn't
he?

AJ
Hey dude, chill out.

DANIEL walks to the car and opens each door, looking inside and slamming the doors. He gives AJ and LIZ a dirty look.

DANIEL

I don't get it. I just want to find my friend and leave. I want to get out of here just as bad as you guys want me out.

AJ

Dude, we just work here.

DANIEL

Nice try. I saw you in the diner this morning.

As they converse, Daniel pulls his large frame backpack from his car and packs it with tools and equipment.

AJ

Look, we don't care what you do. We just got here this morning, and we're pretty excited to get back to civilization too.

DANIEL pauses.

DANIEL

Oh. You guys aren't from here? You could have said so!

DANIEL continues to pack. AJ and LIZ are somewhat puzzled. DANIEL pulls his head out of the truck, carrying two pictures. He pushes the pictures in front of them.

DANIEL (CONT'D)

My friend Keller came out here last week. Have you guys seen him?

AJ

No. Officer Hain showed us those pictures.

DANIEL begins walking towards the cave.

DANIEL

Hain's a joke. I tell him that my friend is missing and he does nothing.

LIZ

He is trying to help.

DANIEL
Telling me not to come out here
isn't help.

DANIEL walks into the cave entrance. There is a mine-shaft
entrance. He puts his pack down and sits down.

AJ
What's down there?

DANIEL
Don't know.

DANIEL stares at the cave in a creepy way.

LIZ
Why do you think your friend is out
here? Maybe he's not at all.

DANIEL
He's out here. At least, he was.

AJ and LIZ squat down by him.

AJ
How do you know?

DANIEL
Keller and I have done tons of
research about this area. Something
crazy has been going on here for at
least 5 years.

LIZ
What do you mean?

DANIEL
It's complicated. Just believe me
that these mountains contain some
dark secrets.

AJ and LIZ look at each other and roll their eyes.

DANIEL (CONT'D)
Keller came out here to check it
out. I couldn't join him, I had
work. He called me when he was in
the town, in that very diner. He
was there. He mentioned a guy named
Joe who owned the place. Now Joe
claims he's never seen him. I got
another call from him that night.
(MORE)

DANIEL (CONT'D)

The reception was bad but I could hear him screaming, screaming as loud as he could.

AJ and LIZ are getting a little freaked out.

DANIEL (CONT'D)

He finally calmed down and said someone was out there, someone attacked him. All he saw of the attacker was his hand with a star tattoo on it. Keller said he was bleeding, he'd been hit on the head. He started screaming again then the call ended.

AJ and LIZ are silent.

DANIEL (CONT'D)

So here I am. I know he's out here.

AJ

Why are you up here?

DANIEL

From a distance this cave looked suspicious. I've yelled down there but no reply. So this is my last resort. If I don't find him elsewhere, I'll go back there.

The camera rests on the entrance of the mine. AJ breaks the awkward silence.

AJ

Well, good luck to you. We'll let you know if we see anything.

AJ and LIZ stand.

DANIEL

You're not going to turn me over to Hain, are you?

LIZ

Well, we kinda said we would.

AJ

But we're on your side, so you don't have to worry about us.

LIZ is a little upset by this.

DANIEL

Thanks, guys. I'm really glad to know there's some decent people around here. I might need your help in the near future.

AJ

Yeah, man. We're staying in the town so just ask around and you'll find us, I'm sure.

DANIEL

Yeah, thanks again. And sorry for yelling at you ha. I guess I'm a little on-edge. Anyway, I'm gonna get going. I've got a lot of area to cover.

AJ

Ok, take care, buddy.

DANIEL walks away. LIZ is shocked.

LIZ

We told Hain that we'd let him know if we found that kid.

AJ

Yeah, but he's not doing anything wrong. He just wants to find his friend.

LIZ

But we said we'd tell him. What if he asks?

AJ

Then we lie.

LIZ

I'm not lying to a cop.

AJ

Ok, then tell him we bumped into him but we don't know where he is. Look, Daniel's just trying to be a good guy.

The two walk back towards the truck.

INT. STUDIO HALLWAY-DAY

ARLO, Liz, and JADE walk down a hallway.

ARLO
And who are you?

LIZ
Arlo, this is Jade. He's a friend
of mine. He's gonna help me set up
the studio.

ARLO
Nice to meet you, Jade. How long
have you two been dating?

LIZ
Uh, we're not dating. Just friends.

ARLO begins unlocking the apartment.

ARLO
Oh, sorry. My mistake.

LIZ
No it's fine because we're really
close friends.

JADE
But we're just friends... Not
dating.

Liz looks at JADE. ARLO opens the door.

ARLO
Ah, there we go.

INT. STUDIO-DAY

The three walk into an empty apartment.

ARLO
What do you think?

LIZ
It's perfect! Thanks, Arlo.

INT. STUDIO-DAY

Music plays over a MONTAGE of JADE and Liz setting up the studio: lights, backdrops, the Power Mac, her Macbook, a nice Canon camera and several lenses. They laugh and talk while setting up, but we only see this in montage form. Liz eats a Twix. The montage ends as the two of them looking at the finished studio.

EXT. CANYON ROAD-DAY

BOOM. A distant gunshot is heard. BOOM. It is followed by another.

AJ
Did you hear that?

LIZ
Yeah, what was that?

AJ
It sounded like gunshots.

LIZ
Stop the car, let's listen.

AJ
I don't want to stop the car if
someone's shooting out here.

LIZ
But you can't hear where they're
coming from in this canyon. Stop
the car.

As they drive around the corner, they see JOE standing in the middle of the road holding a shotgun.

AJ
Is that Joe?

LIZ
Yeah, I think that's him. It is
him.

They keep driving. JOE holds up a hand, asking them to stop. He has a smile on his face. JOE's car is parked behind him on the road.

LIZ (CONT'D)
What is he doing out here? This guy
creeps me out so much.

AJ
Let me do the talking then.

AJ's truck stops and JOE walks to Liz's window. Suspenseful music begins to play.

LIZ
Why is he coming to my side?

AJ

Roll your window down.

Liz rolls it down. JOE has his usual, strange smile on.

JOE

Hey, guys! What are you two doing out here? I really doubt that the government wants to use this land.

AJ

We were just going for a drive. What are you doing here?

JOE

Me? Oh, I was just hunting. Yeah, there's some really good game to find in here, if you know what you're looking for.

AJ

We heard gunshots, you must have got something.

JOE

It was a deer but, it got away from me. Anyway, you guys better get back to town. You don't want to be in this canyon at night. It gets a little complicated with all the side roads.

AJ

Yeah, we were just about to turn around.

JOE

Alright. Hey, stop into the diner before you go home. I'll make you some of our famous spicy fries, free of charge.

AJ

That sounds great.

JOE

You've got a pretty girlfriend, AJ.

JOE keeps staring at Liz. They begin driving away.

AJ

Thank you. She's quite a find.

JOE

I'll see you two back in town.

JOE walks back to his car, still smiling. Liz and AJ both roll their windows up in a hurry. AJ begins turning the truck around on the narrow road.

LIZ

Thanks for lying. That's the only time I'll let you get away with it.

AJ

If he was hunting deer, where's his camo? Where's his orange jacket? You don't hunt deer with a shotgun.

LIZ

Ah! Did you see how he was looking at me? I told you these people are messed up. I don't want to think about it. Let's just stay out of his diner. No more talking with the locals. Except Jan and the cop.

AJ

We'll go talk to Hain.

LIZ

I really don't care what he is up to, I just want to get this over with. Let him do his dirty deeds. As long as he doesn't touch me, I'll be happy.

AJ sees a turn off on a road that is hidden by a large rock. He drives the truck around the corner and parks.

AJ

Look. This is government land. What the heck is he doing out here? You saw those signs back on the road. He shouldn't even be out here.

LIZ

Don't think for a minute that we're going back! What are you going to say? "Excuse me, can you please leave? Like this isn't your land." He has a gun!

AJ

Don't worry, we're just gonna go take a look.

AJ smiles and exits the car. Liz growls and follows.

EXT. CANYON CLEARING-EVENING

We cut to see AJ and Liz climbing up a ledge. They are speaking in hushed tones.

LIZ

AJ, we should not be doing this!
You can't spy on people! We're
gonna scare him and he'll
accidentally shoot me! He'll think
I'm a deer!

AJ

"You got a nice girlfriend there,
AJ!" ... Come on, let's go!

Liz is walking behind AJ.

LIZ

What if it's like human
trafficking? I saw a documentary on
it! It's a big problem in Europe
and Asia!

AJ

Oh my gosh! Like slaves?

LIZ

Yeah!

AJ

If anything happens, I'll
emancipate you.

LIZ is confused.

AJ (CONT'D)

I'll free you. Shut up!

AJ is interrupted by a car door slamming. He quickly drops to a crouch. LIZ follows him and grabs his arm. We hear another slam and voices coming from over the edge. AJ looks at LIZ gripping his arm. LIZ lets go and sits back.

LIZ

Shut up.

AJ gets down on hands and knees, crawls to the edge, and peers over.

We see what he sees. DANIEL's car is parked amongst the rocks. JOE's car is parked nearby. JOE is standing nearby, speaking to someone whom we can't see. AJ watches with fascination. Liz slowly creeps to the edge of the ledge and peers over. She whispers.

LIZ (CONT'D)

That car! It's Daniel's!

The Mystery Man under the ledge mumbles something to JOE.

JOE

Don't worry! I covered myself. It's probably a good thing I didn't have it on. Imagine what they would have thought if they saw me with a mask on.

Mystery Man mumbles something else.

AJ

I can barely hear but I think there's somebody else. I can't see the other guy?

LIZ

Where is Daniel? Should we do something?

AJ

We're gonna get a face-full of shotgun if you don't shut up!

LIZ

Oh, what is going on?

AJ

Liz, please be quiet. He's still talking to someone else.

LIZ

We shouldn't even be here. Let's get out of here. Who is that? Do you think that's the Keller kid?

AJ looks at LIZ.

AJ

Ok, if you're not going to be quiet then we should leave.

LIZ

Good idea! Let's leave.

AJ looks back to see JOE staring and pointing at them. AJ and LIZ duck.

AJ
I think Joe just saw us!

LIZ
Are you serious?

AJ
Let's check.

AJ and LIZ look back over the ridge. JOE and Mystery Man are gone.

LIZ
Crap! What's going on? What's going on?

They hear somebody someone climbing up the rocks near them.

AJ
Move!

LIZ and AJ sprint down the rocks the other way.

LIZ
Wait, why are we running!

AJ
I don't know! Ha! I think you were about to cry!

LIZ
That's not funny!

A noise is heard.

AJ
Wait, did you hear that? Hide!

LIZ
Shut up, it's not funny now!

AJ
I'm serious!

JOE
Hey! Who's up here!

They begin running again. LIZ runs one way, AJ the other.

AJ
Liz!

They both hide behind some rocks. JOE runs in and begins searching the clearing for them.

EXT. TRUCK-HIDING BOULDER-NIGHT

Mystery Man gets keys.

EXT. CANYON ROAD-DAY

JOE keeps looking, getting awfully close to LIZ. He is right behind her boulder when his phone rings.

JOE
Hello?... Got it.

Mystery Man comes back into the clearing.

JOE (CONT'D)
Meeting in one hour. We'd better head out. Drive Daniel's car. I think they're gone.

JOE and Mystery Man leave the clearing. LIZ and AJ come out of hiding. They see JOE and Mystery Man driving away with DANIEL's car.

AJ
They're stealing Daniel's car!

LIZ
Do you think we should talk to Hain about this now?

AJ
Yeah, I do, actually.

LIZ
Let's go.

EXT. TRUCK-HIDING BOULDER-NIGHT

They run to AJ's truck and climb inside. AJ looks around, confused.

LIZ
What are you waiting for?

AJ
I can't find my keys!

LIZ
In your pockets?

AJ fumbles through his pockets. He stands to see if he's sitting on them. He forces her to stand, the keys aren't anywhere to be found.

LIZ (CONT'D)
Well where are they?

AJ
I don't know!

LIZ
You left them in here, didn't you?
I told you it was stupid! Search
the whole truck.

The two climb out of the truck and begin searching.

CUT TO:

AJ and Liz's gear is scattered all over, every box open, every cushion on the ground. They stand in amazement, looking around. AJ is holding a crowbar and as he speaks, he drops it and it makes a distinct ringing noise.

AJ
I don't believe this.

LIZ
Why would he take the keys but not
do anything to us?

AJ
I don't know but now we're stuck.
I've got a spare key for the truck
in the office. Just call Hain or
Jan and have them bring it to us.

LIZ
I don't have their numbers. Now
what?

AJ starts walking.

LIZ (CONT'D)
Hey! It's 4 miles to the road! And
then 10 to the town.

AJ
You got any better suggestions?

EXT. DESERT ROAD-NIGHT

LIZ and AJ walk down the road, the mountains behind them. LIZ stops and to lie in the middle of the road. AJ is sits next to her.

LIZ

We've been walking for 5 hours.
Let's give it a break. Just keep
talking to me. I won't fall asleep,
I promise.

AJ

Just five minutes. Then we keep
going. Only a mile or two left.

LIZ

Do you think he killed him?

AJ

What? Do I think who killed who?

LIZ

Whom.

AJ

That's what I'm asking you.

LIZ

No, you said it wrong, it's, "who
killed whom." Do you think the Joe
killed Daniel's friend?

AJ

I think it's late and I think
you're tired.

LIZ

You heard Daniel's story. The kid
was attacked.

AJ

Yeah, but killed? Why would Joe
kill anybody? He works in the
diner.

LIZ

Maybe you're right. I am tired.

AJ holds LIZ's point-and-shoot camera. He sees pictures of JADE and laughs.

AJ

What are these?

LIZ
Give me that! It's private.

LIZ takes the memory card out of the camera and puts it in her pocket.

AJ
It'll break in your pocket.

LIZ
It will not.

AJ
You need to take care of that memory card. We need those work pictures.

LIZ is silent. She begins falling asleep.

AJ (CONT'D)
Alright, tell me about yourself.
Tell me about your mom.

LIZ
(tired)
My mom loves me. She does. But she hates it when things go well for me. I think it's because nothing has ever gone well for her. Family, money, men, she's had no success. She's addicted to these crappy guys. That's all she ever dates. It's one after the other. They all cheat on her or she finds out they're not who they said they were. To be honest, it leaves me little hope that I won't do the same.

AJ listens with interest.

LIZ (CONT'D)
That's my biggest fear, that I'll end up like her. I can't end up alone. But I can't end up with someone because I'll never trust them. Every single relationship my mom has had has turned to crap. I just have trust issues. How do you find it so easy to trust people? Your friends jacked you.

AJ
You just do. You just trust people.
It's life.

LIZ
Trust is something that comes easy
when you've never been a victim.

AJ
Did you just make that up?

LIZ
No, it's a song. Face to Face. But
seriously, I have a problem. And I
know it's a problem. As soon as I
meet someone I assume they've got
some selfish motive behind
everything. And I'm usually right.

The two sit in silence for a moment.

LIZ (CONT'D)
Thanks for not telling me how I can
fix myself.

She sits up.

LIZ (CONT'D)
Thanks for listening.

AJ pretends to be asleep. LIZ hits him. They smile and stand
up.

They smile at each other.

EXT. TOWN-MORNING

AJ and Liz walk into the town. They can barely stand. BEN
sees them and runs to them.

BEN
Hey, guys! Where were you? The
whole town was worried about you.

LIZ
Where's Hain, BEN?

BEN
He's just down at the station. What
happened to you two?

AJ

Look, man, I know it seems like we keep blowing you off but it's just bad timing. We need to talk to Hain but we'll hang out soon, Ok?

They run to Hain's side at the station.

LIZ

Officer Hain, we need to talk to you right away.

OFFICER HAIN

Ok, let's just head over to my office.

LIZ

No! It's about Joe.

OFFICER HAIN

Uh Ok let's head up to your office.

The three of them walk towards the office.

INT. OFFICE-DAY

The three of them into their office.

OFFICER HAIN

Hey, why don't we call Jan in here. She's known Joe her whole life. She can help.

HAIN knocks on the door.

OFFICER HAIN (CONT'D)

Jan, could you come out here for a second?

JAN

Oh, I'm so glad you're Ok! I was worried sick when you didn't come back last night!

OFFICER HAIN

These two want to talk to us about Joe.

JAN

What's going on?

LIZ
We saw Joe last night stealing
Daniel's car.

OFFICER HAIN
Joe? Are you sure?

AJ
We're sure. And he wasn't alone.

OFFICER HAIN
Who was he with?

LIZ
We didn't see him.

AJ
We were looking over a ledge and
couldn't see the other guy.

OFFICER HAIN
You were spying on Joe?

LIZ
Well, he had a gun, we were
nervous.

OFFICER HAIN
So you got closer to him? When he
had a gun?

AJ
Look, all the talk about Keller and
Daniel, we were curious.

OFFICER HAIN
So you saw Joe and some other guy
stealing Daniel's car? Did you see
Daniel?

LIZ
We-

AJ
We didn't see him and he wasn't
with the car. But Joe saw us. We
think he took our keys, we had to
walk back.

JAN
You walked here from the mountains?
Oh, you poor things!

AJ

Hain, we just want you to talk to him, Ok?

OFFICER HAIN

Ok, I'll talk to him. But, no offense, maybe it'd be better if you guys left for awhile. This town can't handle too much excitement.

AJ

Yeah, I think we're about done working here- we've got enough data.

OFFICER HAIN

Yeah, Ok. But you got to get your truck out of here. You got a spare key?

AJ goes to his things and holds up a key.

OFFICER HAIN (CONT'D)

Alright. Thanks for your time, Jan. I'll go try to find Joe, and you guys get your truck. You can always call me, I'm usually available.

HAIN, AJ, and LIZ exit the room. The camera remains on Jan as they leave. She is contemplative and slightly troubled.

JAN

(As if speaking to herself) Joe, you're making things messy.

The door to Jan's office opens and Joe walks out. He looks a little upset. Jan turns around to talk to him. Joe is carrying some of the kids' papers- he has been shuffling through them.

JAN (CONT'D)

They saw you, Joe. Why weren't you wearing your mask?

JOE

Give it a rest, Jan. I'm telling you, those kids have got too much info on this area. They've got pictures, samples, notes...

JAN walks into her office and moves around, placing papers and sorting things. JOE follows her.

JAN
So what? Have they really seen
anything yet?

JOE
It doesn't matter. They work for
the government. The whole thing is
screwed. We've got to get rid of
them. We can't have the government
here burying nuclear waste.

JAN
Yes, I know. But you can't touch
them!

JOE
Why not? If they get out of here
with this information, we're done.

JAN
When we started this, we agreed, no
killing.

JOE drops the papers on the desk.

JOE
You're afraid to get your hands
dirty! Well, I'm not!

JAN
Can you imagine a full blown
investigation here? It can't
happen. We agreed- no killing.

JAN continues to move around her desk, opening drawers, etc,
and placing things. We hear nothing from JOE.

JAN (CONT'D)
You hear me?

JAN looks up to see that JOE is gone.

JAN (CONT'D)
Joe!

INT. STUDIO HALLWAY-DAY

Liz walks upstairs into the green hallway of her studio
apartments. She inserts the key into the lock. The lock
doesn't budge. She keeps trying. She takes the key out and
tries it again. YOUNG FAMILY walks to the door. They are
surprised to see her.

YOUNG FATHER
Can we help you?

LIZ
No, just, my key isn't working.

YOUNG FATHER
Your key? This is our apartment.

Liz is silent and can't wrap her head around it.

YOUNG MOTHER
We moved in here yesterday.

LIZ
No, this is my studio. I've been here for a week.

YOUNG FATHER
No, seriously, we moved in yesterday. We bought the apartment.

Liz begins to understand.

LIZ
From a guy named Arlo?

YOUNG FATHER
Yeah, that's right.

LIZ
This apartment was empty?

YOUNG FATHER
When we moved in? Yeah.

LIZ thinks for a moment then storms down the stairs. YOUNG FAMILY watches with confusion as she leaves.

EXT. CITY STREETS-DAY

LIZ races through the city. She takes her phone out and begins dialing "ARLO". The number has been disconnected.

EXT. TRAILER COURT-DAY

Liz's car screeches to a halt in front of MOM's trailer. Liz runs to the door.

INT. TRAILER-DAY

Liz bursts through the door to see the apartment mostly empty. MOM sits in a chair, close to tears. She looks at Liz.

LIZ
Where's Arlo?

MOM
He took everything.

LIZ
Where is he, Mom?!

MOM
He was different, Liz. He was a good person.

LIZ
Mom, he took everything from me too. All my camera gear, everything. Where is he?

MOM
I don't know. I came home from work. He just took the valuables and left. He just took them. Everything. All my savings, everything.

Liz is in a panic. She is flaming mad. She looks up and sees a picture of her on the wall. She takes it off the wall and throws it against the wall, shattering it. She screams.

LIZ
Where is he, Mom? Where does he live?

MOM
His apartment is empty. He moved out this morning. Oh, Liz, I'm sorry. He was different.

LIZ
No he wasn't, Mom! Don't you see, they're all the same! It's always the same! You are so stupid. You are so stupid. I'm so stupid. Why did I trust him?

MOM
I'm so sorry, Liz.

LIZ

You've dragged me into your dysfunctional life. He took thousands of dollars.

MOM

Liz, I'm sorry. How can we make this better?

Liz thinks for a moment before standing up and walking out the door.

MOM (CONT'D)

Liz! Liz, please wait!

EXT. CITY STREETS-DAY

Liz flies through the streets again.

EXT. BANK-DAY

Liz runs into the bank.

INT. BANK-DAY

Liz sits across from TELLER.

TELLER

I'm sorry, Ms. Packard, but it doesn't matter that your things were stolen. You still need to make the full payment on them.

LIZ

Well, there should have been some money, \$5,000, automatically deposited. Can't that take care of the debt?

TELLER

Let me look... Ms. Packard, there haven't been any deposits into your account.

LIZ

What? From BLANK Security. 5,000 from BLANK security.

TELLER

No, there's nothing.

Liz is confused. A lightbulb goes on in her head. She stands up and leaves in a hurry.

EXT. DESERT ROAD-DAY

Liz's car flies down the road. Liz is driving. AJ is falling asleep.

LIZ
Hey! You can't fall asleep! If you
fall asleep, so will I.

AJ
Please! I'm so tired!

LIZ
If I fall asleep, we're dead! Come
on, sit up. Get me a water out of
your bag.

AJ sits up and reaches to the backseat for his bag. He begins going through it.

LIZ (CONT'D)
You know, maybe it's a good thing
we're here. Joe's probably going to
jail now, thanks to us.

AJ
Either way, let's remember that it
was my idea to go to the mountains.

LIZ
Where's that water?

AJ
I'm looking!

Liz sees several empty Twix wrappers in AJ's bag.

LIZ
Where did you get those Twix? Are
those mine?

AJ
Yeah ha! Sorry, I was hungry before
lunch yesterday.

LIZ
You said there was only one left.

AJ
Sorry, I ate them.

LIZ
But you said there was one left.

AJ
Yeah, I know.

AJ doesn't see the big deal.

LIZ
You lied.

AJ
Yeah, I lied. Sorry, I'll buy you
some more on our way out of town.

LIZ
There aren't any in the town.

AJ
Ok, then back in the city. It's not
a big deal.

LIZ
It is a big deal.

AJ
No it isn't, it's just candy.

LIZ
I don't care about the candy, you
lied to me! You lied to me.

AJ
It wasn't a real lie, it was like a
joke lie.

LIZ
Like the advertising? The 5,000?
That was just a joke lie?

AJ
Liz, I can't believe you're getting
so upset about it.

AJ goes through his bag and finds one more Twix.

AJ (CONT'D)
Look, there's one left, it's yours.

LIZ
That's not the point! I should have
known! Just when I was beginning to
trust you! I thought maybe you were
different. I'm so stupid.

AJ
Holy crap, take it easy!

LIZ
Shut up!

AJ
Hey!

LIZ
Shut up, AJ! Don't say anything
else! Just let me drive!

AJ is still shocked at her reaction. He puts the bar in his pocket.

EXT. CITY OFFICE BUILDING-DAY

AJ walks off the street into a great and spacious building.

INT. CITY OFFICE BUILDING-DAY

AJ walks to the counter and hands CON MAN's card to RECEPTIONIST.

AJ
Hi. I was wondering if you could
put me in touch with this company.
He's out of town and not answering
his phone. Maybe I could talk to
his secretary or something.

RECEPTIONIST looks at the card, then consults her listings.

RECEPTIONIST
I'm sorry, this company doesn't
have an office here.

AJ
That can't be right. Is this the
right building.

RECEPTIONIST
No, it is. We've never had a
company by that name here.

AJ
Thank you.

AJ sits down in the lobby, stunned. His phone begins to ring.

AJ (CONT'D)

Hello?

MARK

AJ, Mark here. What is going on?
I've been looking at the account
information. What happened?

AJ

Hey, Mark. Funny you should call
right now. I was about to call you.
Uh, I think all the money is gone.

RECEPTIONIST is watching AJ, listening to his conversation.

MARK

(Pause). Where is it?

AJ

Ha, well, PAUL and Piers thought it
would be good to put some money
into our professional image, get
some cars-

MARK

What exactly happened, AJ?

AJ

PAUL bought a couple of cars.

MARK

A couple of cars?

AJ

And I think we were just conned out
of the last \$8,000.

MARK

AJ, this blows my mind, I... What
am I supposed to say? I trusted you
with that money.

AJ

I have some responsibility but it
was mostly PAUL and Piers.

MARK

No, don't make excuses. You three
were equally responsible for the
company. I trusted you, AJ!

AJ

Mark, it's gone, Ok? The money is gone. That's it. Now what are we gonna do?

MARK

Just, just let me think for a minute.

AJ looks to see RECEPTIONIST who has now called MANAGER to her side. The two of them watch AJ closely.

AJ

Look, I'll sell the car, that will cover some of it.

MARK

Ok, listen. Because your parents are good friends of mine, I'm not going to press charges against you. I'll only take PAUL and Piers to court. But you are going to pay me back every cent.

AJ

I don't have the money, Mark. I have nothing.

MARK

I'll let you work for me to pay it off. If you sell the car and work for me without pay for the rest of the summer, I won't press charges against you.

AJ

What kind of work?

MARK

I have a contract with a nuclear site. I need you to survey possible waste disposal sites. I'll e-mail you the specifics and I'll give you \$500 to buy an old truck for the job.

AJ

Mark, I don't know what to say. I mean, I'll take it! Thank you so much. And I'm sorry-

MARK

AJ, this is a government job so if you mess up at all, I won't be here to bail you out.

AJ

Understood.

MARK

I don't know how PAUL and Piers are gonna take this but if I were you, I'd leave without saying goodbye. Drop the car off at my office, I'll take care of it.

EXT. DUDES' APARTMENT PARKING LOT-DAY

AJ pulls into the parking lot to see a cop car in the parking lot. He is scared by this and turns the truck around.

EXT. CANYON ROAD-DAY

Liz drives them into the canyon in silence.

AJ

What do you want me to do? I've said sorry.

LIZ

There's nothing you can do. You've lost my trust, that's it.

AJ

Because I ate your candy I lost your trust?

LIZ

Because you lied you lost it. I knew this would happen. Just when I started trusting you, some part of me felt wrong about it. It just felt wrong.

AJ

Liz, if you expect everybody to be perfect then you're in for a world of hurt.

LIZ

Why can't you just do what you say you will?

AJ

You need to grow up! People make mistakes!

LIZ

I don't want to argue about it!

Liz's car reaches the truck. AJ opens his door.

AJ

It's like you choose to be miserable, Liz. You're looking for reasons to be unhappy. Just like your mom.

AJ shuts the door. LIZ drives off in anger.

INT. CITY CAFE-DAY

AJ walks into the cafe, nervous. He sits down, checks his phone, and runs his hands through his hair. LIZ sits down across from him, holding a drink.

LIZ

I hoped I'd find you here.

AJ

Look, I don't have time for this.

LIZ

Where's my money?

AJ

What?

LIZ

5,000. You said you'd deposit it days ago. It's not there.

AJ

You want the truth? Your money's gone. There is no money. It's all gone. Yours, mine, all of it.

LIZ

Where did it go?

AJ

That's none of your business.

LIZ

I think it is my business! I took out a loan, I bought equipment, I need that money.

AJ

Well, it's gone.

LIZ

Did it ever exist?

AJ

Yeah, I had it but now it's gone.

LIZ

What did you do with my money?

AJ

Listen, you stupid hippie, I have more important things to worry about than your problems. There's no money, you're not getting any money, that's it.

Liz looks at him for a moment then throws the drink in his face. LIZ stands and walks out.

EXT. CITY-DAY

LIZ walks down the street, furious. Across the street she sees JADE and GIRLFRIEND kissing and laughing. JADE stops when he sees LIZ.

JADE

Liz...

LIZ walks faster.

JADE (CONT'D)

Liz!

EXT. ALLEYWAY-EVENING

Liz goes to the same spot where she and JADE took pictures. She sits against the wall with her head in her knees and begins crying.

EXT. DUDES' APARTMENT PARKING LOT-NIGHT

AJ pulls into the parking lot after seeing that there are no cops. He gets out of the truck and goes to their apartment. He looks in the window. The lights are off.

INT. DUDES' APARTMENT-NIGHT

AJ frantically grabs bags and a suitcase. These are the same shots from the opening of the film.

EXT. DUDES' APARTMENT PARKING LOT-NIGHT

AJ walks towards his truck when PIERS and PAUL drive up. They begin beating AJ.

EXT. DESERT ROAD-DAY

Liz drives in the desert, crying. She looks at her hand where the bracelet used to be. The skin isn't as tan there. Her phone rings. INCOMING CALL: MOM. Liz hits the ignore button and throws the phone into the backseat.

EXT. CANYON CLEARING-DAY

AJ walks towards his truck. As he walks around, he sees two open graves. In one grave are his keys. AJ picks up his keys. He gets in the truck. As he sits down, something catches his eye- LIZ's bracelet sits on the floor of his truck. He picks it up and gazes at it, feeling guilty. He then looks to the graves. Resolved, he starts the car.

EXT. CANYON ROAD-DAY

LIZ is crying and drives down the dirt roads and takes a strange turn. She stops, thinking it is a wrong turn, and turns around. She realizes that she is lost.

EXT. SILO COMPLEX-DAY

LIZ is definitely lost. She grabs her phone while driving but then realizes-

LIZ
AJ, where's your phone?

She puts the phone in her pocket and drives around a bend, revealing planted crops and a large complex of silos. She stares in amazement.

LIZ (CONT'D)

What the...

She keeps driving, searching for somebody. She stops when she sees somebody standing in the silos. She exits the car.

LIZ (CONT'D)

Excuse me!

The person disappears around the building. LIZ speeds up.

LIZ (CONT'D)

Hey! I need some directions!

She comes around the corner but nobody is there. She turns around to walk back to her car.

EXT. CANYON ROAD-DAY

AJ drives down the road. He slams on his brakes and looks up to see the cave/mine entrance from earlier. In front of the entrance is DANIEL's backpack. AJ looks at the ominous mine and grabs his flashlight. He runs out of the truck.

AJ

Daniel! Daniel!

He looks around but sees nothing else. He slowly moves towards the mine. The contents of the bag are scattered and extend into the mine. AJ does not want to go in there. He debates with himself for a moment, then slowly enters.

INT. MINE SHAFT-DARK

AJ enters the dark mine. It is light only by his flashlight. Black tarp separates the mine into sections. AJ slowly walks through the first section. About ten seconds later, he bursts through the tarp at full speed, tripping on his way out.

EXT. MINE SHAFT-DAY

AJ stumbles outside and dry heaves. He is panting, terrified by what he saw in the mine. He finally gains control and thinks out loud. AJ runs to his truck and begins driving down the roads.

EXT. SILO COMPLEX-DAY

LIZ returns to her car to see JOE standing near.

JOE
I see you have a flat tire. Let me
give you a ride back to town.

JOE's car is behind LIZ's. LIZ looks at her tire; it has been slashed. He motions for her to get in.

JOE (CONT'D)
(Forcefully) Get in.

LIZ looks around. JOE reveals a knife and walks towards her.

JOE (CONT'D)
Liz, get in.

LIZ slowly walks towards the car, scared. The two sit in the car. JOE locks the door. JOE holds her point-and-shoot.

JOE (CONT'D)
Your camera was in the car but
there's no card. Where are your
work pictures, Liz? Where's the
card?

LIZ is silent.

JOE (CONT'D)
Look, I think you're a very pretty
girl. Very pretty. So I'm not going
to hurt you. You won't feel any
pain. Just give me the card.

LIZ reaches to the side of the seat and feels a wrench.

JOE (CONT'D)
Maybe you've got it. I'd hate to
search you. Give it to me.

LIZ begins raising the wrench.

JOE (CONT'D)
As you wish.

JOE reaches for LIZ's body. LIZ brings the wrench crunching into JOE's hand, opens the door, and runs to the complex. JOE runs after her. Thus begins a cat & mouse chase that will be worked out on the set.

EXT. CANYON EXIT-DAY

AJ flies out of the canyon, looking down the main road. He races down the main road.

EXT. SILO COMPLEX-DAY

LIZ eventually ends up in an old, wooden structure. JOE looks for her but can't find her. He gets in his car and takes off. LIZ is now alone in the wooden structure. There are tables full of drugs, bags, and weapons. LIZ realizes what is going on. She runs out of the building but is chased down by Mystery Man in a way that will be figured out on set.

LIZ sees a truck and runs to the office-type building and grabs a large ring of keys, and runs to the truck. She sticks the key in but it is a stick-shift.

LIZ

Ah, hell!

She sees a black car parked behind a building. She runs to it and tries a few keys before starting it. Mystery Man watches her leave before going to his car.

EXT. DESERT ROAD-NIGHT

LIZ flies down the desert road. A car is visible some ways behind her. She takes her phone out and begins making a call. The answer comes.

PHONE VOICE

911 emergency.

EXT. OFFICE PARKING LOT-NIGHT

LIZ exits her car. JAN stands in the parking lot.

LIZ

Jan! Jan, where's Officer Hain?

JAN

I assume he's in his office. What's wrong, sweetie?

LIZ

There's a big problem. Where's AJ?
Has he come back?

JAN
Yeah, he's in your office. I'll
take you up there.

LIZ
Ok.

The two run into the building.

INT. OFFICE-NIGHT

LIZ looks into the office. AJ is not there. JAN stands at the doorway.

LIZ
He's not here.

SLAM! Jan closes the door and locks it, leaving LIZ stuck.

LIZ (CONT'D)
Jan? Jan!

LIZ bangs on the door and shakes the handle.

LIZ (CONT'D)
Jan!

JAN runs back down the stairway.

EXT. OFFICE PARKING LOT-NIGHT

JAN comes outside to see BEN.

JAN
She's secure.

BEN
You didn't hurt her, did you?

JAN
Of course not. I just hope Joe
didn't do anything to her.

AJ drives into town. He sees JAN and BEN heads towards them.
He rolls his window down.

BEN
Hey, AJ!

AJ
Where's Liz?

JAN
Isn't she with you?

INT. OFFICE-NIGHT

LIZ watches from the office.

LIZ
AJ! AJ!

She begins banging on the window.

LIZ (CONT'D)
AJ!

EXT. OFFICE PARKING LOT-NIGHT

AJ
Have you seen Joe?

BEN
I assume he's in the diner.

AJ drives off towards the diner.

INT. OFFICE-NIGHT

LIZ watches AJ drive away.

LIZ
AJ no! AJ!

LIZ begins looking for a way out.

INT. DINER-NIGHT

AJ storms into the diner. It is empty. He carries a crowbar.

AJ
Joe!

AJ walks towards the kitchen.

AJ (CONT'D)
Joe!

A hand gently lands on AJ's shoulder. It is JOE. AJ turns around, grabs JOE, and rams him into a table, pushing his face into the surface.

JOE
AJ! AJ, relax! It's me!

AJ
Where is she, Joe? You have her!

JOE
I don't know what you're talking
about! AJ, relax! Relax!

AJ
I saw what you did, Joe. I saw what
you did in the mine.

JOE goes limp when he hears this.

AJ (CONT'D)
Tell me where she is.

JOE
I'll take you to her. Just don't
hurt me.

AJ lets him go but holds the crowbar ready.

AJ
Where is she?

JOE
We need to drive there.

They walk outside and get in AJ's truck, AJ holding the
crowbar the whole time.

INT. OFFICE-NIGHT

LIZ looks around the office impatiently. She opens the
window, even though it is jammed a bit.

EXT. OFFICE BUILDING-NIGHT

She climbs onto the fire escape. She goes up onto the roof
and slowly moves across it. She hears whispers and moves to
the edge. She looks down to see JAN and BEN talking.

BEN
But what are you going to do to
her? Even if you let her go, she'll
report all of this.

JAN

I don't know what I'm going to do,
BEN. Just let me think for a
minute.

BEN

This is perfect. This all just
happens to be on the one night when
all our men are on delivery. If
this goes south, that's it; I'm
done with the drug business. Look,
they were just doing their job
here. They weren't looking for
trouble.

JAN

Would you shut up? I need to figure
this out.

EXT. CANYON ROAD-NIGHT

AJ drives through the canyon road, still holding the crowbar
up, threatening JOE.

JOE

Look, you can put that thing away.
I'm not going to-

AJ

Is she still alive?

JOE

What?

AJ

Liz. Is she still alive?

JOE

Of course she's alive! Take this
road here.

They drive around the bend to see-

EXT. SILO COMPLEX-NIGHT

The silo complex.

AJ

Where?

JOE

Around that building.

AJ drives around the building.

JOE (CONT'D)
Get out of the car.

AJ and JOE get out of the car.

AJ
Keep your hands up!

JOE
You got it! Just relax.

INT. SILO BUILDING-NIGHT

JOE keeps his hands up and points to a building. They enter the building, JOE walking in front. They reach some dark stairs that lead to a basement. AJ looks down them. He walks to them, leaving JOE unguarded.

AJ
Liz!

JOE suddenly kicks AJ down the stairs and runs after him. AJ drops the crowbar while rolling down stairs. AJ rises to his feet just as JOE reaches the bottom of the stairs and delivers a punch. He begins wailing on AJ. AJ is helpless.

JOE reaches into his pocket and takes his mask out. He puts it on and kicks AJ's gut.

JOE
She's not here, AJ. But believe me,
when I find her, I'll show her a
good time.

He kicks AJ in the face.

EXT. OFFICE-NIGHT

LIZ lies on the roof, listening to the conversation.

BEN
Well, for now we shouldn't keep her
up there. AJ might come looking.
He's smart.

JAN
And where do we put her?

BEN

In the cellar. He could never find her down there.

JAN

Ok. I'll bring her down, you wait here, make sure AJ doesn't come back. If he does, stall him.

JAN walks into the building. LIZ looks across the building to see an entry shaft.

INT. OFFICE HALLWAY-NIGHT

JAN walks through the hallway. She has a gun in hand. She opens the door to her office to see that it's empty. She stares in unbelief. LIZ drops from the ceiling behind her and tackles her. The gun flies out of her hand. LIZ hits JAN in the head. The two struggle on the floor.

INT. SILO BUILDING-NIGHT

JOE kicks AJ yet again.

JOE

So you like what you found in the mine? Well, why don't we take a trip back there.

He grabs AJ and begins dragging him up the stairs. AJ tries to grab the stairs to stop him. His fingers instead find the crowbar. They get to the top of the stairs. AJ swings the crowbar at JOE's leg, dropping him with a yell. AJ runs up some stairs. They lead him to the stairs going up the silos. JOE runs to the corner of the interior and grabs a rifle. He runs outside and fires up at AJ. AJ runs faster. JOE begins running up the stairs, firing several times. JOE runs out of ammo and drops the gun.

They reach the tops of the silos. Depending on location, AJ somehow gets JOE locked in a building and runs back to his truck, flying down the road.

INT. OFFICE-NIGHT

JAN and LIZ struggle for the gun. JAN stands and runs for it as LIZ kicks her feet out, dropping her into the bathroom. JAN hits her head on the sink as she falls, almost knocking her out. LIZ stands and runs into the bathroom. Some duct tape is on the ground. LIZ binds JAN's hands and feet with it.

JAN

BEN! BEN!

LIZ puts tape over her mouth and shuts her in the bathroom. She runs into JAN's office, grabs the old computer, opens the window, and throws it out.

EXT. OFFICE-NIGHT

BEN hears the crash and runs to that side of the building.

INT. OFFICE-NIGHT

LIZ runs down the stairs.

EXT. OFFICE PARKING LOT-NIGHT

LIZ sees BEN looking at the computer. She jumps in her stolen car and drives off. BEN chases on foot for a moment.

EXT. CANYON ROAD-NIGHT

AJ flies down the road. Tail-lights suddenly turn on in front of him. He slams on the brakes. OFFICER HAIN exits the car.

AJ

Oh, thank goodness.

HAIN walks towards AJ, holding a large flashlight. He is NOT wearing his gloves. AJ begins rolling his window down.

AJ (CONT'D)

Officer Hain, I'm glad you're-

AJ sees the tattoo on HAIN's hand. HAIN swings the flashlight at the window, shattering it all over AJ.

EXT. CANYON ROAD-NIGHT

LIZ drives through the canyon, still breathing heavy from her struggle with JAN. She is checking behind her but isn't being followed.

She slams her brakes on as she sees-

AJ's truck in the middle of the road, parked at an adjacent angle. LIZ gets out of her car. AJ's truck is still running. She runs to it. Shattered glass is everywhere. Both doors are open.

She looks to where the headlights point- right at the entrance to the mine. She looks at it for a moment, then begins walking back to her car. She stops and looks back at the mine, debating what to do. She finally lets out a soft grunt and runs back to AJ's truck. She reaches inside and grabs the flashlight. She slowly walks up to mine, terrified.

INT. MINE SHAFT-DARK

LIZ walks into the mine, obviously scared. She walks through the first section and comes to a fork in the mine. She chooses one way and keeps walking, coming to more black tarp. She moves it and steps forward, stepping on something. She looks down to see-

KELLER's face stares up at her. He is dead. Shotgun shells litter the ground around his corpse. LIZ falls back into the wall, horrified. She stands again, gasping for air that doesn't seem to come. She turns around, unable to face the body. As she puts her head down to catch a breath, her flashlight illuminates another face in the mine shaft- DANIEL's face. He too is dead. LIZ musters up some courage and keeps walking. She comes around a corner and sees-

AJ lying on the floor, bloody. He slowly moves with a low moan. LIZ helps him sit up against the wall. He is bloody. His hands are bound with zip ties.

LIZ
AJ, oh my gosh! Are you okay?

AJ
My leg.

LIZ
What happened?

LIZ calms down a bit.

LIZ (CONT'D)
You owe me one, pal. I almost left you.

AJ
I knew you wouldn't leave me.

LIZ
Don't flatter yourself.

They smile at each other.

LIZ (CONT'D)
Can you stand? We need to get you
out of here right-

LIZ is suddenly grabbed by the hair and thrown into the side of the mine. She rolls over to see OFFICER HAIN/Mystery Man standing over her. She notices his tattoo. He grabs her hair and drags her until she reaches the bodies of KELLER and DANIEL. She is still stunned by the blow to the head.

HAIN returns, dragging AJ. He drops him next to LIZ. He is pointing a gun at both of them. He turns on a big construction light.

OFFICER HAIN
I want the memory card to your
camera. Where is it?

LIZ can barely move.

LIZ
Hain...

OFFICER HAIN
The card, Liz.

LIZ
You're running the drug operation.

LIZ is slowly moving away. HAIN checks the tarp and quiets down for a minute, listening.

OFFICER HAIN
Well, I've got a lot of help in the
town. The whole town, actually.

LIZ
You can't kill us here. This is
government land. They'll look for
us.

HAIN smirks a little.

OFFICER HAIN
You really think this is government
land?

LIZ
You put the signs up.

OFFICER HAIN
Where is the card?

Footsteps are heard running towards them. HAIN aims his gun at the black tarp. LIZ looks with anticipation and hears-

BEN

Hain! Hain, the cops are here!

HAIN looks at LIZ.

OFFICER HAIN

You called the cops?

LIZ

You weren't available.

BEN runs through the tarp. He carries a pistol.

BEN

Hain, the town's full of cops and
FBI they-

He looks down to see the bodies, AJ, and LIZ. He is shocked.

BEN (CONT'D)

Hain-you-it was you?

OFFICER HAIN

BEN, there's no time for this.

BEN

No killing, that was the rule.

OFFICER HAIN

You think I had a choice?

BEN

You killed them!

OFFICER HAIN

And now these two. Get ready to
leave.

BEN stares at LIZ and AJ.

OFFICER HAIN (CONT'D)

Did you hear what I said? Burn the
crops. Take the money from the
office and go to the safe house.
I'll meet you there.

BEN continues to stare.

OFFICER HAIN (CONT'D)

What's the matter with you? Go!

BEN
They don't need to die.

OFFICER HAIN
It's not your call.

BEN
The cops are here. We need to
leave. Killing them does nothing.

HAIN points his gun at BEN.

OFFICER HAIN
Go!

This doesn't scare BEN. He just looks down at LIZ. HAIN then
grabs LIZ by the hair and puts his barrel against her scalp.
BEN slowly raises his gun to HAIN.

OFFICER HAIN (CONT'D)
Put it down or she dies.

BEN
No killing. That was the rule.

OFFICER HAIN
Put it down!

BEN
No killing.

HAIN aims the gun back at BEN. LIZ watches from her knees.

OFFICER HAIN
We can still get out of this rich.
But we need to go now.

Their guns are still aimed at each other. LIZ looks at BEN
then brings her head crushing into HAIN's groin. HAIN lowers
his arm a little. BAM! BAM! BEN fires two rounds into HAIN's
stomach. HAIN falls to the ground. BEN runs to him and grabs
his gun. He points one gun at HAIN who is still alive and the
other at LIZ.

BEN
(To LIZ) Get of here! Leave right
now!

LIZ nods her head. She helps AJ to his feet and the two begin
walking out of the mine. She turns around to see BEN looking
at her, still aiming the gun at her. They look at each other
for a moment before BEN lowers the gun aimed at her. LIZ and
AJ leave the mine.

EXT. CANYON ROAD-NIGHT

LIZ helps a wounded AJ down to her stolen car. She helps him into the passenger seat.

EXT. DESERT ROAD-SUNRISE

The stolen car flies down the road. AJ is huddled in the reclined passenger seat, obviously hurt.

LIZ

Why weren't you behind me when we split up? None of this would have happened if you would have just stayed behind me!

AJ

Oh, give it a rest, would ya? We got out of there alive, be happy about it.

LIZ

Happy? My car is stranded out there now!

AJ

So's my truck!

LIZ

Who cares about your \$500 truck! My car was worth at least \$1,000!

They speak at the same time.

AJ

At least you ended up with this car! Stop complaining!

LIZ

I just went through a very high-stress ordeal, Ok? I was lying next to two dead bodies because you didn't follow after me!

AJ

I need to rest! You are a significant negative influence on my well-being.

LIZ

Then Jan tried to kill me! I had to beat the crap out of her!

AJ

I had to fight Joe! He shot at me!
Several times!

LIZ

Joe? Joe almost raped me! Did he
try to rape you? I doubt it! Then I
win! My experience was worse than
yours!

AJ

Here you go again, the world is out
to get you, you suffer more than
anybody else, can't you just be
happy that we're alive?

LIZ

And my camera! Yet again my camera
is stolen!

The car comes to a pattering halt.

AJ

Why did you stop?

LIZ looks at the gas gauge. It is empty.

LIZ

Unbelievable! We're out of gas! Of
course we're out of gas.

AJ begins laughing at the situation.

LIZ (CONT'D)

It isn't funny! We're stuck here!

AJ keeps laughing.

LIZ (CONT'D)

Would you cut that out!

LIZ gets out of the car and walks to the side of the road. AJ
still laughs in the car. LIZ thinks about the situation and
begins laughing a little bit as well.

LIZ looks at the sunrise and takes her phone from her pocket.
She sends a text to MOM which says, "Love ya, Mom."

AJ opens the door and walks to her. He is still in pain. He
sits next to her on the side of the road. They stare at the
sunrise.

AJ

That is quite the view.

LIZ looks at him and smiles. He smiles back. He pulls the Twix bar from his pocket and opens it. It is all crumbled up. She takes some of the Twix dust and eats it. He does as well.

LIZ

Teach me to drive stick.

AJ smiles at her and nods his head.

The two watch the sunrise.

FADE TO BLACK.