

A LIFE OF PAIN

Written by

The Kids at Children's Lifesaving

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FADE IN:

EXT. NEW YORK CITY - UPPER EAST SIDE - DAY - ESTABLISHING

An upper-class neighborhood. Gleaming SKYSCRAPERS glisten in the sunlight on a beautiful day. The CAMERA pans upward, towards the very TOP of one of the buildings. It seems like it might touch the sun... As we reach the PENTHOUSE...

INT. NEW YORK CITY APARTMENT - PENTHOUSE - DAY

An spacious, New York penthouse, which contains all the amenities you'd expect. In the corner, LUISA, a beautiful, artistic, Latina woman in her late-30s, sits by an easel, working on a nearly finished painting of two children, a boy and a girl. Nearby, on the phone, her husband, IVAN, Russian accent, handsome and formidable, paces on the phone.

IVAN

I'll get you your money. Just give me one more week.

Stay on Luisa's face, as she tries to concentrate on her painting, but can't help but worry that the phone call means trouble.

That's when two CHILDREN burst in the door wearing private school uniforms. This is MAX (12) and VISTOKIA (8), nicknamed Vicky. And we can see they're the two children in their mother's painting.

MAX

We're home. Can I have a snack?

IVAN

(hanging up the phone)
Not now. We're going to the park.

LUISA

(concerned)
Ivan... No.

VISTOKIA

(excited)
I want to go to the park, too!

LUISA

We can go another time.

IVAN
We'll go now.

And we can see his word is final. Luisa reluctantly leaves her easel behind as we...

EXT. CENTRAL PARK - DAY

Luisa sits on a blanket with a picnic basket. Max and Vicky are tossing a beach ball back and forth. Vicky keeps missing it. A GUITAR rests on the blanket.

MAX
You know, you'd be a lot more fun to play with if you could catch the ball just once.

VISTOKIA
You're throwing it too fast.

MAX
No, you're catching it too slow.

LUISA
Slow-LY

MAX
What?

LUISA
Too SLOWLY, not too slow. Grammar, mijo.

MAX
Whatever.

Luisa is distracted when she sees Ivan, some distance away, talking to some angry looking Russian guys. Their voices are raised, angry. Max looks over there, interested, concerned.

MAX
Dad...

Luisa picks up the guitar.

LUISA
Max, why don't you play something?

MAX
Now?

LUISA

Yes. Now.

Max is still worried, but he picks up the guitar and begins to play. His sister rests on her belly, enjoying his music. As he plays, suddenly a GUNSHOT is HEARD.

Luisa gasps in fear. Max freezes. Starts to turn around.

LUISA

Don't turn around. Keep playing.
Just keep playing, Max.

MAX

But --

LUISA

Max. Just keep playing!

Max, frightened, keeps playing. We look past him to see IVAN, in a POOL OF BLOOD.

DISSOLVE TO:

BLACK

LEGEND: "SIX MONTHS LATER"

EXT. VENICE BOARDWALK - DAY

A very different world. Girls in bikinis rollerblading. Henna tattoo artists line the street. Tourists in Hawaiian shirts. Piercings, multi-colored hair.

LEGEND: "VENICE, CALIFORNIA."

Above it all, the balcony of a small apartment overlooking the boardwalk, which is where we find Max, now in shorts and a t-shirt, the beach ball in his hand. He doesn't look too happy.

INT. SMALL APARTMENT - DAY

Luisa's painting hangs on the wall. A few remainders of their former life crammed into this small space. Vicky is watching Spongebob on TV. Max wanders in and changes the channel.

VISTOKIA

I want to watch Spongebob!

MAX

Well, I want to watch something else.

VISTOKIA

Mom!

Luisa appears. Worn out. Practically a different person.

MAX

I don't want to watch freaking Spongebob.

VISTOKIA

He's mean.

We now see Luisa's holding a BOTTLE in her hand. She's been drinking.

LUISA

Max, why don't you go play your guitar?

MAX

I don't want to play the guitar! I hate the guitar and I hate you!

She says nothing as he walks into his bedroom and slams the door. Calmly, Vicky puts Spongebob back on.

INT. SCHOOL - CLASSROOM - DAY

Max sits in class, unable to concentrate. Looking out the window.

TEACHER

Max. Pay attention.

Max returns his gaze to the blackboard. But he can't forget what happened to his father.

EXT. SCHOOL - DAY

Max waits outside the school. Sees the older kids smoking cigarettes. Considers. Just then, Vicky comes smiling out of the school.

VISTOKIA

Max!

He fakes a smile as he takes her hand and they prepare to walk home.

EXT. VENICE BOARDWALK - DAY

Max and Vicky walk through the crowded boardwalk.

VISTOKIA

And then they showed us how to make paper mache, did you know that when flour gets wet it turns into glue...?

MAX

Yeah, I knew that.

VISTOKIA

And then Emilio said that in Egypt, when people died, they wrapped them in paper mache and they turned into mummies. Bet you didn't know that.

MAX

Cause it's not true.

VISTOKIA

Is so.

MAX

Is not.

VISTOKIA

(after a pause)

Max. What happened to our Dad?

MAX

You don't remember?

She shakes her head.

MAX

Nothing happened to him. He had to go on a trip for work, like Mom said.

VISTOKIA

But how is he going to find us when he gets back?

MAX

Mom sent him an email with our new address.

VISTOKIA
But Mom said not to tell anybody
our new address.

MAX
Anybody besides Dad.

VISTOKIA
Well, when is he coming back
already?

MAX
It's a really long trip so that's
why we came to California.

VISTOKIA
That doesn't make any sense.

MAX
I know it doesn't.

They turn a corner and they reach their apartment building.
A HOMELESS MAN lurks in the alley behind the building.

HOMELESS MAN
Spare some change?

Max hands him a quarter.

HOMELESS MAN
You're going to heaven for that.

Max shrugs and takes Vicky up the stairs, but when they reach
their apartment, they find --

INT. SMALL APARTMENT - DAY

The apartment has been torn upside-down. Nearly everything's
destroyed or gone.

VISTOKIA
Mom?

MAX
Be quiet!

Max looks around, cautiously, afraid someone might be there.
He looks everywhere.

MAX
She's gone.

EXT. VENICE BOARDWALK - DAY

Max and Vistokia sit on the fence, watching the people go by.

VISTOKIA

Max. Why can't we go home?

MAX

Because the people who came after Mom could come after us.

VISTOKIA

But what if Mom comes home and she's looking for us.

MAX

I don't think that's going to happen.

VISTOKIA

You should call Dad.

MAX

I told you he doesn't have a phone where he is.

VISTOKIA

Well then you should email him.

MAX

(losing patience)

We're not calling Dad, okay? It's just us now.

VISTOKIA

But we have to find Mom.

MAX

I know we do. But I don't know how to do that yet.

Vistokia notices a POLICEMAN on horseback.

VISTOKIA

Horsie!

Before he can stop her, Vicky runs to pet the horse.

MAX

Vicky! You can't pet that horse, he's working.

VISTOKIA
That's silly.

The officer eyes the kids.

OFFICER
You guys here with your parents?

MAX
(before Vistokia can say
anything)
Oh, yeah they're right over there.
In fact, they're calling us right
now. Come on, Vicky.

He pulls her away. The Cop watches for a moment, and then is
distracted by some other noise on the boardwalk.

ON MAX AND VISTOKIA

VISTOKIA
You just lied to a policeman!

MAX
Vicky, do you know what will happen
if we talk to the police?

VISTOKIA
They'll find Mom?

MAX
No. Okay, they won't find Mom,
they'll send us into foster care.
They could split us up. We could
get put in an orphanage.

VISTOKIA
(eyes widening)
Like Annie?

MAX
Worse than like Annie. We have to
stay together, Vicky. We don't
have anybody else.

Vicky nods, seeming to understand.

VISTOKIA
But, like... don't we need money?

SMASH TO:

EXT. VENICE BOARDWALK - LATE DAY

Max is sitting, guitar case open, playing beautifully, Vistokia by his side. He sings in Spanish.

Tourists pass by, think he's adorable, they drop money into his case.

Vistokia falls asleep as Max plays.

EXT. VENICE BOARDWALK - NIGHT

Max packs up his guitar, gently wakes Vistokia up.

MAX
C'mon Vicky. You want to get something to eat?

VISTOKIA
I want pizza.

Max looks at the handful of money he made.

MAX
Good idea. Let's get pizza.

INT. PIZZA PARLOR - NIGHT

Max and Vistokia share a cheese pizza. Some kids are playing DANCE REVOLUTION in the back.

VISTOKIA
I want to play Dance Revolution.

MAX
Well, you can't.

VISTOKIA
Why not?

MAX
Because it costs money.

VISTOKIA
So?

Max shows her the wad of cash in his hand.

MAX

You see this, Vicky? This is all we have right now. For food, for the bus, for everything.

VISTOKIA

Max.

MAX

Yeah?

VISTOKIA

Where are we going to sleep?

EXT. VENICE BOARDWALK - NIGHT

Max and Vistokia look for a place to sleep. Nearly every corner and cubbyhole is already housing homeless people. They look scary and dirty. Vistokia looks frightened.

MAX

Look, we're not going to be like them, okay?

VISTOKIA

Max... Are we homeless?

MAX

Not for long, Vicky. I promise.

VISTOKIA

I don't want to be homeless!

MAX

Do you want to be in an orphanage?
Do you want to be in some family
without me?

Vicky shakes her head.

MAX

Listen to me. I'm going to take care of this. I promise. Okay?

Suddenly, a voice from the darkness. It's the Homeless Man that Max gave money to earlier.

HOMELESS MAN

You need a place to stay?

MAX

We're fine.

VISTOKIA
We're not fine.

HOMELESS MAN
Hey. I can help you. You in a
position to turn it down?

Max considers. It doesn't seem safe, but he feels he doesn't
have much choice.

EXT. WINNEBAGO - DAY

A small, rusty beach Winnebago. It's crap, but it's a roof.

MAX
You live here?

HOMELESS MAN
Hey, come on, it's better than the
underpass. Got a bed you can sleep
on.

MAX
(guarded)
Where are you gonna sleep?

HOMELESS MAN
It's a nice night. I'll sleep
outside.

MAX
Really?

HOMELESS MAN
I'm not here to hurt you or your
sister. You gave me a quarter when
you clearly weren't in good shape
yourself. I'm just returning the
favor. You can stay here as long
as you want.

MAX
We won't stay long.
(then:)
Thank you.

The man just nods.

MAX
Hey, what's your name?

HOMELESS MAN

It's Mike.

MAX

Mike what?

HOMELESS MAN

Just Mike.

Max accepts that.

INT. WINNEBAGO - NIGHT

Vicky sleeps on the worn mattress. But Max isn't doing much sleeping. He is flipping through a PHONE BOOK. An ad "FIND MISSING PERSONS!" Max checks to see that Mike is not looking.

THROUGH THE WINDOW - MAX'S P.O.V.

Mike is sleeping on the beach.

INT. WINNEBAGO - NIGHT

Max tears the page out of the phone book and puts it back where he found it.

INT. WINNEBAGO - NEXT MORNING

Max is waking Vistokia up.

MAX

Come on. We have to go to school.

VISTOKIA

We still have to go to school?

MAX

If we don't go someone will notice. They'll look for us. We have to act like everything is totally normal.

Vistokia nods, not sure what that means...

INT. SCHOOL - DAY

Max sits in class, looking out the window as usual.

TEACHER

Max. Pay attention.

Max refocuses his attention. The girl sitting behind him eyes him accusingly.

GIRL

(whispering)

Hey. Didn't you wear those clothes
yesterday?

Max ignores her, but realizes he's got to deal with that...

EXT. VENICE BOARDWALK - DAY - OVER MUSIC

Max playing his guitar. Tourists dropping money in his case.

INT. CLOTHING SHOP - DAY

Max and Vistokia are trying on clothes at a funky store. Max keeps checking the money in his hand. The SHOPKEEPER thinks they're kind of cute. Vistokia is holding three cute dresses.

MAX

I can't afford them all. I have to
get a couple shirts, too. Put one
of them back.

VISTOKIA

But I like them!

SHOPKEEPER

Hey. The dresses are buy 2 get one
free today.

Vistokia beams with joy.

VISTOKIA

(to Max)

Then if I get four I can get two
free!

MAX

We'll take these. Thanks.

EXT. VENICE BOARDWALK - DAY

Vistokia is playing on Muscle Beach. Max keeps an eye on her as he stands at a pay phone, dialing the number on the phone book page.

VOICE (V.O.)

Venice Private Investigations, can I help you?

MAX

Um, hi, um, how much does it cost if I want to find someone?

VOICE (V.O.)

You should probably put your mom on the phone, sweetie.

MAX

Well, that's who I'm trying to find, I mean, but that's confidential, right?

VOICE (V.O.)

Can you put your dad on the phone?

MAX

My dad was shot in a drug deal. My mom is missing. And I really need to find her. Can you guys help me or not?

(he realizes she's hung up)

Hello? Hello?

Max hangs up the phone. Frustrated.

EXT. VENICE BOARDWALK - DAY

Max is playing his guitar. A woman passes by -- she's wearing an outfit that looks JUST like the one Luisa was wearing in the first scene. Vicky leaps to her feet.

VISTOKIA

Mom!

The woman turns around -- it's clear it's not their mother. Vicky's smile fades. But the beautiful woman's face softens when she sees the two children. This is ELAINE.

MAX
Sorry about my sister. She thought
you were someone else.

He resumes his playing.

ELAINE
Wow. So you're the one playing
that beautiful music.

Max nods.

ELAINE
You're really talented. I mean
that.

MAX
Thanks.

ELAINE
Who taught you to play?

MAX
Oh, I had private lessons.

She looks at him skeptically.

MAX
I mean, from my dad. My dad gave
me lessons. But he's dead now.

Vistokia opens her mouth, but Max gives her a kick.

ELAINE
You poor thing... Hey. I have a
crazy idea. My husband owns a
restaurant over on Rose. We've
been wanting to add live music.
How'd you like to come play there
tomorrow night?

VISTOKIA
(excited)
In a restaurant?!

MAX
(playing it cool)
Well, how much does it pay?

ELAINE
What would you say to forty dollars
an hour?

MAX
How about fifty?

ELAINE
You drive a hard bargain. All
right. Fifty dollars an hour.

She hands him a card.

ELAINE
Be there tomorrow at five.

MAX
Thanks.

ELAINE
My name's Elaine.

MAX
I'm Max.

ELAINE
It's very nice to meet you, Max.

And as they shake hands...

INT. PIZZA PARLOR - NIGHT

Max and Vistokia sit with their pizza, but Vistokia's not eating much.

MAX
Aren't you hungry?

VISTOKIA
You told her Dad was dead.

MAX
Because I wanted her to feel sorry
for us.

VISTOKIA
So he's not dead?

Max doesn't say anything. He doesn't want to keep lying to her.

VISTOKIA
(realizing)
That's why he doesn't have a phone.
That's why he didn't move here with
us. You lied to me!

MAX

It was Mom's idea, okay? I didn't want to. But Mom didn't want you to be upset. Listen, Dad died because he was working with some really bad people. And I think those people, they got to mom too.

VISTOKIA

Is Mom dead?

MAX

No. I mean, I hope not. I don't know. But I'm trying to find her.

VISTOKIA

(crying)

We're homeless orphans! I don't want to be homeless orphans!

MAX

We won't be. I promise. You gotta believe me, Vicky. I'm going to figure everything out.

INT. WINNEBAGO - NIGHT

Max and Vistokia try to sleep while Mike and some other surly-looking friends drink beers and laugh on the beach outside.

VISTOKIA

I don't want to stay here anymore.

MAX

Just tonight. Tomorrow I'm going to work at that restaurant and then maybe I'll have enough for a hotel.

VISTOKIA

I hope so.

Max again doesn't sleep as he worries...

EXT. SCHOOL - DAY

Max waits for Vistokia after school as always. Vistokia has something in her hand.

VISTOKIA

It's my test. They want mom to sign it.

MAX

Okay, well, I'll sign it.

VISTOKIA

You don't write like Mom.

MAX

Then we'll find a grown-up to sign it.

VISTOKIA

Like who?

INT. STORE - DAY

The clothing store from earlier. The shopkeeper is signing Vistokia's test.

SHOPKEEPER

Ninety-five percent, huh? You sure you don't want to show this to your mom?

MAX

We'll show her when she gets back. It's just that she's away and our grandmother has arthritis and she can't write. And the school has all these rules about signed tests.

SHOPKEEPER

(hands it back to her)

It's no big deal. I used to get people to sign tests for me all the time.

VISTOKIA

Why didn't your parents sign them?

SHOPKEEPER

Because most of the time they were too drunk to know their own names, let alone sign them.

She eyes them, suspecting that's their truth. Little does she know...

MAX

Well... Thanks.

And as she watches them, sympathetic...

EXT. ROSEBUD RESTAURANT - EVENING

Max and Vistokia stand out front, Max's guitar in hand.

VISTOKIA
It looks fancy.

MAX
So. We used to eat at places like
this all the time in New York.

VISTOKIA
But we don't anymore.

MAX
Vicky, we're the same people we
were in New York. You just have to
remember that, okay? Money isn't
what makes you who you are.

Vistokia takes this in as they walk inside.

INT. ROSEBUD RESTAURANT - NIGHT

A high-class, fancy establishment. Well-dressed guests,
waiters in tuxedos, high priced meals. Max can't help but be
impressed. Elaine, at a microphone, introduces Max.

ELAINE
Tonight we have a very special
guest performing tonight. Let's
have a warm welcome for Max.

People clap, some watch curiously as the little boy plays his
guitar. As he plays, he keeps an eye on Vistokia, as always.

Elaine takes Vistokia's hand.

ELAINE
I bet you're hungry.

VISTOKIA
Yeah. All we eat is pizza though.

ELAINE
Well, how'd you like something
besides pizza tonight.

VISTOKIA
I don't know if we have enough
money.

ELAINE

Do you know what "on the house"
means?

Vistokia shakes her head. Elaine smiles as she takes Vistokia into another room. Max relaxes into the music, playing and singing.

INT. ROSEBUD RESTAURANT - LATER

Max finishes a song.

MAX

Um. I'm gonna take a bathroom
break.

Everyone chuckles as Max steps down from the microphone. He looks around for Vistokia.

MAX

Vicky?

INT. ROSEBUD RESTAURANT - NIGHT

As he makes his way into the back, where he saw Elaine take Vistokia, something catches his eye. It's his mother's painting. It's unmistakable. And Max suddenly realizes this could be a trap. Elaine emerges, smooth.

MAX

Where's my sister?

ELAINE

She's safe.

MAX

I want to see her. Now.

ELAINE

I'm afraid that won't be possible.

Max tries to run past her but she stops him.

MAX

What do you people want? Huh? My dad's dead, okay? I know he was a drug dealer. I know he wasn't a good person, but he was a good dad and now he's dead and my sister and my mom, they had nothing to do with it -- so please. Let them go.

ELAINE

I wish I could do that. But you see your father owed us a substantial amount of money. You know what substantial means?

MAX

Like... A lot?

ELAINE

Now I know what you might think of us, but business is business. Your mother won't tell us where the money is. Your sister, well, I'm willing to believe she doesn't know. But you're a smart boy, Max. You know where that money is.

MAX

Maybe he didn't have it. Don't you think he would have given it to you if he did?

ELAINE

Well it was his job to get the money. And unfortunately, you've inherited it. You know what inherited --

MAX

Yes, I know what inherited means! Look, I have money, okay?

He empties his pockets and hands her a wad of cash.

MAX

That's thirty-seven dollars. How much do you need?

ELAINE

Twenty thousand dollars.

MAX

Twenty thousand dollars? How am I supposed to --

ELAINE

I have a feeling you'll figure out a way. What are you waiting for? You have to play your second set.

And as she throws a wicked smile...

EXT. VENICE BOARDWALK - DAY

Max is playing his guitar, furiously. He has a sign up - PLEASE HELP - NEED MONEY FOR SICK SISTER. More people stop. More people give money. But as he counts it, it's still not enough.

INT. STORE - DAY

Max is talking to the shopkeeper.

SHOPKEEPER
Kidnapped?

MAX
They want twenty thousand dollars.
Look, I can trust you, right? You
won't tell the police?

SHOPKEEPER
Maybe you *should* tell the police.

MAX
No. These people. They killed my
dad. And they followed us from New
York. They could kill my mom and
Vicky.

SHOPKEEPER
How much do you have so far?

MAX
Like, two hundred seventy-five.

SHOPKEEPER
Mmmm. That's not gonna cut it, is
it?

MAX
What am I gonna do?

SHOPKEEPER
I have an idea. There's a rich
lady who comes in here like twice a
week. She's always giving huge
chunks of money away to charity.
I'll tell her you're with like, the
march of dimes or something. Maybe
she'll make a donation.

MAX

But... isn't that illegal, I mean,
to tell her...

SHOPKEEPER

Yeah, but it's for a good cause,
right? Nothing more important than
your family.

MAX

That's what my dad thought.

SHOPKEEPER

But --

MAX

Thanks, I really appreciate you
trying to help but I need to find
some other way.

And as he leaves, no idea what he's going to do now...

INT. SMALL APARTMENT - DAY

Max digs through the remnants of the apartment. He looks everywhere he can think of. Everywhere he remembers his father hiding money. But he finds nothing.

EXT. WINNEBAGO - NIGHT

Defeated, Max sits with the group of homeless men. He's been telling them his story.

MAX

... So unless I can find twenty
thousand dollars, well, eighteen
thousand seven hundred-something...
now, my mom and my sister are going
to be served up for dinner at
Rosebud Restaurant.

MIKE

Hey, you find twenty thousand
dollars, you're not going to give
it to those crooks, are you?

MAX

That... Would be the plan. I give
them the money, they give me my mom
and Vicky.

MIKE

Why would they do that?

MAX

What do you mean?

HOMELESS MAN #2

Once they got their money, they don't need any of you anymore.

HOMELESS MAN #3

They'll kill all three of you.

HOMELESS MAN #2

Let it go. Then at least one of you lives.

MAX

I'm not giving up on them.

MIKE

What you gotta do, Max, is beat these people at their own game.

MAX

How do I do that?

INT. PHONE BOOTH - DAY

Max is in a phone booth, not far from the ROSEBUD. He dials a number.

INTERCUT PHONE BOOTH/ROSEBUD RESTAURANT

Elaine answers.

ELAINE

Well. I knew you'd come through.

MAX

I'm not handing it over until I see Mom and Vicky.

ELAINE

I don't really think you're in a position to negotiate.

MAX

Hey. If I give you this money, what's to stop you from killing all three of us? I could walk away, at least save myself.

ELAINE

Fine. You can see them. Just tell me where you are.

MAX

Just put them in front of the restaurant.

MAX'S P.O.V --

Vistokia and Luisa stand in front of the Rosebud.

ELAINE

Okay, now you've seen them. Come over here and give us the money.

MAX

How do I know you won't hurt my mom or my sister.

ELAINE

You have my word.

MAX

No offense, but not good enough. I'll give the money to your boss.

ELAINE

You'll deal with me.

MAX

I'll deal with your boss or we don't have a deal. Have him meet me out front. Oh and keep my mom and Vicky where I can see them.

EXT. PHONE BOOTH - DAY

Max is surrounded by the homeless men and the shopkeeper.

MIKE

You did great. You ready for showtime, kid?

MAX

No.

MIKE
That's my boy.

Max looks at Mike oddly, then:

EXT. ROSEBUD RESTAURANT - NIGHT

A MAN, small and not all that impressive, looks around warily. From behind a bush, Max and the homeless men watch.

MAX
That's the boss?

MIKE
No wonder they use the girl as the muscle. Piece of cake.

The Shopkeeper approaches the "boss."

SHOPKEEPER
(flirtatious)
Hey. Don't I know you from somewhere?

The boss, distracted, smiles.

BOSS
Refresh my memory.

She starts to walk away.

BOSS
Hey... Where you going?

As he tries to follow her, the HOMELESS MEN grab him and take him away. Elaine rushes outside to find MAX right in front of her.

ELAINE
What have you done?

MAX
You kidnapped my family, so I kidnapped your boss. But don't worry, it's just business, right?

ELAINE
What do you want, kid?

MAX

What do I want? I want my mom and my sister, and I want you people to leave us alone. There isn't any money left. I don't know what my dad did with it but we don't have it. But I'm sorry if he cheated you out of something that belonged to you.

He takes a wad of money out of his backpack.

MAX

I have three hundred seventeen dollars. That's all I have. You can take it and you can have your boss back. But know that if you ever come after any of us again, I won't be that nice.

He hands her the money. She's speechless. But she opens a door, letting Luisa and Vicky go. They rush to Max's side, hugging him.

ELAINE

I underestimated you, Max. You know, if you're looking for a job...

MAX

Thanks, but I think the family business stopped with my dad. Besides, I think I've got a future in music.

And as the family walks away, safe at last...

EXT. WINNEBAGO - NIGHT

The HOMELESS MEN and the BOSS all sit together, drinking beer and playing cards.

MIKE

So, what do you do, pal?

BOSS

Oh, this and that.

MIKE

Drug dealer, huh? Yeah, that's what I used to do, too.

HOMELESS MAN #2
Yeah, me too.

HOMELESS MAN #3
Me too!

The Boss looks around at the three homeless men.

BOSS
Definitely gotta find a new line of
work.

And we...

FADE TO BLACK.

THE END