

U.S. 66

by
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FADE IN:

EXT. SANTA MONICA BEACH - DAY (20 YEARS AGO)

Handheld home movie footage unspools, revealing OCEAN ROBERTS (a young and very pretty girl) playing on the Santa Monica beach. She looks up as the Kodachrome zooms out to show her building a sand castle.

OCEAN
(out of synchronization)
Come and help me, Grandpops!

HARRY (O.S.)
I'm filming you.

OCEAN
(out of synchronization)
I need your help with the treasure.

The image sinks down to the sand and stabilizes as the camera is placed on top of a piece of driftwood.

HARRY ROBERTS, a lean, white, fifty-something-old man, enters the frame and crouches down beside the girl.

HARRY
The treasure is always locked up in
a very safe place.

Ocean stops digging in the sand, grabs a tiny purple glass unicorn and displays it with an outstretched arm. She looks up at her grandfather.

OCEAN
Why do you have to leave us?

Harry looks from her back down to the sand.

HARRY
Sometimes people get locked up too.

Ocean frowns.

HARRY (cont'd)
You're a good girl, aren't you,
Ocean darling?

Ocean smiles broadly as the Ferris wheel turns behind her. She hugs her grandfather tightly.

DISSOLVE TO:

INT. HARRY'S BEDROOM - MORNING (JULY 1)

An old-fashioned ALARM CLOCK goes off at 7:20 and an old man's hand turns it off.

The hand belongs to Harry, now a seventy-something-old man. His face is deeply lined and stubbly with a two-day white beard.

He slowly opens his world-weary eyes, regretfully leaving his reverie.

He gradually plants his feet on the floor and rises out of bed. He wears a too-large sleeveless undershirt and droopy boxer shorts.

INT. HARRY'S KITCHEN - MORNING

Harry peers into the open fridge, reaches for some eggs, thinks again and grabs the carton of orange juice.

He places a short glass on the counter and pours some O.J. A half-empty bottle of booze and dirty dishes appear in the background.

INT. HARRY'S LIVING ROOM - MORNING

Harry gingerly sits down into his Barcalounger, which, like him, has seen better days.

He sips his juice and looks toward the television set (which is off) in the corner. There is a collection of photographs on top of it.

Scanning the pictures from right to left, they're of Harry and Ocean. Harry is pushing her on a bicycle 20 years ago. One of them looks like her high school graduation photo. The last one shows a twenty-year-old Ocean beaming in front of the Golden Gate Bridge.

Harry looks away from the photos, puts his empty glass on the side table and picks up a creased envelope.

There's also an appointment card from a hospital on the table that indicates "ONCOLOGY DEPT. Your next appointment is: July 1 @ 9:15 a.m."

He gingerly opens the envelope and slowly pours some fine sand into his hand. The purple unicorn pops out.

Putting the envelope down, he slowly pours the sand back into his other hand.

Harry stares at the pile of sand and the unicorn in his hand.

EXT. CHICAGO APARTMENT BUILDING - DAY

The morning sun streams down Roosevelt Road in the Cicero neighbourhood of West Side Chicago, a working-class area that Al Capone might have called home.

There's a three story brown brick building with a diner on the ground level and two floors of apartments above. People enter and leave the busy joint. There's a POSTER for the upcoming Independence Eve fireworks in the window. (Another one advertises an upcoming performance by a band called 'The Naciroks.')

Harry, now dressed in trousers, a sport shirt and a light jacket, walks out of the building and onto the street. The COOK is lounging outside the American Depot diner, smoking a cigarette.

COOK
'Morning, Harry.

HARRY
What's good about it?

COOK
You're alive ain't you?

Harry gives him a dirty look and continues walking East.

The cook stubs out his butt and goes back inside, shaking his head.

EXT. CHICAGO HOSPITAL - DAY

Harry finishes walking the three blocks from his apartment to the local hospital.

He walks through the doors into the Outpatient Department, passing someone with a drip suspended on a pole.

INT. HOSPITAL RECEPTION - DAY

Harry waits in line while a woman is served by a gum-chewing RECEPTIONIST. She grabs her papers and leaves. Harry approaches the counter.

RECEPTIONIST

Uh-huh?

Harry pushes his Medicaid card forward on the counter with his middle finger.

HARRY

Harry Roberts to see Dr. Django.

The receptionist compares his card with her list and looks back at him.

RECEPTIONIST

Have a seat over there. The Doctor will see you in about a half an hour.

Harry sits down in the last seat of a row of chairs.

There's a pay phone on the wall near him along with a large digital clock reading 9:11.

INT. DOCTOR'S OFFICE - DAY

DOCTOR DJANGO, a polite, highly-skilled foreigner, welcomes Harry into his office.

DR. DJANGO

Please come on in and sit down.
Why don't you take a load off, yes?

Harry sits down apprehensively.

The doctor sits down in his chair and swivels to face Harry.

He grabs a file folder, opens it and reviews a few pages. He peers at the latest test results, glances up at Harry and then back down again.

Harry stares at the doctor.

HARRY
Give it to me straight, Doc.

The doctor swallows and looks up at Harry.

DR. DJANGO
The CT scans are back. It is not
good. It is terminal.

Harry continues to stare intently at the doctor.

DR. DJANGO (cont'd)
I'm surprised that you are not in
more pain. You must have a very
high threshold.

Harry starts to register the news, his worst fears becoming true.

HARRY
(quietly)
How much freaking time do I have?

DR. DJANGO
(trying to be positive)
One month, maybe two, tops.

Harry blinks back the news and starts to get up.

HARRY
Thank you, Doctor.

The doctor rises as well.

DR. DJANGO
Do you have any family nearby, to
help you?

HARRY
I have a son.

Harry hesitates, an idea slowly forming.

HARRY (cont'd)
And, maybe, a good crew.

INT. HOSPITAL RECEPTION - DAY

Harry blindly walks back into the reception area and collapses into the same chair.

He continues to process the information. It certainly is bad news. On the other hand, he's had a full life. But still, it isn't good news.

He pulls out his wallet and flips to the pictures.

There's his SON'S FAMILY: a well-dressed man, his uptight, much-younger, second wife and their baby.

Harry looks disappointed and dejected.

Harry flips to the next picture.

It's Ocean... the same young girl from the pictures in his apartment.

Harry smiles.

Harry gets up and goes to the pay phone.

He pulls the picture out and props it up on top of the phone.

He pours the coins out of his wallet and into his hand.

Harry turns the picture over to reveal a phone number.

He dials the number, listens and puts in a bunch of coins.

The call connects, but it's an answering machine.

HARRY

Ocean, it's me, Grandpops. Sorry
you're not there. Listen, I've got
some news.

Harry chokes up and can't go on.

HARRY (cont'd)

Yeah, anyway, I want to see you.
I-- I--

It's as if he wants to say he loves her, but can't.

HARRY (cont'd)
I'll see you soon, kiddo.

Harry hangs up the receiver, but continues to hold on to it.
He fights back tears.

EXT. CHICAGO HOSPITAL - DAY

Harry walks out of the hospital and flags a waiting taxi.

HARRY
(bending down)
Hinsdale.

He gets in the taxi and it drives off.

DISSOLVE TO:

EXT. SUBURBAN HOUSE, HINSDALE - DAY

The sun is obscured by the leafy branches of tall mature trees. Craning down reveals a very posh suburban home. The taxi pulls up.

Harry leans forward and hands money to the TAXI DRIVER.

HARRY
Keep the change.

TAXI DRIVER
Should I wait?

HARRY
No, I don't think so, bud.

Harry gets out of the car and strolls to the house.

I/E. SUBURBAN HOUSE FOYER - DAY

There's an ornate door and Harry's hand reaches in to rap the door knocker.

Harry gulps and looks nervously from side to side.

The door opens and TRISTAN ROBERTS peers out. He's in his late-forties with a bit of a paunch.

He's recognizable from the family photo in Harry's wallet. It takes Tristan a moment to place his father.

TRISTAN
Dad? Is that you?

HARRY
Hello, Tristan.

TRISTAN
What are you doing here?

Before Harry can explain, Tristan looks over his shoulder and drags Harry inside.

TRISTAN (cont'd)
You better come in before Marcia
sees you. Come into my office.

The ornate door shuts.

INT. HOME OFFICE - DAY

Harry looks out through French doors onto an immaculate, green yard.

Tristan shuts the door to his office and moves behind his desk.

TRISTAN
I'd offer you a drink but I think
we both know that would not be a
good idea.

Harry looks at Tristan with disdain and sits down in the chair in front of the desk. Tristan continues to stand.

HARRY
You never could hold your booze.

TRISTAN
Dad, don't start. Did you really
come here just to insult me?

HARRY
No, I need your help.

Tristan is taken aback and puts his hands into his jacket pockets.

TRISTAN

Oh, really? You're away for twenty years and now you suddenly need my help? What do you want?

HARRY

I want to go see Ocean and I need some money.

TRISTAN

What else is new? Let me tell you, it's not going to happen. Ocean's mother won't let you. She doesn't want anything to do with us.

HARRY

With you, you mean.

TRISTAN

No, with you. No one wants you around. Not with your... record.

Harry shakes his head.

HARRY

Damn. I wondered how long it would take you to bring that up.

TRISTAN

Why gild the lily? You're a thief!

Tristan puts his hands on the desk and leans on them.

TRISTAN (cont'd)

Call yourself a "Bank Robber" if you want to romanticize it. If you must. But manslaughter... that's something that can't be candy-coated!

Harry stands up and glares at Tristan.

HARRY

I didn't do it!

TRISTAN

The judge thought otherwise!

The two men glare at each other.

Harry sits down.

HARRY

Tristan, son, I need to get out of town. Can you lend me five large?

Tristan slumps into his chair. He looks up at Harry and then back down.

TRISTAN

(quietly)

Are you kidding? That's about all I've got.... The bank is getting ready to foreclose.... All my clients have left.... I don't know what Marcia is going to do when she finds out.

Harry can't believe it.

HARRY

What? I put you through the best schools. Set you up in the best neighbourhood. Are you telling me you're a broke stockbroker?

Tristan bobbles his head back and forth.

TRISTAN

That's about the gist of it, Dad.

Suddenly the door opens and MARCIA ROBERTS sticks her head in.

MARCIA

Tristan, what do you think....

She notices the visitor, looks at him quizzically and then recognizes Harry.

Marcia (cont'd)

What are YOU doing here?

TRISTAN

Harry's just leaving, honey pie.

Harry slowly gets up out of the chair and moves towards the door.

I/E. SUBURBAN HOUSE FOYER - DAY

The ornate door opens and Harry leaves. Marcia appears in the doorway with Tristan behind her.

MARCIA

Get out and don't come back! I
don't want a convicted felon
anywhere near my family!

She slams the door shut and the knocker bounces.

EXT. SUBURBAN HOUSE, HINSDALE - DAY

Harry leans back on a very large tree by the road, fully hidden from the front of the house.

He looks one way and then the other.

The street is dead quiet; no one and nothing moves.

Harry stands tall, slowly turns back to the house, and walks down the driveway to the detached garage.

INT. SUBURBAN GARAGE - DAY

Harry peers through a window in the side door of the garage and jimmies the door.

The door swings open and Harry steps in.

He turns around and feels for something above the door.

Harry looks at a car key in his fingers and chuckles.

HARRY

Nobody changes.

Harry uses the key to open the door to a black hybrid SUV and gets in.

INT. SUV - DAY

Harry reaches up, presses the garage door opener, puts the vehicle into reverse and slowly backs up.

EXT. SUBURBAN HOUSE, HINSDALE - DAY

Harry quietly backs the SUV down the driveway, swings it to the left, puts it in gear and leaves frame right. The garage door closes, and the house returns to its quiet.

INT. HARRY'S LIVING ROOM - AFTERNOON

Harry sits in his Barcalounger and reaches for his little black book.

He thumbs through it.

He comes across the name of someone who's died. He grabs a pencil and scribbles "RIP."

Harry remembers the person.

He continues thumbing through the book, scribbling beside more names.

Harry picks up his old, black rotary phone and calls a number.

HARRY

Archie?

(beat)

Hello. It's Harry Roberts.

(longish beat)

Yeah, it has been awhile. Listen, ah, could you meet me for dinner at the diner tonight? Say seven?

(longish beat)

Good. See you then.

He hangs up.

Harry thumbs through the book, finds another number and dials it.

HARRY (cont'd)

Isaac. Harry Roberts here.

(beat)

I want to talk over a proposition with you, tonight.

(longish beat)

Meet me at the diner at seven.

(MORE)

HARRY(cont'd)

(beat)

Cheerio, mate.

Harry finds a third number in the black book and calls it.

HARRY (cont'd)

Marlon, my man. What's shaking?

(longish beat)

I got this gig in mind. Let's talk
about it. Seven p.m. Downstairs.

(longish beat)

Dig it.

Harry hangs up. He sits and stares into space, remembering good times.

EXT. CHICAGO DINER - NIGHT

Dusk settles around the diner as Harry walks out the front door to his apartment, takes a few steps to the right and goes into the diner.

The neon "OPEN" sign buzzes slightly and Tristan's SUV is parked in front.

INT. DINER - NIGHT

Harry sits in a quiet corner booth, sipping coffee, in the farthest corner of the diner.

The classic diner is busy but not rushed.

Harry looks up and recognizes his old friend.

ARCHIE sits down across from Harry. Archie is also in his seventies and is dressed very sharply.

HARRY

Archie. Thanks for coming.

ARCHIE

No sweat, Harry. What are old
friends for?

HARRY

We had some good times, didn't we?

ARCHIE

Yeah, we sure did. Do you remember our first job?

HARRY

You were shaking so much you took forever to crack the box?

Archie laughs.

ARCHIE

So what did you want to see me about?

HARRY

What's the rush? Order the pot roast sandwich; it's to die for.

The pair look up to see ISAAC join them. He's also in his seventies, with an English accent.

ISAAC

'Allo, 'allo. Look what the cat dragged in!

The three men stand up and shake each other's hands. Isaac sits down beside Archie, across from Harry.

HARRY

Do you two know each other? Ever work together?

ARCHIE

Isaac was the wheel-man on all my jobs while you were away.

ISAAC

It's true. Nobody can steal a car and drive it faster than me.

HARRY

Glad to hear it.

The three men look up to see MARLON and CANDACE slide into the booth and sit down beside Harry. Marlon is black and, guess what, in his seventies as well. Candace is white and a few years younger.

HARRY (cont'd)
Yo, Marlon. Why is "she" here?

MARLON
Everyone, it's my pleasure to
present to you my main squeeze,
Candace. Candy: Isaac, Archie and
Harry.

Isaac and Archie get up and shake her hand. They cast side-
long glances all round.

Harry stays seated.

HARRY
Did I invite her?

MARLON
She's cool. If you want me here,
she's part of the package.

Harry stares at Marlon, who stares back.

Then Harry smiles and Marlon smiles back.

They pat each other on the back.

Harry stands and shakes Candace's hand.

HARRY
(quietly, to Candace)
Charmed, Candy. It's been a long
time.

CANDACE
Nice to see you again, Harry.

They sit. A WAITRESS approaches to take their orders.

WAITRESS
Are you ready to order?

ARCHIE
I'll have the pot roast sandwich,
please.

ISAAC
The Cheeseburger for me. But hold
the cheese.

MARLON
(quickly scanning the menu
and nodding to Candace)
We'll split the meatloaf sandwich.

HARRY
Bring me some chicken soup,
darling.

The waitress scribbles it all down and leaves.

CANDACE
As ex-cons, couldn't you guys be
arrested for just talking to one
another?

HARRY
Marlon, this is what I was talking
about! Man, tell her to shut up or
just leave.

MARLON
Baby, let's hear what Harry has to
say.

HARRY
It's not like we're planning to
pull a job, or anything.

Harry slowly looks around at his assembled friends.

HARRY (cont'd)
It's just that I'm thinking of
taking a little trip and I want
some company.

Everyone looks at each other, not quite sure what to make of
Harry's statement.

ISAAC
Where to, Harry?

HARRY
Santa Monica.

ARCHIE
California? What's there?

HARRY
Someone very special to me.

CANDACE
Why don't you just hop on a plane?

HARRY
I hate flying. Cooped up in a metal
cigar tube for hours and hours? No,
we drive.

Isaac sits up.

ISAAC
I love to drive! When do we leave?

HARRY
Tomorrow.

Silence. Everyone looks at each other as they take this in.

ISAAC
I suspect my bridge partner can
find a spare for a while.

ARCHIE
(slowly)
There's nothing too pressing in my
schedule.

MARLON
Sounds like a trip! Candy, are you
in, baby?

Candace looks at the four men and then smiles at Harry.

CANDACE
Well, okay, why not? Someone's
gonna have to wipe up after you
boys.

Harry smiles at his friends as the food arrives.

They eat their meals with new-found camaraderie.

EXT. CHICAGO DINER - NIGHT

It's night outside the diner. Laughter is heard inside.

FADE OUT.

FADE IN:

EXT. CHICAGO APARTMENT BUILDING - MORNING (JULY 2)

The morning sun streams down Roosevelt Road in front of Harry's building.

Craning up to the third floor reveals Harry's half-open window as the alarm clock goes off inside the front apartment.

INT. HARRY'S BEDROOM - MORNING

Harry plants his feet on the floor and gets out of bed.

INT. HARRY'S KITCHEN - MORNING

Harry pours some O.J.

INT. HARRY'S BEDROOM - MORNING

Harry, now dressed, puts a few items of clothing into an open bowling bag on his bed.

He zips it shut.

EXT. CHICAGO APARTMENT BUILDING - DAY

Harry walks out of the building and onto the street.

Isaac leans against the SUV.

ISAAC

Good gypsy's warning.

Harry presses the key fob and the doors unlock.

Harry tosses the keys to Isaac.

HARRY
You're on the wheel.

Isaac walks around the vehicle and gets in as Harry opens the passenger door.

INT. SUV - DAY

Harry slides into the front seat.

ISAAC
Between you and me, Harry, you're not telling us everything, are you?

HARRY
Probably not, mate.

EXT. CHICAGO APARTMENT BUILDING - DAY

Archie approaches from one direction as Marlon and Candace appear from the other. Everyone exchanges hellos and good mornings as Archie circles around to the driver's side. They toss their luggage into the back.

INT. SUV - DAY

Candace slides into the middle of the back row, with Marlon on the left and Archie on the right.

CANDACE
Isn't this cozy!

Harry rolls his eyes.

HARRY
Let's roll.

EXT. CHICAGO APARTMENT BUILDING - DAY

The SUV peels out of the parking space and into the street. Panning right, the vehicle drives down the road.

INT. SUV - DAY

Through the windshield, the gritty streetscape slides by on both sides as the road approaches head on.

HARRY

Turn right at South Cicero.

Isaac turns the vehicle right at the corner.

The environment becomes more industrial as they continue driving.

HARRY (cont'd)

Take a left here; I want to get some cash.

EXT. BANK OF AMERICA, CHICAGO - DAY

The SUV enters frame left and makes a big left turn, stopping in front of a small, modern, free-standing building surrounded by lots of parking.

Harry looks out the window, up at the bank, and gets out.

INT. BANK OF AMERICA - DAY

Harry waits in line while one woman is being served by the TELLER. She leaves to the right.

TELLER

Good morning, sir.

HARRY

If you say so.

The teller pastes a smile on her face.

TELLER

How can I help?

With his middle finger, Harry pushes a withdrawal slip filled out with his account number across the counter.

HARRY

I'd like to close my account.

The teller checks the account number in her computer.

TELLER
All 98 dollars and 69 cents?

HARRY
Yup.

The teller reaches into her cash drawer and counts money onto the counter.

TELLER
Here you go: Twenty, forty, sixty,
seventy, seventy-five, seventy-six,
seventy-seven, seventy-eight,
seventy-nine dollars.

She puts the remaining bills back and reaches for the coins.

TELLER (cont'd)
Twenty-five, fifty, sixty, sixty-
five, sixty-six, sixty-seven, sixty-
eight, sixty-nine cents.

Harry looks at the teller.

HARRY
That's twenty dollars short.

TELLER
(smugly)
Sir, there's a fee to close an
account.

Harry thinks as he looks at the teller.

HARRY
You're charging me almost 20% to
close my account?

TELLER
No sir, not me; it's a bank fee.

Harry stares at her.

He looks over both his shoulders and slowly back at her.

The teller looks at Harry quizzically.

Harry leans closer to her.

HARRY
(deliberately)
Okay, tell you what, darling.
Keep the freaking money.

The teller gulps in perplexity.

Harry leans in closer.

HARRY (cont'd)
(quietly)
Give me all you've got. Small
bills, no dye pack.

The teller begins grabbing the money, her eyes wide with fear.

TELLER
There's only about two thousand in
the drawer.

Harry reaches into his jacket, as if he has a gun.

HARRY
And make it quick so nobody's gonna
get hurt.

EXT. BANK OF AMERICA, CHICAGO - DAY

Harry slowly jogs out of the bank.

Isaac has turned the SUV around and has the engine running.

Harry jumps in the open door.

INT. SUV - DAY

Harry slides into the seat, slams the door shut and looks at Isaac. The car radio is playing Hank Crawford's "Route 66" from his "Mr. Blues" album.

HARRY
What? Did you think I was going to
stick up my own bank? Gun it and
let's go!

ISAAC
Sorry, Harry. Old habits die hard.

EXT. BANK OF AMERICA, CHICAGO - DAY

Isaac quickly drives the SUV out of the parking lot and back onto the street. They leave frame right.

INT. SUV - DAY

They continue driving through the industrial area.

Harry takes a quick look at everyone.

They're calmly looking out the windows.

Harry swallows.

They drive under some train tracks.

HARRY

Take the next right.

There's a sign for the I-55.

Isaac begins the turn onto the on-ramp for the expressway.

EXT. I-55 IN CHICAGO - DAY

The SUV enters frame left as it turns onto the ramp. The camera pans right with them and races forward as they pick up speed. As they merge, the camera flies directly above them. As they join the traffic heading West, the camera continues over to the other side so the SUV is now pointing left. The SUV is now just one of scores of vehicles racing forward. (From this point on they'll be travelling to the left until they reach California.)

"Route 66" continues to play on the car radio.

WIPE FROM RIGHT
TO LEFT

INT. FBI PATROL CAR - DAY

In an unmarked patrol car, FBI Agents BENJAMIN LAMONT (mid-thirties) and SERENITY DAVIS (mid-thirties) roll down a leafy street in Evanston, Illinois.

She appears quite relaxed whereas he's alert and intense.

EXT. EVANSTON STREET - DAY

Two bikini-clad COLLEGE GIRLS (early twenties) in a red convertible in front of Agent Lamont and Davis turn left onto Sheridan Square from Sheridan Road.

INT. FBI PATROL CAR - DAY

LAMONT
Did you see that?

DAVIS
What?

LAMONT
They didn't signal.

Serenity rolls her eyes.

DAVIS
Come on.

LAMONT
It's shit like that that burns my
butt.

Agent Lamont reaches down, grabs a red beacon light and turns it on.

EXT. EVANSTON STREET - DAY

He slaps the light on the roof as the car screeches around the corner.

The girls are just turning onto the beachfront road.

INT. FBI PATROL CAR - DAY

Agent Lamont hunkers over the steering wheel as Agent Davis braces herself against the dashboard.

EXT. EVANSTON BEACH STREET - DAY

The FBI patrol car lurches to a stop in front of the slowing red convertible.

Agent Lamont jumps out of the vehicle and trots up to the stopped car.

He leans on the driver side door with his right hand.

LAMONT

Do you young ladies realize you forgot to signal back there?

COLLEGE GIRL

What?

LAMONT

Left turn, Sheridan to Sheridan Place.

COLLEGE GIRL

Oh. No sir. Are you a cop?

LAMONT

FBI.

She looks at her friend and back to Agent Lamont.

COLLEGE GIRL

Since when is forgetting to signal a federal offence?

Agent Lamont takes his hand off the car, looking somewhat sheepish.

LAMONT

It isn't. Just don't let me catch you doing it again.

COLLEGE GIRL

Whatever.

She speeds off.

INT. FBI PATROL CAR - DAY

Agent Lamont gets behind the wheel, slamming the door shut.

DAVIS
Did she give you her number?

Agent Lamont scowls and stares ahead intently.

WIPE FROM LEFT
TO RIGHT

EXT. I-55 IN ST. LOUIS - DAY

The SUV is pointed left, barreling down the highway.

INT. SUV - DAY

Isaac drives, with Harry beside him. Marlon, Candace and Archie are in the back seat.

EXT. I-55 IN ST. LOUIS - DAY

A HIGHWAY SIGN appears on the right, reading "Welcome to Missouri, The Show-Me State."

INT. SUV - DAY

Harry watches the sign fly by.

ISAAC
We just crossed the State Line.

He exchanges a knowing look with Harry.

CANDACE
Look! There's the Gateway Arch!

Everyone looks out the windows.

EXT. I-55 IN ST. LOUIS - DAY

The Gateway Arch slides to the right as they travel over the Poplar Street Bridge.

INT. SUV - DAY

Everyone inside the SUV continues looking screen left.

EXT. ST. LOUIS STREETS - DAY

The road ahead goes into FAST MOTION as they travel off the highway, through downtown St. Louis, to Sweetie Pie's cafe on Manchester Avenue.

EXT. SWEETIE PIE'S DINER, ST. LOUIS - DAY

Still in FAST MOTION, the SUV pulls up in front of Sweetie Pie's diner. The gang hops out and then quickly strolls inside.

INT. SWEETIE PIE'S DINER, ST. LOUIS - DAY

The five share a table, eating fried chicken, short ribs, and macaroni and cheese. Isaac has his burger.

They enjoy everything with relish.

Isaac decides to tell a joke.

ISAAC

Knock! Knock!

CANDACE

Who's there?

ISAAC

Isaac.

CANDACE

Isaac who?

ISAAC

(pretending to be drunk)

Isaac'tly who do you think I am?

The gang laughs as the peach cobbler arrives for dessert.

EXT. SWEETIE PIE'S DINER, ST. LOUIS - DAY

Back in FAST MOTION, they hop back into the SUV and it pulls out.

DISSOLVE TO:

EXT. I-44 IN MISSOURI - DAY

The afternoon sun bathes the green rolling fields as the gang of five drives on.

INT. SUV - DAY

They stare blankly out the windows.

CANDACE

It's a good thing you don't have a jealous bone in your body, Marlon.

MARLON

Why's that, hon?

CANDACE

Well, sorry to break it to you, but when I met you, I wasn't a virgin.

The other guys in the SUV snort and laugh.

MARLON

(feigning surprise)

No!

CANDACE

That's right, isn't it, Isaac?

Marlon eyes Isaac.

Isaac shrugs his shoulders and concentrates on driving.

CANDACE (cont'd)

Isaac's being a gentleman.

(to Marlon)

It was many years ago, when we were both young. If you had a fast car, you could still out-run the coppers. Isaac was the best driver around.

Isaac smiles and looks in the rear-view mirror.

ISAAC

And you were the classiest moll on the block.

Candace smiles.

MARLON
So what happened?

ISAAC
I was going to ask her to marry me.

HARRY
What?

ISAAC
Yeah. I figured with the love of a
good woman, I could go straight.

HARRY
I guess we know how well that
turned out... with your long
stretch and all.

Candace stares past Archie and out the window.

MARLON
So she turned you down?

ISAAC
No, I got nabbed before I could ask
her. When I got out ten years
later, she was gone.

Candace leans forward.

CANDACE
Did you expect me to wait?

ISAAC
Well, yeah.

CANDACE
You sap.

She turns away and looks out the window beside Marlon, hiding
her sudden remorse.

EXT. I-44 IN MISSOURI - DAY

The SUV zooms by and leaves frame left.

EXT. WORLD'S LARGEST FORK, SPRINGFIELD, MISSOURI - EVENING

The SUV drives in front of the world's largest fork sculpture, stuck in the sidewalk at a steep angle in front of modern brick and glass buildings in downtown Springfield.

EXT. BEST WESTERN ROUTE 66 RAIL HAVEN - EVENING

The SUV pulls off the road and swings into the parking lot of a motel in Springfield, Missouri.

The "Vacancy" sign buzzes on and off.

INT. RAIL HAVEN LOBBY - EVENING

Harry and Isaac stroll into the lobby and walk up to the counter. The RAIL HAVEN RECEPTIONIST greets them.

RAIL HAVEN RECEPTIONIST
Good evening, gentlemen.

HARRY
Hello. Give us a room with two king-size beds and a couch.

RAIL HAVEN RECEPTIONIST
The Family Suite has a king and a separate room with bunk beds sleeping four more. Will that do?

HARRY
Sure.

The receptionist pushes a key across the counter.

INT. RAIL HAVEN ROOM - NIGHT

Marlon and Candace flop onto a king-size bed in an ordinary motel room.

Archie pops his head into the second room and reports back.

ARCHIE
Hey, you should see the bunk beds in here.

ISAAC
Dibs on the bottom!

Harry plunks down into a chair by the corner table. He rubs the stubble on one cheek with the palm of his hand.

CANDACE
Harry, is something wrong?

HARRY
Nope.

CANDACE
Something's eating at you.

Harry stares at her and Marlon on the bed and Archie and Isaac leaning up against the wall.

HARRY
Well....

MARLON
Well, what?

Harry shifts and clears his throat.

HARRY
Well, I haven't actually been fully honest with you all.

Isaac crosses his arms.

ARCHIE
And....

HARRY
And, well, the truth is, I'm --
dying.

Silence. Everyone stares at Harry.

HARRY (cont'd)
The doctor says I have a month.
Maybe two.

Everyone stares at each other dumbfounded.

CANDACE
Did you get a second opinion?

Harry stares at her.

She looks down and wrings her hands.

ARCHIE

Hang on. So this is a one-way trip?

HARRY

Yeah.

ARCHIE

When were you going to tell us?

HARRY

I'm telling you now, ain't I?

Isaac sits down on the edge of the bed.

ISAAC

So this is why you got us all together... to drive to the Pacific Ocean one last time? No other reason, Harry?

HARRY

My grand-daughter, I really want to see her before I go.

The four look at each other.

HARRY (cont'd)

I'll understand completely if you guys want to turn around and go back home.

The four look at each other some more and deliberate.

MARLON

Who's gonna shoot down a dying man's last request?

They look at Harry, each in turn. Marlon, Candace, Archie and Isaac.

Harry swallows and nods.

HARRY

Thanks, guys.

He averts his eyes and covers them with one hand.

EXT. BEST WESTERN ROUTE 66 RAIL HAVEN - NIGHT

The neon sign blinks but otherwise everything is quiet.

FADE OUT.

FADE IN:

EXT. FBI BUILDING IN CHICAGO - DAY (JULY 3)

Clouds are reflected in the large glass windows of the FBI's Chicago Headquarters.

INT. FBI BUILDING - DAY

Agents Lamont and Davis sit at desks which face each other in the middle of their office.

Agent Davis types while Lamont peers at his computer screen. Behind them out the windows are views of the Chicago skyline.

A colleague, AGENT BRUCE, sticks his head through the doorway.

AGENT BRUCE

Lamont, did you catch the Bikini
Bomber yet?

LAMONT

Very funny. Ef off.

Agent Bruce laughs and leaves.

Agent Davis chuckles.

Agent Lamont turns his attention back to the screen.

LAMONT (cont'd)

Hey. Did you see the 4-1-1's?

DAVIS

Nothing out of the ordinary there.

He hits the print button.

LAMONT

Yeah? I don't think so.

He walks over to the printer and retrieves a page.

He walks over to Agent Davis and plunks the printout down in front of her.

LAMONT (cont'd)

A Mr. Tristan Roberts reported his SUV stolen yesterday.

DAVIS

So?

LAMONT

"Roberts."

DAVIS

What? Another "Roberts" lead? Give it up, Ben.

Agent Lamont walks back to his desk and sits back down.

LAMONT

Easy for you to say. I can't.

DAVIS

The Director isn't going to like it.

LAMONT

How's he going to find out about one BOLO and a teeny tiny op?

DAVIS

Op?

LAMONT

Op-er-a-tion "Vendetta".

Agent Davis shakes her head.

WIPE FROM LEFT
TO RIGHT

INT. SUV - DAY

Everyone sits inside the SUV as it rolls down the road.

EXT. I-44 IN OKLAHOMA - DAY

A highway sign appears on the right, reading "Welcome to Oklahoma, Native America."

INT. SUV - DAY

Everyone sits inside the SUV.

Big semi-trailers barrel by.

CANDACE

You've been very quiet, Archie.

Archie looks out the window.

ARCHIE

Discretion is the better part of
valor, my dear.

Marlon looks from Candace to Archie and back to Candace.

MARLON

No way.

CANDACE

Yes way.

HARRY

What, do we have to listen to every
one of your exploits?

CANDACE

Only the highlights, gentlemen.

MARLON

Please spare us the lowlights.

CANDACE

Archie was sweet.

Archie turns from the window and looks at her tenderly.

ARCHIE

Candy.

Candace gently grabs his hand.

CANDACE

I was hostessing in a joint with a few tables in the back. Archie would come in late at night to throw the bones. I took a shine to him.

ARCHIE

My Lady Luck.

CANDACE

Do you remember the apartment over the deli?

ARCHIE

Sure.

MARLON

So what happened to all this domestic bliss?

ARCHIE

My Mrs. wasn't too keen on it.

MARLON

Yeah?

ARCHIE

Yeah. I had to choose.

Archie purses his lips.

ARCHIE (cont'd)

I just couldn't bring myself to divorce her.

Archie looks at Candace.

ARCHIE (cont'd)

So I had to stop seeing Candace.

The SUV gets quiet. Suddenly Candace pummels Archie with her clenched fists.

CANDACE

You jerk! How could you leave me?
In my condition!

Archie fends off the blows and freezes.

ARCHIE
Condition?

CANDACE
I was pregnant, you bastard!

ARCHIE
I didn't know that! You didn't tell
me.

CANDACE
It doesn't matter, does it? I got
rid of it!

Archie still holds her clenched fists. She breaks down and sobs into his shoulder.

HARRY
Jeez.

Everyone sits quietly inside the SUV.

The mood is tense and awkward as Archie strokes Candace's back.

The passing road hums by.

EXT. TULSA, OKLAHOMA STREETS - DAY

The road ahead goes into FAST MOTION as they travel through downtown Tulsa, past many art deco buildings.

EXT. I-44 IN OKLAHOMA - DAY

Continuing in FAST MOTION, they continue forward on the highway.

EXT. OKLAHOMA CITY STREETS - DAY

The road ahead continues in FAST MOTION as they travel off the highway, through Oklahoma City, to Ingrid's Kitchen on North Youngs Boulevard.

EXT. INGRID'S KITCHEN, OKLAHOMA - DAY

Still in FAST MOTION, the SUV pulls up in front of Ingrid's Kitchen. The gang hops out and then quickly scampers inside.

INT. INGRID'S KITCHEN, OKLAHOMA - DAY

The five share a booth, enjoying wiener schnitzel, bratwurst and sauerbraten with sauerkraut, red cabbage, and potato salad. Isaac has his burger.

Candace grabs Archie by the chin and shakes his jaw playfully. They smile at each other.

ARCHIE

How many policemen does it take to
screw in a light bulb?

CANDACE

I don't know... how many?

ARCHIE

None, it got fed up waiting and
turned itself in.

They laugh and finish with cakes, pies, cheesecake and "molten chocolate decadence."

EXT. INGRID'S KITCHEN, OKLAHOMA - DAY

Back in FAST MOTION, the gang hops back into the SUV and it pulls out.

WIPE FROM RIGHT
TO LEFT

EXT. SUBURBAN HOUSE, HINSDALE - DAY

Agents Lamont and Davis pull up in front of Tristan Roberts' home.

They get out of the vehicle and slam the doors shut.

I/E. SUBURBAN HOUSE FOYER - DAY

There's the familiar ornate door as Agent Lamont's hand reaches in and raps the door knocker.

The door opens and Tristan peers out.

TRISTAN

Yes?

Agent Lamont pulls out his badge and shows it to Tristan.

LAMONT

I'm Special Agent Lamont and this is Special Agent Davis. Did you report a stolen SUV?

TRISTAN

Yes, yes I did. Have you found it?

DAVIS

No sir, not yet.

LAMONT

Do you have any idea who might have taken it?

TRISTAN

Um, no....

LAMONT

Does the name "Harry Roberts" mean anything to you?

TRISTAN

Yes. That's my father.

DAVIS

Have you seen him lately?

TRISTAN

Um, no. He's not welcome here.

Agent Lamont smiles.

LAMONT

Thank-you, sir.

DAVIS
We'll be in touch with any news.

TRISTAN
Very well.

He shuts the door.

INT. FBI PATROL CAR - DAY

The two agents get into the vehicle and shut the doors.

LAMONT
What did I tell you? It's Harry
Roberts!

The radio squawks.

DISPATCH
(over the radio)
Come in, Agent Lamont.

He reaches for the microphone.

LAMONT
10-2.

DISPATCH
(over the radio)
We got a nibble on your BOLO.
Matching plates checked into
Springfield, Missouri, last night.

LAMONT
10-4.
(to Davis)
Do you need to pick anything up?

DAVIS
Huh?

LAMONT
We're going to follow Harry's
trail.

DAVIS
The Director --

LAMONT
-- won't know about this until it's
over.

DAVIS
If you say so.

LAMONT
I do. Operation "Vendetta" is a go.

EXT. SUBURBAN HOUSE, HINSDALE - DAY

Agent Lamont turns the engine on and steers the vehicle away
from the curb.

WIPE FROM LEFT
TO RIGHT

EXT. I-40 IN OKLAHOMA - EVENING

The SUV continues driving Westward through scrubby Oklahoma
fields. The car radio plays Mel Tormé's "Get Your Kicks on
Route 66" from his "Live at the Maisonette" album.

EXT. I-40 IN TEXAS - EVENING

A highway sign appears on the right, reading "Welcome to
Texas, Drive Friendly - The Texas Way."

INT. SUV - EVENING

Isaac continues to drive, with Harry beside him.

Marlon, Candace and Archie are in the back seat.

Everyone looks a little tired.

MARLON
How many Texans does it take to
change a light bulb?

Everyone dully thinks about it.

MARLON (cont'd)

Four: one to change the bulb, one to write a song about it and two to fight about it in the parking lot.

EXT. I-40 IN TEXAS - EVENING

Now in FAST MOTION, they see more scrubby fields as night approaches and they drive into Amarillo.

EXT. I-40 IN AMARILLO, TEXAS - NIGHT

Continuing in FAST MOTION, old neon signs light up the evening sky as they continue driving West.

Every time they see a neon sign, it FREEZE-FRAMES and then DISSOLVES back into the FAST MOTION and they continue driving.

They see the sign for the "Big Texan Steak Ranch" and pull over.

INT. BIG TEXAN STEAK RANCH - NIGHT

They enter the huge tourist trap and take in the large room.

They sit at a long table and eat steak and potatoes. Isaac has a burger.

Candace decides to tell a joke.

CANDACE

Little Red riding Hood is walking through the forest on the way to visit her grandmother. She sees the Big Bad Wolf crouching down beside the trail.

MARLON

(in falsetto)

"What big eyes you have!"

CANDACE

...she squeaks.

(in basso)

"Get lost," says the wolf, "I'm taking a crap."

The gang cracks up.

EXT. I-40 IN AMARILLO, TEXAS - NIGHT

Back in FAST MOTION, they pass the huge "Cattlemen's Club & Cafe" sign with it's large steer. It FREEZE-FRAMES and DISSOLVES back into the FAST MOTION.

They see the large "Cowboy Motel" sign and pull over.

EXT. COWBOY MOTEL - NIGHT

Isaac steers the SUV in to a parking spot and everyone gets out.

HARRY

Lemme get some rooms.

He wanders over to the office.

INT. COWBOY MOTEL ROOM - NIGHT

There are two large king-size beds and a sofa.

The group walks in, toss their kits on the beds and plunk down.

Harry cracks open a bottle of whiskey and pours it into some tumblers.

He takes a sip and stretches out on the couch.

The others lounge about.

Harry slowly sits up and puts his elbows on his knees.

HARRY

Okay, listen up. Last night when I told you I wasn't totally honest with you... well... I wasn't totally honest with you.

CANDACE

What do you mean? You're not dying?

The other guys start paying attention.

HARRY

No, darling, that part's true. But there's more.... The SUV's hot.

MARLON

Say what?

HARRY

...And I'm on the lam.

ISAAC

Oh my lord.

ARCHIE

Okay, spill the beans.

HARRY

It's like this.... My son wouldn't help me so I stole his ride.... Then the bank in Chicago wasn't being helpful... so I helped myself.

Candace jumps up and starts pacing.

CANDACE

So we're your accomplices in crime!

HARRY

Sit down. I didn't plan it that way. It just happened.... It's not like you all never did anything wrong.

Everyone quiets down and looks at each other, as if trying to stare into each other's souls.

HARRY (cont'd)

You've all got some sins to confess. Marlon?

Marlon gulps and rubs his arms. He looks at everyone and then down.

MARLON

When I was young... I ran with a gang.... I was messed up. I dabbled in smack.

Candace raises one of her eyebrows.

MARLON (cont'd)
The thing is I quit it cold turkey
after the accident... joined the
Army and became a medic.

CANDACE
Accident? What happened, baby?

MARLON
(fighting back emotion)
She was a good kid. She must have
found my stash though. I've never
told anyone it was my drugs little
sister OD'd on.

Marlon hides his face in his hands. Candace comes over to
comfort him.

HARRY
Thanks for sharing, dude.

Harry looks over at Archie.

HARRY (cont'd)
Archie?

ARCHIE
Okay, since we're playing Cowboy
Confidential.

Archie gets up and walks over to Isaac.

ARCHIE (cont'd)
I always wanted Candy; she was too
damn good for you, Isaac. When I
heard you were getting real serious
I tipped the cops off to your
whereabouts.

Isaac jumps up, grabs Archie and wrestles with him.

ISAAC
You bastard!

The two old men flail around the room.

They bump into a side table and the lamp crashes to the
floor.

They fall onto one of the beds and struggle with each other.

HARRY

Break it up, boys! That was a long time ago. Looks like she got over both of you anyway.

Archie and Isaac stop fighting grudgingly.

They sit on the bed back to back, scowling, with their arms crossed. Isaac faces Harry.

HARRY (cont'd)

What about you, Isaac? Anything you care to share with us?

Isaac continues to stare at Harry.

Harry stares back.

ISAAC

Yeah. Our last gig, Harry. I think it was me who shot that guard, not you. But I was a coward, and I let you take the rap when the cops picked you up.

Harry continues to stare at Isaac intently.

HARRY

That was a tough stretch, Isaac.

After what seems a long time, Candace gets up and closes a gap in the curtains.

She turns to face the four guys.

CANDACE

Well, compared to you guys, I'm bleedin' virginal!

Everyone looks sheepish.

Harry finishes his drink.

HARRY

Let's get some shut-eye. Turn out the lights, will you?

EXT. COWBOY MOTEL ROOM - NIGHT

Candace exits through their room door, walks a few steps to a public telephone and lifts the receiver to make a call.

FADE OUT.

FADE IN:

EXT. CADILLAC RANCH - DAY (JULY 4)

Ten vintage Cadillacs are buried nose-first up to their windshields in a dusty field.

They sport spray-painted messages in a rainbow of colors.

A powder blue Cadillac pulls up in front and stops.

The car has steer horns roped to its front grille. Tilting up reveals Isaac behind the wheel, Harry in the passenger seat, and Marlon, Candace and Archie in the back seat.

They stare stoically at the monument.

INT. CADILLAC - DAY

HARRY
(to Isaac)
Horns? Really?

ISAAC
Hey, it blends in around here. Wait
til you see what's under the hood.

Harry turns to face everyone.

HARRY
Decision time. Who wants out?

MARLON
You mean, who wants to return to
their boring, safe lives of
clipping coupons and living cheque
to cheque, while they slowly wait
to die?

They all look at each other.

Gradually their outlooks change from questioning to defiant.

CANDACE
Screw it! Drive, Isaac, drive!

Isaac floors the gas pedal.

EXT. CADILLAC RANCH - DAY

The Cadillac surges forward, leaving a cloud of dust behind it.

The cloud disperses to reveal the ten cars in the background, standing silent sentry.

DISSOLVE TO:

EXT. I-40 IN TEXAS - DAY

Back on the Interstate, the gang drives Westward. The scruffy fields gradually become more and more sandy.

EXT. I-40 IN NEW MEXICO - DAY

A highway sign appears on the right, reading "New Mexico, Land of Enchantment."

They continue driving.

EXT. I-40 IN TUCUMCARI, NEW MEXICO - DAY

They pass the Blue Swallow Motel, Tee Pee Curios and the Buckaroo Motel.

As they leave town, Candace gets curious about Harry.

INT. CADILLAC - DAY

CANDACE
Say, Harry, did you ever get married?

HARRY
Yep. I got hitched once.

CANDACE
Kids?

HARRY
One son. "Tristan."

CANDACE
Hmmm. Any girls?

HARRY
Nope. We split up pretty soon after
that.

Candace looks out the front window.

CANDACE
How come we never hooked up?

HARRY
Us?

CANDACE
Yeah. I used to see you around
some. You were pretty cute back in
the day.

Marlon, Archie and Isaac start to get a bit uncomfortable.

HARRY
Dunno.

CANDACE
For some reason you always gave me
the cold shoulder. I could never
figure it out.

HARRY
I did?

CANDACE
Yeah. It really pissed me off.

Harry smiles and looks out the window.

WIPE FROM RIGHT
TO LEFT

EXT. I-44 IN MISSOURI - DAY

Agents Lamont and Davis drive purposefully through Missouri.

Although the gang has a two-day head start, Agent Lamont thinks they can catch up and weaves through the traffic.

INT. FBI PATROL CAR - DAY

DAVIS

Riding with you is fun and all but why are you so hot to catch these perps?

LAMONT

All our intel points to Harry Roberts.

DAVIS

So?

LAMONT

Harry Roberts killed my father, therefore I've got to bring him in.

DAVIS

Now hang on. The hearing report clearly states Benjamin Lamont Sr. was killed by a bank guard's bullet.

Agent Lamont stares ahead.

LAMONT

I don't care.

DAVIS

What?

LAMONT

It's wrong.

DAVIS

Are you talking about the grassy knoll or the lone gunman part?

LAMONT

Very funny. What I'm saying is that if Harry Roberts and his crew never robbed that bank, my father would still be alive today, pulling down his pension and living in freaking Florida.

Agent Davis stares at Lamont.

LAMONT (cont'd)

Harry Roberts killed my father.

The radio squawks.

DISPATCH

(over the radio)

Come in, Agent Lamont.

Agent Davis reaches for the microphone.

DAVIS

10-2. Agent Davis here.

DISPATCH

(over the radio)

Your SUV was just reported abandoned in Amarillo, Texas.

DAVIS

10-4.

(to Agent Lamont)

You're right; they're headed West. Guess we're driving all night to catch up.

EXT. I-44 IN MISSOURI - DAY

Agent Lamont pilots the vehicle determinedly.

WIPE FROM LEFT
TO RIGHT

EXT. I-40 IN ALBUQUERQUE, NEW MEXICO - DAY

The road ahead goes into FAST MOTION as the gang travels through Cibola National Park, onto Central Avenue, through downtown Albuquerque, to Monte Carlo Liquors & Steak House.

EXT. MONTE CARLO LIQUORS & STEAK HOUSE - DAY

Still in FAST MOTION, the Cadillac pulls up in front of Monte Carlo Liquors & Steak House.

It's a squat brown brick building with a red awning. It's got some American flags and other July 4th decorations in the window.

The gang hops out and then meanders inside.

INT. MONTE CARLO LIQUORS - DAY

The gang walks into a well-stocked liquor store.

Sunlight streams through the front windows onto the shelving and the many bottles.

Harry quickly cases the place.

HARRY

Where's the restaurant?

CLERK

Through those doors, sir.

The clerk points to a pair of swinging metal doors in the corner and the gang wanders over.

INT. MONTE CARLO STEAK HOUSE - DAY

Everyone sits down in a red leather booth.

A female SERVER hands out menus and everyone reviews them.

SERVER

Happy Independence Day! What can I get you all?

MARLON

Candy and I'll share the Greek Salad.

ISAAC

I'll have the Cheeseburger. Hold the cheese.

ARCHIE
A Shish Kebab for me.

HARRY
And I'll have the Rib Eye Steak.

The server leaves with their orders.

Harry looks around the restaurant.

There's a steer on the wall and other Western paraphernalia.

HARRY (cont'd)
You know, we're about all out of
cash.

Everyone looks at Harry.

Harry returns their stares and looks out at the other diners.

HARRY (cont'd)
So enjoy the food.

The server brings their meals and they dig in.

Everyone enjoys their plates, making jokes as they do.

ISAAC
Knock, knock.

CANDACE
Who's there?

ISAAC
Cash.

CANDACE
Cash who?

ISAAC
No thanks, but I will take a Brazil
nut.

They laugh.

CANDACE
Knock, knock.

MARLON
Who's there?

CANDACE

Agatha.

MARLON

Agatha who?

CANDACE

Agatha toothache. Haz you any
athsperin?

They guffaw.

ARCHIE

Knock, knock.

ISAAC

Who's there, old man?

ARCHIE

Dishes.

ISAAC

Dishes who?

ARCHIE

Dishes da Police. Come out with
your hands up!

They break up hysterically.

Harry pushes his plate away and wipes his mouth with his
napkin.

The server leans over to fill up a coffee cup.

SERVER

Can I get you any dessert?

HARRY

No thanks, darling.

He pulls some folded bills out of this jacket and slides them
across the table toward her.

HARRY (cont'd)

This is for you, honey. Thanks a
bunch.

SERVER

Thank-you, sir.

She pockets the generous tip and leaves with some empty plates.

Harry looks at everyone.

HARRY

Isaac, you better get the engine started.

Isaac quickly leaves the booth.

HARRY (cont'd)

Everyone, are you ready? Not the restaurant... just the liquor store on the way out. Nice and quiet like.

They stand up.

INT. MONTE CARLO LIQUORS - DAY

The four waddle through the swinging doors into the liquor store.

Archie goes to the front door.

Marlon hangs back by the swinging doors.

Harry and Candace walk towards the till.

Harry grabs a bottle of whiskey.

CLERK

How was your meal?

CANDACE

Very nice. Thank-you for asking.

HARRY

I'll take this -- and two grand out of the till.

The clerk looks up at Harry. He can't believe he's being robbed. He reluctantly opens the till.

He puts the large bills and the bottle into a paper bag and hands it the Harry.

CANDACE
Thanks again!

Everyone dashes to the front door.

EXT. MONTE CARLO LIQUORS & STEAK HOUSE - DAY

Isaac has the car waiting out front, with the motor running.

Archie dashes out the front door, followed by Harry and Candace. Marlon runs out after them, looking back at the store.

On the way to the car, Harry stops short and doubles up. Candace bumps into him.

CANDACE
What's wrong, Harry?

Harry reaches into his jacket, pulls out a white handkerchief and wipes his mouth. There's bright red blood on it.

Harry looks at Candace.

HARRY
Don't tell the others.

She looks at him and helps him to the car as he puts the handkerchief away.

EXT. I-40 IN ALBUQUERQUE, NEW MEXICO - DAY

In FAST MOTION the gang hops into the car and drives through Albuquerque and back onto the I-40.

DISSOLVE TO:

EXT. I-40 WEST OF ALBUQUERQUE, NEW MEXICO - AFTERNOON

The landscape gets very barren.

It's very dusty as they drive through the desert.

A highway sign appears on the right, reading "Continental Divide."

INT. CADILLAC - AFTERNOON

HARRY
That reminds me. Why did the kid
cross the playground?

ISAAC
I don't know, Harry, why?

HARRY
To get to the other slide.

They groan.

EXT. I-40 IN ARIZONA - LATE AFTERNOON

More driving through the desert.

A highway sign appears on the right, reading "Welcome to
Arizona, The Grand Canyon State Welcomes You."

INT. CADILLAC - LATE AFTERNOON

The gang is still driving and bored.

CANDACE
Are we there yet?

JUMP CUT TO:

INT. CADILLAC - LATE AFTERNOON

The same shot only now Marlon, Candace and Archie giggle and
tickle each other.

ISAAC
Pipe down, will you?

JUMP CUT TO:

INT. CADILLAC - LATE AFTERNOON

The same shot as previously. The gang is back to being bored.

CANDACE
Are we there yet?

EXT. I-40 IN ARIZONA - EARLY EVENING

Even more driving through the desert. It's really bleak now and the setting sun casts long shadows.

WIPE FROM RIGHT
TO LEFT

INT. MAMA E'S WINGS & WAFFLES, OKLAHOMA CITY, EVENING

Agents Lamont and Davis sit in a tacky dining room and eat fried chicken wings on top of Belgian waffles from Styrofoam containers.

There's a television on the wall with the evening news on.

Agent Lamont gesticulates at the monitor.

LAMONT
Ma'am, turn it up. Now!

A WOMAN reaches up and turns up the volume.

ANCHORWOMAN
It looks like the "Two Grand Gang"
has struck again. A liquor store in
Albuquerque, New Mexico is
reporting it was robbed by five
senior citizens this afternoon.
This after a senior robbed a bank
in Illinois earlier this week. Bob?

Agent Lamont addresses Davis.

LAMONT
The "Two Grand Gang"? They've got a
handle already? W-T-F.

Agent Davis shrugs her shoulders and digs back into her fried chicken.

WIPE FROM LEFT
TO RIGHT

EXT. ENGLAND HOUSE, FLAGSTAFF, ARIZONA - NIGHT

Isaac brings the Cadillac to a stop in front of a Victorian brick house.

The B&B's front porch light is on. The car radio is playing Natalie Cole's "Route 66" from her album "Unforgettable."

The proprietress opens the door.

PROPRIETRESS

The fireworks are about to begin!
The best place to see them is from
the Lowell Observatory. Just go...
I'll hold some rooms for you.

She shoos them back to their car. They hop in obligingly and pull away.

EXT. WEST MARS HILL ROAD, FLAGSTAFF, ARIZONA, NIGHT

They drive up the hill and the city lights gradually appear behind them.

Isaac turns the car off the road and stops. It's pointed back toward the city.

ISAAC

This should be good enough. Now we
wait.

The glow of the setting sun is just visible off to the right.

Candace gets out of the car and walks over to Harry's door. She opens it and grabs his arm.

CANDACE

Harry, come sit with me outside.

Harry looks back at Marlon.

Marlon nods his head.

Harry gets out of the car and walks away with Candace.

EXT. FOREST HILL, FLAGSTAFF, ARIZONA - NIGHT

The hillside is grassy with a scattering of pine trees.

The pair walk through the grass and sit down in a clearing.
In the distance, the car radio still can be heard.

HARRY

Where are you leading me?

CANDACE

I could ask the same of you.

HARRY

We're headed to California,
darling.

CANDACE

Down a road of no returns.

HARRY

No second chances.

They stare out at the starry sky. She turns to him abruptly.

CANDACE

I wanted you to want me! Why the
hell didn't you come after me!

Harry is taken aback.

HARRY

Are you talking about way back
when?

CANDACE

Yeah, you big dumb lug.

Harry looks into Candace's eyes.

HARRY

I didn't think I was in your
league. I looked up to you.
I wasn't good enough for you.

Candace stares back at Harry.

CANDACE

What? You? And all this time I
thought you were looking down on
me.

The sky lights up unexpectedly. BANG. The fireworks begin.

CANDACE (cont'd)

Well, here's your second chance.

She leans in and gives Harry a gentle kiss on his lips.

Harry kisses her back with tenderness.

More fireworks explode in front of the couple, filling the
night sky with explosions of color. BANG, B-B-BANG, BANG.

Harry and Candace are silhouetted as they continue to kiss.

FADE OUT.

FADE IN:

EXT. DOWNTOWN FLAGSTAFF, ARIZONA - DAY (JULY 5)

The steer horns on the Cadillac grill glint in the sun.
Tilting up reveals the gang in the car as it rolls into
downtown Flagstaff.

They all wear cowboy hats and sunglasses, with bandanas
around their necks.

INT. CADILLAC - DAY

Harry looks back to his crew.

HARRY

So, how many old geezers does it
take to rob a bank?

EXT. DOWNTOWN FLAGSTAFF, ARIZONA - DAY

The car passes beneath the camera, which cranes down to road
level. The Cadillac's taillights turn red.

HARRY (V.O.)

Five.

EXT. BANK OF AMERICA, FLAGSTAFF, ARIZONA - DAY

Candace stands by the front door of the Downtown Flagstaff branch of the Bank of America, a low modern building off a small parking lot.

From beneath her cowboy hat, she looks from side to side, as if she's waiting for someone.

CANDACE (V.O.)
One smoking hot Lookout.

Isaac and his tilted cowboy hat sits behind the wheel of the blue Cadillac, facing toward the street. The engine runs.

He looks back at the bank.

ISAAC (V.O.)
One consummate Getaway Driver.

INT. BANK OF AMERICA, FLAGSTAFF, ARIZONA - DAY

Archie walks into the bank, pulls his bandana up over his nose, and over to the nearest security camera.

He yanks the cable leading up to it out of the camera and quickly twists two of the exposed wires together.

They produce a tight explosion of sparks.

The same explosion of sparks appear at the four other security cameras arranged around the bank.

ARCHIE (V.O.)
One accomplished Electronics
Expert.

Marlon walks into the bank with his bandana up and moves to the other side where the BANK GUARD stands.

From behind the guard, Marlon reaches in front of him from one side of his neck, bringing his wrist up to the other side, making a 'V' shape around his neck.

Marlon squeezes the two sides of the guard's neck and he passes out, slowly slipping to the ground.

MARLON (V.O.)
One dope Muscle Man slash Medic.

Harry, cowboy hat on and bandana pulled up, stands in the doorway, silhouetted by the morning sun.

HARRY (V.O.)
And one inveterate Thief.

Harry dashes to the counter and approaches a BANK TELLER.

HARRY (cont'd)
Good morning, ma'am. Would you please be so kind as to hand over two thousand dollars?

The teller is nonplussed but complies.

BANK TELLER
Here you go, Gramps. But aren't you too old for this?

HARRY
You're never too old to spend money, darling.

Harry grabs the stack of bills from the counter, stuffs them in his jacket and turns to the door.

Marlon and Archie wait by the front door.

As Harry heads to them, the bank guard rolls on the floor, draws his revolver and SHOOTs.

The bullet hits Harry's left hand, which is ahead of him as he strides to the door, and goes right through it.

The force of the shot carries Harry's hand with it and spins him around.

Harry falls to his knees and grabs his hand.

Marlon and Archie quickly grab Harry and drag him out of the bank.

EXT. BANK OF AMERICA, FLAGSTAFF, ARIZONA - DAY

Candace runs up to help. She motions to Isaac.

Isaac slams the car into reverse.

Isaac brakes and the three shove Harry into the back seat.

Archie jumps into the passenger seat as Marlon and Candace join Harry in the back.

The car squeals out of the parking lot and onto the main street.

EXT. KALIBAB NATIONAL FOREST - DAY

The blue Cadillac races West through hilly terrain dotted with pine trees.

INT. CADILLAC - DAY

Tension is high inside the car.

MARLON

You better let me look at that,
Harry.

Harry winces and unwinds a blood soaked bandana from this left hand.

Marlon studies the wound.

HARRY

Give it to me straight. Will I be
able to play the piano?

MARLON

For sure.

HARRY

Funny, I never could play before.

Harry chuckles with closed eyes.

MARLON

It's just a flesh wound. Through
and through. You'll be fine.
You're gonna live forever.

Candace starts re-bandaging Harry's hand with gauze from the medical kit in the back seat.

He winces and looks at Marlon.

HARRY
Ever been wrong?

EXT. I-40 IN ARIZONA - DAY

The blue Cadillac races West as the scenery becomes drier and more barren.

EXT. EXIT 123 - DAY

Isaac pilots the vehicle off the Interstate and onto Historic Route 66 so he can slow down and take a less travelled route. The road changes from the divided highway to a two-lane road.

EXT. ROUTE 66 - DAY

A freight train passes them on a spur line. Its steam whistle blows.

The scenery gets scrubbier as the road rises into hills.

They pass a number of quaint motels from yesteryear.

INT. CADILLAC - DAY

Harry props himself up and grimaces.

HARRY
A blind man walks into a department store with his seeing-eye dog. He goes to the middle of the store, where the aisles cross. Suddenly, he grabs the dog by its tail and starts swinging it in a circle over his head.

Candace and the others are confused by Harry's account.

HARRY (cont'd)
The clerks come running up and ask what's wrong. "Nothing," he says, "just looking around."

Harry collapses onto his good elbow and smirks to himself.

WIPE FROM RIGHT
TO LEFT

EXT. I-40 IN ARIZONA - DAY

Agents Lamont and Davis drive through the desert East of Flagstaff, so they're catching up on Harry and the gang.

INT. FBI PATROL CAR - DAY

Agent Lamont grips the wheel with both hands, his eyes wide open.

LAMONT

Pour me a another cup of joe, will
ya?

Agent Davis unscrews the top of a Thermos, pours some hot black coffee into it and passes it over to Agent Lamont.

DAVIS

I can take another shift whenever
you want to catch some more
shuteye.

Suddenly the radio squawks.

DISPATCH

(over the radio)
Come in, Agent Lamont.

Agent Davis reaches for the microphone and answers.

DAVIS

Davis here.

DISPATCH

(over the radio)
We've got reports of a gang of
senior citizens holding up a bank
in Flagstaff, Arizona.

DAVIS

Really. We're just about there.

DISPATCH
(over the radio)
Shots fired. One of the suspects
hit. Last seen fleeing in a blue
Cadillac.

DAVIS
10-4.

She hangs up the microphone.

DAVIS (cont'd)
Do you think Harry Roberts got
shot?

LAMONT
That would suit me fine.

DAVIS
I dunno. He's kind of old to still
be sticking up banks.

LAMONT
No pension for crooks.

Although Agent Lamont talks tough, he cocks his head to one
side and begins to consider Harry's situation.

EXT. I-40 IN ARIZONA - DAY

The FBI patrol car whizzes through the desert.

WIPE FROM LEFT
TO RIGHT

EXT. EXIT 44 - DAY

Isaac turns the Cadillac back onto the I-40.

EXT. I-40 IN ARIZONA - DAY

A highway sign appears on the right, reading "California
State Line."

INT. CADILLAC - DAY

Harry is getting worse.

Candace holds his head as he groans and spits up blood.

Everyone can tell Harry is not doing well.

EXT. I-40 IN NEEDLES, CALIFORNIA - DAY

The road ahead goes into FAST MOTION as they travel through Needles, onto West Broadway Avenue, and to Jedro's Wagon Wheel Restaurant.

EXT. JEDRO'S WAGON WHEEL RESTAURANT - DAY

Still in FAST MOTION, the Cadillac pulls up in front of Jedro's Wagon Wheel Restaurant.

It's a low brown and yellow building with a wooden wagon on the front roof.

ISAAC

You guys grab some food to go. I'm going to get some gas. Harry stays in the back with me.

Archie, Marlon and Candace hop out and dash inside.

INT. JEDRO'S WAGON WHEEL RESTAURANT - DAY

Inside, there's a wall covered with trucker's destinations and the distance between there and here.

The trio sit down in a booth and quickly look at the menus.

Candace starts ordering some take-out from the waitress.

EXT. NEEDLE'S GAS STATION - DAY

Isaac pumps some gas into the Cadillac.

Harry is sprawled across the back seat, holding his abdomen.

Isaac looks from him up to the sky.

A buzzard circles above on thermal currents.

EXT. JEDRO'S WAGON WHEEL RESTAURANT - DAY

In FAST MOTION the trio hops back into the car and drives through Needles and back onto the I-40.

WIPE FROM RIGHT
TO LEFT

EXT. I-40 IN CALIFORNIA - DAY

Agents Lamont and Davis drive through the desert just East of Needles, so they've really caught up to Harry and the gang.

INT. FBI PATROL CAR - DAY

Agent Lamont grips the wheel with both hands, his eyes extremely wide with concentration.

LAMONT
I feel like a wing-ed god.

DAVIS
That's probably just the caffeine talking.

LAMONT
I've got the scent! I'm on the trail of righteous justice!

Agent Davis rolls her eyes.

LAMONT (cont'd)
O-m-g. Is that a blue Cadillac I spy up the road?

Both agents peer through the windshield into the distance with determination.

EXT. I-40 IN CALIFORNIA - DAY

The FBI patrol car whizzes through the desert.

WIPE FROM LEFT
TO RIGHT

EXT. I-40 IN CALIFORNIA - DAY

The Cadillac powers through the desert headed to the left.

INT. CADILLAC - DAY

It's still very tense in the car.

Marlon looks over his shoulder out the rear window.

Marlon stares intently behind them.

MARLON

Isaac, I think we got heat on our
tail.

Isaac looks up into the rear-view mirror with concern.

Candace looks out the rear window.

CANDACE

Can you lose them?

ISAAC

Let's see, shall we?

He turns on the radio. Depeche Mode's "Route 66 (Beatmasters Mix)" from the "Singles Box 4" album plays.

EXT. I-40 WEST OF NEEDLES, CALIFORNIA - DAY

An exit sign for "Mountain Springs Road" appears on the right.

Isaac steers the car off the Interstate and onto the off ramp.

He turns left onto Historic U.S. 66 and they cross over the highway.

INT. CADILLAC - DAY

Marlon peers out the back.

MARLON

Damn. They're following!

Isaac scowls as he tightly holds on to the wheel with both hands.

WIPE FROM RIGHT
TO LEFT

INT. FBI PATROL CAR - DAY

DAVIS

Look! Look! Blue Caddy on the
bridge!

LAMONT

I see it!

His face lights up with anticipation as he jerks the steering wheel to the right.

EXT. I-40 WEST OF NEEDLES, CALIFORNIA - DAY

The FBI vehicle veers off the highway and onto the off-ramp.

WIPE FROM LEFT
TO RIGHT

EXT. HISTORIC U.S. 66, CALIFORNIA - DAY

The blue Cadillac races West through the Mojave desert which is very barren here other than a few scrubby bushes dotting the landscape.

INT. CADILLAC - DAY

Isaac drives and looks into the rear-view mirror with concern.

WIPE FROM RIGHT
TO LEFT

INT. FBI PATROL CAR - DAY

Agent Lamont floors his gas pedal and slowly gains on the Cadillac.

The Cadillac weaves in and out of view as the road makes some turns at Amboy.

LAMONT

Ye-ah. That's what I'm talking about. Come to papa.

Agent Davis hangs onto the overhead handle and rolls her eyes.

WIPE FROM LEFT
TO RIGHT

INT. CADILLAC - DAY

Isaac checks the mirror and realizes that the other vehicle is catching up on them.

The sound of the engine revs up as he slowly speeds up to put more distance between them.

WIPE FROM RIGHT
TO LEFT

INT. FBI PATROL CAR - DAY

Agent Lamont smiles and also speeds up.

The agents slowly gain on the gang.

WIPE FROM LEFT
TO RIGHT

INT. CADILLAC - DAY

Isaac checks the mirror again.

ISAAC

Harry, you wanted to know why I chose this car?

HARRY

(gasping)
Horns?

ISAAC

Not so much what's in front of the
hood but more what's under it.

He slams on the brakes.

EXT. HISTORIC U.S. 66, CALIFORNIA - DAY

The car lurches to a stop and then does a U-turn.

INT. CADILLAC - DAY

Issac finishes the turn and floors the gas pedal.

Everyone lurches back in their seats.

EXT. HISTORIC U.S. 66, CALIFORNIA - DAY

From a distance, the two cars race toward each other from
opposite edges of the screen.

INT. FBI PATROL CAR - DAY

Agents Lamont and Davis peer through the windshield, trying
to compute what's happening in front of them.

INT. CADILLAC - DAY

The gang clutches the doors and the car seats as they speed
ahead.

EXT. HISTORIC U.S. 66, CALIFORNIA - DAY

The two cars race closer and closer.

INT. CADILLAC - DAY

Isaac grips the steering wheel, with a big smirk on his face.

INT. FBI PATROL CAR - DAY

Agent Lamont's eyes open wide in disbelief.

DAVIS (O.S.)

Look out!

At the last moment, Agent Lamont yanks the steering wheel to the right.

EXT. HISTORIC U.S. 66, CALIFORNIA - DAY

The patrol car skids off the road and into a ditch at the side of the road, so that the rear wheels end up in the air.

Silence.

The blue Cadillac slowly enters the frame from the right.

Isaac maneuvers it up to the patrol car.

He slowly drives forward so one of the horns on the grille punctures the rear driver's side tire.

Isaac reverses and guns it.

The Cadillac's tires spit gravel and they're gone, heading left once more.

INT. FBI PATROL CAR - DAY

Agents Lamont and Davis fumble with deployed air bags in their faces.

INT. CADILLAC - DAY

The speedometer cranks up, heading to 150 m.p.h.

MARLON

Praise the lord!

ISAAC

The lord and a five hundred cubic inch engine, two four-barrel carburetors plus a re-curved ignition.

Harry smiles.

EXT. HISTORIC U.S. 66, CALIFORNIA - DAY

The gang flies down the road, putting more and more space between them and the Agents.

ISAAC (V.O.)
I still got it, darling!

WIPE FROM RIGHT
TO LEFT

INT. FBI PATROL CAR - DAY

Agent Lamont smashes the steering wheel with one fist.

LAMONT
Damn!

DAVIS
Relax. I think I know where they're headed. Go change the tire.

WIPE FROM LEFT
TO RIGHT

EXT. HISTORIC U.S. 66, CALIFORNIA - DAY

The sun begins to turn orange in the Western sky as the blue Cadillac continues to put distance between it and the two Agents as they speed through the desert.

DISSOLVE TO:

INT. CADILLAC - EVENING

Having crossed the state and now in L.A., the gang is still driving as night begins to fall.

Harry is not looking good at all. He's slumped in a corner, beside Candace and Marlon.

He looks over at Marlon.

HARRY
(quietly)
Marlon, you've been a great friend.
(MORE)

HARRY(cont'd)
 I didn't know a lot of black folks,
 except for you, before I went in,
 that is. You're stand-up.

Harry turns to the front passenger seat.

HARRY (cont'd)
 Archie, a class act. You're a pro.
 But I think there's a rule about
 lusting after your neighbor's wife.

EXT. I-10 IN SANTA MONICA - EVENING

The green road sign at the overpass reads "4th St. 1/4 MILE."

Then a roadside sign reads "4th St. NEXT EXIT."

Another overhead sign for 4th St. appears, this one with an
 arrow pointing right.

INT. CADILLAC - EVENING

Isaac takes the ramp and another concrete expressway angles
 over them.

Harry turns to the driver.

HARRY
 Isaac, knock it off with the
 "cheeseburger, hold the cheese"
 bit. It's just called a hamburger,
 mate. And thanks for the lift.

They continue to Olympic Boulevard.

WIPE FROM RIGHT
 TO LEFT

EXT. I-10 IN SANTA MONICA - EVENING

Agents Lamont and Davis drive on the freeway. Their car is
 banged up and very dirty. Written in the dust on the driver's
 side of the car by the rear wheel is, "AGENT DAVIS KNOWS HOW
 TO CHANGE A TIRE".

WIPE FROM LEFT
 TO RIGHT

EXT. 4TH ST. AND COLORADO AVE. IN SANTA MONICA - EVENING

The gang goes North at 4th Street and turn left onto Colorado Avenue.

They travel past the Holiday Inn and turn right onto Ocean Avenue.

INT. CADILLAC - EVENING

They can see the ocean and a row of palm trees on their left.

Harry turns to Candace and places his hand on her knee.

HARRY

Candace, well, I guess we both learned to strike when the iron's hot. Carpe diem, and all that. I believe they say, "Yolo," now. No regrets, babe.

Candace leans over and gives Harry a gentle kiss on his cheek.

HARRY (cont'd)

Knock, knock.

CANDACE

(softly)
Who's there?

HARRY

Harry.

CANDACE

Harry who?

HARRY

Harry up; it's cold out here.

They pass the art deco Georgian Hotel on their right.

EXT. OCEAN AVE. IN SANTA MONICA - EVENING

Isaac quickly makes a U-turn.

They hop the curb and park the Cadillac on the grass under the palms.

INT. CADILLAC - EVENING

They can see the end of the Santa Monica Pier in the ocean.

EXT. OCEAN AVE. IN SANTA MONICA - EVENING

They get out of the Cadillac.

The men prop Harry up by lifting him up under both arms.

They start down to the beach.

WIPE FROM RIGHT
TO LEFT

INT. FBI PATROL CAR - EVENING

Agents Lamont and Davis have just turned on to Ocean Avenue.

Horns honk as Agent Lamont drives across the road and slams to a stop in front of the Cadillac.

EXT. OCEAN AVE. IN SANTA MONICA - EVENING

Agents Lamont and Davis rush out of their vehicle and draw their guns.

They burst onto the gang.

LAMONT
Put your hands up!

The gang ignores him.

LAMONT (cont'd)
Put your hands up or I'll shoot!

They continue toward the beach.

Agent Lamont rushes to them and forcefully presses the muzzle of his gun against Harry's temple.

LAMONT (cont'd)
I've been tracking all you
degenerates from Chicago! You
killed my father and now I'm going
to kill you!

The men let go of Harry. They slowly put their hands up.

Harry sinks to his knees and then falls face-forward onto the ground.

Agent Lamont presses his gun to the back of Harry's head.

Agent Lamont's eyes are wide with anticipation.

Agent Davis steps forward.

DAVIS
Ben, no!

Agent Lamont blinks, realizes what he's about to do, and backs down.

LAMONT
Harry Roberts! You're under arrest!

The back of Harry's head doesn't move.

HARRY
(groaning)
Ocean....

Agent Davis looks at Lamont.

DAVIS
Not like you thought it would go
down, huh?

Agent Lamont frowns.

Agent Davis puts her gun away and reaches for Harry.

DAVIS (cont'd)
Here, let me help you.

LAMONT
(shouting)
Careful!

But it's plain that the old man poses no threat.

Agent Davis looks at Lamont, as if to say "What gives? Let's help the old man."

Agent Lamont reluctantly takes the hint and holsters his gun.

The six of them hoist Harry up onto their shoulders.

Isaac and Marlon have his shoulders, Agent Lamont and Archie have his hips and Agent Davis and Candace have his calves.

Harry's eyes wince at the sky as the six would-be pallbearers carry him like a coffin at a funeral.

EXT. FOOTPATH TO SANTA MONICA BEACH - EVENING

The six slowly walk on the concrete foot bridge that curves over the Pacific Coast Highway.

The traffic roars beneath them in both directions.

They gingerly navigate down the stairs at the end, through the parking lot...

EXT. SANTA MONICA BEACH - EVENING

...and onto the beach.

Candace can't go any further and drops Harry's leg.

Harry slides out of everyone's grip and falls to the sand on his back.

Everyone takes a few steps back to give him some room.

Harry scoops up some sand with his hand.

He watches it trickle back to the beach.

He stares up at the sky.

A crane shot from above starts close on Harry's eyes as they flutter and close, and then pulls back and up and up and up as the gang kneels around him.

SLOWLY FADE TO WHITE.

DISSOLVE TO:

Harry's granddaughter OCEAN's eyes stare down at him. She's a wholesome twenty-something.

OCEAN
Grandpops?

Harry's eyes flutter half open.

HARRY
Ocean, is that you, darlin'?

She falls to her knees.

OCEAN
Yeah. Candy phoned me. How are you?

HARRY
Been better...

Harry slowly reaches into his pocket, pulls out a folded up envelope and hands it to Ocean.

Ocean opens the envelope and a handful of sand spills out onto the beach. The tiny purple glass unicorn glints in the sun.

HARRY (cont'd)
I love you, Ocean.

Ocean grabs one of Harry's hands to her chest.

OCEAN
Me too.

Harry closes his eyes.

Silhouetting the small group, the setting sun reflects on the ocean, the beach and the pier, as the Ferris wheel slowly turns and turns and turns.

SLOWLY
FADE
OUT.

Depeche Mode's "Route 66 (Casualty Mix)" from the "Singles Box 4" album plays over a series of close-ups of each character with SUPERS.

Candace: Fell in love with Venice Beach -- and a new guy.

Marlon: Returned to Chicago and became a Councilman.

Archie: Stayed in SF and joined an Internet security startup.

Isaac: Runs a drive-in burger joint.

Agent Lamont: Disavowed catching Harry. Disciplined for going AWOL.

Agent Davis: Resigned from the FBI and became a Social Worker.

Tristan and Marcia: Divorced. He made millions on liquefied natural gas. She got into trouble with the law over forged cheques.

Ocean: Still lives in California. Met a nice boy and wants to marry him.

Harry: R.I.P. Harry Roberts.

The credits crawl.

THE END.