

BY EDWARD LONGDEN

'AMERICA IS THE GREATEST SPECTACLE SINCE FIRE'

VERSION 2

INT. HARPER'S HOUSE, BATHROOM – DAY

We hear yelling, like a pack of boys. HARPER, a rugged 19 year-old, runs into his bathroom and looks at himself in the mirror.

Without hesitation, he pulls out his phone and pulls down his pants. He opens Safari and types into google, 'AVARLETT ADIDI'.

A profile comes up: Avarlett Adidi, American Socialite, along with numerous images of her, a bronzed, blonde young woman.

HARPER scrolls through images of the woman and stops at one of her at a PR event, looking to the camera smiling with her tongue out. HARPER begins to masturbate, we see his changing expressions in the bathroom mirror. HARPER's mother, HILARY, is heard downstairs.

HILARY (O.S.)
Harper! Get your ass down here! Harper!

HARPER carries on jerking, his motions growing more rapid and his facial expressions are growing more intense. He starts moaning as he is fixated on the woman on his phone.

HILARY (O.S.)
Harper! Get your fucking butt down here, there's dinner on the table!

HARPER
I'm coming, mom!

He continues jerking while zooming into AVARLETT's face on his phone with his fingers. He begins panting profusely, as he reaches climax.

HILARY (O.S.)
Harper, I'm not fucking around! Come down here this instant!

HARPER places his hand on the mirror while steaming the bathroom mirror.

HILARY (O.S.)
Okay. I'm giving you 10 seconds! 10... 9... 8... 7... 6... 5...

He continues wanking, a throbbing sensation permeates his body as his face turns red and sweaty.

HILARY (O.S.)
4... 3... 2... 1!

He ejaculates into the sink, hitting the countdown.

HILARY (O.S.)
Okay, I'm coming up.

His sweating face turns shocked as he comprehends the mess he had just made.

He locks the door, something he had forgotten to do. He takes toilet paper and wipes the spunk on the inside on the sink. He turns the water on and wipes it, throwing the paper into the toilet.

He forgets to wash his hands and there is some sperm on his thumb and index finger. He unlocks the bathroom door, where HILARY, a puritan mother with a bob, stands about to open the door.

HARPER
I'm not eating dinner tonight.

HARPER breezes past his outraged mother.

HILARY
What do you mean you're not eating dinner tonight, where are you going?

INT. HARPER's HOUSE, STAIRCASE – DAY

HARPER runs down the stairs, his mother following.

HARPER
I'm going to sell Dad's car.

HILARY
Which one?

HARPER
The red one.

HILARY
What? Why didn't you tell me this? Who are you selling it to?

INT. HARPER's HOUSE, LIVING ROOM – DAY

HILARY approaches her son, facing him closely.

HARPER
Someone who wants to buy it?

HILARY
Harper, that car is very rare and very special to your father.

HARPER
When was the last time he used it? Or the last time he even saw it? Or the last time he even saw me?

HILARY
His red one?

HARPER nods.

HARPER
The Cherry Popper.

EXT. STREET – DAY

HARPER is riding down the street in an old 1961, cherry-red Amphicar. The titles shows:

'CHERRY POPPER'

He rides down the sickeningly ubiquitous upper-middle class suburban American street, viewing the large houses and children playing outside, the sun through the trees and the occasional stores.

EXT. AVARLETT's HOUSE – DAY

HARPER pulls up outside a house similar to the rest along the street. The car rattles as he turns the engine off. He sees a young boy, 6-year old SCOOTER, playing in the yard. HARPER exits and heads for the side of the house, attempting to evade SCOOTER's gaze. He is unsuccessful.

SCOOTER
Who are you?

HARPER
You're Scooter. I'm friend of your sister.

SCOOTER
Where are you going?

HARPER
Shh. I'm going to see your sister.

EXT. AVARLETT'S HOUSE, GARAGE – DAY
HARPER walks to the garage and looks up at a window above it. He attempts to climb it but he is too short. He tries a few more times but keeps failing. SCOOTER watches in awe.

SCOOTER
Do you need help?

HARPER
No I'm fine.

SCOOTER
Why don't you come through the front door?

HARPER
Your sister told me not to.

HARPER tries one more time. He manages to hold onto the roof, but slides off.

SCOOTER
Should I get a ladder?

HARPER looks to SCOOTER in defeat.

HARPER
Yeah please.

INT. AVARLETT'S HOUSE, GARAGE – DAY
SCOOTER goes into the garage and looks around the garbage for a small ladder. He scurries around to help the older boy outside panting, tipping shit over, making noise. With the open of the interior garage door, SCOOTER's mother, STARR – a frizzy haired and oddly lascivious older woman, enters.

STARR
What are you doing, Scooter?

SCOOTER
I need a ladder, mom.

EXT. AVARLETT'S HOUSE, GARAGE – DAY
HARPER hears and proceeds to hide around the back of the garage.

INT. AVARLETT'S HOUSE, GARAGE – DAY

SCOOTER is still looking around, while STARR stands tall over him.

STARR
Why do you need a ladder, mister?

SCOOTER
A boy needs it.

STARR
A boy? What boy?

SCOOTER
The boy outside, mom.

EXT. AVARLETT'S HOUSE, GARAGE – DAY

STARR exits the garage.

STARR
Where is he, Scoot?

SCOOTER
He was right there?

STARR
Why does he want a ladder?

SCOOTER
I don't know.

STARR
Scooter!

SCOOTER
He wants to see Avarlett.

EXT. AVARLETT'S HOUSE, BEHIND THE GARAGE – DAY – MEANWHILE

HARPER is terrified, hearing the discourse between SCOOTER and STARR. He hears a window open above him.

AVARLETT (O.C.)
(whispering)
Hey! Hey, you cunt!

HARPER looks up and sees AVARLETT in the window, looking down on him.

INT. AVARLETT'S HOUSE, GARAGE – DAY – MEANWHILE

STARR is furious with SCOOTER, closing the garage door.

STARR
Where is he?

SCOOTER
He was right there, mom!

STARR
(shouting)
Why are you making such a mess! It's fucking dangerous in here, Scooter.

SCOOTER
I'm sorry, mom!

STARR holds SCOOTER by his ears and drags him out of the garage.

INT. AVARLETT's HOUSE, HALLWAY – DAY – CONTINUOUS

STARR exits the garage, pinching her son's ear. She lets go and starts races up the stairs.

STARR
(shouting)
Avarlett? AVARLETT?

INT. AVARLETT's HOUSE, SECOND FLOOR LANDING – DAY – CONTINUOUS

STARR storms to her daughter's bedroom.

STARR
Avarlett. Come out here!

She opens her daughter's door.

INT. AVARLETT's HOUSE, AVARLETT's ROOM – DAY

STARR bursts into AVARLETT's room, a messy, colourful horror with countless posters on the wall. AVARLETT is revealed, sitting on her bed on her phone.

STARR
What's going on?

AVARLETT
What's going on?

STARR
Is there a boy here?

AVARLETT
Who?

STARR
Don't act retarded with me, you're the worst liar I've ever seen.

AVARLETT
Mom! WHAT IF I WERE ON LIVE?

STARR
You didn't say it.

AVARLETT
Doesn't matter.

STARR leaves the room without a word. AVARLETT's face straightens as she gets up to lock the door. She returns to her bed. HARPER slowly crawls out from under it, groaning in pain. He stands before her.

AVARLETT
Did you take anything from under there?

HARPER
No.

AVARLETT
Do you have it?

HARPER
It's outside.

AVARLETT
Outside the house or-

HARPER
Across the street.

AVARLETT
Okay.

There is a pause as they look at each other. AVARLETT walks closer and HARPER freezes up.

AVARLETT
Are we just going to stand here?
(beat)
Well you're not gonna fuck my zipper!

EXT. AVARLETT's HOUSE - DAY

We see AVARLETT's house along with the trees rustling, the people walk along the side-walk and the birds tweeting. Nothing has changed.

INT. AVARLETT's HOUSE, AVARLETT's ROOM - DAY

AVARLETT lies in bed naked alongside HARPER, who is turned on his side, facing away from her. He is light-headed, AVARLETT is on her phone.

HARPER
Was I good?

AVARLETT
Why? Are you a virgin?

HARPER
No.

AVARLETT laughs.

HARPER
So?

AVARLETT
You know I always find... when I cum, the world reacts to it. Like

I hear a tree fall or my mom shouts my name or the wind blows the door shut. Something small like that always the second I cum.

HARPER
Did something happen then?

AVARLETT
Not that I could tell.

HARPER continues panting, somewhat furiously.

AVARLETT
What's wrong with you?

HARPER
I think I got too excited. My cock hurts.

AVARLETT
What? You know what it's not my problem, I held up my end of the bargain. Get out of here.

AVARLETT points to the door. She freezes as she notices her hand is covered in a small bit of blood. She panics, letting out a suppressed scream.

AVARLETT
WHAT THE FUCK.

She lifts the covers and sees a small patch of blood around HARPER's genital area.

AVARLETT
OH FUCK. YOU BROKE YOUR PENIS?

HARPER
No I didn't, I would have known if I'd broken it.

AVARLETT
What the fuck happened then?

HARPER
Ah! AH! OH MY GOD. I think.... I think the foreskin ripped.

AVARLETT
Let me see.

She looks at his penis and retracts instantly in shock.

AVARLETT
Ahhhhhhhh!

HARPER, light-headed, looks down at the mess.

HARPER
Oh fuck, I'm so sorry. Avarlett, I'm sorry, I'll clean it.

AVARLETT
Shut up my mom's downstairs. Get up.

HARPER
I think... I think you need to take me to the hospital.

AVARLETT
GET UP!

HARPER gets up. AVARLETT takes the sheets off her bed and chucks them in the corner of her room.

AVARLETT
Get dressed. Get out.

HARPER
Please I need to go to the hospital.

AVARLETT
Then go!

HARPER
I'm in so much pain I can't even feel it!

AVARLETT
Then you're not in pain, that's good, isn't it?

HARPER
Please.

EXT. AVARLETT's HOUSE - DAY

AVARLETT, in a large coat and sunglasses, and HARPER, holding his penis, run to the Cherry Popper parked on the opposite side of the street to the house. AVARLETT gets in the driver's seat, HARPER rides shotgun.

AVARLETT
This car's so ugly.

AVARLETT turns the key.

HARPER
Have you driven before?

AVARLETT
Only my friend's cars in the parking lot.

HARPER
Put it in drive.

HARPER points, AVARLETT puts the car into drive.

HARPER
Now go.

AVARLETT accelerates heavily. They ride away.

EXT. STREET - DAY

AVARLETT swerves disjointedly down a busy high-street.

HARPER
Keep it steady! Keep it steady!

AVARLETT
(shouting)
What do you know about keeping it steady?
(beat)
There better be no foreskin blood in my car.

HARPER yells in pain, AVARLETT gets scared.

AVARLETT
Stop screaming! How am I meant to keep it steady when you're screaming in my ear.

HARPER
AHHHHHHHHHHHHHHHHHHHHHH.

INT. HOSPITAL ROOM - DAY

HARPER is lying on the bed on his phone, in a hospital gown.

HARPER
Mom I'm fine, where are you?
(beat)
You're pulling up?
(beat)
No don't get me anything you're already here. Did you tell the others?
(beat)
Good.
Mom... you're here? Okay bye.

HARPER hangs up. He looks up another number in his contact list and calls one, holding the phone to his ear. It rings, someone answers.

HARPER
Yeah, Slim. It's Harper, from eighth grade.
(beat)
Yeah the Lego butt bullets incident.

(beat)
Look you'll never believe who I just hit.

INT. HOSPITAL WAITING ROOM - DAY

AVARLETT sits in the waiting room. She is on her phone, scrolling on Tik Tok. All of a sudden, she jumps at the arrival of HILARY, who stands tall over her.

AVARLETT
Hi.

HILARY
Hi, do you remember me? I'm Harper's mother, Hilary.

AVARLETT
Hi, Hilary! How are you.

HILARY goes to sit next to her.

HILARY
I wanted to thank you for driving Harper here.

AVARLETT
Oh, yeah that's fine.
(beat)
Did he tell you why?

HILARY places her hand onto a worried AVARLETT's knee.

HILARY
You bought the car.

AVARLETT seems relieved.

AVARLETT
Yes I did.

HILARY
But it's no business what happened to Harper. Accidents happen.

A wave of discomfort comes over AVARLETT as she takes a deep breath.

AVARLETT
Nothing happened.

HILARY
It doesn't matter darling. You're both adults. I was having sex and having boyfriends, even girlfriends, way before I was an adult.

AVARLETT
Right.

HILARY
Oh yes. In my house, sexuality is free to be explored!

AVARLETT nods awkwardly.

HILARY
Would you like to come over for dinner one day?

AVARLETT
Umm.

HILARY
Harper said he's ready for that.

AVARLETT
Umm I don't know.

HILARY
Oh it's okay! Just come over, I promise I won't be so nosy.

HILARY pats her on the knee and gets up to leave.

EXT. HOSPITAL PARKING LOT - DAY

AVARLETT walks to her new car, broken and old. She hops over the door into the driver's seat. She attempts to start the car. Once, twice, three times.

EXT. AVARLETT's HOUSE - DAY

AVARLETT pulls up a few yards away from the front of her house. She parks poorly, driving over the pavement and slightly denting the car behind.

EXT. AVARLETT'S HOUSE, BEHIND THE GARAGE - DAY

AVARLETT sneaks around the garage and climbs up to her room, the window opened. She climbs into the window.

SCOOTER
Avar?

She looks out of her window to see SCOOTER standing there holding a ladder twice his height.

SCOOTER
Where's that boy?

AVARLETT
What boy?

SCOOTER
Ladder boy?

AVARLETT
Ladder boy's gone home.

SCOOTER
I've got his ladder.

AVARLETT
He doesn't need one any more. You won't see him again, Scoot.

INT. AVARLETT's HOUSE, AVARLETT's ROOM – DAY

AVARLETT turns around to see her mother, STARR, standing by the door.

STARR
Who is ladder boy, Avarlett?

AVARLETT
Oh Christ.

STARR
Scooter's making up these boys again.

AVARLETT
Mom, seriously. Please.

STARR
Avarlett I need to know if you're bringing boys into the house. Don't lie to me.

AVARLETT
I'M NOT FUCKING LYING!

STARR
DON'T YOU RAISE YOUR FUCKING VOICE AT ME YOU PRICK. This house is a mess. You're a mess. Not only that you're a liar.

AVARLETT
Mom!

STARR
WHAT? Who is this ladder boy?

AVARLETT
And you never had a ladder boy?

STARR
Oh stop doing this fucking thing, Avarlett. It's not as clever as you think it is.

AVARLETT
Who was your ladder boy mom?

STARR
Ah you think you're so clever? You think you know the intention behind every word that's thrown at you? You think you're a psychologist don't you?

AVARLETT
I am, I'm a psychic I know what you're thinking! You're thinking, 'I shouldn't be fucking around' when you know damn well you did the same thing.

STARR
You're wrong. I don't care about that! I want to know who he is.

AVARLETT
So you can say that he's a bad influence and stop me from dating boys and keep me here forever.

STARR
You're the worst psychic I've ever met.

AVARLETT
And does saying that make you feel good about yourself?

STARR
Shouting doesn't make you right.

STARR walks to the door.

AVARLETT
Mom! I'm sorry. Just... mad cow disease.

AVARLETT hints to the corner of her room, where her bloody sheets are.

STARR
Oh, Avarlett.

STARR picks up the sheets and leaves the room. AVARLETT stands up to go and shut the door behind her.

EXT. AVARLETT's HOUSE – EVENING

AVARLETT waits outside her house in a change of clothes. She looks behind her; SCOOTER is there staring at her. She turns back with a sulky expression. She hears SCOOTER running toward her, she takes a breath.

SCOOTER
Avarlett?

AVARLETT
What, Scooter?

SCOOTER
Are you mad with me?

AVARLETT
No.

SCOOTER
Oh.

AVARLETT
Scoot, next time a boy tries to climb into my room, don't get him a fucking ladder.

SCOOTER
A boy? What about a girl?

AVARLETT
Girls come through the front.

SCOOTER
I-

AVARLETT turns to her brother.

AVARLETT
There is no ladder boy, okay? Drop it. He's nothing.

She sees a light-blue 4-door beetle coming down the road. It stops in front of her. Her friend who is driving, MERCEDES, unwinds the window.

MERCEDES
Ava?

AVARLETT opens the door and gets in, SCOOTER still staring at her. She starts smiling.

AVARLETT
(to SCOOTER)
Stop staring, Scooter! I'm your sister!

She laughs and MERCEDES drives away.

EXT. PARKING LOT – EVENING

AVARLETT and MERCEDES are eating McDonald's in the Beetle in a parking lot outside a large Walmart. The parking lot is empty, with the lights from the huge store and the street lamps wrecking the natural sunset.

INT. MERCEDES's CAR, PARKING LOT – NIGHT

AVARLETT and MERCEDES are eating, AVARLETT has propped her phone up on the dashboard.

MERCEDES
I had a dream, that my mom sent me to this weird camp.

AVARLETT
Last night?

MERCEDES tilts her head to look at AVARLETT's phone.

MERCEDES
'Hey MERCEDES I love your hair it reminds me of my friend's' oh thank you.

AVARLETT
They love you more than me on this account.

MERCEDES
This is a private account?

AVARLETT
No, it's one of my spam.

MERCEDES
I was gonna say there's only 85, no 87 people.

AVARLETT takes a sip of the drink in the holder.

AVARLETT
How's college?

MERCEDES
Yeah it's good, sort of like school but like yeah.

AVARLETT tilts her head to look at her phone.

AVARLETT
'Do you keep in contact with Sahara Saint, I just went to her concert it was-' Yes I do keep in contact with Sahara, she's still like my best-friend.
(beat)
And you Mercedes. And Mercedes. They're my besties. But Sahara lives so far away, I'm stuck here, which is great because I have so many friends but like I know and love so many people from LA.

MERCEDES
Didn't she do a song with Travis Barker?

AVARLETT
Yeah, oh my God I'm so proud of her. I'm gonna see her in Palm Springs I think soon.

MERCEDES
If your mom allows that.

AVARLETT pauses the live quickly.

AVARLETT
Don't say that on live, Mercedes, Jesus.

MERCEDES
What?

AVARLETT
Don't talk about my mom!

MERCEDES
Does your mom still know you do this?

AVARLETT
I hope to God she doesn't.

MERCEDES
She knows you livestream though.

AVARLETT
Yeah but only to like the people in the town.

MERCEDES
Are there any people not from this town in this live?

AVARLETT
Yeah. Some are locals, some are creeps.

MERCEDES
Creeps?

AVARLETT
Yeah. Creeps are the best stalkers. They'll find any hidden account they want.

MERCEDES
Jesus.

AVARLETT
I always have to watch my back. Someone's filming everything.

There is a silence. AVARLETT resumes the livestream.

AVARLETT
Hey guys.

MERCEDES squints at the screen.

MERCEDES
'Nice car, Avarlett'

AVARLETT
What?

MERCEDES
That's what a comment said. It's my car guys. Thank you though.

They continues munching loudly, sniffing and coughing. MERCEDES squints at the screen again.

MERCEDES
'No, YOUR car Avarlett' What?

AVARLETT looks at the screen in confusion.

AVARLETT
I don't have a car, LandonWishwar33.

MERCEDES
Who is that guy?

AVARLETT starts breathing heavily, looking out the window. She checks LandonWishwar33's account; virtually no followers, no profile picture, no posts.

AVARLETT
Oh fuck.

MERCEDES
What?

AVARLETT reads the screen.

AVARLETT
'Your in the parking lot outside the Walmart, we're coming'

MERCEDES
What?

AVARLETT
It's Landon Wishwar.

MERCEDES
Landon are you from school?

AVARLETT
I've never heard of a Landon.

AVARLETT pauses the livestream again. She turns to Mercedes.

AVARLETT
You know I got a car.

MERCEDES
What? When?

AVARLETT
Today.

MERCEDES
You got a car? Why didn't you tell me?

AVARLETT
You remember Harper? Harper Willow from freshman class?

MERCEDES
Yeah.

AVARLETT
I fucked him for it.

MERCEDES starts laughing.

MERCEDES
You fucked Harper Willow from freshman class?

AVARLETT
Yeah, for the car.

MERCEDES
Why didn't you tell me this? That's nasty, Avarlett.

AVARLETT
It's not, it's like unlimited money. I got a car, Mercedes, in return I let this dweeb stick his cock in me for 45 seconds. A superpower

MERCEDES
Then that's obviously him.

AVARLETT
But I drove it today so someone might've seen me.

MERCEDES
Who cares. Whoever he is, he's coming here that's what's scary.

AVARLETT looks around, a pitch black surrounding, eerie.

MERCEDES
Should we go?

AVARLETT
How does this guy know about my car?

MERCEDES
Oh my God, who cares, Avarlett?

AVARLETT
My mom can't find out!

MERCEDES
You're really scared of that? Out of everything you do in your spare time you're scared your mom's gonna ground you for getting a car? You can't even drive it.

AVARLETT
Exactly.

MERCEDES
So why did you get it?

AVARLETT looks around again. She sees a car pulling into the deserted parking lot.

AVARLETT
Someone's coming.

AVARLETT ducks. The car drives by.

MERCEDES
It's nothing.

AVARLETT gets up, relieved.

MERCEDES
Why are you so scared of your mom?

AVARLETT
I-

Out of nowhere, a jug of a milk-like substance gets thrown at the car's window. The girls jump and yell as the substance drips from the window.

MERCEDES
What the fuck was that?

A jug of milk hits the front window, the girls scream again. They gather themselves, taking deep breaths.

Suddenly they hear the back door shut. They freeze momentarily. AVARLETT looks back and out jumps EPHRAIM, a rugged popular kid.

AVARLETT
Ephraim. Get the fuck out.

EPHRAIM laughs hysterically, then jumps out the car. AVARLETT gets out too.

EXT. PARKING LOT – EVENING

AVARLETT sees a group of boys, EPHRAIM, PHELIUS AND RAOUL laughing from a dusty SUV parked several yards away.

EPHRAIM
What are you GIRLS doing out here so late, huh. AHAHAHA.

AVARLETT
What are you doing here?

MERCEDES leaves her car and stands behind AVARLETT.

EPHRAIM
There's a function at Hemingway's.

AVARLETT
Is it shit without us?

EPHRAIM
Course it is, AHAHAHA.

AVARLETT walks over to the beetle to grab her phone. She ends the livestream.

EPHRAIM
Do you want to come with us, Avarlett?

AVARLETT
No.

EPHRAIM
Ah come on, please?

She seems uneasy. She looks to the boy's SUV and sees a boy visibly lying backwards as to not be seen.

She approaches the car and looks through the window. It's HARPER. AVARLETT knocks, HARPER is overwrought at her presence, jumping in his seat. She signals to him to unroll the window. He does so.

AVARLETT
Harper.

HARPER
Hey. How are you?

AVARLETT
How are YOU?

She looks to his genitals.

HARPER
Fine. I'm fine.

AVARLETT
I'm very upset with you, you know why?

HARPER
Why?

AVARLETT
Because you're an idiot and you don't know why yourself.

She walks off.

HARPER
What?

AVARLETT walks to MERCEDES.

AVARLETT
Drive to Hemingway's.

EPHRAIM
You're not coming with us?

AVARLETT
I would've if you didn't beg me!

The front window winds down. It's PHELIUS, an unapproachable, illusive figure.

PHELIUS
Hey, come with us baby.

RAOUL
Come on.

AVARLETT
Who are you?

PHELIUS
I'm Phelius, that's Raoul. Ephraim's brothers.

AVARLETT
I haven't seen you.

INT. SUV - NIGHT

AVARLETT, MERCEDES, and HARPER sit in the back seat. EPHRAIM sits in the boot, PHELIUS and RAOUL sit in the front seats.

PHELIUS
We came from Michigan. Whole business in this new experimental drug.

EPHRAIM
The one with ketamine?

PHELIUS
The one with floor cleaner. The label said floor cleaner. When we were caught selling it we said it was floor cleaner. Come to think of it it was probably worse than drinking floor cleaner.

RAOUL
The one with the ketamine is happening now.

EPHRAIM
(to MERCEDES and AVARLETT)
They breed horses.

RAOUL
We don't breed horses, we get someone else to breed to the horses then we take their sperm.

PHELIUS
Steal their sperm.

HARPER
Why?

RAOUL
The drug. We call it equestricum.

HARPER
It's just horse cum?

RAOUL
You think we're fucking con-artists like that? Bit of K, bit of F, bit of X, washed down with a drop of horse cum. We put it all in a tide pod capsule.

HARPER
What does the horse cum do?

RAOUL
You gonna keep asking all these fucking questions?

AVARLETT sees a handgun in a compartment in the front seat.

PHELIUS
I don't like this guy, Ephraim, he's a fucking prude.

RAOUL
Fucking cop that's what he is.

AVARLETT
He's thinking of trying it.

HARPER
No I'm not.

RAOUL and PHELIUS laugh.

AVARLETT
The horse cum intrigued him.

HARPER
(to AVARLETT)
Would you try it?

AVARLETT
Horse cum or the drug?

MERCEDES
That's disgusting.

AVARLETT
Harper's actually cool, tell them about your cars.

A beat.

PHELIUS
Cars?

HARPER
I have cars.
(to AVARLETT)
Why did you bring that up?

RAOUL
Are you scared, Harper?

HARPER
No.

RAOUL
You don't want us to know about your cars?

HARPER
No.

PHELIUS
What kind of cars?

HARPER
Strange ones. My father's collection.

PHELIUS
You're a car nut? You look like that and you're a car nut?

HARPER
You look like that and you sell horse cum.

RAOUL laughs. AVARLETT giggles. PHELIUS looks at HARPER through the rear view mirror.

EXT. HEMINGWAY HOUSE, GARDEN – NIGHT

AVARLETT, MERCEDES, HARPER, EPHRAIM, EPHRAIM's friend HARRY and numerous others sit around a fire on the grass.

EPHRAIM
Me and my brothers, back when I turned 21, we went Vegas. My brothers had a ranch there, horses. And one night, we were drunk, we drove from the strip to the ranch and in the dead of night, pitch black, we see two men with one of the horses.

HARRY
This is fucking nasty, man.

EPHRAIM
One of them was jerking the horse off, the other one was filming.

MERCEDES
Stop, Ephraim.

EPHRAIM
It cums everywhere.

MERCEDES
EPHRAIM.

EPHRAIM
What? I fucking love Vegas man. Fucking crack heads everywhere. Pornstars, prostitutes.

AVARLETT
Why don't you go there then?

EPHRAIM
I did.

AVARLETT
Why don't you go again? It's so boring here.

EPHRAIM
I love this place, I grew up here. Unlike you.

HARPER
Ephraim.

EPHRAIM
What, Harper? Harper, fucking nerd.

AVARLETT
I don't WANT to be here. You're right.

EPHRAIM
You're too fucking good for us?

HARPER
Shut up, Ephraim!

AVARLETT
Shut up, Harper.

EPHRAIM
You've got your little fuck buddy by your side?

HARRY
Ephraim, you're gone bro.

EPHRAIM
Shut the fuck up. Harper, she don't want you bro.

AVARLETT
What?

(to MERCEDES)

Mercedes?

MERCEDES
What?

AVARLETT
Help me out here, you're supposed to be my friend.

MERCEDES
Well what am I meant to say.

EPHRAIM
Me and Mercedes are cool that's why she's not backing you.

AVARLETT
Why are you so fucking angry?

EPHRAIM
Because you think you're fucking better than us, fucking better than us country scum.

HARPER
She never said that.

HARRY
Ephraim let's go man.

HARPER
Shut the fuck up, Harry. Harper, you're a fucking fraud. You fucked this bitch and you expect respect.

AVARLETT
Harper you fucking cunt!

AVARLETT gets up and struts away. Another firework goes off nearby.

EPHRAIM
Yeah fuck off you entitled bitch!

MERCEDES and HARPER
Avarlett!

HARRY
Fucking God, Ephraim!

AVARLETT stops in the clutter of voices. She turns around and lifts her shirt, exposing her bare breasts. Everyone shuts up.

She walks away.

EXT. CONVENIENCE STORE – NIGHT

AVARLETT enters a brightly lit convenience store, deserted.

INT. CONVENIENCE STORE – NIGHT

She browses the isles, a saturated glow of packages reflects on her face.

EXT. CONVENIENCE STORE – NIGHT

She sits outside on the kerb, eating a hot dog. Emerging from the darkness of the night comes a large van, rusting and noisy. It stops outside the store and the door opens. HARPER exits. He approaches AVARLETT and sits beside her.

AVARLETT
Is that your van?

HARPER
I stole it.

AVARLETT
Have you ever stolen anything before?

HARPER
No.

AVARLETT
Are you going to return it?

HARPER
Yeah.

AVARLETT
You're a liar then, it's not stolen.

HARPER
I am. They sent me here to get fireworks.
(beat)
I'm sorry. I shouldn't've told them.

AVARLETT
Don't be sorry. This situation is only embarrassing for you, because I can easily show them the car you gave me in exchange.

HARPER
Yeah.

AVARLETT
You were with them because you told them you hooked up with me. You were that guy in my live. You told them where I was. Pathetic really.

HARPER
My mom invited you for dinner.

AVARLETT
Yeah, she did!

HARPER
Will you come, please?

AVARLETT
No!

HARPER
Please for me?

AVARLETT
I'm not coming for you.

HARPER
Funny. You're funny you know that?

AVARLETT
Yeah.

HARPER
I can teach you how to drive it. I won't tell anyone. Just come over for dinner. There, you're doing it for yourself now.

AVARLETT
I can drive it.

HARPER
Barely.

AVARLETT contemplates with herself.

AVARLETT
What's the time?

HARPER
Just passed 8.

AVARLETT
WHAT? No. Harper no.

She gets up to leave.

HARPER
Okay, I'm sorry again.

AVARLETT
You're a cunt.

HARPER
I'm sorry.

AVARLETT
Stop fucking say sorry. You sound like a fucking pussy.

HARPER
I'll walk you home.

AVARLETT
Are you gonna teach me? Please. I've never driven.

INT. CHERRY POPPER - NIGHT

AVARLETT and HARPER sit in the car, the roof up.

HARPER
You remember how to start it?

AVARLETT
Yeah.

AVARLETT starts the engine. She fails, tries one more time and gets it.

HARPER
Can you drive to the lake, Bush-field park, I want to show you something.

AVARLETT
Fucking hell, Harper!

AVARLETT
No nothing like that.

INT. CHERRY POPPER - NIGHT - LATER

AVARLETT is driving semi-well, while HARPER looks out the window.

AVARLETT
How's your cock?

HARPER
I'm getting a circumcision - watch this car!

AVARLETT swerves the other way.

HARPER
Steady. So yeah I'm getting a circumcision in a two days.

AVARLETT
That's a blessing in disguise then. It's a sign.

HARPER
You don't like foreskin?

She looks to him.

AVARLETT
Free your penis!

HARPER
Watch out!

AVARLETT swerves again and almost hits a car.

HARPER
We shouldn't be doing this at night.
(beat)
You don't have a license?

AVARLETT
Nope, I told you.

HARPER
Why do you need a car then? Surely you get a license first right. I mean it's a horrible car to practice in.

AVARLETT
I think many people would let someone fuck them for a car.

HARPER turns to AVARLETT.

HARPER
No.

EXT. THE LAKE - NIGHT

AVARLETT sits on top of her car, parked haphazardly next to the lake with the hood down, with HARPER.

AVARLETT
How many cars do you have?

HARPER
They're not mine, they're my dad's.

AVARLETT looks to HARPER.

HARPER
Around 12. 11 now. At his lot.

AVARLETT
How does he get them.

HARPER
I don't know. I think he took them.

AVARLETT
Stole?

HARPER
It doesn't matter.

AVARLETT
You're so sad you know that?

HARPER
Yeah.

AVARLETT
I could never sacrifice a trinket from my dad for stupid sex.

HARPER
Course you won't. That won't make sense.

AVARLETT takes out her phone and looks at her emails.

HARPER
You don't have a dad too?
(beat)
Avarlett?

She turns it off.

AVARLETT
What?

HARPER
Here let me show you something.

AVARLETT
Oh yeah.

HARPER leaps off the car and gets in the driver's seat. AVARLETT rides shotgun. He reverses and straightens the car.

HARPER
We might die.

AVARLETT
What?

A reverses a couple yards from the lake.

HARPER
This is what I do for you.

AVARLETT
Harper.

He accelerates, heading toward the lake.

AVARLETT
HARPER! YOU FUCKING PSYCHO!

The car hits the lake, but does not sink. It floats.

AVARLETT
AHHH WHAT THE FUCK!

AVARLETT is about to get out, HARPER holds her still.

HARPER
Stop it's fine, it's fine.

The car floats there, buoyant on the water. HARPER attempts to switch a button.

HARPER
Come on, come on.

AVARLETT
What are you doing?

The underwater propellers turn on, the car moves forward in the water.

AVARLETT
OH MY GOD!

HARPER laughs as he drives the car through the lake, using the steering wheel.

AVARLETT
It's a boat as well. IT'S A BOAT AS WELL!

HARPER
I haven't done this in ages.

AVARLETT
Why?

HARPER
Because it's sad.

AVARLETT stands up as water hits her face.

AVARLETT
Oh my God. AHHHHHHHHHHHHH.

She starts filming on her phone. HARPER looks up.

He looks back down, driving her like a personal chauffeur.

EXT. LAKESIDE - NIGHT

HARPER drives the car to the edge of the lake and stops. It floats there.

HARPER
Was that good?

AVARLETT kisses him passionately.

AVARLETT
Thank you. It's perfect.

EXT. AVARLETT'S HOUSE - MORNING (NEXT DAY)

We see AVARLETT'S house from the backyard; AVARLETT is in her room, we do not see her, and STARR and SCOOTER are in the kitchen. SCOOTER is eating.

SCOOTER
Mom are we doing anything for the fourth of July?

STARR
There's a street party, Scooter.

SCOOTER
Are we invited?

STARR
Yes, Scooter, it's a street party.

SCOOTER
Why are you angry?

We see AVARLETT get up through her window. She stretches then checks her phone. She seems shocked.

STARR(CONT'D)
I'm not fucking angry.

SCOOTER
Why did you shout at Avarlett yesterday?

STARR
I didn't

SCOOTER
You did I heard.

STARR
Because she lied to me.

SCOOTER
Lied about what?

STARR
It doesn't matter!

SCOOTER
STOP SHOUTING MOM!

STARR
I'M NOT FUCKING SHOUTING! GO TO SCHOOL.

SCOOTER
YOU'RE SHOUTING.

STARR
Please Scooter I need quiet now honey, okay. Go to school please.

SCOOTER
THE BUS ISN'T HERE.

STARR
Well wait outside please. I need quiet now honey.

STARR holds her head.

STARR
No more shouting.

SCOOTER
But-

STARR
NO SHOUTING. Please, quiet.

SCOOTER gets up and walks out.

STARR
Love you.

STARR sits on a chair, in relief.

We see AVARLETT's face grow more distressed. She let's out a loud scream, which frightens STARR sitting downstairs.

STARR
SHUT THE FUCK UP!

INT. HARPER'S HOUSE, LANDING – MORNING

HARPER leaves his bedroom and walks to the bathroom. His younger brother, CANDY is waiting outside the locked door. HARPER joins the queue.

HARPER
Candy can I go first.

CANDY doesn't respond, instead waves his arms, in his own world.

HARPER
Candy?
(beat)
Can I go first?

HARPER moves in front of CANDY, who looks upset. He groans.

HARPER
What? You didn't respond to me.

CANDY
I wanted to go!

HARPER
Too late, you shoulda said something!

CANDY
Mom!

HARPER grabs CANDY's arm.

HARPER
Please Candy, I really need to go.

CANDY petulantly walks away, sulking. The bathroom door opens, DEX, HARPER's brother comes out. His face is red, he looks at HARPER awkwardly, not exchanging words. HARPER enters the bathroom.

INT. HARPER'S HOUSE, BATHROOM – MORNING

HARPER walks into the bathroom, water on the floor. He sees a phone by the sink. He picks it up and taps the screen. We see his face turn neutral to shocked as he views the image on the screen. HARPER's brother, DEX enters the bathroom.

DEX
Harper I forgot my-

He sees HARPER holding the phone. They lock eyes, without saying words.

HILARY
CANDY!

The boys exit the bathroom.

INT. HARPER'S HOUSE, LANDING – MORNING

HARPER and DEX see CANDY standing in a puddle of his own urine, HILARY had just seen the mess.

HILARY
Use the toilet, you know how to use the toilet, Candy.

The boys watch their little brother sulk in his own mess. Quickly, HARPER runs down the landing with his brother's phone.

DEX
Hey you little shit!

DEX chases after him.

HILARY
Boys! BOYS! STOP THAT!

INT. AVARLETT'S HOUSE, AVARLETT'S ROOM – MORNING

AVARLETT is scrolling through Tik Tok on her phone. She comes across a Tik Tok; a girl is covering her mouth with text on the screen: 'The fucking Avarlett leaks...'

AVARLETT is crying as she scrolls through the videos on her phone. She stomps, then gets up and leaves the room.

EXT. AVARLETT'S HOUSE – MORNING

AVARLETT storms out of her house into the street, her mother looks from the window.

She sorts the keys in her bag and finds the keys to the Cherry Popper.

She makes her way to the Cherry Popper and opens the car door.

INT. CHERRY POPPER – MORNING

With a face full of tears, she attempts the start the car and fails. She tries again, fails.

She sees her mother approaching from the house. Her eyes widen.

AVARLETT
Oh shit.

STARR walks to the window as AVARLETT attempts to start the car. As her mother gets closer, she ducks out of view.

STARR approaches the window and bangs on it.

STARR
Open the door!

AVARLETT unwinds the window.

STARR
Whose car is this?

AVARLETT
A friend's.

AVARLETT wipes a tear from her face.

STARR
What friend?

AVARLETT bursts into tears. She screams and bangs the steering wheel.

STARR
You don't have a license, Avarlett. Are you fucking kidding me? ARE YOU FUCKING KIDDING ME?

AVARLETT shouts once more.

STARR
STOP FUCKING SHOUTING IT'S 10 IN THE MORNING. Get out now, come on.

STARR reaches her arm into the car and opens the door. She grabs her daughter and pulls her out the car.

AVARLETT
No, no, no, please.

STARR
Like you're FUCKING FOUR YEARS OLD!

EXT. AVARLETT'S HOUSE – MORNING

STARR holds her daughter and drags her across the street.

AVARLETT
NOOOOOOOOOOO!

INT. AVARLETT'S HOUSE, LIVING ROOM – MORNING

AVARLETT sits on the couch, distraught. STARR stands above her.

STARR
Why do you have a car?

AVARLETT shrugs her shoulders.

STARR
Why do you have a car?

AVARLETT shrugs her shoulders once more.

STARR
Why do you have a car? I'm gonna keep asking until you give me a response.

AVARLETT stays still for some time. She then shrugs her shoulders.

STARR
It's not your fucking friend's car. Unless you're friends with fucking 50s businessmen.

AVARLETT
Someone gave it to me.

STARR
Who?

AVARLETT looks out the window and sees HARPER on her front lawn. He sees her. She nods. He walks to her front door.

AVARLETT
Sorry?

STARR
What? What's wrong with you?

AVARLETT looks at her mother and waits.

AVARLETT
I-

The door rings.

STARR
Wait here.

STARR leaves the room to answer the door. AVARLETT immediately gets up and leaves.

EXT. AVARLETT'S HOUSE - MORNING

AVARLETT sneaks around the side of the house. She evades the sight of HARPER who is speaking to STARR at the door.

She walks to the Cherry Popper and gets in.

EXT. AVARLETT'S HOUSE, FRONT DOOR - MORNING

HARPER is standing before STARR.

HARPER
From freshman year.

STARR
Freshman year? Aren't you a little young.

HARPER
Oh no we went together, we're the same age.

STARR
She doesn't have boys in this house.

HARPER
I know but I need to talk to her now.

STARR
I'm sorry but you can't.

HARPER
Please I care about her a lot.

STARR
I know exactly what you want.

HARPER
I don't want that Mrs Adidi.

STARR
She's very vulnerable right now, I don't know why but that's how she is.

HARPER
And I want to make sure that she's okay. That she's not doing anything rash.

The Cherry Popper races behind HARPER.

STARR
AVARLETT!

HARPER looks behind and catches a glimpse of the speeding car.

HARPER
Oh fuck.

EXT. AVARLETT'S HOUSE – MORNING

HARPER runs across the lawn to his shitty El Camino parked outside. He gets inside, STARR runs toward him.

He starts ignition, STARR bangs on his window.

STARR
Let me in!

He slowly unwinds the window, releases the handbrake and puts the car into first gear.

HARPER
I fucked your daughter.

HARPER races off. A couple yards down the road, his car stops with a large puff of exhaust exiting the exhaust pipe.

INT. HARPER'S EL CAMINO – MORNING

HARPER attempts to start his car, failing.

HARPER
FUCK! FUCK, FUCK, FUCK. YOU PIECE OF JUNK. FUCKING CUNT!

STARR walks to the car and pokes her head through the window.

STARR
What did you just call me you little cocksucker.

She puts HARPER in a choke-hold.

HARPER
I was talking to the car, Mrs Adidi.

STARR
You call your car a cunt?

HARPER
Yes, Mrs Adidi, all the time.

STARR
STOP CALLING ME THAT, WHY HAVE YOU GOT TO REMIND ME I AIN'T MARRIED.

HARPER
DO YOU WANT TO FIND YOUR DAUGHTER OR NOT?

EXT. HIGHWAY – MORNING

AVARLETT is driving poorly down a semi-busy highway. Cars swerve either side of her, beeping their horns.

EXT. HEMINGWAY HOUSE – MORNING

AVARLETT pulls up abruptly in front of the trashed house. She gets out of the car and storms to the front door. Before she gets there, she sees a firework let off in the living room. She jumps.

INT. HEMINGWAY HOUSE, LANDING – MORNING

AVARLETT storms into the front door to see a trashed landing. She looks to her right; three boys wearing cones over their heads letting off fireworks in the room. A flask is on the floor by them, AVARLETT picks it up and stores it. One boy lights one, AVARLETT braces for the noise. She squints, it goes off. AVARLETT runs upstairs, covering her ears.

INT. HEMINGWAY HOUSE, UPSTAIRS – MORNING

AVARLETT runs upstairs. She enters the first room on her left.

INT. HEMINGWAY HOUSE, BEDROOM – MORNING

HARRY and another boy lie on the ground, spooning each other. The room is messy, with an en-suite. They are disrupted by AVARLETT's entrance and force themselves away from each other.

HARRY
Avarlett.

AVARLETT
Oh.

HARRY
Don't say anything. Please. We were gonna let go literally before you came in.

AVARLETT walks closer to HARRY and stares him dead in the eyes.

AVARLETT
Who took that photo?

HARRY
Shhh. I don't know.

AVARLETT tenses up in anger. She lashes out, throwing her arms at the wall.

HARRY
Don't tell anyone.

AVARLETT
You've seen it.

HARRY
Yeah.

AVARLETT
Not voluntarily at least.

HARRY
(whispering)
Please don't tell anyone.

AVARLETT
Who are you?

HARRY
What?

AVARLETT
Who are you for me to tell anyone?

AVARLETT heads for the en-suite, locked. HARRY stops her.

HARRY
Don't.

AVARLETT
What.

AVARLETT goes to open the door.

INT. HEMINGWAY HOUSE, BEDROOM, EN-SUITE - MORNING

The bathroom is spacious, a shower with a closed curtain and a large laundry basket with a lid. EPHRAIM sits on the toilet. AVARLETT pokes her head in.

EPHRAIM
Hello. Privacy please.

A firework goes off. The laundry basket shakes.

AVARLETT
Do you know who took the picture?

EPHRAIM
There's more than one.

AVARLETT
Get fucking cancer.

EPHRAIM
And why the fuck should I tell you now?

AVARLETT
So you know?

EPHRAIM
You did it to yourself. Why would you do that?

AVARLETT
What.

EPHRAIM
You showed us your fucking tits. You asked for it. All you want is fucking attention.

AVARLETT
Everything is ruined you think I asked for that? You think I'm a fool?

EPHRAIM
Yes of course you did. And if you didn't, you're just an idiot.

AVARLETT plants her face in her palms and screams into her hands. She kicks over the laundry basket.

AVARLETT
OW!

The basket tips over and MERCEDES comes out. She is sobbing.

AVARLETT
Oh my fucking God.

MERCEDES
(sobbing)
I'm sorry Avarlett, I'm sorry.

AVARLETT
EPHRAIM. YOU'VE NEVER TOLD ME THIS?

EPHRAIM
Never told your friends? That's a first.

AVARLETT
(to EPHRAIM)
Shut up!

(to MERCEDES)
You fucking bitch.

AVARLETT kicks her on the ground.

MERCEDES
(sobbing)
I'm sorry, I'm sorry.

MERCEDES grabs AVARLETT's leg and holds it tight like an infant.

MERCEDES
(sobbing)
Please forgive me. Please, please, please.

AVARLETT bends down to her level.

AVARLETT
You know how much I fucking despise him and we used to fuck. I've told you.

MERCEDES gets up and hugs her tightly.

MERCEDES
I love him. I love him.

AVARLETT prepares for another outburst, clenching her fists and screaming. She exits the room.

INT. HEMINGWAY HOUSE, LANDING – MORNING

AVARLETT walks down the stairs and enters the landing.

INT. HEMINGWAY HOUSE, LIVING ROOM – MORNING

She enters the living room to see the three cone headed men. One just lights another firework. Without thought, AVARLETT picks it up and races upstairs.

INT. HEMINGWAY HOUSE, BEDROOM– MORNING

HARRY is sneaking the boy he was spooning out the window and suddenly stops when he sees AVARLETT holding the burning firework and running to the en-suite.

HARRY
Oh fuck! STOP!

INT. HEMINGWAY HOUSE, BEDROOM, EN-SUITE – MORNING

AVARLETT races into the bathroom to see MERCEDES and EPHRAIM embrace each other, MERCEDES sobbing into his chest.

AVARLETT aims the firework at EPHRAIM. It sets off.

EXT. HEMINGWAY HOUSE, BATHROOM WINDOW – MORNING

A large cloud of fire and smoke is let off and a large red, white and blue display is displayed in the compact room.

EXT. HEMINGWAY HOUSE – MORNING

AVARLETT exits the front door, her face pale but dirty. We can't hear anything, only a faint piercing sound. Her face is expressionless. She walks away from the house but is mobbed by HARPER and STARR.

HARPER
(inaudible)
Are you okay? Avarlett? The house is on fucking fire!

STARR
(inaudible)
Oh look at you. You imbecile, why would you do this?

They both touch her as she moves away from the house. We see a fire in a room on the second story. The faint piercing sound fades and we can now hear.

STARR
We're going home now.

They walk to the street; Harper's El Camino is parked behind the Cherry Popper.

AVARLETT
Let me get in my car, mom.

STARR
You're insane. Why are you acting like this all of a sudden?

HARPER leaves the group.

AVARLETT
I'm not.

STARR
You are, you're acting like a child. I didn't raise a child, an incomplete human, I raised a mature young woman.

AVARLETT
And you did a great job.

STARR looks at the Cherry Popper and sees HARPER sitting shotgun.

STARR
(to HARPER)
You rascal! Get out! Get out!

AVARLETT gets into the drivers seat. Her mother's face goes pale with anger.

STARR
Get the fuck out here, miss, now.

AVARLETT starts the car.

STARR
I am burning everything in your room, drive off if you want that to happen, go ahead... and your PR items, gone! Don't go please.

AVARLETT drives off. STARR watches as her daughter falls out of her grasp once more. A siren is heard getting closer and closer.

STARR breaks down on the floor, crying

A fire-truck pulls up to the front of the house, behind STARR on the floor. She stands up and runs to the firemen exiting the vehicle.

STARR
Help my daughter's escaped.

FIREMAN
We were called for a fire, miss.

STARR
My daughter's escaped in a car, she can't even drive.

FIREMAN
Sorry, miss.

The fireman barges past STARR and heads for the house. Another fireman follows but is stopped by her.

STARR
My daughter's gone, escaped, please help me.

The other fireman barges past her again.

STARR
It's a fucking house, not the south tower!

EXT. HIGHWAY - DAY

AVARLETT speeds down the highway in the Cherry Popper, with HARPER hesitantly riding shotgun.

HARPER
Avarlett?

AVARLETT
I can't hear you I'm driving.

She begins swerving.

HARPER
What was that fire?

AVARLETT
Will you mind you're own damn business?

HARPER
You're driving horribly down a public road looking like you fell down a coal mine, of course it's my business!

AVARLETT
Rude.

HARPER
What? You're a horrible driver.

AVARLETT
No. I always thought you were the submissive one. That was your one moment of dominance.

HARPER
Where are we going.

AVARLETT
Palm Springs.

HARPER
Are you serious. You're joking.

AVARLETT
Do I make a lot of jokes, Harper?

HARPER
I got a fucking circumcision tomorrow. I can't go to Palm Springs.
(beat)
I've got a circumcision tomorrow.

AVARLETT
I heard.

HARPER
Should I miss it?
(beat)
Avarlett?

She swerves the car off the road then back on again. HARPER jumps.

HARPER
Careful!

AVARLETT returns back to her previous position.

HARPER
I can push it, probably.

AVARLETT
I need a drink.

HARPER
Huh.

AVARLETT passes a leaving sign.

INT. POLICE STATION, OFFICE - DAY

STARR is pacing up and down a sheriff's office, while SHERIFF ARNIE sits looking into a vanity trimming his moustache with little scissors.

STARR
I see her once more she leaves the house and gets into this car, this car I've seen in front of my house for the past couple days.

She drives off, I get into her little boyfriend or something's car and drive to where she is, somehow he knows where she is that's how much of a fucking creep this kid is, a room in the building is on fire for some reason, she leaves and again she sees me, walks right past me and gets in the car and drives away.

ARNIE
And you say this car isn't hers. How old is she?

ARNIE carries on trimming. Little hairs fall on the desk.

STARR
19.

ARNIE gives a smoky laugh.

ARNIE
Maybe she should've done that ages ago considering how crazy you are.

STARR
Excuse me?

ARNIE
She's an adult, maam.

STARR goes to take a seat.

STARR
She hasn't got a license. A driver's license. This car isn't hers.

ARNIE looks at STARR and stops trimming. His eyes widen.

ARNIE
Do I know you?

STARR
No.

ARNIE's brow relaxes, as if he's realized who he's looking at and has come to terms with it.

ARNIE
Right.
(beat)
Well, driving without a license is jail time. If you don't know where she is or where she's going, I can't find her, I can't do anything really. It's not that big of a crime... miss.

STARR
What can I do then?

ARNIE opens a drawer and takes out a piece of paper. He picks up a pen on his desk and places it and the paper in front of STARR.

ARNIE
(whispering)
Could you sign this for me?

STARR looks with a confused expression.

ARNIE
Starr.

STARR's brow relaxes as she attempts to acclimatise to the new energy in the room. She stands up seductively and gets closer to ARNIE.

STARR
Kill yourself, you pig.

She throws the paper and pen onto the floor along with other objects on the desk with one huge sweep.

She leaves.

EXT. ROADSIDE DINER - DAY

We see the Cherry Popper parked poorly outside of a rundown, 50's style diner on the highway.

INT. ROADSIDE DINER - DAY

AVARLETT and HARPER sit at a booth in an empty diner. A strawberry milkshake with whipped cream and a cherry on top sits before AVARLETT. She watches as the bubbles pop.

HARPER
What happened?

AVARLETT takes the flask out of her pocket and pours the contents into the milkshake. She drinks it all up with a straw as HARPER awaits an answer. She gets half way and stops.

AVARLETT
Are you here because I'm famous?

HARPER
No.

AVARLETT
You are. And now-

AVARLETT takes the straw and scoops some whipped cream with it, placing it in her mouth.

AVARLETT(CONT'D)
My tits are everywhere.

HARPER
I don't care.

AVARLETT
Yeah, because I'm still famous.

HARPER
I love you.

AVARLETT
I know.

HARPER
You could be cancelled and I'll still love you. You could be in prison and I'll still love you. You could be dead and I'll still love you.

AVARLETT
Gay.

As AVARLETT is licking the straw, HARPER steals the milkshake and chugs a third of it.

AVARLETT
Hey! I paid for that.

HARPER
Yeah, how?

AVARLETT
Skin care brands.

HARPER starts laughing. AVARLETT cracks a smile.

AVARLETT
What's funny?

HARPER
Get a real job!

AVARLETT
I actually hate when people fucking say that shit. This is a real job, I make money, I fund shit.

HARPER continues laughing.

AVARLETT
Where do you work?

HARPER
Go-karts.

AVARLETT
Go-karts? I bet you thought that'd be a fun job. You're a child.

HARPER
Can a nude stop brand deals?

AVARLETT
I hope not, that'll be the last fucking 7 dollar confectionery I could buy.

HARPER chucks the rest onto AVARLETT. He starts laughing like a child.

HARPER
You're last milkshake - GONE!

AVARLETT starts laughing. A waitress comes over.

HARPER
(to waitress)
Hey! Can we have another milkshake on the house. She just lost her job. I am... probably gonna lose my job if I go with her. Please.

WAITRESS
I need you to get out of here now. And your girlfriend.

AVARLETT chucks the glass away onto the floor.

AVARLETT
Another glass for when you bring another milkshake please.

WAITRESS
You'll have to pay for that, prick.

AVARLETT
I can't I lost my job. How much money does this place have in the register?

HARPER
Avarlett.

AVARLETT
Can we have some of it? I'll shout you guys out, I'm the girl who got her tits out and is best friends with Sahara Saint, you know Sahara Saint?

WAITRESS
No, fuck off.

AVARLETT

You ever watched Disney? Her. I love her so much.

HARPER
Come Avarlett.

AVARLETT
Kill yourself you fucking dyke.

EXT. ROADSIDE DINER – SUNSET

HARPER and AVARLETT sit a few yards away from the diner, on the ground drinking from the flask. They are laughing hysterically.

AVARLETT
My mom never took my to school. Always very recluse, this is like a couple years back, she looks out the window and sees a man in his underwear with a parka on.

HARPER
L.A.?

AVARLETT
Yeah. Anyway she goes outside, he's been standing there for like half an hour, she goes outside and invites him in to dinner. I didn't hear what he said but it was like he knew her, she didn't know who the fuck he was. Anyway, she invites him in, sits him in the living room and asks me to get mousetraps from the garage. I was like, 'why?'. This is why: she put these mousetraps in her drawers in her bedroom. We sat down to dinner, me, my mum, baby Scooter, and his man in his underwear. He asks to be excused to go the bathroom. Almost precisely, we hear a short yell from upstairs. My mum grabs a spade, runs upstairs and hits him with it, over and over until he jumped outta the window and ran away.

HARPER
He was there for you?

AVARLETT
I don't know. He was old.

HARPER
So probably not.

AVARLETT
I don't know.

HARPER
I don't think you should've called that woman in there that word.

AVARLETT
I'm off the grid, it doesn't matter.

HARPER
No, even that.

AVARLETT laughs.

AVARLETT
Fuck them. I'm now on their level I can do what I want.

HARPER
You got a nude leaked, Avarlett. It's nothing. I'm looking out for you.

AVARLETT looks inside the diner. It is empty.

AVARLETT
I don't need you to. We should... we should steal their money.

HARPER
Fuck off.

AVARLETT
No, we should. We really should. It's empty. Won't be a lot anyway.

HARPER
Let's go.

HARPER gets up, AVARLETT pulls on his arm.

AVARLETT
No, Harper. Please.

HARPER
I don't think you've ever said my name like that.

AVARLETT
Like what? Like I want you to go in there and take from the register. Look there's no one in there.

She pulls him in to kiss him.

AVARLETT
I love you. We need money, Harper.

HARPER
I can't

AVARLETT
Get it. Just get it. If someone comes we'll go. I'll be in the car waiting.

INT. ROADSIDE DINER - SUNSET

HARPER enters the empty diner. He creeps through, listening to the waitress in the back room. We can hear AVARLETT attempting to start the engine of the car, and failing.

WAITRESS(O.S.)
It was that bitch from Tik Tok... Avarlett Adidi. She didn't fucking pay for it no.
(beat)
Yeah she did. I saw them.
(beat)
Yeah I know. Prepubescent boy.

HARPER opens the cash register, making a loud PING noise. HARPER freezes.

WAITRESS(O.S.)
What the fuck. Wait a second.

The WAITRESS footsteps can be heard approaching. HARPER quickly takes a few notes and creeps around. The Cherry Popper can be heard starting. HARPER looks up with the cash in his hand.

HARPER
No.

AVARLETT drives away. The WAITRESS enters and sees the opened cash register as well as HARPER bent down with cash in his hand.

WAITRESS
You piece of shit.

HARPER
Fuck.

HARPER paces out of the diner.

EXT. ROADSIDE DINER - SUNSET

HARPER runs to the road, running in the direction the Cherry Popper took off in.

HARPER
You whore!

The WAITRESS exits the diner and approaches HARPER, standing in the middle of the empty highway.

WAITRESS
Normally I don't give a shit about thieves but because it's you. Fucking squirm.

She grabs him. He does not attempt to free himself as she takes him back to the store.

EXT. HIGHWAY - SUNSET

AVARLETT drives down the highway, over the speed-limit. Her stern face turns loose and she starts laughing.

INT. POLICE STATION, SHERIFF'S OFFICE - EVENING

HARPER sits, looking down.

ARNIE(O.C.)
Do you have a job, Harper?

HARPER
Yeah.

ARNIE(O.C.)
Doing what?

HARPER
Go-karts.

ARNIE(O.C.)
Bet you thought that would've been fun. Is it fun?

HARPER
No.

ARNIE(O.C.)
That doesn't matter. Does it pay well?

HARPER
Alright.

We see ARNIE trimming his moustache, which had grown longer since last time.

ARNIE
Then why on Earth would you steal money from a cash register, Harper. This isn't you.

HARPER
No it isn't.

ARNIE
Then what is it for God sakes.

HARPER
This girl-

ARNIE
I've known you're lovely mother for a very long time, I've known you all your life, why go and do something like this?

HARPER
This girl made me do it.

ARNIE
What girl? A girl made you do something, what kind of man are you?

HARPER
She stole my car, threatened me with my life, forced me to rob that place and drove off.

ARNIE
Stole your car?

ARNIE stops trimming.

ARNIE
If she forced you to take the money, why did she leave before you gave it to her.

HARPER
I don't know. I don't know her.

ARNIE
You don't know her?

HARPER
Well I don't know know her.

ARNIE
Harper, I had a woman come to me a couple hours ago, saying her daughter with no driver's license took off in a car that wasn't hers. Do you believe this may be related.
(beat)
This is a serious allegation, bud.

HARPER looks out of the door and sees HARRY along with three other boys, each holding a traffic cone. He turns back to ARNIE.

HARPER
That's probably her.

ARNIE
Did she tell you where she's going?

HARPER takes a large breath.

HARPER
Palm Springs.

INT. POLICE STATION, WAITING ROOM — EVENING

HARPER leaves the office, brushing past HARRY and the three cone boys. He goes to sit on a chair.

ARNIE
Come in.

The four boys walk into the office. HARPER looks across the waiting room and sees four angry women, presumed to be HARRY and the three boy's mothers.

The front door opens, HILARY enters, in a rush. She goes to sit next to HARPER.

HILARY
I heard everything. I was crying, look.

She points at her eyes.

HILARY
Never before have you done anything like that.

HARPER
It was Avarlett.

HILARY
It was you.

HARPER
She made me do it and she stole dad's car.

HILARY
Stole? She paid for it?
(beat)
Oh my God. Why?

HARPER
I loved her.

HILARY wraps her arms around HARPER.

HILARY
Arnie will find her. Don't worry.

HARPER
No he won't. How? He doesn't care.

ARNIE bursts out his office, fuming.

ARNIE
WHERE IS THIS BITCH?

He turns to the side and sees the waiting room is filled with a standing crowd of around 7 people, majority middle-aged women. They stare at him, then rush up to him.

MOM 1
Sheriff, you need to find this girl Avarlett Adidi.

MOM 2
Sheriff, this girl launched a firework at my daughter.

MOM 3
She set my house on fire.

ARNIE
(shouting)
Alright, everyone!

ARNIE stands before the crowd.

ARNIE
Raise your arm if you're here for that girl.

They all raise their arms.

ARNIE
Well, first we need to tell her mother all this information. I'll find her. Harper here says she's off to Palm Springs.

STARR bursts into the station. The crowd of people gaze aggressively to her. ARNIE looks awkwardly.

STARR
Palm Springs! What are yall staring at? Yall know my daughter went missing.

HARPER attempts to hide behind his mother. STARR catches him

STARR
You.

She struts to him, grabbing him.

STARR
You little fucker. Run off with my daughter.

HILARY
Hey back off!

STARR
Who the fuck are you?

HARPER
Mrs Adidi can I speak with you outside.

HILARY
Harper.

HARPER
Mom, leave it.

EXT. POLICE STATION – EVENING

HARPER and STARR stand outside.

STARR
What's wrong with you?

HARPER
I did love your daughter. If you wanna find her you can't say that I came with her willingly.

STARR
I may hate my daughter but she's not a kidnapper, she's not getting thrown in jail for no reason.

HARPER
We have to go. We all have to go if we want to find her.

STARR
What happened? She left you on the side of the road.

HARPER
Yes.

STARR
You're staying. You're a creep.

HARPER
I'm not a fucking creep don't fucking say that, Mrs Adidi.

STARR
I'm not married! Fucker.
(beat)
I'm setting off tomorrow. You don't come anywhere near.

HARPER
You'll need someone to drive it back.

STARR storms away.

HARPER
Hey!

HARPER walks to his El Camino parked a few hundred yards away from the police station. He gets in.

INT. EL CAMINO – NIGHT

HARPER sees his window is filthy. He uses the windscreen wipers, useless. He turns on the wiper fluid but what comes out is white, stringy. He is confused, watching the fluid as it slowly cleans the window. He then realizes. As the window becomes clear he sees two lights from an SUV looking directly at him.

HARPER
No!

The SUV drives full force toward him. It crashes into his El Camino, HARPER is gravely injured. He is pulled out of the car by PHELIUS, RAOUL standing behind him. He pushes HARPER against the hood.

PHELIUS
Where's your girlfriend? Huh?

HARPER
What the fuck are you talking about?

PHELIUS hits HARPER hard, blood leaking from his nose.

PHELIUS
Your whore girlfriend. The one who's tits is my home screen.

HARPER
Avarlett?

RAOUL punches HARPER once more. He falls to the ground, bloody.

PHELIUS
You know what she did. That cunt?

HARPER
NO! I DON'T FUCKING KNOW. FUCK OFF.

PHELIUS kicks HARPER.

PHELIUS
Where is she?

HARPER
Palm Springs.

PHELIUS laughs. He kicks him once more. HARPER spits blood all on the floor.

PHELIUS
Answer me you fucking delinquent.

HARPER
That's where she fucking is, I just went with her but she ditched me!

PHELIUS and RAOUL both laugh.

PHELIUS
We're taking one of your sexy cars.

INT. HARPER'S GARAGE - NIGHT

PHELIUS and RAOUL enter the garage, holding HARPER by the neck. They throw him on a beautiful green Chevrolet. PHELIUS runs to a light blue Porsche.

PHELIUS
Call this one.

He hops in the driver's seat through the open window.

RAOUL
Get the keys.

He throws a bleeding HARPER onto the floor. He gets up and slowly makes his way to get the keys. As he walks like a zombie, PHELIUS honks the horn, HARPER falls. The boys laughs. He stands up and walks to get the keys. He searches through a series of drawers and takes a key. He gives it to PHELIUS. RAOUL rides shotgun, they drive away. As the garage door closes, HARPER punches the wall in a fit of rage.

HARPER
FUCKKKKKK.

EXT. HIGHWAY - EVENING

AVARLETT drives past road signs, drowsy at the wheel. She passes one 'ENTERING NEVADA'

EXT. SHOPPING MALL, PARKING LOT - EVENING

Time passes, she drives into the parking lot of a shopping mall on a highway.

INT. CHERRY POPPER, SHOPPING MALL, PARKING LOT - EVENING

When parked, she turns on the radio and keeps skipping it.

RADIO PRESENTER(ON RADIO)
Welcome to WWJD FM, broadcasting the best Christian contemporary music to the west coast, coming to Nevada, California, Arizona. Today we're joined by special guest, the biggest pop artist of the current day, Sahara Saint. Thanks for joining us.

AVARLETT's face lights up.

SAHARA(ON RADIO)
...Thanks for having me... Sorry, Christian music?

RADIO PRESENTER(ON RADIO)
Christian contemporary music.

SAHARA(ON RADIO)
Sorry, I was told this was a pop station.

RADIO PRESENTER(ON RADIO)
It is Christian pop, can't you see the crucifixes?

SAHARA(ON RADIO)
Yeah, okay I guess it's fine.

RADIO PRESENTER(ON RADIO)
The light of God never hurt a soul. So Sahara, you've just gotten off a huge national tour-

SAHARA(ON RADIO)
Yeah.

RADIO PRESENTER(ON RADIO)
What's next in store for Sahara Saint?

SAHARA(ON RADIO)
I'm actually working on a new album.

RADIO PRESENTER(ON RADIO)
Already?

SAHARA(ON RADIO)
Yeah. On a very tight schedule right now, I need very little distractions.

RADIO PRESENTER(ON RADIO)
Are you a woman of Jesus, Sahara if you don't mind saying.

SAHARA(ON RADIO)
I was raised in a Christian house.

RADIO PRESENTER(ON RADIO)
So that's a yes? Do you think you may want to use your platform to spread the word of Jesus more?

SAHARA(ON RADIO)
Ummm. Look I didn't know this was a Christian station I don't really know what to do, I'm sorry.

RADIO PRESENTER(ON RADIO)

You have to practice before going on air?

SAHARA(ON RADIO)
No but... I'm not comfortable expressing my religious views, I thought we were here to talk about my music, I wasn't told.

RADIO PRESENTER(ON RADIO)
We are, aren't we? I think you're the biggest inspiration for so many strong American girls out there, I'm just asking if you want to give your music more... purpose.

SAHARA(ON RADIO)
Purpose? *gasp* Oh.

RADIO PRESENTER(ON RADIO)
Well not purpose. Look we run a Christian pop station, these two factors aren't mutually exclusive.

SAHARA(ON RADIO)
But to me they are, so I'm sorry.

RADIO PRESENTER(ON RADIO)
You think you'll be cancelled for preaching your faith in Jesus.

SAHARA(ON RADIO)
No.

There is a silence. AVARLETT starts laughing.

RADIO PRESENTER(ON RADIO)
Okay lets de-escalate. What are you planning for the 4th of July in two days?

SAHARA(ON RADIO)
Again, I'm probably not going to be doing much, just working on my album.

RADIO PRESENTER(ON RADIO)
Really? No barbecue, party?
(beat)
Fireworks?

AVARLETT's face dampens, her smile fades.

SAHARA(ON RADIO)
No, the labels very tight. I need to the album done very soon, no distractions.

AVARLETT starts hyperventilating.

RADIO PRESENTER(ON RADIO)
Nothing to celebrate this country's freedom?

SAHARA(ON RADIO)
No, I told you I can't. Look I can go.

AVARLETT rests her head on the wheel and starts crying intensely.

RADIO PRESENTER(ON RADIO)
Don't go, no.

SAHARA(ON RADIO)
Look, I'm sorry, I can't. I've never walked out of an interview before. I can't do this.

RADIO PRESENTER(ON RADIO)
You're scared of the word of Jesus, You're scared-

AVARLETT turns the radio off. She tries to turn her phone it, it has no battery. She wipes her face and leaves the car.

EXT. SHOPPING MALL, PARKING LOT - EVENING

AVARLETT wonders the empty parking lot and heads for the huge shopping mall.

When she gets to the front doors, she tries to open them, failing.

EXT. SHOPPING MALL, BACK - EVENING

AVARLETT runs around to the back and finds a fire exit. With all her might, she pries the door open and enters.

INT. SHOPPING MALL - EVENING

Holding her dead phone in her hand, she walks through the deserted shopping mall, with its lights still on. She passes by the shops, all closed by their signs are still alight.

INT. SHOPPING MALL, FOOD COURT - EVENING

AVARLETT walks past the many restaurants, all closed. She sees a McDonald's food stall and attempts to open the shutter, failing.

After an attempt she hears a BANG, almost like a gunshot. She is startled and gets down underneath a table. There is a silence, then the BANG is heard again. She looks at the ground and sees a man's footsteps far away, coming toward the food court. She creeps from table to table, then hears the BANG again.

She makes it a few tables down and sees the man has stopped walking. She covers her mouth. There is another BANG. She jumps.

JUNIUS
You can't work for your food?

AVARLETT stays quiet. Quickly, she gets up and runs away.

INT. SHOPPING MALL, WOMEN'S BATHROOM - EVENING

AVARLETT runs inside and hides in a cubicle. After she takes a few breaths and calms down, there is a large bang at the door. She sees an empty fun snap enter from under the door.

JUNIUS(O.S.)
Lady, I can't go in there, can you please come out.
(beat)
Hey, you fucking bum.

AVARLETT
Why not?

JUNIUS(O.S.)
It's not gentlemanly.

AVARLETT
Why not?

JUNIUS(O.S.)
I weren't raised to do such a thing miss.

AVARLETT
Are you gonna call the police?

JUNIUS(O.S.)
Come out please.

AVARLETT
I'll suck you.

There is a silence. In enters JUNIUS, a tall man with a strong build. He walks to the cubicle and sees AVARLETT standing tall, not even reaching his neck.

JUNIUS
I have a charger.

INT. SHOPPING MALL, SECURITY ROOM - NIGHT

AVARLETT's phone charges while her and JUNIUS sit in the security room eating corn dogs. She munches on hers as if she hadn't eaten for days, he's more conservative about his eating. She looks up and sees a sock hanging from the fire alarm.

JUNIUS
You're not a bum are you?

She stops eating.

AVARLETT
(with mouth full)
I can chew quieter.

JUNIUS
No I mean. You're too pretty to be a bum.

AVARLETT
I know.

She continues eating. JUNIUS throws a fun snap at the wall, which startles AVARLETT.

AVARLETT
Stop.

JUNIUS
It's a real issue. Bumness in America. This is the greatest country on Earth and people think they can live in it and not provide anything.

AVARLETT
What do you provide?

JUNIUS
I was in the U.S. Air Force.

AVARLETT
And now you're eating corn dogs with stranger you're waiting to fuck at 10 at night.

JUNIUS
You're a little bitch, I've met many like you.

AVARLETT
You're a big incel, I've met many like you.

JUNIUS
You do porn?

AVARLETT
No.

JUNIUS
You look like it.

AVARLETT
I'm a celebrity, next best thing.

JUNIUS
'I'm a celebrity' *laughs*

AVARLETT
What am I meant to say influencer?

JUNIUS
What do you actually do?

AVARLETT
Anything I want.

JUNIUS
And you want to be here. In this mall the middle of no where. Where you from?

AVARLETT
L.A.

JUNIUS
Is that where you came from?

AVARLETT
That's where I'm going, well Palm Springs.

JUNIUS
Starlet.

AVARLETT
Do you have a wife? Kids? Do they know you talk like this? And have these horrible opinions.

JUNIUS
Horrible opinions? I just think people who don't work and steal are vermin. That's a totally normal opinion.

AVARLETT
For an American, who's life is probably great.

JUNIUS
Not really, you said it yourself. I'm stuck here at 10pm.

AVARLETT
You're stuck in an empty mall. You don't realize how lucky you are. You just stay in this room all day?

JUNIUS
Well I don't need to leave this room.

AVARLETT
You did when you saw me.

INT. SHOPPING MALL — NIGHT

AVARLETT and JUNIUS sit on the floor.

JUNIUS
I think the world is corrupt. We're so stuck in a mindset that forces modernity, so far that we begin to lose what truly made us who we are.

AVARLETT starts laughing.

JUNIUS
What? America is not America any more. I despise it.

AVARLETT
I thought you said you loved America.

JUNIUS
The old America.

AVARLETT
The America where we would've been married by now.

JUNIUS
The America where I actually have a voice. It's all corrupt. For some kind of reparations they're silencing people like me, people who work hard for this country.

AVARLETT
How the fuck are they silencing you?

JUNIUS
The democrats who run this hellhole. It's all just a spectacle now.

AVARLETT
You see one person of colour in a movie and you think it's an attack.

JUNIUS
I don't watch movies. Mindless spectacles, shielding us from reality.

AVARLETT
Which is?

JUNIUS
This is a matrix.

AVARLETT
Ah so you do watch movies.

JUNIUS
I don't. It's all a mindless spectacle. Perpetuating these grand ideas that distract us from the roots of this country, the roots that built it, the roots that made it great.

AVARLETT
How big is your cock?

JUNIUS
9.4

AVARLETT
Bullshit.

INT. SHOPPING MALL, SECURITY ROOM - NIGHT

AVARLETT and JUNIUS have sex overlooking the cameras. The copulate passionately and their moans grow more intense.

AVARLETT
You're repulsive, you know that. I hate your archetype.

JUNIUS
Same here, girly.

AVARLETT
See that's why. Who the fuck says 'girly'. You're fucking me and you say that, you're a fucking pedo.

JUNIUS
Okay.

As they both reach climax, AVARLETT drops the pack of fun snaps on the floor accidentally and they all make loud BANGS.

EXT. SHOPPING MALL - NIGHT

A branch falls from a tree.

EXT. ROAD - NIGHT

A man falls onto a road and splatters.

INT. BATHROOM - NIGHT

A man defecates into a toilet, his shit is heard hitting the water.

INT. SHOPPING MALL, SECURITY ROOM - NIGHT

AVARLETT is out of breath and sweaty, so is JUNIUS. He reaches under his desk while zipping his jeans and takes a pipe. He begins smoking.

AVARLETT
What is that.

He takes a puff and offers it to AVARLETT.

AVARLETT
What is it?

JUNIUS
Meth.

AVARLETT starts laughing.

AVARLETT
No fucking way. 'I miss old America'. 'Filled with bums'.

JUNIUS
Here.

He hands it to AVARLETT.

AVARLETT
No.
(beat)
I meant everything I said.

JUNIUS
Fuck off then. You got what you wanted.

AVARLETT
What was that?

JUNIUS
I didn't call the cops.

AVARLETT
I fucked you because I wanted to.

JUNIUS laughs.

AVARLETT
Can you take me to Palm Springs.

JUNIUS
I can't just leave.

AVARLETT
You don't have a house, family?

JUNIUS
No. But this is where my job is.

AVARLETT
Aren't you a bum, then? No house, no family, on the job smoking meth.

JUNIUS
I work.

AVARLETT
Work for what? For what?

JUNIUS
I was in the army.

AVARLETT
And what did you get out of it? War is nothing. War is pointless.

JUNIUS
DON'T YOU DARE SPEAK ON MY COUNTRY LIKE THAT, PERNICIOUS CUNT.

AVARLETT
You're chewed and spat. Chewed and spat and you're defending the chewer and spitter like it's your wife. Your kids, your car.

JUNIUS
Nothing is perfect. No system or place or person is perfect. I'm supposed to give up on my country because they put me here?

AVARLETT
What good have they done? Iraq, 9/11, all those fucking things caused by one entity with more bad intentions than good.

JUNIUS
You think they did all that without putting the people first? The people of this country.

AVARLETT
The rich people of this country.

JUNIUS
Who are you? What have you done? Why are you here? A young woman like you, you should be in college. What have you done?

AVARLETT
I'm not perfect.

JUNIUS
No you're not. I'm not. America's not.

AVARLETT
Don't put me in with America. I'm not killing children in foreign countries, and for what? To look intimidating. For validation. You're the vet, you should know.

JUNIUS
To look the best. And subsequently, be the best. It's a spectacle.

AVARLETT
Something we can agree on. America's the greatest spectacle since fire.

She lies on his chest.

INT. AVARLETT'S HOUSE, LIVING ROOM - MORNING

STARR puts her shoes on.

STARR
Scooter! Get down here.

SCOOTER runs downstairs and runs into the living room. STARR finishes putting on her shoes.

STARR
Are you ready?

He stares at her.

STARR
What?

SCOOTER
I've got a quiz today, mom.

STARR
Yeah? What on?

SCOOTER
Math.

STARR
Math? Since when do you do math?

SCOOTER
We started like a whole year ago, mom.

STARR
A math quiz? Okay. I'll give you a math quiz. I'm gonna countdown from 10 to 1 and by 1 I want you by the front door with your jacket on, okay?

SCOOTER
But mom-

STARR
One.

SCOOTER runs to get his jacket.

STARR(CONT'D)
Two, three, four, five, six, seven, eight, nine, ten-

INT. HOSPITAL, SURGERY ROOM - MORNING

HARPER is on a bed, his face is cringed.

HARPER
AH! Did you do it, did you do it? Ah?

We see a surgeon use scissors to remove his foreskin.

HARPER
Fuck. Look how long is this gonna take I got work.

SURGEON
You'll have to stay at home for a couple days while it heals.

HARPER
I can't.

SURGEON
You feel any pain?

HARPER
No.

SURGEON
Where do you work?

HARPER
Go-karts.

SURGEON
Bet you thought that would've been fun when you signed up.

HARPER
Fuck you.

SURGEON
Hey buddy, I'm the one with the scalpel in your penis.

EXT. AVARLETT'S HOUSE, DRIVEWAY - MORNING

STARR gets in her SUV, SCOOTER gets in the back. He struggles with the seat belt in his car-seat. STARR gets out to help him.

STARR
If they weren't teaching you all this math, we'd be on the fucking road already.

She does her seatbelt and gets in. She drives off.

EXT. GO-KART TRACK - MORNING

Around seven go-karts stay at the finish line, on a track surrounded by a single metal fence with small borders around the perimeter.

The manager, CLILL, stands overlooking. HARPER walks over in his worker uniform as if he'd just pissed himself. CLILL notices.

CLILL
Harper, we have a birthday party in 40 minutes and another one at 2:30.

HARPER
Right.

CLILL
What the fuck's the matter with you? What happened to your face? You're late

HARPER
Ow fuck. Just got snipped Clill.

CLILL
Snipped? The doctor gave you that black eye while he was at it? Your mama never snipped you when you were young? I don't think you can work after you got that done.

HARPER
Clill, I need the money man. I'm in such shit.

CLILL
What happened, man?

HARPER
I don't think I can tell you.

CLILL
Why man. We're pals.

HARPER
You'll fire me.

CLILL
Why would I do anything like that. What the fuck did you do?

HARPER
Trust me you won't fire me.

CLILL
I will trust you. Trust me not to fire you.

HARPER
My mom paid a fine. I stole money from a cash register.

CLILL
A cash register! Oh man. That's bad, Harper. Oh man.

HARPER
Look should I get everything ready for the birthday party.

CLILL
Man that's really bad. I don't know if I can trust you around here.

HARPER
Come on man it's such a long story, it's not what you think.

CLILL
I may have to let you go Harper.

HARPER
Fuck off is this a joke?

CLILL
Are you joking with me?

They look at each other in silence. HARPER starts laughing. CLILL starts laughing.

CLILL
You rascal. Come on go get.

HARPER
What?

CLILL
What?

HARPER's face turns serious.

CLILL
Ah.
(beat)
Take your things and leave.

HARPER
What?

CLILL
Before that birthday party comes.

CLILL walks away.

HARPER
Come on man, give me a fucking break. A FUCKING BREAK. I'm joking, I'm joking look. Having a bit of fun. Look at my face.

CLILL
I don't believe you, and even if I did, this is not the place to be having a bit of fun.

CLILL walks inside. HARPER looks to a two-seater go-kart on the track. He takes a key from his pocket. He enters the track and gets in a go-kart, squirming in discomfort. He puts a helmet on and turns on the engine. CLILL hears.

CLILL(O.S.)
Harper what you doing, bud?

HARPER races off and heads for the gate.

CLILL(O.S.)
No!

He breaks through the barrier and metal fence, damaging the go-kart, slightly.

EXT. HIGHWAY - MORNING

HARPER, squirming in pain, races down the highway in a go-kart.

INT. PLANT BUSH, SHOPPING MALL - MORNING

JUNIUS wakes up in his underwear, in a plant bush, surrounded by empty bottles of booze. He gets up.

JUNIUS
Girl!

INT. HALLWAY(OUTSIDE SECURITY ROOM), SHOPPING MALL - MORNING

JUNIUS walks to the security room and looks inside the glass window. He sees a meth pipe on the deck along with bottles of booze and his clothes.

JUNIUS
Girl!

He tries to open the door. It is locked.

JUNIUS
No. FUCK FUCK FUCK. GIRL! GET FUCKING BACK HERE YOU BITCH!

INT. SHOPPING MALL - MORNING

JUNIUS enters back into the main area. He looks outside the big glass doors, now opened. He sees the Cherry Popper and AVARLETT standing by it, holding her phone to her ear.

INT. PARKING LOT, SHOPPING MALL - MORNING

JUNIUS approaches AVARLETT.

JUNIUS
Give me my keys.

AVARLETT
(on Phone)
Hey, police please.

JUNIUS
What is this?

AVARLETT
(on Phone)
Yeah, I'm just outside your mall on route 95, I saw a security guard smoking what I believe to be meth-

JUNIUS
No.

JUNIUS tries to snatch AVARLETT's phone, she evades.

AVARLETT
(on Phone)
Or some other drug you smoke with a pipe.
(beat)
Yeah thank you.

She hangs up.

JUNIUS
What the fuck is wrong with you, you bitch?

AVARLETT
Get in.

JUNIUS
Give me the key my clothes are in there.

AVARLETT
Here's a towel. We'll buy new clothes.

She throws his a white towel, fresh, never used. He wraps it around himself.

JUNIUS
You conniving piece of shit, is this what you do for a living.

She gets in the driver's seat.

JUNIUS
Answer me! And you opened the doors, the mall's not supposed to be open till 11.

AVARLETT
That buys you-*looks at watch*- 14 minutes till the employees come.

JUNIUS
The employees come earlier dipshit, you ever worked in retail.

AVARLETT
Then you were lucky you weren't caught.

JUNIUS
I'm gonna go jail you know that? Jail.

AVARLETT
So am I so get in.

JUNIUS looks around and gets in the car.

JUNIUS
Is this an Amphicar?

AVARLETT
A what?

JUNIUS
Fuck off. An Amphicar, aquatic car where on God's green Earth did you get this?

AVARLETT
I don't know.

JUNIUS feels the interior. AVARLETT accelerates heavily. We see cars parking in the private bays.

INT. THE CHERRY POPPER, HIGHWAY - MORNING

AVARLETT follows a route on her phone, propped up with a newly opened windscreen suction holder.

JUNIUS
You ever driven it on water?

AVARLETT
No.

JUNIUS
You know this car was designed by a Nazi?

AVARLETT
Of course you know that.

JUNIUS
I'm not a fucking Nazi.

AVARLETT
Okay.

JUNIUS
I just know a lot about cars and planes. Hans Trippel designed the original Volkswagen Schwimmwagen. The original amphibious car.

AVARLETT
Okay now you're scaring me.

JUNIUS
It's insane how you actually have one. In such good condition. A Nazi car.

AVARLETT
Stop fucking saying that. Fuck's wrong with you.

JUNIUS
What's your name?

AVARLETT
Avarlett.

JUNIUS
My name's Junius.

AVARLETT
I know I read your security ID.

JUNIUS
Anything else you did while I was out?

AVARLETT
You definitely are 9.4 inches.
(beat)
You would've done something similar if you saw me sleeping you creep.

A notification pops up on AVARLETT's screen: '99 INSTAGRAM MESSAGES'

AVARLETT
Can you take it?

JUNIUS
Your phone?

AVARLETT
What else?

JUNIUS takes her phone.

AVARLETT
Can you delete everything. Every app. You know how to use a phone?

JUNIUS
Yes.

AVARLETT
At least the army taught you one thing.

JUNIUS
Hey. Shut up.

AVARLETT
What type of right are you? The I love everyone but secretly hate everyone because I think they're weird; the I hate everyone but secretly want to fuck them because I am weird, or the Nazi. Certainly not the Jihadist.

JUNIUS laughs.

JUNIUS
Wow look how fucking feminist you are. You're so cool and clever. You're so cool and witty, wow.

AVARLETT
Getting under your skin a little bit?

He chucks her phone out the window. She stops the car instantly.

AVARLETT
You piece of garbage.

JUNIUS
I'm sorry, you were talking shit.

AVARLETT
That was the only thing I had.

JUNIUS
You just asked me to delete all the apps off it.

AVARLETT
Yes, not destroy the whole fucking thing.

JUNIUS
You're addicted. All girls like you are ADDICTED.

AVARLETT
At least I don't let America cum in my ass then suck it off for dessert!

JUNIUS
What!?

AVARLETT
(to herself)
Don't look back. Don't look back.

She attempts to turn on the engine. She fails.

JUNIUS
You're a horrible driver.

AVARLETT
It's good I don't have a license then. Makes that statement invalid!

She turns the key, the engine turns on.

JUNIUS
WHAT!?

She drives off.

INT. SUV, HIGHWAY - MIDDAY

STARR is driving, SCOOTER is looking out the window.

SCOOTER
Where did she go? Where did she go? Where did she go?

STARR
Palm Springs, Scooter I told you.

SCOOTER
She's a grown up.

STARR
You'll know when you're older. She's a celebrity, I know how that's like, especially for someone like me.

SCOOTER
Mom, why can't I watch any of your movies.

STARR
Because they were terrible. I hated them. I burned every copy I had.

SCOOTER
They can't be that bad.

STARR
They were worse. I'm a horrible actress. I was never famous.

SCOOTER
Has Avarlett seen them?

STARR
I hope to God not, that fucking pain.

SCOOTER
Why do you bully her?

STARR
She bullies me, Scooter. I do this, all of this, for her, she knows the danger of the west coast. Pretty people like her gotta watch out, but she doesn't care-

SCOOTER looks out the back window and sees a Go-Kart heading toward the SUV.

STARR(CONT'D)
- she just goes along, meeting, fucking any random person that walks through the door, a person who doesn't care about her, who's gonna treat her like shit, use her as a fucking sex doll, and she does all that because she thinks that's what she wants, but I was in her position once, I thought I wanted that but no, it crushed me, drained any pure light that emanated from my body.

The Go-Kart catches up to Scooter's window. He sees it's HARPER.

STARR(CONT'D)
I just gotta keep her in my grasp until she catches up, and realizes if she stops chasing danger, danger will stop chasing her.

The Go-Kart races in front of the SUV.

STARR
HEY!

She beeps the horn. She changes lane but the go-kart changes as well. She pushes her foot further on the accelerator.

STARR
What the fuck is that?

EXT. HIGHWAY - MIDDAY

HARPER races past STARR in the go-kart. He yells in pain and grabs his crotch.

EXT. STOP STATION – DAY

HARPER pulls into a stop station, including a Motel and a couple restaurants. He parks and exits the go-kart, holding his crotch.

INT. BATHROOM, RESTAURANT – DAY

HARPER enters an empty bathroom and lets out a loud sigh of relief. He take his helmet off, pulls his trousers down and takes an ibuprofen from his pocket. He breathes heavily.

HARPER
Fuck, fuck, shit. That's bad, man.

EXT. STOP STATION – DAY

HARPER leaves the restaurant and sees in the corner of his eye the his baby blue Porsche.

HARPER
Fuck. Shit.

He quickly paces to his go-kart and gets in. He contemplates for a few seconds.

He sets off to the Porsche and attempts to open the door. He fails, looking around for the brothers. He finds a stone on the ground and in a fit of rage chucks the stone into the door window. He paces off, hops in the go-kart and drives away, all while the Porsche alarm blares through the deserted stop station.

EXT. HIGHWAY – DAY

HARPER sets off on the highway. Behind him we see the Porsche charging full speed toward him. He turns around and begins to swerve to evade collision. The Porsche rams into the go-kart, sending the go-kart spinning off-road.

HARPER crashes. The Porsche stops. PHELIUS and RAOUL get out. HARPER attempts to escape, but PHELIUS catches him.

PHELIUS
Are you following us?

HARPER
No!

PHELIUS
You just threw a stone into the window of your own car.

HARPER
Ow, ow, ow, ow.

PHELIUS
Yeah, ow, ow, ow. Fucking bitch. Come.

PHELIUS picks HARPER up by his shirt. He opens the door to the Porsche with the broken window and throws HARPER on the seat.

HARPER
OWWWWWWWW.

PHELIUS
You made your mess, you lie in it eh. Come on, Raoul.

RAOUL gets in the backseat. PHELIUS drives.

PHELIUS
Palm Springs?

HARPER
Just let me go, please. I don't know what I did, I don't know what I did. WHAT DID I DO?

PHELIUS
Your girlfriend shot a fucking firework at my brother. He's in hospital, you jackass.

HARPER
I didn't know that, I didn't know that, please.

PHELIUS
You know where she is though.

HARPER
What are you gonna kill her?

RAOUL
We'll try not to.

They laugh, HARPER sobs.

HARPER
Let me go.

PHELIUS drives away.

HARPER
I DON'T FUCKING DESERVE THIS, I'VE DONE NOTHING.

INT. PALM SPRINGS, ROAD - DAY

The Cherry Popper arrives in Palm Springs; saturated green trees, luxury cars and vibrant plants surround AVARLETT and JUNIUS.

INT. CHERRY POPPER - DAY

JUNIUS rests his arm out the window, AVARLETT has a pair of sunglasses on.

JUNIUS
All I'm saying is that kids these day don't appreciate reality.

AVARLETT laughs her ass off.

JUNIUS
What? It's true.

AVARLETT
You're don't like kids nowadays, but you like fucking them.

JUNIUS
I love kids.

AVARLETT
Careful.

JUNIUS
It's just some don't appreciate reality.

AVARLETT
How about old people like you don't appreciate reality. And how evolution works.

JUNIUS
What are you talking about?

AVARLETT
Humans evolve, society's evolve, mind-set's evolve. It's not that people don't appreciate reality, it's that they appreciate a new reality. Not yours; a reality that is dying.

JUNIUS
It's dying because all the definitions that were grown from years of culmination are being stripped, the world is falling apart!

AVARLETT
Is it? And that's modern society's fault?

JUNIUS
Yes.

AVARLETT laughs.

JUNIUS
What?

AVARLETT
You'll be dead, I'll be raising my transgender babies. You'll have no control.
(beat)
You're done taking risks. You're old, chewed up-

JUNIUS
Stop fucking saying that.

AVARLETT
It's fucking true! You'd fucking admit- is it this left? I think I remember...
(beat)
Oh yeah, you'd fucking admit it if you opened your eyes.

JUNIUS
Yeah it's funny, I see all these people who never fought before, never fought for their lives, for our country. Shitting on it, complaining about every little fucking thing. Whereas people like me, we fought and we're not backing down.

AVARLETT
You're just not backing down because you're scared to admit that what you went through was fruitless.

JUNIUS
You're a fucking cunt. Tell me about you. Go on.

AVARLETT
I'm a kid I left school a year ago. I ain't got war stories. Just opinions.

JUNIUS
Your opinions hold nothing if you haven't got experience.

AVARLETT
I do have experience, actually- oh shit.

AVARLETT stops the car in front of a large house, pink flowers outside, fabulous greenery.

AVARLETT
We've arrived.

She exits the car, taking JUNIUS' towel, she wraps it around herself.

JUNIUS
Where?

He exits the car.

EXT. HOUSE - DAY

AVARLETT walks to the front door. JUNIUS follows hesitantly. She stands by the door, waits a bit, then proceeds the bash on it several times.

AVARLETT
Hey, Bitch!!!

There is no answer. She waits a bit.

AVARLETT
Hey! Open, it's me.

The door opens. A thirty-year old douche-bag, DENORO, answers.

DENORO
(rapping)
A-K casket, full-blown back and 4-5 hatchets with a tie-die jacket. You're wearing-
Ice bone glasses, with a phone-home blanket. Like E.T, you're acting like you can't see me.

From the corner, as if she'd been listening to the whole encounter, comes SAHARA, a nineteen year old girl with a blow dry, in casual wear. AVARLETT's mouth widens in excitement.

AVARLETT
SAHARA!

She rushes in, brushing past DENORO, and hugs SAHARA, who is dubious.

SAHARA
Hi Avar! How you been!

AVARLETT
Fucking terrible, you've seen the news?

SAHARA hesitates.

SAHARA
No.
(beat)
This is my boyfriend.

AVARLETT
I recognise.
(to DeNoro)
You're DeNoro, right? What do you do again?

DENORO
Hi, yeah I work with a lotta artists, DJing events, finding talent, producing but not like making like more like getting people together like DJ Khaled you know, but more funny, shit like all that. I'm working with some kids from my bro's shop on Melrose; next biggest thing. What do you do? Influencer?

AVARLETT
Yeah.

DENORO
That's sick.

AVARLETT enters.

INT. SAHARA'S HOUSE - DAY

SAHARA
You remember this place?

AVARLETT
Yeah of course! Hey, I've brought a friend. Junius!

JUNIUS enters the front door, his frame bewildering SAHARA and DENORO.

AVARLETT
He's just a friend.

JUNIUS nods awkwardly and just stands there. They all then stand there awkwardly.

SAHARA
Well, I'm working on my album.

AVARLETT
I heard you on the radio yesterday.

SAHARA
How the fuck? You listen to Christian radio?

AVARLETT
It just came on. I was driving here.

SAHARA walks through her large house, to the living room.

INT. LIVING ROOM, SAHARA'S HOUSE - DAY

AVARLETT follows SAHARA into the living room, where the place is filled with boxes.

SAHARA

That was a fucking disaster. People are giving me so much for it. And for what? My fucking manager told me it was a pop station. I'm sorry about the boxes, it's all DeNoro's shit.

AVARLETT rushes up to SAHARA.

AVARLETT
AHHHHHHHH. OH MY GOD, BESTIE. I'M STAYING WITH YOU.

SAHARA
Here you can do what you want. Is that your boyfriend?

AVARLETT
No he just fucks really well.

AVARLETT throws herself down on a couch.

SAHARA
Look Avar, a lot is different now. You heard I'm really busy.

AVARLETT
I know, I won't be in your hair. I'm just happy I'm here.

INT. RECORDING STUDIO, SAHARA'S HOUSE - DAY

SAHARA is in the recording booth recording vocals. AVARLETT is sitting outside on a couch. Producers are at the deck.

SAHARA
(singing)
I was just seventeen.
I saw that candlelight burn your hair.
Don't feel, don't stare.
That magic you kept and sweared-
(normal voice)
I don't like that line. His hair was dreadful.

AVARLETT
'Sweared' isn't a word.

SAHARA
What?

AVARLETT
'SWEARED' ISN'T A WORD.

SAHARA
Is it not? I didn't write it anyway.

AVARLETT
(to producers)
You guys went to school, sweared isn't a word.

PRODUCER
We heard.

SAHARA
They aren't my songwriters, Avar. They're my producers.

AVARLETT
Where are your songwriters?

SAHARA
They're in LA for a couple of days.
(beat)
Go again. I'll think of something else.

A producer presses a button.

SAHARA
(singing)
I was just seventeen.
I saw that candlelight burn like coal.
Don't feel, don't take my soul.
Don't dream, just scroll.

(beat)

I sweared-
(normal voice)
FUCK!

AVARLETT gets up and walks in the booth.

INT. BOOTH, RECORDING STUDIO, SAHARA'S HOUSE - DAY

AVARLETT approaches SAHARA at the mic.

AVARLETT
Who is this song about?

SAHARA
It doesn't matter.

AVARLETT
Sahara.

SAHARA
Tristan Day, you know the streamer?

AVARLETT
No, so do you hate this guy?

SAHARA
Not really.

AVARLETT
No, you do. What's the worst thing he did to you.

SAHARA
Please Avar.

AVARLETT
Worst thing. It's just me.

SAHARA
I'm not gonna fucking say it in the song.

AVARLETT
Okay don't, just tell me.

SAHARA covers the mic. SAHARA laughs.

SAHARA
I went to the bathroom once. Biggest... shit, you know.

AVARLETT
Yeah.

SAHARA
He comes in as I'm about to flush, says he needs to use it, I leave, I walk back in he's got it in his hand.

AVARLETT
Fuck off.

SAHARA
It's true.

AVARLETT
You gotta say that.

SAHARA
No, it's a fucking pop song.

AVARLETT
It's truth. Your songs are boring to tell the truth.

SAHARA recoils her face in offence.

SAHARA
Get out.

AVARLETT
Please.

AVARLETT leaves and shuts the door.

INT. RECORDING STUDIO, SAHARA'S HOUSE - DAY

AVARLETT sits back on the couch. SAHARA seems upset.

SAHARA
Play it
(singing)
I was just seventeen.
I saw that candlelight burn like coal.
Don't feel, don't take my soul.
Like my shit from the toilet bowl.
(normal voice)
Forget it. Cut it. Stop it. Sorry, that was bad.

AVARLETT starts laughing, profusely. SAHARA sees and gives a giggle.

INT. LIVING ROOM, SAHARA'S HOUSE - DAY

DENORO and JUNIUS are on the couch, surrounded by boxes. They are both smoking a joint. We see opened boxes of clothes, JUNIUS is wearing vintage clothes, a more youthful look.

DENORO
... her 2019 shit was the best. When she just came onto the scene like you know when they've been bottling up their whole life and finally get a chance to let it out, she let's it out.

JUNIUS
I'm not that into blondes though.

DENORO
Yeah but Dixie, fuck man. I met that girl as well.

JUNIUS
Swear?

DENORO
Yeah, I was DJing for the Pornhub Awards like 2 years back.

JUNIUS
Fuck off.

DENORO
Serious man, I met them all. Abella, Riley, white Alexis, black Alexis-

JUNIUS
No way. Did you hit?

DENORO
What you mean did you hit, of course man.

JUNIUS
Who?

DENORO
Starlet Adamms.

JUNIUS
From Texas?

DENORO
Drained and produced, my friend.

JUNIUS
Fuck. How old are you?

DENORO
Junius I'm getting to the age where that question is offensive.

JUNIUS
How old is...

DENORO
A British friend told me, if there's grass on the pitch play soccer.

INT. RECORDING STUDIO, SAHARA'S HOUSE - DAY

AVARLETT is sitting on the couch laughing her ass off, SAHARA is in the booth doing the same. The producers seem restless.

AVARLETT
Do the line again but do it like there's snake in your throat.

SAHARA
(singing, deep croaky voice)
In my eyes, I took your child.
I took your bitch.
You took my shit.

AVARLETT starts creasing, SAHARA too in the booth. AVARLETT runs into the booth.

INT. BOOTH, RECORDING STUDIO, SAHARA'S HOUSE - DAY

AVARLETT runs to the mic.

AVARLETT
(singing)
Why do you look like that?
A cunt with a scat kink.
Micro dick, macro bitch.
Tell me why you-

SAHARA
What rhymes with bitch?

AVARLETT
Ditch.

SAHARA
Glitch.

AVARLETT
Itch.

SAHARA
Twitch.

The both look at each other.

AVARLETT and SAHARA
Shit!

AVARLETT
(singing)
Why do you look like that?
A cunt with a scat kink.

AVARLETT and SAHARA
(singing)
Micro dick, macro bitch
Tell me why you ate my shit!

They both jump in joy, screaming. The producers are fed up. One enters the booth.

PRODUCER
Sahara, we don't have time, we have to get this done.

AVARLETT
Who made you authority?

SAHARA has a moment of contemplation.

SAHARA
He's right, actually. Can you wait upstairs for a bit, Avar?

AVARLETT seems offended.

AVARLETT
Really?
(beat)
Okay but when everyone forgets this song after the first listen don't blame me for trying to reinvent the genre.

AVARLETT leaves the booth.

INT. LIVING ROOM, SAHARA'S HOUSE - DAY

DENORO and JUNIUS are on the couch.

DENORO
Jennifer.

JUNIUS
Which one?

DENORO
How about you say it then I guess which one it is.

JUNIUS
7.

DENORO
Lawrence.

JUNIUS
No.

DENORO
Lopez?

JUNIUS
No.

DENORO
Anniston?

JUNIUS
Wrong.

DENORO
All this for a fucking 7/10?

JUNIUS
What do you mean?

DENORO
You're naming some unknown Jennifer but she's not even good, she's a 7.

JUNIUS
There's so many more famous Jennifer's.

AVARLETT enters and sits between the boys.

AVARLETT
Garner, Connolly, Anniston.

DENORO
I said that.

AVARLETT
What you boys talking about? What are all these boxes?

She gets up and opens one of the boxes.

DENORO
They're for the shop on Melrose.

She takes out a DVD: 'The Hungleberries of Dinglefield', with a family presented on the cover in sexually suggestive positions.

AVARLETT
'The Hungleberries of Dinglefield' What the fuck is this?

DENORO
Old incest porn.

AVARLETT
Ah cool.

DENORO
They're all porn.

AVARLETT takes another one out and reads the cover.

AVARLETT
This is Japanese I think.

DENORO
I think that one translates to 'How I gave birth to a soft serve'.

AVARLETT
Number 4, they made 4 of them.

She takes another out and reads the title.

AVARLETT
'Job interview for Santa's workshop'.

She picks up another one.

AVARLETT
'Magic carrot', I don't even wanna know what that's about.

DENORO
You should put them back actually.

AVARLETT
Let's watch one.

JUNIUS laughs.

AVARLETT
Come on.

She picks up another one.

AVARLETT
'My favourite cumpilation 1988-1999'

JUNIUS
Have you washed them?

DENORO
You think anything in a vintage shop is washed, dude?

AVARLETT
Have you got a DVD player?

CUT TO HOURS LATER:

AVARLETT, JUNIUS and DENORO sit on the couch watching old, loud, hardcore pornography. They are laughing.

AVARLETT
Look at his face he definitely hated women.

DENORO
That's just nasty, dog.

AVARLETT
It's kinda hot.

DENORO
You saying that to seem cool.

AVARLETT
No.

DENORO
You watch porn?

AVARLETT
Twitter.

JUNIUS
I don't think this quality is appreciated enough.

We see AVARLETT's face; happy, laughing. The scene changes.

PORNSTAR GUY ON TV(O.C.)

I'm sorry to tell you but unfortunately you didn't pass the wheelbarrow test.

PORNSTAR GIRL ON TV(O.C.)
I worked all my life for this. Now what have I got to show for my work?

AVARLETT's face drops, her smile evaporates, she is beyond distraught. She continues watching in disbelief.

PORNSTAR GUY ON TV(O.C.)
Wheelbarrows are easy to use, but hard to master. Are you sure you worked really hard.

PORNSTAR GIRL ON TV(O.C.)
Really hard mister. I don't know what else I can do now. I left school I have no job, all I've got is this knowledge I've gathered. I need this job mister, if I don't get it, I would have wasted my life.

PORNSTAR GUY ON TV(O.C.)
Wasted your life. You're such a gorgeous thing, you could be anywhere in the world right now, you chose wheelbarrows.

PORNSTAR GIRL ON TV(O.C.)
Yes mister.

PORNSTAR GUY ON TV(O.C.)
What's your name, missy?

INT. BATHROOM, SAHARA'S HOUSE – EVENING

AVARLETT vomits into the toilet, squirming her legs as she does it. She leans back and cries.

SAHARA(O.S.)
Avarlett? Are you alright?

AVARLETT attempts to collect herself. She stands, washes her mouth and grabs the towel. She plants her face in the towel and screams.

INT. LIVING ROOM, SAHARA'S HOUSE – DAY

DENORO and JUNIUS lie on the couch. Moaning is heard emanating from the TV.

DENORO
They had the weirdest shit back in these days.

JUNIUS
They were weird people. Still are.

DENORO
Yeah, people who like are so okay with getting their shit on camera for everyone to see-

JUNIUS
They're fucked in the head.

DENORO
Exactly, but it's not like a bad thing.

JUNIUS
No, I wouldn't say so, I mean- I don't know.

DENORO
No it's not, I've met a lot of pornstars and they're nice they're just super fucking horny, like more than the average person.

JUNIUS
I'd like to meet a pornstar, because you know don't get me cancelled or anything but like you could probably touch them up and they wouldn't care.

DENORO
I don't know, maybe.

JUNIUS
But that's like their job, like they're so open you could probably fuck them on the spot, you know. They're just always up to it.

There is a ring at the door.

DENORO
Sahara! Answer, please.

There's a repetitive bang at the door.

DENORO
Sahara!
(beat)
Wait here.

He gets up and walks to the door.

INT. HALLWAY, SAHARA'S HOUSE - EVENING

DENORO opens the door. We don't see who it is.

DENORO
(rapping)
A-K casket, full-blown back and 4-5 hatchets with a tie-die jack-
Oh shit. Am I tripping?

INT. BATHROOM, SAHARA'S HOUSE - EVENING

AVARLETT sits on the toilet, hyperventilating.

STARR(O.S.)
WHERE IS SHE!

AVARLETT jumps in fright, standing still like she'd just been shocked. She races out the bathroom.

INT. SECOND FLOOR LANDING, SAHARA'S HOUSE - EVENING

AVARLETT races to a window in the hallway. She opens it, only managing to open it half way. She hears footsteps behind her, and gasps and she sticks her foot out of the window. With half her body out the window, STARR sees and drags her in. AVARLETT falls on the ground and starts crying, loudly. STARR looks at her from above.

STARR
You're so predictable you know that.

STARR holds AVARLETT down as she squirms.

AVARLETT
DON'T TOUCH ME MOM PLEASE.

STARR
What the fuck is wrong with you? Do you know the police are after you? You know what you did?

AVARLETT
(crying)
Please mom.

STARR picks her up, holding her so she can't escape.

INT. LIVING ROOM, SAHARA'S HOUSE - DAY

STARR drags AVARLETT to the living room. SCOOTER, JUNIUS, DENORO and SAHARA are there. SCOOTER looks at the TV, paused.

SCOOTER
Mom?

STARR looks at the TV. She lets go of AVARLETT.

STARR
AHHHHHHHHHHHHHHHHH! OUT EVERYONE OUT.

JUNIUS points at the screen, then at STARR, like an infant.

JUNIUS
WHAT THE FUCK!

DENORO
WE'RE NOT TRIPPING SHIT.

SAHARA
DeNoro what the fuck is this, where did you get this from?

DENORO
It was a porn DVD someone made, we got a shipment for the shop, you know what the fuck it is.

SAHARA
That's Avar's mom!

STARR
Scooter, get, get now. Avarlett leave, NOW!

DENORO
That's not my fucking fault.

STARR
TURN IT OFF!

JUNIUS turns it off. STARR races up and down the living room.

STARR
Oh my God, oh my God, oh my God.

INT. HALLWAY, SAHARA'S HOUSE - EVENING

AVARLETT comforts SCOOTER, hugging him.

AVARLETT
It's okay, it's okay.

STARR(O.S.)
Avarlett get in here.

AVARLETT
Wait here.

SCOOTER goes to sit on a step, confused.

INT. LIVING ROOM, SAHARA'S HOUSE - DAY

AVARLETT enters the room filled with eyes.

AVARLETT
Who are you, mom?

STARR
We're going, now.

AVARLETT
You never told me who you are, that's why I'm like this. A mess.

STARR
I'm trying.

AVARLETT
What for the wheelbarrow test?

STARR
Avar! You watched it?

AVARLETT
YES! I'm going to be sick.

STARR
Go to the bathroom.

AVARLETT vomits on the floor. DENORO and JUNIUS on the couch cringe.

SAHARA
What the fuck, Avar. You guys need to leave.

AVARLETT
Shut the fuck up, you bitch. You snake. You never wanted me here did you?

SAHARA
What? Of course I did, you're my friend.

AVARLETT
Don't lie.

SAHARA
I'm not.

STARR
Scooter, baby!

STARR runs to the hallway.

AVARLETT
You've got all these new celebrity friends, money, songs, awards, you don't care about me, your closest friends, we made a name for each other together.

SAHARA
You're bullshitting yourself.

AVARLETT
You're throwing me away! Admit it.

SAHARA
No.

AVARLETT
Ah so there's something to admit.

SAHARA
You're a terrible parasite. Are you deaf, blind? Or just so fucking ignorant and arrogant that you're both? Do you know what you did?

AVARLETT drools vomit as her face turn neutral.

SAHARA
Those two people are in the fucking hospital.

AVARLETT starts tearing up again.

SAHARA
They're not fully burned thank God but still badly injured.

AVARLETT
(crying)
How do you know this?

SAHARA
Dude it's all around the fucking news.

AVARLETT
(crying)
I don't know why I did it. I don't know why I did it.

SAHARA
That's not good enough. Get out.

AVARLETT
(crying)
He had something to do with that nude of me that went around. She was fucking him and she was my best friend.

SAHARA
That's not good enough, Avar. Go.

AVARLETT
(crying)
Please, Sahara. I have no one. Everyone either wants to control me and kill me.

SAHARA
Get out of your fucking head. Get out of this house, as well. I never want you here again.

AVARLETT
When we were in the studio, that meant nothing.

SAHARA
You need help.

AVARLETT
I don't need fucking help. You need to open your eyes. I've helped all of you! You're all fake. FAKE. FAKE.

SAHARA
Who?

AVARLETT
All you whores with followings and shit, all you boring, dull cretins who find joy in getting a pay cheque at the end of every month. No one truly sees me. Sees my intentions. But I don't do it for you, to give your lives meaning. I do it for myself. And I will keep doing it and keep doing it until I'm fucking dead!

A camera flashes in the window.

SAHARA
That's fucking it.

SAHARA calls someone.

SAHARA
(on Phone)
Hi, there's someone here can you get them out for me.

STARR enters the living room holding SCOOTER.

STARR
Are you done with your rant now, girl. Let's go.
(beat)
Who's this?

AVARLETT
It's not your business any more. She's calling her fucking security! Since when does she have fucking security.

SAHARA
(on Phone)
Thanks.
(to AVARLETT)
They're coming now. Get the fuck out.

AVARLETT
You fucking evil bitch, I'm not leaving. You're fake.

SAHARA
They'll be here in 2 minutes.

STARR
Avarlett, come on.

AVARLETT
I'VE DRIVEN ALL THE WAY HERE, FOR WHAT?

SAHARA
And you just expected to walk through the door like you're not the most hated person in the world right now?

AVARLETT
I hope you get what you deserve you fucking bitch.

AVARLETT begins tearing the home apart. She throws paintings and ornaments on the floor, all while the flashes from the paparazzi intensify.

SAHARA
STOP YOU PSYCHO!

STARR
Avarlett, YOU STOP THIS NOW!

AVARLETT stops, she walks to the front door, opening it. An onslaught of camera flashes assault her eyes.

EXT. SAHARA'S HOUSE - EVENING

AVARLETT brushes past the paparazzi snapping shots of her. STARR, with SCOOTER, JUNIUS and HARPER follow her. She walks to where she parked.

AVARLETT
Where is it?

STARR
We saw it here.

AVARLETT looks to her side and sees the Cherry Popper about to be towed away.

AVARLETT
NOO! WAIT!

AVARLETT runs toward it, JUNIUS following. She gets in the Cherry Popper while it is being towed and so does JUNIUS in the other door.

STARR
Avarlett!

She turns on the engine, the tow truck stops. AVARLETT reverses and the Cherry Popper reverses off the truck. She drives it away. STARR falls to the ground.

STARR
(cried)
What am I? What am I?

HARPER comforts her as she pours her heart out on the floor. From the distance she sees the Cherry Popper heading toward her. She is confused. It stops before her, AVARLETT gets out and runs toward her, hugging her. They embrace each other on the floor, STARR's tears falling on her daughter's shoulder. The paparazzi surround them, flashing and flashing as their most intimate moment becomes globalised.

AVARLETT
I'm not going away for a while.

STARR
Just don't die or get married.

AVARLETT
What?

STARR
Don't die or get married.

Out of the flashing cameras, we see a blue Porsche facing AVARLETT. She looks at it. She senses bad things and races to the Cherry Popper.

INT. CHERRY POPPER - NIGHT

JUNIUS looks at the blue Porsche staring them in the face.

JUNIUS
Whose car is that?

AVARLETT waits a while after turning the engine on.

INT. BLUE PORSCHE - NIGHT

HARPER sits all bloody faced. PHELIUS is revving the engine.

HARPER
Just talk to her. Don't hurt her.

PHELIUS
Shut the fuck up.

There is a tense stare off between the Cherry Popper and the blue Porsche.

INT. CHERRY POPPER – NIGHT

JUNIUS
Avarlett, whose car is that?

EXT. STREET – NIGHT
Without warning, she accelerates, heading toward the blue Porsche. The blue Porsche accelerates simultaneously. She swerves around the car before they collide and drives away. The blue Porsche performs a quick U-turn and chases the Cherry Popper.

INT. CHERRY POPPER – NIGHT

AVARLETT has her game face on, JUNIUS is worried.

JUNIUS
Who the fuck is that!

AVARLETT
I don't know.

EXT. STREET – NIGHT

The blue Porsche chases the Cherry Popper down busy roads.

INT. BLUE PORSCHE – NIGHT

RAOUL pulls out a handgun and points out the window. HARPER takes notice.

HARPER
Oh my fucking God. OH MY FUCKING-

RAOUL shoots.

INT. CHERRY POPPER – NIGHT

AVARLETT and JUNIUS jump at the sound of the bullet.

AVARLETT
FUCK ME.

JUNIUS
WHAT THE FUCK.

RAOUL takes another shot and hits the rear window, shattering it.

JUNIUS
Swerve. SWERVE! ZIG ZAG, ZIG ZAG!

EXT. STREET – NIGHT
The Cherry Popper begins zig-zagging.

EXT. HIGHWAY - NIGHT

The Cherry Popper's bumper is dinged by the blue Porsche. It swerves, escaping the grasp of the Porsche. The Cherry Popper drives past a sign for 'Salton Sea'.

EXT. SALTON SEA - NIGHT

The Cherry Popper approaches the Salton Sea.

INT. CHERRY POPPER - NIGHT

AVARLETT
You gotta find the buttons that turn it into a boat.

JUNIUS
How the fuck am I meant to do that?

AVARLETT
I'm driving and being shot at! You fucking figure it out.

JUNIUS searches the car for buttons and controls.

JUNIUS
There's a lake ahead.

AVARLETT
I know.

JUNIUS
I don't fucking know what button it is.

AVARLETT
When we get there, press all the buttons at once. It should do something.

INT. BLUE PORSCHE - NIGHT

PHELIUS
They're heading for the fucking lake. We got them, save the bullets.

EXT. SALTON SEA - NIGHT

She accelerates at full speed to the lake. AVARLETT holds her breath. The Cherry Popper gets to the platform and leaps from it

The car lands in the water. It sinks. The Porsche stops right at the edge.

After a few seconds, The Cherry Popper emerges from the lake. AVARLETT and JUNIUS are soaking. She laughs loudly, almost manically. She accelerates into the lake.

PHELIUS exits the blue Porsche.

PHELIUS
They're in the fucking lake.

HARPER exits. He starts laughing.

PHELIUS
FUCKKKK.

EXT. LAKE, SALTON SEA - NIGHT

AVARLETT takes off the roof.

JUNIUS
They've got a fucking gun!

AVARLETT
Fuck them.

AVARLETT and JUNIUS drive through the water. JUNIUS holds AVARLETT.

JUNIUS
Stop.

The car stops, floating there.

JUNIUS
Who were those people?

AVARLETT looks back. The blue Porsche has turned around and is leaving.

AVARLETT
Sahara. That fucking cunt.

JUNIUS
They were shooting at us.

AVARLETT
It was her fucking security, you heard her. That bitch.

AVARLETT starts the engine.

JUNIUS
Security won't fucking shoot at people miles away from the person they're securing, USE YOUR FUCKING BRAIN.

AVARLETT hits him. He pushes her back. She jumps onto him, rocking the car, slapping him. They start kissing.

MOMENTS LATER:

JUNIUS and AVARLETT are having hardcore sex in the Cherry Popper.

She drives on-land.

INT. BLUE PORSCHE - NIGHT

PHELIUS is angered.

PHELIUS
Where the fuck will she be?

RAOUL
We should've fucking waited there you idiot.

PHELIUS
She would've waited in there until we leave. We need to figure out where she'll be.
(to HARPER)
Hey, where would your girlfriend go?

HARPER
I don't know.

PHELIUS
What the fuck is your problem?

HARPER laughs.

RAOUL
Answer, you fucking bastard.

RAOUL holds the gun to HARPER's head.

PHELIUS
Where would Avarlett go? What would Avarlett do?

HARPER takes a deep breath in as if he was about to speak. Instead he blows a raspberry. PHELIUS hits him in the stomach.

EXT. LAKE, SALTON SEA - NIGHT

JUNIUS and AVARLETT fuck even louder and harder. Their moans grow more animalistic.

EXT. STREET - NIGHT

PHELIUS is travelling at high speeds down a residential street.

INT. BLUE PORSCHE – NIGHT

PHELIUS
Your a fucking bitch, Harper. How is your only purpose on this Earth one fucking slippery girl from Tik Tok.

PHELIUS laughs.

RAOUL
You've got no game. She should be chasing you.

EXT. LAKE, SALTON SEA – NIGHT
AVARLETT is about to climax.

INT. BLUE PORSCHE – NIGHT

PHELIUS
Exactly. You're a wet flannel, kid. Pure bitch. Go on say something.

RAOUL
Go on, Harper.

PHELIUS
Where was that fucking house again?

EXT. LAKE, SALTON SEA – NIGHT
AVARLETT climaxes.

INT. BLUE PORSCHE – NIGHT
HARPER takes the wheel and steers it into the side of the road. HARPER gets into a fetal position as the car flies into a tree, immediately killing PHELIUS, reducing him to mush.

EXT. STREET – NIGHT

As the car steams, HARPER opens the door and crawls out with all the energy he has. His legs are rendered almost useless. He manages to stand, and opens the back seat door. He sees RAOUL, with a bone through his neck, gurgling blood. HARPER takes his handgun from the rubble and throws it away.

He walks down the street as people leave their houses.

INT. LIVING ROOM, SAHARA'S HOUSE – NIGHT

STARR is weeping on the couch. SAHARA is comforting her. DENORO is showing SCOOTER the stuff in boxes, pulling out t-shirts and porno mags.

STARR
I don't know what's got into her. I don't know where this car's come from. I mean who that man with her, I don't know these things.

SAHARA
I don't know either. You have heard what she did?

STARR
What? Except for all this.

SAHARA
Nothing.

DENORO pulls out a porno DVD from the box and shows it to SCOOTER.

DENORO
'Lord Twink and the three bears'. What do you think this is about?

SCOOTER
Um, um, um. Three bears eat a twinkie.

DENORO laughs. He picks out another DVD.

DENORO
How about this one, 'The hunt for the double stuff Oreo'?

SCOOTER
Someone loses their oreo and looks for it? These sound boring.

DENORO
How about another?

DENORO picks out another DVD.

DENORO
'Brazzers, Bubble butt anal slut 10'.

INT. CHERRY POPPER - NIGHT

AVARLETT drives down the highway. JUNIUS is putting on his belt.

JUNIUS
Where are you going?

AVARLETT
Shut up.
(beat)
I'm gonna kill that bitch. Fake fucking cunt.

JUNIUS
You know people weren't her. You're insane.

AVARLETT
I'M NOT FUCKING INSANE!

She puts her foot down on the accelerator.

EXT. SAHARA'S HOUSE – NIGHT

STARR is in her car with SCOOTER, who is sleeping. SAHARA is at the window. Paparazzi are snapping them.

SAHARA
Tell me if you've heard back from her.

STARR is teary.

STARR
I will, I will. You're a good girl, Sahara.

SAHARA
(whispering)
Bye, Scooter.
(to STARR)
Take care, okay.

SAHARA
Burn those fucking DVDs.

STARR drives off. SAHARA walks back to her house, shielding her face from the people taking pictures. She walks through the front door.

Several beats.

The Cherry Popper pulls up outside the house. AVARLETT leaves the car.

AVARLETT
Wait here.

INT. RECORDING STUDIO, SAHARA'S HOUSE – NIGHT

The producers sit around, not saying a word. SAHARA enters the studio.

SAHARA
I'm sorry. We have to move.

PRODUCER
Is it all done? We need to get this album done.

SAHARA
It's all done.

Glass breaking is heard. SAHARA stands.

SAHARA
What the fuck?

She exits the studio and walks up the stairs. SAHARA is then thrown down the stairs.

AVARLETT(O.C.)
Whore!

SAHARA falls. AVARLETT runs downstairs and sits on top of her and beats her repeatedly.

AVARLETT
What is your fucking problem, you BITCH, BITCH, BITCH.

Bloody, SAHARA gets up and punches AVARLETT in the face, her lip starts bleeding. The producers see and go to break up the fight.

AVARLETT
They were trying to fucking kill me!

SAHARA
WHO? WHO?

PRODUCER
HEY, HEY.

Two producers hold AVARLETT away.

AVARLETT
GET THE FUCK OFF ME! Stuck up bitch.

AVARLETT breaks free and throws SAHARA against the wall and runs away. SAHARA is struggling to breathe, having a swollen eye and bloody running down her face.

EXT. STREET- NIGHT

AVARLETT runs back to the Cherry Popper, paparazzi swarming her.

PAPARAZZI
Avarlett Adidi, what do you have to say about the two people you assaulted in-

She takes the PAPARAZZI's camera and smashes it on the ground.

PAPARAZZI
Hey you fucking bitch, I'll fucking kill you, slut. Whore!

She gets into the Cherry Popper and drives off.

EXT. DESERT – SUNSET

AVARLETT and JUNIUS sit in a desert setting, watching the sunset, surrounded by croaking bugs. He is padding her bloody lip with his shirt.

JUNIUS
I gotta be in LV by tomorrow. I'm in the thunderbirds.

AVARLETT
What is that a show?

JUNIUS
I'm flying a plane, with a bunch of other planes all with different colours of the flag.

AVARLETT
What colour are you?

JUNIUS
I used to always be blue, but they changed it, I don't know it yet.

AVARLETT
Haven't you practised, don't you need to practise for that?

JUNIUS
I had practise today.

AVARLETT
Oh shit.

JUNIUS
It's fine, I know a majority of it.

AVARLETT
You never said this.

JUNIUS
I said I flew planes in the army.

AVARLETT
Yeah but, 4th of July planes. There are loads of planes in the army, only around what 5 in the 4th of July air show?

JUNIUS
12.

AVARLETT
We need to go back. You need to practise.

JUNIUS
I don't. I know what I'm doing.

AVARLETT
We got no where else to go.

AVARLETT stands up.

JUNIUS
You wanna get married?

AVARLETT
What?

JUNIUS
You ever been married? It's fun.

AVARLETT
No I've never been married. Don't we need all documents and shit?

JUNIUS
I know an Elvis, it's fine.

AVARLETT
Where did you get this from?

JUNIUS
Marry me.

EXT. LAS VEGAS – NIGHT
ELVIS' 'CAN'T HELP FALLING IN LOVE WITH YOU' PLAYS.

AVARLETT drives the Cherry Popper through the Las Vegas lights. They watch the different walks of past walk by, JUNIUS looks in disgust at some, AVARLETT is absolutely bewildered.

INT. BATHROOM, WEDDING CENTRE – NIGHT
ELVIS' 'CAN'T HELP FALLING IN LOVE WITH YOU' CONTINUES PLAYING.

AVARLETT is being railed by JUNIUS on the sink, she enjoys it immensely. She climaxes.

EXT. SAHARA'S HOUSE – EVENING
ELVIS' 'CAN'T HELP FALLING IN LOVE WITH YOU' CONTINUES PLAYING.

SAHARA is at the front door, tears streaming down her bloody, swollen face. She pushes a pap over and slams the door.

EXT. AMBULANCE – EVENING
ELVIS' 'CAN'T HELP FALLING IN LOVE WITH YOU' CONTINUES PLAYING.
HARPER is being carried into an ambulance on a stretcher. Neighbours and pedestrians watch from the street. The ambulance door shuts.

INT. BATHROOM, WEDDING CENTRE – NIGHT
ELVIS' 'CAN'T HELP FALLING IN LOVE WITH YOU' CONTINUES PLAYING.

AVARLETT finishes climaxing and JUNIUS puts her on her knees. JUNIUS ejaculates onto her face.

INT. ISLE, WEDDING CENTRE – NIGHT
ELVIS' 'CAN'T HELP FALLING IN LOVE WITH YOU' CONTINUES PLAYING.
We see AVARLETT's legs as she walks to the ceremony, with JUNIUS behind her. She walks down the isle but we only see her legs.

When she gets to the front, the camera moves upward and we see her looking at JUNIUS with his sperm on her face. An ELVIS looks at them, about to officiate.

We see the hall, it is empty, only AVARLETT, JUNIUS and the ELVIS.

INT. DANCE HALL, WEDDING CENTRE – NIGHT
ELVIS' 'CAN'T HELP FALLING IN LOVE WITH YOU' CONTINUES PLAYING, HOWEVER IT IS NOW DIEGETIC; THE ELVIS IS SINGING.

AVARLETT and JUNIUS slow dance in a depressing, dusty, empty dance hall, while the ELVIS sings. They embrace each other's loneliness. AVARLETT smiles, JUNIUS simply dances along.

INT. MOTEL ROOM – NIGHT

JUNIUS bursts into room, holding AVARLETT. He throws her onto the bed.

AVARLETT
We're married. Now what, babies?

JUNIUS
Ha Ha(!)

He jumps on the bed too.

AVARLETT
What's next?

INT. STORAGE UNIT – NIGHT

JUNIUS types a passcode into a storage unit, AVARLETT is there as well. It opens and he takes out a wad of cash and an army uniform. He closes it.

EXT. PHARMACY, LAS VEGAS – NIGHT

JUNIUS is outside a pharmacy. He is talking to the ELVIS, a normal guy but still wearing the wig.
A large, black van is parked outside pharmacy.

JUNIUS
PS Alpha Rear.

ELVIS
You sure, you sure? Price's gone up ever since the Vegas shooting?

JUNIUS
That was five years ago.

ELVIS
You sure, you sure?

JUNIUS
I'm sure.

JUNIUS gives money to the ELVIS. He stashes it. The ELVIS bashes on the window of the black vehicle.

ELVIS
Tất cả các bạn có nghe thấy không?

The window slides down. A hand holding a bag of something emerges. The hand loses grip and the bag falls.

HAND FROM CAR
Tôi đã đánh rơi nó! Pass to colleague please.

JUNIUS picks it up and gives it to the ELVIS. The ELVIS immediately gives it back.

ELVIS
Thank you.

The window shuts. Unintelligible whispering is heard from inside the van. It drives off.

JUNIUS
Hey, you still got the...

JUNIUS points to his hair, then to the ELVIS'.

ELVIS
Oh shit.

The ELVIS removes his wig, he is balding heavily.

JUNIUS
Thanks Marie.

INT. MOTEL ROOM - NIGHT

JUNIUS is smoking a pipe of meth with AVARLETT, both lying on the bed. He hands the pipe to her. She smokes it. She coughs.

AVARLETT
Have you practised a lot for it?

JUNIUS
Are you scared?

AVARLETT
No. You could crash I wouldn't care.

JUNIUS
You're my wife of course you would.

JUNIUS laughs.

AVARLETT
I'm living too fast.

JUNIUS
Isn't that what you want?

AVARLETT
Yeah.

She smokes it again and passes the pipe to JUNIUS.

JUNIUS
My life is moving faster than yours.

AVARLETT
You were never famous. So you're wrong.

JUNIUS
How famous is that bitch?

AVARLETT
Very famous. Hopefully not any more. I'm guessing I soiled her name.

JUNIUS
She mentioned two people. What happened? They leaked your nude.

AVARLETT
No.

JUNIUS
It's not that bad.

AVARLETT
It was. Now I'll be forever known as the girl with tits.

JUNIUS laughs.

AVARLETT(CONT'D)
People will look at me in the street and see my tits, first thing.

JUNIUS
What can you do? What CAN you do? Have you still got your instant-grams and all.

AVARLETT
Yeah... everyone despises me though.

JUNIUS
You gotta make a choice. Stay or go. Why did you do it?

AVARLETT
Do what?

JUNIUS
Become a celebrity. Influencer.

AVARLETT
Because I wanted to.

JUNIUS
What did you do?

AVARLETT
Dancing videos, general- just talking about my life. Mom knew a lot of people in the Beverley Hills area. I went to school there. I met Sahara when before she was in Disney shows. Other people as well, and I just grew on social media.

JUNIUS
Why did you want to become famous?

AVARLETT
Because I wanted to!

JUNIUS
No, why? To have everyone know your name, or to be known for something?

AVARLETT
I'm too young to be answering these questions.

JUNIUS
How old are you?

AVARLETT
Seventeen.

JUNIUS
What!?

AVARLETT
You're letting your Elvis marry minors?

JUNIUS
Fuck man. That sucks. Shit.

He passes the pipe to AVARLETT. She looks at him for a reaction. He does nothing. She looks forward in worry.

AVARLETT
Have you been married before?

JUNIUS
Six times.

AVARLETT
With that same Elvis.

JUNIUS
Yes.

AVARLETT
Did you cum on their face before you walked them down the isle.

JUNIUS
Nah, just you.
(beat)
You never answered my question.

AVARLETT
You've asked me like seven questions in the past minute.

JUNIUS
What did you want to become famous for?

AVARLETT
Who knows?

AVARLETT pushes JUNIUS. He pushes back. She pushes him harder.

JUNIUS
What's wrong with you?

He pushes her off the bed. She gets up and tries to hit him but he grabs her wrist. She hits him in the stomach with her other hand and he pushes her to the ground, holding onto her wrists.

AVARLETT
Let go!

JUNIUS
Submit, bitch.

She kicks him in the balls and pushes him away with her legs. She gets up and picks up a lamp on the bedside table.

JUNIUS
Don't.

She chucks it at JUNIUS, but misses and hits the wall.

JUNIUS
You fucker.

He chases after her around the room, she chucks the bedsheets on his face and punches him in the chest.

AVARLETT
Fucker.

He removes the bedsheets and grabs her. He slaps her once.

AVARLETT
Go on, you fucking prick.

He slaps her again.

AVARLETT
Let me go, now. Come on.
(beat)
Junius.

He throws her onto the bed.

JUNIUS
What was that?

He jumps on her.

AVARLETT
Stop.

He places his hand on her neck.

AVARLETT
Junius. JUNIUS.

He stops.

JUNIUS
What? You don't want to?

AVARLETT
No, no, no.

JUNIUS
You were jumping at me, hitting me. You don't want it?
(beat)

You're high.

AVARLETT shakes her head. JUNIUS stands up, she kicks him in the ass.

JUNIUS
Rascal.

He goes to grab her but she dodges. They chase each other around the room.

INT. ARMY BARRACK – DAY OF INDEPENDENCE DAY

JUNIUS is dressed in his army air force outfit, he gathers with other men at the door of the barrack.

SERGEANT(O.C.)
Men!

PILOTS
Sir, yes, sir!

SERGEANT(O.C.)
Are we ready, soldiers?

PILOTS
Sir, yes, sir!

We see JUNIUS' face, he is terrified.

SERGEANT(O.C.)
We don't need no pussies, or show-offs today. You're all the same here. America is expecting a show, and you're gonna give America the greatest fucking show on Earth, am I clear?

PILOTS
Sir, yes, sir!

SERGEANT(O.C.)
Do it for your love of the country. Your love of its people! Give America what it deserves.

PILOTS
SIR, YES, SIR.

The pilots exit the barracks in synchronisation.

EXT. FIELD – DAY OF INDEPENDENCE DAY

AVARLETT watches the sky in a crowd of many people, in a deserted Nevada plain. She is surrounded, cramped. She taps a woman on the shoulder beside her.

AVARLETT
When will the planes come?

WOMAN
Shouldn't be fifteen minutes now.

EXT. SKY – DAY OF INDEPENDENCE DAY

The planes are flying high, twelve in an arrow shape. JUNIUS is one of the six to the left of the leader.

INT. PLANE, SKY – DAY OF INDEPENDENCE DAY

JUNIUS is flying, mask on his face. He is breathing heavily.

EXT. SKY – DAY OF INDEPENDENCE DAY

The planes fly away.

EXT. FIELD – DAY OF INDEPENDENCE DAY

AVARLETT looks at the sky once more. She escapes the crowd of people and runs away.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT runs to the Cherry Popper, parked in an isolated location. She lies beside the door and breathes heavily. She turns on her phone, the Apple logo is seen as it boots up.

EXT. SKY – DAY OF INDEPENDENCE DAY

The planes approach the field.

INT. PLANE, SKY – DAY OF INDEPENDENCE DAY

JUNIUS looks down and sees the crowd of people. He sees people wave American flags.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT opens the camera app and props her phone on a rock, facing her. She taps records and reaches her hand down her pants and immediately, the planes fly loudly above her. She turns around to look quickly.

EXT. SKY – DAY OF INDEPENDENCE DAY

The planes fly in synchronisation, moving like pigeons. They twist and invert, perfectly synchronised.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT sits back down and reaches down her pants once more. She lifts her shirt and starts masturbating, while planes fly above her.

EXT. SKY – DAY OF INDEPENDENCE DAY

The planes start twisting and turning more dramatically.

INT. PLANE, SKY – DAY OF INDEPENDENCE DAY

JUNIUS seems severely anxious and makes a wrong twist.

EXT. SKY – DAY OF INDEPENDENCE DAY

One of the planes moves slightly off track.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT's phone falls. She props it back up, it is still recording. She moans.

EXT. FIELD – DAY OF INDEPENDENCE DAY

The crowd cheers as they watch the planes. There are many taking videos and photos. They cheer and cheer.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT starts masturbating more aggressively and moans louder.

INT. PLANE, SKY – DAY OF INDEPENDENCE DAY

JUNIUS makes another wrong twist and goes off course.

EXT. SKY – DAY OF INDEPENDENCE DAY

One of the planes moves away from the others, causing the entire routine to begin to fall apart.

EXT. FIELD – DAY OF INDEPENDENCE DAY

The crowd gasps in shock. We see more people take out their cameras to record.

INT. PLANE, SKY – DAY OF INDEPENDENCE DAY

JUNIUS starts twisting and turning everywhere.

VOICE(ON RADIO)
Plane 7, compose yourself. Otherwise, abort.

EXT. SKY – DAY OF INDEPENDENCE DAY

JUNIUS' plane causes panic with the other. The planes now all devolve to a muddle. The routine is over.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT is about to reach climax. She reaches up and grabs onto the door of the car. She closes her eyes, unearthly grumbles emanate from her mouth as she orgasms.

EXT. SKY – DAY OF INDEPENDENCE DAY

JUNIUS' plane heads straight toward another plane.

VOICE(ON RADIO)
Thunderbirds! ABORT ABORT ABORT!

EXT. FIELD – DAY OF INDEPENDENCE DAY

The crowd are all in shock. Some record the event, some look away in fright.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT climaxes, squirting ejaculate onto her phone.

EXT. SKY – DAY OF INDEPENDENCE DAY

JUNIUS' plane crashes with another plane, creating a large explosion in the sky. A blue smoke merges with white smoke.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT jumps from the sound and looks behind her. She sees the collision; the fire, the smoke and the parts falling.

EXT. FIELD – DAY OF INDEPENDENCE DAY

The crowd recoil in shock as pieces of the planes fall. They all run away, screaming and crying.

EXT. FIELD, PARKING LOT – DAY OF INDEPENDENCE DAY

AVARLETT hyperventilates.

AVARLETT
Fuck. Oh fuck.

She gets in the Cherry Popper and drives away, before the crowd all run to their vehicles.

EXT. SKY – DAY OF INDEPENDENCE DAY

The cloud of blue and white smoke is engulfed by the grey smoke.

EXT. FIELD - DAY OF INDEPENDENCE DAY

Pieces fall onto the ground; chunks of plane and even some remnants of humans. We zoom into a large chunk of rubble and see a pair of legs, with the outline of a large penis clearly present.

FADE TO BLACK.

SOME TIME LATER...

EXT. STRAWBERRY FARM - DAY

Gorgeous sunlight permeates the scene. STARR and AVARLETT are picking vibrant strawberries, not talking but equally invested in the activity. They look for the perfect ones, only taking the best looking ones.

STARR picks a large one and places it in a basket.

STARR
I was the biggest pornstar in the late 80s. As soon as I turned 18 I entered the industry.

AVARLETT picks one. She looks at it and throws it away.

STARR(CONT'D)
Most low-budget production companies around the San Bernardino area had me for blue movies. Vanilla; kissing, spitting, blowjobs, handjobs, intercourse. Some more raunchy.

A man in a tractor drives past the both of them.

STARR(CONT'D)
Anal, fisting, threesomes, lesbian. And then even more raunchy-

AVARLETT picks a strawberry.

AVARLETT
Is this good?

STARR
Yeah throw it in. Anyway, I did more absurd things, bukkake, DP, TP, tranny-

AVARLETT
You can't say that.

STARR
What?

AVARLETT
That word.

STARR
That's what the genre was called. You're not famous any more it doesn't matter.

AVARLETT
Just don't say it.

STARR
Anyway, I did fetish things as well; foot, exhibitionism, bodily fluids- that was horrid. Bondage, domination and sadomasochism. All that. I hated every second of it, but I wanted to do it.

They continue picking strawberries.

AVARLETT
Who was dad?

There is a silence, STARR contemplates.

STARR
Who WAS dad?

AVARLETT stops and looks at her mom.

AVARLETT
No. Oh my God.

STARR looks at her daughter.

STARR
You're full sex-machine.

AVARLETT laughs.

AVARLETT
That's disgusting, mom.

STARR
I'm telling you, your dad could be dead, buried, alive, alive with AIDS, who knows.

AVARLETT laughs again.

AVARLETT
Was I bred on camera?

STARR
Come on, is that something you ask your mother.

AVARLETT
Mom!

STARR
I don't know.

They carry on picking.

AVARLETT
I think I need to go to Janus'.

STARR
What's wrong?

AVARLETT
I got a request yesterday, someone told me to sit on a traffic cone.

STARR laughs.

STARR
What?

AVARLETT
I put a condom on it but my... thing... hurts.

STARR
We'll go later today.

They continue picking.

STARR
It's good for you to be back.

AVARLETT
No one wants me back do they? I'm not staying though. Might go to Brazil.

STARR
Brazil?

AVARLETT
I'll go to Brazil, Argentine, South Africa, up Africa, into Europe then Asia, Oceania.

STARR
You got the money for that.

AVARLETT
More than enough.

STARR
How long are you staying.

AVARLETT
Not long. I've got shit to do.

EXT. SCHOOL - DAY

AVARLETT drives the Cherry Popper to a school, where kids are being dismissed. Among the kids is SCOOTER.

AVARLETT
SCOOTER!

SCOOTER sees her and runs toward her. She opens the door and he gets in.

SCOOTER
Avar!

He hugs her.

AVARLETT
How was school?

SCOOTER
When did you come back?

AVARLETT
Just today, I went with mom strawberry picking.

SCOOTER looks behind and sees a basket filled with large strawberries. SCOOTER reaches and grabs one, then starts eating it.

SCOOTER
Are you staying?

AVARLETT
Not here. Scooter. I want you to come with me. I'm going to Brazil.

SCOOTER
Brazil? Why?

AVARLETT
I don't know why.

SCOOTER
I've got school.

AVARLETT
You can come as long as you like. When you wanna go home, I'll take you.

SCOOTER
I can't miss school.

AVARLETT
You're a prude. Come on, let's go.

She drives off.

EXT. MERCEDES' HOUSE - DAY

AVARLETT pulls up in front of Mercedes' house.

AVARLETT
Wait here, I'll be five minutes.

She gets out and walks to the front door. She takes a deep breath, then knocks. The door opens, it is not locked.

EXT. GARDEN, MERCEDES' HOUSE - DAY

AVARLETT walks to the garden, a colourful presentation of flowers and greenery, surrounding a large, blue pool. A party is happening, people are walking around, the smoke from the barbeque fragrances the air.

Sitting on the edge is MERCEDES and EPHRAIM. AVARLETT goes to sit next to MERCEDES, leaving a small space. She sees and jumps.

MERCEDES
How did you get in here?

AVARLETT
The door was open.
(beat)
You don't have to say anything.

MERCEDES
And let you take the stage?
(beat)
Did you get grounded? Arrested, even?

AVARLETT
No.

MERCEDES
Shut up let me talk.
(beat)
You're the luckiest girl I've ever met. But you're nothing. You didn't message, call. I didn't do anything to you.

AVARLETT
What do you want? Money? I-

MERCEDES
No.

AVARLETT
You look fine. Ephraim too.

MERCEDES
Yeah that's all it is. Visuals, looks. What are you?

EPHRAIM gets out the pool and runs inside.

AVARLETT
Is he okay?

MERCEDES
Tell me.

AVARLETT
I did it all for me.

MERCEDES
And did it 'all' work?

AVARLETT
I don't know.

AVARLETT looks around. People are looking at her.

MERCEDES
No one likes you.

AVARLETT
That's not true you don't know me.

AVARLETT looks across the swimming pool and sees HARPER, who is surrounded by a group of kids his age. HARPER looks at her briefly, smiles, then looks back.

MERCEDES
I do know you. Everyone knows you. But that's all your doing. It's because you wanted it to happen?

AVARLETT
I'm sorry, Mercedes.

MERCEDES
YOU SHOT A FIREWORK IN MY FACE. OUT OF WHAT? ANGER? BECAUSE YOU COULD? WHY?

More people turn to face them. AVARLETT faces the ground.

AVARLETT
I can't control myself.

MERCEDES
What are you? You're not an attention-seeker because 'you do it for yourself'. You're not a bad person because 'you can't control myself'.

AVARLETT
I opened your eyes.

SHERIFF ARNIE enters the back garden through the back door.

ARNIE
Avarlett?

AVARLETT looks up and sees ARNIE walking toward her.

AVARLETT
No.

She gets up.

AVARLETT
YOU'LL ALL LOVE ME NO MATTER WHAT. YOU'LL STILL LOVE ME.

She jumps in the pool. She swims to the other side and gets out.

ARNIE
Miss, please come with me.

AVARLETT runs away.

EXT. MERCEDES' HOUSE - DAY

AVARLETT runs to the street. The sheriff's car is parked. She gets in the Cherry Popper.

SCOOTER
Is that police car for you?

AVARLETT drives away. ARNIE gets in the police car and chases after her.

EXT. STREET - DAY

ARNIE(ON SPEAKER)
AVARLETT ADIDI, PLEASE STOP.

AVARLETT drives away, hyperventilating.

AVARLETT
Shit, shit, shit, shit, shit.

Another two police cars join ARNIE. They chase after her. She takes the basket of strawberries and throws them out the window, hitting one of the police car windows. She accelerates.

She turns a corner and sees two police cars waiting for her, she drives on the front lawns to evade them, then they join the chase with the other three cars.

SCOOTER
AVAR!

AVARLETT
Shut up.

She turns a corner and keeps going.

EXT. HIGHWAY - DAY

AVARLETT is being chased by many police cars down an empty highway. From the mirror, she sees a helicopter join them. AVARLETT seems happy, laughing, while driving through the potent sunlight and clear blue sky.

EXT. GREAT SALT LAKE - DAY

AVARLETT approaches the lake, leading the police cars off-road. She smiles and she presses all the right controls from inside the Cherry Popper. Approaching a platform over the lake, she accelerates.

SCOOTER
Avar! There's a lake.

The police cars follow.

ARNIE(ON SPEAKER)
AVARLETT ADIDI, YOU'VE GOT NO PLACE TO GO, PULL OVER NOW.

She accelerates at full speed to the lake. SCOOTER closes his eyes. AVARLETT holds her breath. The Cherry Popper gets to the platform and leaps from it

The car lands in the water. It sinks. Police cars stop right at the edge, watching.

After a few seconds, The Cherry Popper emerges from the lake. AVARLETT is soaking. She laughs loudly, almost manically. She accelerates, the helicopter following her.

Out of no where, police speedboats emerge from both sides and chase after her. The Cherry Popper is too fast. She swerves, casuing the police boats to crash into each other.

She sees an island in the distance; monstrous trees, like a rainforest. She drives toward it.

EXT. RAINFOREST ISLAND - DAY

AVARLETT docks the car on the island. She looks beside her to an empty passenger seat.

AVARLETT
Scooter? SCOOTER?

There is no time. She catches her breath for a moment, exits the car and runs into the rainforest.
In the middle of a thick rainforest, she beings to strip bare. Vines and branches begin to move as she does this. Fully nude, she lies on the forest floor, watching the vines waving around her. She lifts her arms and we see her becoming more sexually gratified. She is being fucked by the trees.

AVARLETT
Is this how I'm forgiven?

We tilt upwards to see the whole rainforest. We see fireworks shoot from the ground. More and more fireworks occur until the frame is fully covered and the audio is nothing but popping. Then everything settles. The fireworks vanish. We are left with the pure tranquillity of the rainforest, birds chirping, leaves rustling, the wind blowing.

THE END