

Mad Dogs Pilot Episode

by

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1 EXT. BELIZE, CENTRAL AMERICA - DAY

A languid aerial shot travels over rainforest-covered mountains.

We eventually come across a substantial, secluded villa.

It's stunning. A mix of indigenous aesthetic and five star luxury.

An infinity pool stretches off a gorgeous terrace above verdant gardens.

Behind it, mountains. Carpeted in lush vegetation punctuated by the odd palm tree caressing radiant blue sky.

Nothing moves. Just the occasional tropical BIRD NOISE.

You're already wishing you were here.

We stay on an area of undergrowth for a few beats.

The greenery starts to SHIMMY and SHAKE. An animal maybe?

Then, the sound of MEN SCREAMING! Like, really screaming.

BLAM! Four guys burst out of the vegetation - we seem to have gone from '*Lives of the Rich and Famous*' to '*Planet of the Apes*'.

At first glance the men appear to be naked.

Then we see that they're in their underwear - which feels even more bizarre.

They are also wearing weird-ass war paint on their bodies and faces - a cross between *Mad Max* and *the Hobbit*.

One has some kind of horns on his head and is carrying a garden rake, another has a homemade shiv and wears a necklace of bones; one has a bicycle chain and the fourth a gun. They look possessed, insane - ready to kill anything that moves.

They CHARGE down the mountain towards camera.

SMASH TO BLACK.

Caption: Four Days Earlier.

2 EXT. BELIZE INTERNATIONAL AIRPORT - DAY

Four men STUMBLE out of the exit door.

The same four men we saw charging down the mountain. TV Galina. For educational purposes only

As they exit the airport they walk under a huge poster of a girl's face in some kind of weird tribal make-up, staring ominously down, underneath a caption - '*camino a ninguna parte*' - literally translated as '*road to nowhere*'.

They are:

Cobi - A financial advisor, although in reality his job is not as great as he'd like it to sound. Married with no kids. Fighting the onset of middle age by dressing a little too young with his blond highlights and Abercrombie. Cobi is the most voluble and excitable of the group.

Gus - Everything Gus has touched since college has turned to shit. He went to law school then the first firm he worked for became mired in a malpractice suit and Gus was part of the collateral damage. Gus is in the final stages of a divorce. He has two teenage daughters who he adores. Wears a linen suit that's over fifteen years old but still looks cool. Gus is the most dry and droll of the group, quite chilled.

Lex - Scraped into college on a music scholarship. During his twenties he drifted - drink, drugs and petty crime. Always in debt. He has had more jobs than any of the others and now works construction. The only one who's ever done manual labor. He has a couple of tattoos and is wearing a '*Fighting Illini*' t-shirt for old times sake and some Dr. Beats headphones. The most insecure and needy of the group.

Joel - Slightly older than the others. Borderline depressive. Joel has continually taken classes in an attempt to elevate himself without ever really doing so. He wandered into teaching, then teacher training, then teaching teacher trainers. Estranged from his ex-wife and kids. Dresses like a teacher, not dressed for the heat. Wears glasses. Joel is the grumpiest and most misanthropic of the quartet.

The men look like they have just got off a nine hour flight... even though it was only four.

We join them in mid-flow, they have that 'just landed' buzz.

They walk along, each pulling a small wheelie bag that somehow reflects their character. Cobi's is - designer, Gus's - vintage, Lex's - sports holdall, Joel's - impractical, no wheels.

LEX

(defensive)

I didn't say I didn't know where it was. I said it's not where I thought it was.

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COBI
So where did you think it was?

LEX
(bit embarrassed)
I thought it was in South America,
not Central America.

Cobi and Gus exchange a look like: 'what an idiot'.

Lex puts his headphones back on, embarrassed.

Joel is looking at his own open passport.

JOEL
Two stamps in seven years. That is
kind of pathetic.

COBI
We're Americans, bro. We're a stay
at home kind of people.

GUS
When Bush got elected, Cheney'd
already had more heart attacks than
countries Bush had even visited...
three to one.

Joel groans and hoists his bag up on his shoulder, it's
clearly not sitting comfortably.

COBI
You can get luggage with wheels on
now you know.

JOEL
Brought too many books.

COBI
Books?! Are you insane?

GUS
I don't get it. Brother could live
pretty much anywhere, right? So why
here?

LEX
(headphone loud)
Pussy.

They all stare at him, he takes his headphones off again,
they wonder where that thought came from.

LEX (CONT'D)

Bet you he spends his days on the beach, vibing on the spring breakers. Boom.

COBI

Ummm. Don't think so. My understanding is, it's less Girls Gone Wild and more... Mosquito Coast.
(almost to himself)
I can't believe nobody Googled this place except me.

JOEL

It's for the taxes.

GUS

He moved here for a tax break?

JOEL

All the wealthy pricks he sells property to moved here for a tax break.

LEX

Rich pussy!

Lex puts his headphones back on.

Joel is feeling the heat, his glasses keep slipping off the sweat on his nose, he's getting irritable... and he's only been here five minutes.

JOEL

Does anyone know where we're actually going?

They all stop - where are they going?

COBI

That's not for us, is it?

Cobi is looking at a stretch Humvee. They're amused.

GUS

Damn. I think it is for us.

Gus nods towards a UNIFORMED WOMAN CHAUFFEUR.

The chauffeur holds up a card that says: 'Losers'.

The boys look at each other. Half amused, half offended.

3 EXT. STRETCH HUMVEE - AFTERNOON

As they climb in the absurd vehicle they find four goodie bags with their names on. They are all childishly excited by this except for Joel who already has an attitude.

GUS

From our host.

As the vehicle pulls away they start rummaging in the bags.

Joel pulls out a packet of condoms from his bag.

JOEL

How... welcoming.

Lex pulls the same item from his bag, looks at them and then talks loud, over his headphones.

LEX

Nah.

(tosses them back in)

Double XL or bust for me. Literally.

The others GROAN, 'yeah right' etc.

Cobi pulls out a map of Belize.

COBI

And this, Lex, is called 'a map' and it shows you where you are.

Lex just stares at him with his cans on. Unamused.

They each pull out a Creole phrase book.

GUS

(reads)

'Nou ta vle manje' - 'We would like to eat'.

COBI

'Separe sa ant nou' - 'Divide this among you'.

JOEL

'Ou gen SIDA' - 'You have AIDS'.

Lex pulls out an invite to a lap dancing club and holds it up.

ALL

Waaaay! Oooof! Etc.

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Cobi pulls out a bottle of *Vitamins for Seniors*.

COBI
I'll donate these to someone who
really needs them.

Cobi casually tosses these to Joel. They land in his lap.
Beat, and the others all follow suit.

JOEL
(disbelieving)
I'm a year older than you!

- Some mini DV cameras.

COBI
Aha! Now we're talking.

Cobi immediately shoots Lex with the camera - Lex starts
pulling goofy faces.

COBI (CONT'D)
(through DV)
Come on. Someone flash their ass for
old time's sake.

4 EXT. BELIZE - DAY

The stretch Humvee travels away from the airport area through
some less salubrious looking suburbs.

They pass fetid canals.

And grungy slums.

5 INT. STRETCH HUMVEE - DAY

GUS
When's the last time you saw him?

COBI
Year ago maybe.

GUS
Longer for me.

COBI
I haven't seen you for...

GUS
Since Billy's funeral.

COBI
Jesus. Is that what we're going to
be doing now? Reenacting the Big
Chill every few years? ^{TV} Calling - For educational purposes only

JOEL

It's that time folks. When our peer group start getting strokes and cancers.

LEX

Wow. Thanks for that thought. Really. We're on vacation, asshole.

JOEL

Soon it'll be a funeral a week.

COBI

I hope not. That much quiche can't be good for you.

6 EXT. BELIZE CITY - DAY

The Humvee travels through Belize City suburbs:

The slums have now been replaced by handsome colonial houses.

Then seaside parks and bustling shopping areas.

They SWOOSH past another poster of the girl in tribal make-up.

7 INT. STRETCH HUMVEE - DAY

COBI

How can he retire at his age?

LEX

Hit the jackpot, baby. He got this offer, out of the blue, twenty four hours later, blam! Sold it, just like that.

COBI

How do you know?

LEX

He called and told me.

COBI

He didn't call me.

JOEL

Always was a lucky sonofabitch.

GUS

Nah. Milo's got smarts.

JOEL

Where's the skill in selling real estate, Gus? It's only ever about timing. You have something when someone wants something. Anyone could do it.

GUS

Why didn't you then?

Cobi hears something on the radio.

COBI

Woah! Check this! Takes me right back to Lorretta Gonzales. Summer of 90. Maxwell's parking lot. Third base and beyond. In fact, she showed me a base I didn't know existed.

The others listen, react, smile.

COBI (CONT'D)

(to driver)

Er, scusa, senora. Er volume er radio -

She turns it up. It's a hit from their college years - something incongruous like '*I Touch Myself*' by the *Divinyls*.

And now the boys are all singing along, badly, they're busting moves and throwing shapes... and obviously touching themselves. The DV cameras are out and they're recording it for posterity.

COBI (CONT'D)

Joel! Touch yourself, you miserable old bastard!

Even Joel cracks a smile.

8 EXT. A LUXURY VILLA, BELIZE, CENTRAL AMERICA - DAY

The same beautiful villa we found in the opening scene, nestled in the mountains.

Sitting on the terrace by the pool is Milo. Deep in contemplation. He hears a NOISE.

He sees it's the stretch Humvee, it pulls up into the driveway. Windows open - *Nirvana* now blasting out.

The doors of the vehicle open and the boys tumble out - they're in high spirits as vacation fever is taking hold.

Cobi sees Milo up on his deck. TV Calling - For educational purposes only

COBI

(calls)

Milo!

And still Milo doesn't crack a smile, you might think he'd rather they weren't there.

The boys head up the drive. All very impressed by the villa.

LEX

Holy freakin' shit! Is this all yours!?

COBI

(joking)

If I'd known it was going to be like this I'd have stayed in Skokie.

Gus can't help but just stare and grin.

Joel can't help but look slightly green.

And finally Milo stands and spreads his arms in welcome.

MILO

Bienvenidos amigos!

He laughs, grabs a bottle of champagne from an ice bucket on the table and POPS IT.

MILO (CONT'D)

Ready for the next four days?!

9 EXT. TERRACE AND POOL - DAY

The amazing villa and gorgeous scenery feels as if another character has just joined the ensemble.

The guys are chilling, drinking. Lex already has his shirt off. Gus keeps his linen suit on but somehow looks at home, Cobi looks like he is a spring-breaker and Joel is like a sweat machine who is already thinking he has a heat rash.

LEX

A toast. To Milo, for his generosity,
flying us all down here.

Lex raises his glass, we notice he has sparkling water in it while the others have champagne. The others follow suit, raising their glasses, although Joel is a little slower to lift his.

Milo accepts the toast and smiles.

MILO

To old friends. You guys mean a lot to me.

They raise their glasses again. It's touching.

MILO (CONT'D)

You've been there for all the big moments in my life, it's only right you should be here now.

GUS

You've done well, man. Good on you.

They all smile and MUMBLE AN AGREEMENT... except for Joel.

A thought strikes Cobi, he gets slightly manic:

COBI

Shit. Said I'd call Helena when we got here.

JOEL

How is Helena?

COBI

Fine. Says hi.

We pick up a slight vibe between them here, there was something about this comment.

COBI (CONT'D)

(looking at phone)

You get a signal here, Milo?

MILO

Not really. It's the mountains. There is one but it's kind of whacked.

(smiles)

See the almond tree in the drive?

COBI

I have no idea what an almond tree looks like. I know what an Almond Joy looks like...

MILO

Next to the gate. Get up to that first branch, you can get a signal.

He heads off down the drive.

MOMENTS LATER: with difficulty he tries to climb into the tree.

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ON MILO AND THE OTHER THREE:

GUS
There's no signal is there?

MILO
No.

MUSIC OVER: A MONTAGE OF THE BOYS ENJOYING THEMSELVES:

- Cobi trying to get into the tree.
- The others sneaking behind Lex and pushing him in the pool.
- Cobi finally succeeding in getting in the tree, holding his phone up as high as he can only to find there is no signal, he then spots the others all taking pictures of him and busting a gut.
- Playing touch football. Youth revisited. Lex is the champ. Joel feels sick. Cobi is rubbish. Gus plays with his shades on. Milo watches, amused.
- They pick up Gus and throw him in the pool. Each time he tries to get out they push him back in. The angrier he gets, the more they laugh. He gets really pissed. It's recorded on DV.

10 EXT. VILLA - EVENING

The boys are dressed to go out, sharing an aperitif.

The stretch Humvee pulls up in the drive.

MILO
(looks at watch)
Here she is.

Gus notices the watch, he's impressed.

GUS
Nice.

MILO
It was a gift.

GUS
(smirks)
Who gives you gifts like that?

MILO
Someone who cares very deeply about
me. Me. From me to me. For all my
hard work.

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LEX

I wouldn't leave it unattended. Some of us grew up on the South Side bro, old habits.

Lex puts his arm around Milo and hugs.

LEX (CONT'D)

See what you've been missing? Friends who might steal from you!

They get in the limo, laughing. This is all warm and fun.

11 EXT. BELIZE CITY - NIGHT

The limo pulls through streets thronging with night-life, clubbers, vacationers and locals.

12 INT. RESTAURANT - NIGHT

A hip restaurant for the rich and the beautiful.

The boys head to their table.

MILO

Whatever you want. On me.

JOEL

Why not let us treat you?

MILO

No way. You save your money.

They sit.

JOEL

It's not like we can't afford it.

COBI

(aside to Lex)

Most of us anyway.

We now see he was looking at Gus as he said that and we get a sense Gus heard him.

MILO

I'll order for us. Some seafood? Few steaks?

JOEL

Or we could order ourselves, I think we know how the system works, you know, waitress, note-pad...

Milo is oblivious to the comments, he genuinely thinks he's being generous and is unaware he might be undermining them.

SAME LATER:

The coffees and brandies are out. Lex is still on the mineral water.

ON GUS AND JOEL, who are sitting next to each other:

GUS
See much of your kids?

JOEL
(sighs)
Not really. They're that age when having any kind of conversation is just awkward. There's nothing I can say or do that doesn't either embarrass or annoy them.

GUS
Well. Guess that's your job.

JOEL
Don't seem to connect anymore. So I've stopped trying.

GUS
You don't share custody?

JOEL
No. Their mom lives in Indiana. Just me rattling around the house now.

ON COBI AND LEX who are also sitting next to each other:
Cobi seems entranced and beguiled by anything shiny, tanned or with a cleavage. He's borderline over-excited.

COBI
So what about you then Lex. Tell me what's happening, who you're seeing, what's going down?

LEX
Um... you know, same old same old.

He clearly doesn't have much to offer.

COBI
Still working construction?

LEX
Yeah. Not exactly where I thought TV Calling For educational purposes only
I'd end up but...

(MORE)

LEX (CONT'D)

(beat, thinks)

Crazy isn't it, in college you imagine your life is going to be one, long, Bon Jovi lyric.

COBI

They ought to warn you, when you graduate, it should be like - here's your diploma and FYI all that 'reach for your dreams, you can achieve anything' commencement speech, that was horseshit. The deck is stacked.

LEX

It shouldn't be. I mean we're male. We're educated...ish. We're white.

GUS

Damn right.

COBI

Know what you need to get ahead now?

LEX

I.T. skills.

GUS

Rich parents.

COBI

A vagina. We're no longer the dominant gender. They don't need us to go out there and hunt for the meat anymore, they can order it online.

MILO

(interjects)

Who's up for some clubbing?

LEX

Seriously?

MILO

There's this place, you got to see it, man. You might get lucky Lex.

LEX

Lucky? Me?

COBI

Come on guys! Let's teach some young 'uns how you really do the 'running man'.

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Cobi is on his feet doing some absurd *MC Hammer/Vanilla Ice* type moves, much to everyone's amusement.

Gus grabs his DV and starts filming Cobi as they all move from the table. He even joins in by breaking some moves.

As they start to head out of the restaurant Milo suddenly spots someone arriving, he reacts.

REVERSE REVEALS LAWRENCE, British, sixties, hair a little longer than usual for a man his age. He looks like your favorite uncle, the one who served in Nam but doesn't like to talk about it. He has a small entourage with him.

Milo goes over to him.

LAWRENCE

Milo.

MILO

Lawrence.

His presence makes Milo uncomfortable.

MILO (CONT'D)

You er, got my messages?

LAWRENCE

Yes. Yes I did.

MILO

Only, I didn't hear back. But you understand, right? I got the offer for the business and the timing was like too good to...

LAWRENCE

(interrupts)

Oh sure, I understand. You've made your money and now you're going to just bugger off and lie by your pool.

MILO

You sound like you have a problem?

LAWRENCE

Seems a little ungrateful. Or, maybe you think that's how it works down here? Cash in then check out.

MILO

You suggesting I owe you or something?

LAWRENCE

You don't seriously believe everything you have is because of you, do you?

MILO

You've put business my way Lawrence, I know that, but it's always been reciprocated.

They stare at each other.

LAWRENCE

I want you to do something for me. Tomorrow.

MILO

(laughs nervously)
I've retired Lawrence. I'm out.

LAWRENCE

I'm going to send you over a package. I'll text you the details of where I want you to take it.

Cobi, LAUGHING, still filming with his DV, clumsily interrupts.

COBI

Excuse me, oh, sorry... sorry. Milo, you gotta come. Joel just used his phrasebook, right, to say something to the driver and she is like, freaking out. We're talking, 'my brother is going to stab you in the eye' - freaking out.

Cobi heads back out.

Milo and Lawrence hold a look.

13 INT. CLUB, BELIZE CITY - NIGHT

CLUB MUSIC CRASHES IN.

The place is heaving with YOUNG SEXY PEOPLE, undressed to impress.

We can tell from their reaction that this is the most naked female skin these men have seen in a long while and they are not very good at not staring.

Lex takes his DV out records the whole scene.

MONTAGE OF QUICK CUTS:

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- The boys dancing, LAUGHING.
- Drinks being downed at a fast rate now.
- The boys are getting pretty smashed: posing, voguing, pushing, falling off chairs, laughing.
- Milo checks his phone for messages.
- A joint gets passed to Gus, at first he says no, then decides what the hell and goes for it... big-time.
- ON COBI getting close to ANGEL, twenty-five, pretty, micro skirt and tiny tee.
- Milo, staring at a text message that has just come in.
- ON THE OTHERS now watching Cobi with Angel, they nudge each other and smirk, they also can't quite believe what he's doing.

They're getting more and more smashed and loving it. This is the first time these guys have cut loose like this in years.

The MUSIC and IMAGES crescendo in an impressionistic fury of hedonism until finally, we CRASH INTO SILENCE.

BLACKSCREEN.

Slowly, the SOUNDS OF RAINFOREST NIGHT fade in: cicadas HUMMING and WHIRRING, a DOG BARKS in the distance.

14 EXT. THE TERRACE OF THE VILLA - NIGHT

Milo, Lex, Joel and Gus are slumped on sun loungers.

JOEL
Haven't done that in years.

GUS
We could tell.

JOEL
I think I pulled a hammy.

They stare at the amazing starry sky.

LEX
Are we all... 'middle-aged' now?

JOEL
How did that happen?

GUS

One minute you're looking forward,
the next you're looking over your
shoulder.

JOEL

Thinking you've got a brain tumor
every time you get a headache.

Beat.

LEX

This really is quite a place, Milo.

Beat. Milo looks momentarily lost in thought.

MILO

If anything ever happens to me, it's
yours.

The boys look at each other.

MILO (CONT'D)

I don't have any family left so,
I've left it to the four of you.

They all look at each other, not quite sure what to say.

LEX

Seriously?

Milo smiles.

MILO

In case I ever choke on an oyster.
At least I'll know it's being enjoyed
by you and not some corrupt local
official.

They hear a CAR DOOR SLAM, the sound of a girl GIGGLING.

They all look at each other.

Cobi and Angel come up the steps. They are both pretty high.

COBI

This is Angel, from Orlando.

ANGEL

Tampa.

Joel gives Cobi a hard look.

COBI

She gave me a ride home so I thought
I'd invite her in for a little night
cap.

MILO

Mi casa su casa.

Cobi and Angel head GIGGLING up towards the villa.

COBI

(calls back)

Well. Goodnight everybody!

The boys stare at each other, not quite believing what they've
just seen. Joel is the only one who's not amused.

JOEL

Think we should say something?

LEX

Like what?

JOEL

The guy's married. We were best men
at his wedding.

GUS

Nah. None of my business, man.

JOEL

(concerned)

He doesn't know what he's doing.

(calls)

Cobi!

Cobi pokes his head out of the house. Joel heads over.

COBI

Yo.

JOEL

What are you doing?

COBI

Having a drink. What are you doing?

Cobi heads back to the house much to Joel's consternation.

JOEL

You don't think he's gonna...?

LEX

Did you see her!?

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Gus and Lex are highly amused.

15 INT. COBI'S BEDROOM - MOMENTS LATER

ANGEL
(looking around)
Amazing place!

COBI
It's really my bud's but I get to
use it, whenever I fly down here.

Cobi has an idea, picks up his DV camera:

Angel sees this and laughs, then starts cooing and ooh-ing
as she dances and poses seductively for the camera.

ANGEL
Nice. We gonna make a porno?

COBI
That is my favorite film genre.

She sashays up towards him and then takes the camera from
him, turning it round on him.

ANGEL
Strip for me then.

He doesn't need much persuading. He strips off.

She places the camera on the side, making sure the lens is
pointed at the bed. She grabs him, pulls him onto the bed
and devours him, it gets pretty steamy.

16 EXT. TERRACE - CONTINUOUS

Joel's eyes keep drifting up to Cobi's bedroom window.

JOEL
(curmudgeonly)
Kind of tragic isn't it... I mean,
what is she, twenty? He could be her
dad.

The sound of RAMPANT FUCKING can be heard from Cobi's room.

Lex and Gus just GIGGLE uncontrollably like schoolboys.

Gus picks up his DV camera and starts filming the window.

GUS
Yes! I can blackmail the little shit!

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A phone inside the house RINGS.

LEX

Who's calling you at three in the morning?

MILO

Probably business.

Milo goes inside.

GUS

Thought he'd retired?

17 INT. KITCHEN - CONTINUOUS

Milo is on the phone. His face registers concern then anger.

MILO

I already told you...

QUICK MONTAGE: of Milo, still talking, although we can't hear it he is freaking the fuck out.

MILO (CONT'D)

Yes I know what you're capable of but maybe you don't know what I'm capable of... I said no!

He stalks up and down the room - looks at the ceiling - kicks the air - looks like he could cry. He is raging.

18 INT. COBI'S ROOM - NIGHT

The intensity of the sex increases but we get a sense that Cobi is struggling to keep up. He's getting very red in the face. Angel meanwhile is really going for it.

She climaxes as, downstairs, Milo HURLS THE PHONE against the wall.

CUT TO:

19 EXT. VILLA - MORNING

Nothing moves... except insects and bird-life.

20 INT. KITCHEN - DAY

Lex and Gus are sitting at the table. Gus has a massive hangover. He downs two aspirin. Lex watches, smiles.

GUS

One more thing I can't do the way I used to.

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LEX

Time to start loving your liver bro.

GUS

I don't know what I was drinking but when I woke up I thought I was in Belize.

LEX

Do you know how cowboys cured hangovers?... They ate rabbit shit.

Gus looks at him, smiles. Lex LAUGHS.

LEX (CONT'D)

What? It's true!

GUS

Yeah, save it for Cobi.

Milo enters. He looks at Gus, laughs, shakes his head.

GUS (CONT'D)

Okay if I make some breakfast?

MILO

Knock yourself out.

LEX

I'm gonna go take a shower.

He exits. Gus starts busying himself in the kitchen.

Milo watches him, Gus seems relaxed, at ease, he's very precise with the way he lays out his utensils and ingredients. He breaks eggs into a bowl, while he heats a pan.

For some reason this bothers Milo.

MILO

Look at her go.

Gus smiles like: 'what?'

MILO (CONT'D)

Guess you have to be a bit of a kitchenista, in your position.

GUS

What position?

MILO

Divorced. Two teenage daughters. You have to prove to them ^{TV Calling} you can do ^{For educational purposes only} everything mom can.

Gus shrugs, smiles.

MILO (CONT'D)

So what's it like being single again?

GUS

Who said I'm single?

MILO

Yeah? Who is she?

GUS

Nah, I'm single.

MILO

Never got my head around you giving up law. All those years of studying.

Gus just shrugs.

MILO (CONT'D)

You must miss it. Especially the money. And for what? Selling carpets?

GUS

(half laughs)

I wouldn't describe it quite like...

MILO

(interrupts)

I know I know. Middle-Eastern artifacts, niche market, yada yada. Don't you find it all a bit...

(beat)

Gay?

GUS

In the end you do what you enjoy.

MILO

Well, if you're happy.

ON GUS, wondering what's with this slight passive-aggressive vibe all of a sudden.

21 EXT. MILO'S GARDEN - MORNING

Cobi walks Angel down to the gate and sees her to her car.

COBI

That was great. I mean you were great.

He waits for her to come back with something, she doesn't.

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COBI (CONT'D)

Perhaps we could see each other again
before I go back?

ANGEL

Why?

COBI

Whatever, you know, loosey goosey...

She's already getting in her car.

COBI (CONT'D)

Okay. Take care now.

He watches her go and then heads back.

As he approaches the terrace he spots Joel staring down at
the pool. Joel suddenly turns and SCREAMS.

JOEL

Fuck! Quick! There's a body in the
pool!

ON COBI, he's like" 'wha?'

He sees the others DASH OUT and join Joel by the pool.

Cobi high-tails it on to the terrace and now, he too, is
looking into the pool where he sees a large, dead goat,
floating in the water. Its slit-like, mephistophelian eyes
staring up at them.

SAME MOMENTS LATER:

ON MILO, looking concerned.

Reveal they are now all around the pool, staring in.

LEX

Do you think it just fell in?

JOEL

As opposed to what?

GUS

(solemn)

Goat had issues, man. Couldn't face
another day eating weeds. Overwhelmed
by dark thoughts, took a late stroll
and... bam, thank you and goodnight.

COBI

He was the Brian Jones of goats. TV calling. For educational purposes only

MILO
Jump in and get it Cobe.

COBI
What?

MILO
Jump in and pull it out.

COBI
Me?

MILO
Yeah.

COBI
Why do I have to?

MILO
Because I'm asking you.

Cobi hesitantly steps into the once beautiful pool like he's getting into a tank of fetid water.

With great distaste he heads towards the dead beast.

MILO (CONT'D)
(orders)
There are some shovels in the garage.
Bury it behind those trees over there.

Milo starts walking away, leaving the boys taken aback.

JOEL
Why can't you bury it?

MILO
(miffed)
Because I've got to arrange for
someone to come and disinfect my
pool.

Meanwhile Cobi has gently pulled the dead goat towards him.

COBI
(impatient)
Come on then. Grab a hoof. I've got
the horn!

And then they all CRACK UP and fall about, except for Cobi, who didn't realize what he just said.

22 EXT. VILLA GARDEN - DAY

The dead goat lies on a rock. Lex is digging a goat grave while the others watch.

JOEL
Why are we doing this?

LEX
You're not, Joel, I am.

GUS
You'd think he'd have a gardener or something for this kind of thing.

COBI
You're nothing in Belize unless you have your own goat burier.

JOEL
You realize what's happening? We're all beholden to him now.

COBI
Because he paid for the trip?

JOEL
Oh, yeah. You weren't there. He said he's leaving us the villa.

COBI
When did he say that?

JOEL
While you were balls deep in a tween.

Joel and Cobi eyeball each other.

JOEL (CONT'D)
I mean really? How are we supposed to look Helena in the eye, Cobi?

COBI
I can't think of a reason you'd need to look her in the eye Joel, but you know, thanks for caring.

(to Gus)
What are you talking about, he's leaving us the villa?

LEX
He said if anything happens to him, he'd leave it to us.

GUS

You don't think he's sick do you?
And that's why he got us all here?

They ponder this as a real possibility.

LEX

Seems okay to me.

JOEL

Still the same opinionated bullshit
artist he's always been.

COBI

Yeah well, takes one to know one.

Cobi pushes Joel in the goat's grave - which lightens the mood for three of them, who think it's hilarious, but not Joel, who is furious.

JOEL

You asshole!

Joel tries to climb out with some difficulty. He's almost panicking now.

JOEL (CONT'D)

Jesus! Get me out. That thing's
probably riddled with Foot and Mouth
and Ebola...

23 EXT. VILLA - DAY

The sweating boys head from behind the trees towards the villa, just as a MOTORCYCLIST in full leathers SPEEDS up in the driveway. At first glance he seems quite threatening.

The bike stops. The rider dismounts. From a case on the back of the bike he takes out a cardboard box, slightly bigger than a pizza box. He looks at his delivery slip.

MOTORCYCLIST

Milo Pagas?

Milo appears from the villa and strides purposefully towards them.

Just as the biker is about to hand the package to Lex, Milo grabs it.

MILO

Thanks.

He signs and strides back towards the villa. He suddenly stops, addresses the boys.

MILO (CONT'D)

Oh, listen, a buddy of mine offered to lend us his boat. I thought we'd grab some brunch, then maybe do some deep sea fishing, sail along the coast a ways. You can reach Guatemala in a couple of hours. What do you say?

JOEL

Sure you don't want us to stay here and dig another hole for you?

MILO

Be out in front in half an hour. Bring your swimsuits.

He goes into the house.

All the guys look at each other like: 'sounds okay to me'. They peel off and go inside, this day is kind of weird.

24 INT. VILLA - DAY

Cobi walks up the stairs.

Along the corridor.

He passes Milo's bedroom.

Cobi's POV: Milo is sitting on the bed, the cardboard box beside him. He seems lost in thought.

COBI

Knock knock.

Milo looks at him. He tentatively comes in.

COBI (CONT'D)

What's all that?

MILO

(miles away)

What? Oh. Just some paperwork to do with selling the company.

COBI

The guys told me what you said last night, about leaving us the villa.

MILO

It's yours, man.

COBI

Obviously I hope it never is, but you know. Appreciate the gesture.

Milo nods, he seems distracted.

COBI (CONT'D)

Is everything, okay?

MILO

You should bring Helena down.

COBI

What? Oh, right.

MILO

Do you ever think about her and Joel? How he used to date her.

COBI

Over twenty years ago.

MILO

He really loved her though didn't he?

(beat)

Wonder if they keep in touch?

Cobi doesn't respond, this is uncomfortable.

COBI

So Guatemala's only two hours away?

MILO

Are you happy Cobi?

COBI

Why wouldn't I be?

MILO

I was wondering if you ever regretted not getting involved with this, you know, with me. When you had the chance. You didn't want to take the risk though, did you?

COBI

Don't really think about it to be honest.

MILO

Maybe you should. Next time you're in your little office. With its fluorescent lighting. And vertical blinds.

Beat. Cobi is taken aback, he's not sure if he's joking or not. Milo suddenly starts LAUGHING, phew, he was joking.

He gets up, gives Cobi a hug. Even squeezes his ass.

MILO (CONT'D)

I'm busting your nuts! You've done okay... long as you're happy.

They hold a look.

MILO (CONT'D)

Out in front in twenty then?

COBI

Right.

Cobi exits, thinking: what the fuck was all that about?

25 EXT. BELIZE - DAY

Milo drives the boys in his jeep.

It wends it's way along mountain roads. It's beautiful.

26 EXT. ROADSIDE DINER - AFTERNOON

A mountainside - as always, picturesque BEYOND BELIEF!

A small diner type hut looks out across gorgeous vistas.

Joel is sitting at a table outside while Milo organizes drinks and snacks. He is also trying to reach somebody on the phone and failing. As the scene plays out he will try the number a few more times.

Gus and Cobi are to one side, staring out at the view. Taking pictures with their DVs. Although the elevation and sheer drop feels portentous.

Milo approaches Lex with a crate of local beer.

MILO

Stick that in the Jeep.

Lex takes it and does as he's told, although we can see he's wondering why Milo asked him to carry beer.

MILO (CONT'D)

(calls after him)

I tell you man, that is one nice beer. Local stuff.

Milo joins Joel at the table. Watches Lex load the beer. WV Fallings - For educational purposes only

MILO (CONT'D)

Lexy's good?

JOEL

Seems to be.

MILO

And still off the booze?

Joel nods.

MILO (CONT'D)

If ever a man screwed up his life.

(beat)

What about you? How's the teaching?

JOEL

Lecturing.

MILO

Same.

JOEL

Hardly.

MILO

Touchy.

JOEL

Not touchy. Just, different.

Gus and Cobi wander over and sit.

MILO

I still don't really understand what you actually do.

JOEL

I teach, teacher training. I host lectures and seminars.

MILO

And that's your life goal now, to host lectures?

JOEL

Don't really have a goal, Milo.

MILO

Course you do, everyone does.

Lex arrives.

MILO (CONT'D)

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You've got goals don't you Lex?

LEX

Stay healthy. That's as far as I go
these days. Keeping it simple.

Gus and Cobi arrive.

MILO

Jesus. Don't any of you have any
ambition left? Have you all just
given up?

JOEL

Maybe we're happy as we are.

MILO

Don't bullshit me. You're staring
into a bottomless pit of despair,
Joel. You're one personal crisis
away from becoming a Scientologist.

Gus and Lex laugh nervously but this feels quite nasty.

MILO (CONT'D)

Where's the fire in your belly?

He fixes Cobi with a look.

MILO (CONT'D)

Cobi! Don't know about fire in your
belly but you've probably got some
in your cock.

Cobi smiles sheepishly.

JOEL

Here you are Helena, brought you a
present back from Belize - syphilis.

Cobi gives Joel a look.

MILO

What was she like? We haven't had
the details yet. Was she a moaner or
a groaner? A whisperer or a screamer?

Lex picks up that the atmosphere is getting a little awkward,
he changes the subject.

LEX

So, we going fishing?

MILO

Did she do all the stuff Helena won't?

(MORE)

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MILO (CONT'D)
(winks at Joel)
Stick her finger in your ass? What
is it about girls who do that?

The boys are silent. It's as if they are suddenly uncomfortable with the frat-boy dialogue.

MILO (CONT'D)
No? No details Cobes? Time to hit
the road then, I suppose.

Milo gets up and almost talks to himself as he walks away.

MILO (CONT'D)
You'll just have to hope Joel doesn't
decide to go off and tell Helena.

ON COBI: he's like: 'what?!'

MUSIC CRASHES IN:

27 EXT. HARBOR - DAY

The boys walk through this high-end marina. Their body language is not so relaxed now. Joel in particular doesn't want to be there.

We see Milo is carrying that cardboard box.

They walk past a row of cruisers until Milo finds the right one.

MILO
Here we are. What do you think of
this baby?

The boys react to the size of the vessel. Suddenly, it feels as if they have been seduced by the extravagance of the place and slam back into vacation mode.

28 EXT. SEA - LATER

MUSIC CONTINUES OVER:

The elegant boat cuts its way through beautiful blue waters. This is living the dream stuff again.

29 EXT. BOAT - DAY

Lex grabs his DV camera. Like in the club, we go into a
MONTAGE OF QUICK CUTS:

- Cobi opens a fridge and finds Champagne. ^{TM Gallins} For educational purposes only

- The boys on deck, sunbathing, drinking champagne etc.
- They put some music on the top-end sound system.
- They attempt to fish. They are clueless but enjoy it anyway.
- Milo drinking from a bottle of champagne.

30 EXT. BOAT - DAY

Milo is at the wheel, we notice him looking at a chart, concentrated.

He goes to the bow of the boat and looks out, then back towards land, then out to sea again. Serious and focused.

He sees Gus watching him.

Milo thinks for a beat and then makes a turn with the boat.

MILO

You should get one of these Gusset.
If your business ever takes off...

The boys shoot each other a look, reacting to the barb.

LEX

So this boat dude, he's like a good
buddy?

MILO

Not really. To be honest most of
them down here are two-faced, cheating
little bitches. Place attracts them
for some reason.

They all look at each other, not getting it.

COBI

How come he lent you his boat?

Milo walks over to a seat where the cardboard box sits, he picks it up and throws it, frisbee style into the sea, much to the puzzlement of the others.

MILO

He didn't. Someone put a goat in my
pool.

JOEL

Wait. Are you saying we just stole
this boat?!

GUS

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This really isn't smart.

JOEL

What the fuck are you doing!?

MILO

Calm down Joley. Just flexing a bit of muscle.

COBI

You just implicated us in... piracy!

MILO

Oh boo hoo hoo, we're scared! Boo hoo, we want to go home. You really have turned into a bunch of faggots.

GUS

Some of us have responsibilities.

MILO

There I was thinking you'd be the ones to stand shoulder to shoulder with me. Where are your balls, man?

GUS

You know, whatever. This is messed up, so can you just take us back?

Milo doesn't respond.

JOEL

Take it back. Now.

MILO

No. Don't want to.

GUS

Do it Milo.

MILO

Or what?

He stares at them. None of them are quite sure what to do.

He turns the engine off. Flicks a switch and kills the navigation system - all the other lights on the dash go out.

He stands back. Folds his arms.

MILO (CONT'D)

Go on then. Let's see you sail it.

The boys all look at each other. Powerless. Emasculated.

MILO (CONT'D)

Which direction do you think it is?
Which way is the harbor and which
way is... well,
(laughs)
Africa, eventually.

Lex steps forward but is immediately perplexed by all the lights and buttons and switches.

MILO (CONT'D)

(mimics him)
Duh. Don't look at me. All I do is
ride my bicycle... and the 'L'.

LEX

Why are you being such a prick?

MILO

You can't talk to me like that, I'm
the captain. I'm Captain Prick!

Milo fires the engine up again. Milo pulls the throttle back and accelerates the boat.

31 EXT. BOAT - DAY

The boat powers on. Milo at the wheel. Drinking from a bottle.
The boys all sit, looking angry, scared and powerless.
Joel finally stands.

JOEL

(shouts)
Enough now, okay?

Milo stares at him. Then pulls the throttle, slowing the boat right down.

MILO

We're not really stealing it. You
pussies.

They all look relieved.

MILO (CONT'D)

We're just leaving it somewhere it'll
take some folks a while to find.

Milo cuts the motor as it turns a corner into an isolated, rocky inlet.

32 EXT. SMALL INLET - DAY

The dinghy that was suspended on the back of the boat, motors away from the boat. Milo is steering, the other four sit quietly, it looks like a dad taking his sulky kids sailing.

33 EXT. A SECLUDED BAY - DAY

The dinghy pulls onto a tiny, rocky beach. It's very picturesque and more to the point, very inaccessible.

Joel jumps off the boat and onto the rocky beach.

MILO

(calls)

Jo-Jo.

Milo throws him the tie-rope. It hits Joel, THONK, straight in the face, right on top of his glasses.

JOEL

Ow, fuck!

It feels like he did it on purpose. Joel's glasses fall to the ground, he stumbles and steps on them.

Joel stares down at them like a kid who's just dropped his ice cream. Picks them up, examines them.

JOEL (CONT'D)

You broke my glasses.

Milo ignores him.

JOEL (CONT'D)

You broke my glasses. I only brought one pair!

No one is taking any notice. Joel looks slightly pathetic.

34 EXT. SECLUDED BAY - DAY

The dinghy has been pulled out of sight between rocks.

MILO

Look, don't wet your pants. Nothing's going to happen, okay? Things get kinda, schoolyard rules down here. Somebody pushes, you have to push back. That's all.

JOEL

You know what? I really don't give a crap what's going on. ^{TV Calling - For educational purposes only}
(MORE)

JOEL (CONT'D)

If you're going to pull something like that, you tell us first.

GUS

You really should have asked, man.

COBI

So Milo, when you eventually tell whoever it is, where his boat is, you don't have to mention all of us, right?

Milo stares at them, processing the fact that they don't have the loyalty he thought they did. He can't help but laugh lightly to himself.

LEX

So? What now? We call a cab or something?

MILO

A cab?
(laughs)
We hike amigos!

Milo is already marching off along a small, dusty track.

COBI

Hike? It must be miles.

They all look at each other.

35 EXT. A DIRT TRACK - DAY

Single file they trudge on. It's late but the sun is still bastard hot. T-shirts on heads, sweating buckets - except Milo, out in front, cool as you like. And it's all up hill. Lex is the only one managing to keep up with him.

We notice one of the lenses in Joel's glasses is cracked and the frames are bent.

Cobi suddenly reacts as a thought strikes.

COBI

Shit. I left my camera on the boat.

JOEL

Well I'm not going back for it.

COBI

Think I should say something?

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They walk on. Nobody replies.

COBI (CONT'D)
I'll leave it then.

MILO
(calls back)
Gus was telling me you're lonely
Joel. Going into your shell,
borderline depression.

Joel shoots Gus a look.

MILO (CONT'D)
He said you have an inability to
form meaningful relationships.

GUS
I didn't say that!
(to Joel)
I didn't say that!

MILO
Maybe long term you're better off.
Look at him.
(to Gus)
Wife took you to the cleaners, right?
Well, ex-wife.

GUS
Why'd you think that?

MILO
Who got the house?

Beat. His silence speaks volumes.

MILO (CONT'D)
She hasn't just taken you to the
cleaners Gus, she's sticking your
head in the washing machine and making
you sniff her dirty panties.

The others look at each other, this isn't good.

36 EXT. HILL - LATER

They stand at the bottom of a rocky hill.

MILO
I'm just over to the other side.

COBI
Let me catch my breath first.

Milo playfully punches Cobi in the stomach, ^{TV Cullins} although harder ^{For educational purposes only}
than he would have liked.

MILO
Second wind. Come on.

Milo sets off up the mountain path.

37 EXT. HILL - LATER

They are nearly at the top, Gus looks up at Milo.

COBI
I think he's actually gone nuts.

LEX
Maybe he's been alone too long.

MILO
(shouts)
Come on!

38 EXT. VILLA TERRACE - EVENING

The four guests are all slumped on the terrace, re-hydrating like crazy. Examining their scratches, burns and blisters.

Joel has tried to mend the frames of his glasses with a band aid.

COBI
Just what I wanted. Melanomas.

JOEL
(stands)
Right. I'm leaving.

LEX
How?

JOEL
Get on a plane.

LEX
And just go?

JOEL
Why not?

LEX
He probably won't speak to you again.

JOEL
Fine.

GUS
I think he's in trouble. TV Calling - For educational purposes only

COBI

Yeah. Something happened.

LEX

Then isn't that the time we should be here for him?

COBI

Although, if he is in trouble... I mean, do we really want to be dragged into it?

LEX

But if he needs our help?

JOEL

Why can't any of you stand up to him? Are you all like in awe of him or something, just because he's got a big house? Whatever he says, you're all: 'great', 'love your villa', 'thank you so much', 'please shit on me from a great height one more time.'

COBI

Blow me.

LEX

Joel. Come on, we're the home team, we're best buds.

JOEL

No we're not! We don't really even like each other.

LEX

I'll tell you something. If you were in trouble, he'd be there for you.

JOEL

Bullshit.

LEX

Look, I know we have our differences but we still have this... bond. That's why we're all here!

JOEL

The only thing we have in common is the fact we knew each other back in the day. I'm a grown man Lex, I have a life. I don't have to have loyalty to him, or any of you for that matter.

LEX

(hurt)
Thanks.

GUS

He did just will us his villa.

COBI

That is a point.

JOEL

If you believe that you're a moron.

LEX

Maybe he just got over-excited because
we're all here.

Cobi realizes somebody is behind him. He turns and sees Milo.

JOEL

(to Milo)
We're going home.
(beat)
So if you could call us a ride.

MILO

You all want to go?

Nobody answers right away. It's awkward.

MILO (CONT'D)

If you do, that's fine. It's just,
Joel does have a habit of talking
for everyone, telling you what to
think. It's his inner teacher.

Joel bristles.

GUS

We all want to split.

Beat. Lex and Cobi look uncomfortable, slightly torn.

MILO

There's a flight around eleven, I'll
get you on it.

Beat. This feels pretty sad all of a sudden. Three of the
four guests look as if they regret this already.

MILO (CONT'D)

Can I make a suggestion? Stay and
have some dinner. Let me at least
explain today.

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(MORE)

MILO (CONT'D)

And I'll make sure you're all picked
up in time to make the flight tonight.
Fair enough?

Beat and then they all nod, murmur etc. This is acceptable.

39 INT. LIVING ROOM - NIGHT

The French doors are open onto the terrace. As always, it's beautiful.

Cobi, drink in hand, is staring at a mask with horns hanging on the wall. We will remember the mask from the opening shot.

Gus picks up a bronze statuette about ten inches tall of a female figure with long, flowing hair.

Milo appears behind him holding some plates of food.

MILO

A Siguanaba. She's this local
folkloric figure. She's supposed to
lure men away from danger.

GUS

It's old, right? Worth a bit I'd
say.

MILO

About fifty thousand. Don't tell
Cobi, it'll end up in his bag.

He heads off with the plates of food and places them on the table.

The others wander in and take a seat, it's a little subdued.

MILO (CONT'D)

Nothing fancy, a few local nibbles.

A sticky silence. They pass food to each other, etc.

Milo sinks a big glass of sprits.

MILO (CONT'D)

Listen, guys... first off, I'm sorry.

They look at him. He seems sincere and genuinely remorseful.

MILO (CONT'D)

I know I pissed you all off but if
there's a way I can make it alright
again...

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(MORE)

MILO (CONT'D)

(beat)

It's just, look at it another way,
you are the people I turn to when
things get a little... um...

He pours himself another drink.

The boys look at each other as they realize he is very drunk.

He sinks the drink and immediately refills.

COBI

(half-laugh)

Sure you want all that, Milo?

Milo gives him a killer look. He didn't care for that.

MILO

Yes. I do thanks. Mom.

(beat)

Can I just talk honestly about
something?

JOEL

(almost to himself)

I doubt that somehow.

Milo shoots him a look. It's as if he realizes he's fighting
a losing battle here. He half-laughes to himself, sits back
in the chair, resigned to the fact that this really is broken.

MILO

You know what? Fuck you. Fuck all of
you. Just go home, go back to...
whatever it is you think you're all
doing. You've made your choices.
I'll make mine.

Milo gets up and walks into the kitchen.

A really long, uncomfortable, silent beat.

Nobody knows where to look. This is painful.

Lex eventually attempts some normal conversation:

LEX

So, er, what's it like to be dating
again, Gus?... Anyone you're seeing?

GUS

What? Oh, er no. Not at the moment.

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Awkward beat. Lex tries again to keep it going:

LEX

Remember the French hottie you were seeing before you met Linda? Boom.

COBI

She was totally batshit crazy... Mind you, they are the best in bed.

LEX

The French?

COBI

The lunatics.

They all can't help but smile a little.

GUS

Better than heifers?

They all now LAUGH despite themselves.

Milo comes back in, with another drink.

COBI

It's all about the low self-esteem. You can't beat it. Up for anything.

GUS

So given the choice, you'd take the psycho over the tubby?

More laughter.

MILO

Kayla was probably like that.

Suddenly the table goes deathly quiet. A pall of unease sweeps across them. They all look at Lex, wondering how he'll react.

LEX

Why say that?

MILO

Because she tried to hang herself. Or cut her wrists, or whatever it was, I can't remember.

Milo makes like he doesn't get the gravity of what he said.

MILO (CONT'D)

What?

GUS

Not even remotely cool! TV Calling - For educational purposes only

MILO

It's not like it didn't happen!
Nothing worse than a suicide chump,
right Lex? If you're going to do it,
do it. Just don't make a mess on my
floor...

LEX

(snaps)
Shut the fuck up will you!

Milo holds his hands up.

MILO

Whatever you say, man.

Very long awkward beat.

Milo sighs and looks at his watch.

MILO (CONT'D)

An hour till your ride gets here.
So? What else shall we talk about?
(beat)
How about how... deep down, Joel is
still in love with Helena?

JOEL

(gets up)
I don't need this. And thanks for
including me but I don't want any
part of your villa. I'll wait outside.

MILO

You don't want any of it? There's a
surprise. Course you don't. Because
deep down you always thought you
were better than me. Smarter, more
deserving and now for the life of
you, you can't figure out why I have
all this, and you have... what
exactly? What do you have Joel?

JOEL

How ironic that the person who has
everything is so deeply fucking
miserable.

MILO

Because you're ecstatic, right?
(mimics him crying)
I want my Helena back.

COBI

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Why do you keep bringing her up?!

Milo notices Gus is staring over his shoulder at the terrace.

GUS'S POV: a small figure is silhouetted on the terrace. It could easily be a child.

The others notice and look, Milo looks.

The figure stands, not moving. It's really eerie. Long beat.

Then it steps forward out of the shadows revealing it's dressed from head to toe in black and wearing an over the head, rubberized Michael Jackson mask.

LEX

(almost whispered)

It's Michael Jackson.

It's very surreal and unsettling. We notice Michael's hands are covered in clear plastic gloves.

MINI MICHAEL

Este es para no entregar el barco?

MILO

A boat?

(laughs)

No idea, bro.

In one seamless movement Michael removes a hand-gun from his waist-band, places it against Milo's head and BLAM! Blows his brains out. Right there and then. All over the table, all over the local nibbles.

A thin misting of blood hangs in the air.

Milo's body falls backwards across the table.

The kill is chilling in its perfunctoriness.

Gus, Lex, Cobi and Joel are in total shock. They've never seen anything like this before and they're not sure they can believe they've just seen it now.

Michael raises his gun and points it slowly at each one of the men in turn, as if he's trying to decide who's next.

Each man reacts with utter terror.

COBI

(just keeping it
together)

Listen, this has nothing to do with
us.

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Michael thrusts his gun aggressively into Gus's face.

MINI MICHAEL

Cierre la boca.

COBI

We'll go. We didn't see anything.
All of this. We see nothing, yes?
Nada, er... witness, nada, okay?

Michael's eyes scrutinize Gus through the eye-holes. It's super creepy.

He takes a napkin from the table. Holds it up in front of Gus.

MINI MICHAEL

Saliva.

Gus looks bewildered. Michael CLUNKS his head with the gun.

MINI MICHAEL (CONT'D)

Spit.

Dumbfounded, Gus spits into the handkerchief.

A surreal scene just got weirder. He suddenly rubs the gun all over Gus's face and hair, wiping it down his shirt.

Michael swiftly runs his other hand through the blood on the table and daubs it across Gus. The way he is touching him almost feels homo-erotic.

Gus is extremely distressed by this incongruous abuse.

Michael opens the gun's chamber, tips out some bullets, puts them in his pocket.

MINI MICHAEL (CONT'D)

You cannot go for police.

He places the gun down the front of Gus's shirt.

MINI MICHAEL (CONT'D)

We are the police.

He drops some car keys on the table.

They look at him.

MINI MICHAEL (CONT'D)

Your jeep.
(beat)
Forty-eight hours. Bring our boat
back... or...

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He taps the side of his head. Then turns and walks out.

40 EXT. DRIVEWAY - NIGHT

Cobi, who is spattered in Milo's blood, steps outside and is shocked to see Mini Michael get into a police car and pull away, although because of his height it looks as if nobody is driving the car. Another surreal moment.

41 INT. LIVING ROOM - NIGHT

Cobi steps back in and stands there.

Nobody has moved. Just the sound of BLOOD DRIPPING from the table on to the floor: DRIP, DRIP.

Then they CRUMBLE. The full-on panic of the everyman.

Ironically it's Joel who steps over to Milo's body and cradles it.

Gus grabs the gun from inside his shirt and SLINGS it on the floor. He's nearly in tears.

Lex walks to the far side of the room and presses himself against the wall, as if he's trying not to exist in the moment.

Cobi looks at his hands, they are shaking, uncontrollably. He tries to speak but nothing comes out, just sounds.

JOEL

(desperate to Milo)

Milo... hey, come on...

He touches Milo's cheek, it's as if he doesn't know whether to check his pulse or give him mouth to mouth... never mind that half his head is missing.

Joel undoes a button of Milo's shirt and spreads the collar, in a tragically futile attempt to make him more comfortable.

JOEL (CONT'D)

You can't just die on us.

Gus is frenziedly RUBBING the blood from his face with a napkin as if it's burning his skin.

Joel gently shakes Milo.

COBI

He's dead, Joel. Half his head came off!

LEX

(almost innocent)TV Calling - For educational purposes only
Where did we put the bags Cobi?

COBI

What?

LEX

Did we bring them down? I... I need my bag.

COBI

What? What the fuck are you...?

Joel, Cobi and Gus all look at each other. They realise Lex is in shock. Cobi goes over to him. Puts an arm around him.

COBI (CONT'D)

(calm)

Why don't you sit outside, get some air for a moment, eh?

LEX

I'm, I'm, I'm... I'll wait here.

Lex is virtually holding the wall behind him.

JOEL

We've got to get the police.

COBI

He was the police!

JOEL

Police don't go around in Michael Jackson masks, shooting people!

COBI

He drove off in a police car!

Gus is just standing, staring, hyperventilating. He feels like he's been sexually assaulted.

JOEL

We'll go to the embassy and explain.

COBI

You're not getting it! He blew Milo's head off because we took the boat. We were all on the boat!

JOEL

Well I'm calling the embassy. They'll have a twenty-four hour emergency line or something...

He looks around the room, sees the land-line phone. As Joel goes towards the phone he SLIPS and falls in Milo's blood.

he goes down really HARD, like many things in this show, it's comically grotesque. Once more his glasses take a hit.

JOEL (CONT'D)

Ah! Shit! Aaaaah!

Joel is now covered in Milo's blood and he's banged his arm and shoulder, badly. He's in pain.

Cobi slumps down on a chair, head in hands.

Joel gets to the phone. Starts trying to dial but even this simple task seems to challenge him.

JOEL (CONT'D)

(to Cobi)

What do you think their 911 is?

Hand over mouth, Lex leans over and stares at the body.

JOEL (CONT'D)

I'll try 911.

Joel dials. Gus calmly puts his finger on the receiver. Joel looks at him like 'what are you doing?'

GUS

You know what all that was? The gun and the spitting? DNA. He just made me into a walking petri dish of evidence. So they can place the black guy who just happened to come down from Chicago into any crime they want now. You can't call the embassy, Joel. There'll be an investigation.

JOEL

We want an investigation!

GUS

Do we? By some Third World police force who don't even speak our language?! Think about it: Milo just left us his villa, we turn up, his four broke friends, then this. And my DNA is on the murder weapon... we're being framed! We're being set up.

JOEL

By who?

GUS

(hysterical)

I don't know!!

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LEX

Can't we just go home?

GUS

What if they come after us?!

LEX

Who? Michael Jackson?

GUS

The police!

JOEL

Does Belize have an extradition treaty?

They all look at each other.

LEX

Gus? You must know, you were a lawyer.

GUS

(losing it)

A corporate lawyer! I did tax fraud for christ's sake!

LEX

(almost to himself)

Just seemed like something that would have come up in a class.

GUS

(losing it)

Maybe it did! How the fuck would I remember?!

JOEL

Google it.

GUS

Don't.

JOEL

Why not?

GUS

Because, then there'll be a record of us searching online for information about an extradition treaty, which makes us look even more guilty!

LEX

Does he even have a computer here? I haven't seen one.

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Long beat as they process everything.

COBI

This is gonna sound a little extreme
but go with me, okay.

(beat)

We get rid of the body.

They all stare at each other.

COBI (CONT'D)

We get rid of the body. We clean up.
Take the boat back to the marina and
then we get the hell out of here.

They all stare at Cobi.

42 INT. LIVING ROOM - NIGHT

MUSIC OVER A MONTAGE:

- The boys don rubber washing up gloves and wrap themselves
from head to toe in black garbage bags, taped together with
duct tape. They look ridiculous.

- They place Milo on a blanket - roll it up and then duct
tape it.

43 EXT. TERRACE - NIGHT

- They carry Milo out.

44 EXT. GARDEN - NIGHT

- They dig a hole next to the goat.

- They place Milo's body in the grave.

- Gus drops the gun into the grave.

45 INT. LIVING ROOM - NIGHT

- They are scrubbing the floor and walls - on hands and knees
with buckets of soapy water.

- Still in their garbage bags they clear the table and scrub
clean dishes, glasses and cutlery.

46 INT. BATHROOM - NIGHT

- Gus in the shower, rubbing himself raw, hoping to remove
any residue of forensic evidence.

He uses detergent on his hair. TV Calling - For educational purposes only

47 INT. VILLA - DAWN

- The sun is coming up, they've been at this all night. They all crawl around on hands and knees looking for the merest specks of evidence.

- Lex notices a bullet hole in the table - it must have passed through Milo's head. He places a vase over the hole.

48 INT. BEDROOM - MORNING

Gus in his room, hears something, looks out of a window.

49 EXT. VILLA APPROACH - MORNING

Gus's POV: he sees a car in the distance, throwing up a dust tail, coming towards the villa. He reacts.

50 EXT. TERRACE - MORNING

The guys CHARGE OUT THE DOOR, naked.

51 EXT. POOL - CONTINUOUS

In SLO-MO we see three bodies PLUNGE into the water and start rubbing the blood and dirt off.

Gus, having already washed, takes his seat on a lounge.

The others swiftly get out of the pool, out on their trunks etc. and take up their sunbathing positions.

Lex is the last to get situated, just as SOPHIA, thirties, attractive, wearing a sun dress and straw hat, saunters casually onto the terrace, without a care in the world.

She looks at them and smiles.

SOPHIA
Senor Milo is here?

COBI
Senor Milo is not here, he's away.

SOPHIA
Oh. I didn't know.

GUS
For the weekend.

JOEL
We're house-sitting.

She sees the big graze where Joel fell in Milo's blood. TV falling - For educational purposes only

SOPHIA

Ow. You hurt your arm?

JOEL

Right. Too many cervezas.

SOPHIA

Or maybe were you fighting? American men, you like to fight, yes?

JOEL

Oh... no.

(beat)

Um, you don't need to clean today. We had ourselves a party last night and so we already cleaned up.

SOPHIA

Why?

JOEL

Well, it wouldn't have been very nice to leave you with a big mess.

SOPHIA

I mean why did you have a party?

Beat. Nobody can think of a reason.

LEX

It was my birthday.

SOPHIA

Felicitaciones.

Odd pause. She smiles at them.

SOPHIA (CONT'D)

So? You are liking Belize?

COBI

It's beautiful.

GUS

These mountains are quite something.

SOPHIA

You know there is a story. They say a devil lives in these mountains. He takes many forms. Sometimes he can be a beautiful woman, sometimes a child, sometimes an animal.

COBI

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Not a goat by any chance?

SOPHIA

A goat? Why not?

None of the boys quite know how to react to this.

SOPHIA (CONT'D)

It's okay. I am not a housekeeper.

She takes a badge out of her bag and proffers it - clearly a Belize Police Dept. shield.

The boys try not to react.

Her tone becomes more formal.

SOPHIA (CONT'D)

We are looking for a boat that has been stolen.

The boys' stomachs just TURNED SOMERSAULTS.

SOPHIA (CONT'D)

We thought Senor Milo could help with our investigación. He is where?

Beat. Nobody has thought that one through.

COBI

Guatemala. He's showing a property, be back day after tomorrow.

SOPHIA

(chipper)

I come back then.

She makes to leave.

GUS

Excuse me? Er, why would Milo know anything about a stolen boat?

SOPHIA

Maybe he doesn't. Whoever took it must be a little crazy. It belongs to a man named Jesus. He is very dangerous. A psicópata. When people cross him, he cuts their hands and feet off.

(beat, smiles)

So, I'm sure it will appear.

There's no denying her cool demeanor suggests to them that she knows exactly what's going on.

They notice she is now looking out into the garden at exactly the place where Milo is buried.

SOPHIA (CONT'D)

Belize is too small to hide anything
for long.

She smiles at them and ambles calmly off.

ANGLE ON THE BOYS: FREAKED.