

THE OUT

by
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FADE IN

OVER CREDITS

A black car winds its way through the streets, toward the industrial section of the city.

EXT. WAREHOUSE DISTRICT, PARKING LOT - DAY

The morning light is bright as a black car pulls up. Unseen, the DRIVER gets out, lights a cigarette. The trunk opens. A THUD. A moment later, two quick POPS of a silenced semi-automatic. Shell casings HIT THE ASPHALT.

The Driver returns to the car, closes the door. The car pulls away to reveal a body bag left behind, on the ground.

INT. NIGHTCLUB - NIGHT

The bar is busy. The MUSIC is loud. In the maroon red clamshell booth in the corner, MINA sits with THE BRIT. Behind them, three GUARDS watch over her. She looks bored, disinterested. The Brit all but ignores her.

Mina is beautiful. Her fitted red dress stands out amongst the others in the club. Even more of an attraction is the amount of jewelry that she wears. A diamond bracelet, diamond earrings, and a large diamond necklace compliment her olive skin and long dark hair.

KEVIN COLT sits at the bar. He's drinking the day away in his red valet's vest, complete with his work name tag.

Mina notices him pounding back the drinks. Picking up her purse, she stands.

The guards immediately stand. The Brit grabs her arm, as if he owns her.

MINA

I'm just gonna grab a drink.

The Brit releases his grip on her arm. She takes a step forward, and one of the guards aims to follow her.

MINA (CONT'D)

I think I can manage to handle this
on my own.

The guard looks to The Brit for orders. The Brit stares at her for a moment.

THE BRIT

Let her go.

Mina continues toward the bar. The guard resumes his position with the others.

Kevin at the bar, lays down another five dollar bill.

KEVIN

(slurring slightly)
Bartender!... Another round.

The BARTENDER free pours another drink as Mina approaches. Kevin doesn't look up from his drink.

MINA

(to bartender)
Cosmo, please.

The Bartender heads off to make her drink.

MINA (CONT'D)

(to Kevin)
Looks like you're going for a
record.

Kevin turns to face her. Immediately he postures himself, running a hand through his hair, straightening his vest.

KEVIN

No... I... just looking forward to
tomorrow.

MINA

(sympathetically)
Rough day?

KEVIN

You could say that.

Mina stares into his half closed eyes.

MINA

Want me to make it all better for
you?

Kevin is stunned that this gorgeous woman is hitting on him. He doesn't respond. She's careful to guard her actions from The Brit as she smiles at Kevin. Leaning in, she whispers into his ear.

MINA (CONT'D)

Meet me in the back... 1 minute.

The bartender returns with her drink.

The Brit watches her point to their table. The Bartender nods and calls a SERVER over to deliver the drink. Mina heads for the washroom. Again, the Guard looks to The Brit, who tells him to stay put with annoyed wave of his hand.

Kevin looks at himself in the mirror behind the bar. He gives his reflection a pep talk.

KEVIN

(to self)
You can do this... she came to
you... she wants you. You... are
the man.

He pounds the remainder of his drink and heads to the washroom.

INT. NIGHTCLUB, BACK HALLWAY - NIGHT

Kevin rounds the corner of the hall leading to the washroom doors and is immediately grabbed by the lapels of his vest. Mina throws him against the wall. She brings her mouth close to his, seductively hovering above his lips. She bites her lower lip, then releases, closing the gap. She kisses him heavily, passionately. She backs up, then tears open his vest like a lioness about to devour her prey. His nametag falls to the floor.

Kevin is annoyed at first that she's just ruined his uniform, but when her hand traces his body down to his groin, his eyes roll back into his head and he is quickly brought back to the moment. Again, she pulls him toward her. She kisses him. Her hand grips his hair at the back of his head. Mina cranks his ear toward her mouth. She sucks on his earlobe before whispering her demand.

MINA

Take me to your place.

Kevin gets proactive. He smiles, taking her hand, he starts back for the interior of the nightclub. Mina doesn't move. Perplexed, he looks back to her. With a coy grin, she points to the red EXIT sign right beside them. She tugs his hand and they -

EXT. ALLEY BEHIND THE NIGHTCLUB - NIGHT

- burst out into the alley, liplocked. She pushes him away, playfully running up the alley. He pursues her. They run off into the night.

INT. NIGHTCLUB - NIGHT

The Server brings the drink to The Brit's table. She smiles as she sets it down on a small, square napkin. The Brit looks past the woman, to the bar. He leans forward, scanning the crowd. Mina is nowhere in sight. He looks back to the bar, noticing that Kevin's seat is also empty.

He snaps his fingers and points toward the back.

Instantly, two of the guards head off to find the woman.

INT. KEVIN'S APARTMENT - NIGHT

Kevin unlocks the door and Mina thrusts him inside, her body close to his. She starts stripping him of his clothing as he stumbles backward toward his bedroom.

He stands shirtless, his belt unbuckled and his pants open, his back to his bed. Mina pushes him down, then slowly, seductively reaches behind her to unzip her red dress.

INT. NIGHTCLUB, BACK HALLWAY - NIGHT

The two guards run into the back hall. Not seeing Mina, each enters a washroom. The OCCUPANTS OF THE WOMEN'S washroom SCREECH and SPUTTER as the male guard checks the room.

He and his partner reappear a moment later, neither has found Mina.

One of the guards points to the EXIT sign. They open the door and head out to the alley. Again, they don't find Mina. They head back inside.

INT. NIGHTCLUB, BACK HALLWAY - NIGHT

One of the guards taps his partner to get his attention. He has spotted a gold glint on the floor. He picks it up. It is Kevin's nametag from the 'Walstendorf Hotel'.

NAMETAG:

WALSTENDORF HOTEL
VALET
KEVIN

INT. NIGHTCLUB - NIGHT

The two guards return to The Brit, still in his seat. One of the guards leans down to report, handing him the nametag that was found. The Brit squeezes his fist around the nametag. He stands, furious. With a finger in the guard's face, he raves at the man before storming out of the nightclub. The three guards are left behind.

EXT. HOTEL ENTRANCE - NIGHT

We see the black car with tinted windows from the beginning slowly pull into the driveway.

MITCH, the night valet and one of Kevin's coworkers runs toward the car. As he does, the passenger front and rear doors open. Two guards get out. Mitch stops in his tracks as the menacing men drag him around the corner of the building. Guard 1 thrusts him up against the concrete wall.

GUARD 1
Where's Kevin.

Mitch raises his hands, petrified.

MITCH
I... I dunno man. He's the day
guy... he got off a few hours ago.
I work nights.

The man gripping Mitch's shirt at his chest, gives a two fisted shove and bounces Mitch's head off of the wall behind him. Mitch winces.

GUARD 1
Where does he live.

MITCH
I don't know...

Guard 2 pulls a weapon from his shoulder holster and begins to screw the silencer onto the barrel. Mitch's eyes go wide.

MITCH (CONT'D)
Okay... okay... uh, I probably have
his address in the journal.

GUARD 1
(through his teeth)
Where is the journal?

Mitch points toward the valet's podium just outside the hotel doors.

Guard 1 releases his grip on Mitch, patting his vest back into presentable form. His demeanor turns disconcertingly civil.

GUARD 1 (CONT'D)
See? That wasn't so hard now was
it.

MITCH
I should get it?

GUARD 1
I would sincerely appreciate it.

MITCH
Now?

He glances at Guard 2, and his gun.

GUARD 1
That would be fantastic, thank you.

Mitch tentatively lowers his hands and heads to the stand, pulling his keys from his pocket.

MITCH
Okay.

Guard 2 looks disappointed that the kid is speaking. He sighs, starts unscrewing the silencer and puts it away.

Guard 1 nods toward the podium and Mitch makes his way followed by the two men.

He fumbles the keys at the lock. Guard 2 smacks him in the back of the head. Through the glass, the CONCIERGE sees his valet get slapped by Guard 2. Immediately, the man inside picks up the phone and starts dialing.

Mitch gets the lock box open, pulls out the journal. He places it on the podium and opens the front cover. There is a staff list with phone numbers and addresses.

Guard 1 pushes Mitch out of the way. He falls to the ground. Guard 1 finds Kevin's name on the list, complete with his address, and tears the whole page out of the binder.

The two thugs head back to the car as the Concierge exits the main doors of the hotel.

CONCIERGE

Hey!... Your there!... I've called
the police!

The men ignore him as they get back into the car. It drives away. The Concierge tends to Mitch, helping him up.

Once on his feet, he immediately pulls his cell phone from his pocket and dials.

INT. KEVIN'S APARTMENT, BEDROOM - NIGHT

Kevin and Mina are in bed. Kevin's cell phone vibrates on the night stand. His hand reaches over picks up the phone and hurls it into the other room.

EXT. HOTEL ENTRANCE - NIGHT

Mitch listens as Kevin's VOICEMAIL answers.

VOICEMAIL

Hey... you've reached Kevin's
phone. Leave a message at the beep
and I'll get back to you.

MITCH

(into phone)
Kev!... Dude, I don't know what
you've got yourself into, but a
couple of guys with a gun just paid
me a visit... they're lookin' for
you man. They know where you
live... if you get this, DON'T GO
HOME... call me back.

He ends the call. He then dials again.

DISPATCHER (O.S.)

Nine-one-one, what is the nature of
your emergency?

MITCH
 (into phone, flustered)
 Two guys with guns are lookin' for
 my buddy, and I can't get ahold of
 him.

DISPATCHER (O.S.)
 Okay, sir, I need you to calm down.

Mitch gets more flustered.

MITCH
 Lady... did you hear me? Guys...
 guns! Looking for my buddy!

INT. BLACK CAR - NIGHT

The three guards in the car.

GUARD 1
 I think it's a left up here.

GUARD 2
 No, no, no... you can't go up
 Thurlow that way... you gotta hang
 a right and loop around.

GUARD 1
 No, it's off of Robson that you
 can't turn left.

GUARD 2
 But that's only between 3pm and
 6pm.

Guard 3, the DRIVER, rolls his eyes at the buffoons trying to
 work out the directions.

INT. KEVIN'S APARTMENT, BEDROOM - NIGHT

Kevin rolls over, spent. Mina strokes his chest. He drifts
 asleep, SNORING almost immediately. She sits up, careful to
 not disturb him. Quickly, she puts on her bra and panties.
 Collecting her purse, she heads for the front door. Scanning
 the living room, she sits on the floor, with her back against
 the kitchen counter bar. Mina pulls a silenced semi-automatic
 from her purse. With the lights out, she sits waiting.

EXT. KEVIN'S APARTMENT - NIGHT

The black car pulls into the driveway. The passengers get out and head for the door. The DRIVER stays with the car.

INT. BLACK CAR - NIGHT

The blackened window glides down. The Driver lights a cigarette while he waits.

INT. KEVIN'S APARTMENT BUILDING, ELEVATOR - NIGHT

Guard 1 pushes the button and the doors close, taking them up to the 10th floor to Kevin's apartment. They both pull out their guns, fixing silencers to the ends.

GUARD 2

Any plans this weekend?

GUARD 1

I think I might head up to the lake... do a little fishing.

Guard 2 seems impressed.

GUARD 2

Yeah?... Nothing like fresh, butter fried trout.

Guard 1 cringes his face.

GUARD 1

Echk... I can't do it... I can't beat the poor little fish over the head, then cut it open, scoop out its guts and eat it. It's just so... barbaric.

(beat)

I'm strictly a 'catch and release' guy.

Both of them cock their weapons as the doors open with a DING.

INT. KEVIN'S APARTMENT BUILDING, HALLWAY - NIGHT

The two men step into the hallway. Guard 1 taps Guard 2, motioning to the left. They round the corner. He reads the torn sheet from the journal.

GUARD 1

Ten-eleven... this is it.

He unceremoniously shoves the sheet back into his pocket, handing his gun to Guard 2. From his other pocket, Guard 1 pulls out a small pouch. With a ZIP, he opens it. It is a lock picking kit. He takes two of the thin tools and places them into the deadbolt of Kevin's door. After a moment of fiddling, there is an audible CLICK of the lock releasing.

INT. KEVIN'S APARTMENT - NIGHT

Mina's eyes alight. She hears the CLICK of the deadbolt unlocking and cocks the weapon in her hands.

EXT. KEVIN'S APARTMENT BUILDING, HALLWAY - NIGHT

Guard 1 puts the toolkit back into his pocket. Guard 2 hands him his weapon back. Guard 2 psyches himself up, BREATHING FORCED inhales and exhales. Guard 1 waits until he stops.

GUARD 1

You ready?

A look of determination on his partner.

GUARD 2

Yep.

Guard 1 cracks open the door. Guard 2 enters first. Stealthily, they enter the apartment, weapons at the ready.

INT. KEVIN'S APARTMENT - NIGHT

Guard 1 catches the door just in time, before it slams shut. A couple of quiet paces into the apartment -

Mina turns and leans backward, lying on the floor. She fires her weapon. The curt SNAP and SHINK of each shot as -

EXT. STREET - NIGHT

The apartment illuminates with each shot fired.

INT. KEVIN'S APARTMENT - NIGHT

Guard 2 is stuck in the kneecap, then two times in the chest. The bullets go right through the first man into the second with a sickening, wet, THWACK. Both men fall to the ground, one on top of the other. Neither managed to get a single shot off.

Immediately, Mina is on her feet. Still aiming at the men, she kicks their weapons out of their reach. She holds on them for a moment. She kicks the heap of thugs on the floor. Neither men responds.

Grabbing her purse, she heads for the bathroom.

INT. KEVIN'S APARTMENT, BATHROOM - NIGHT

Mina digs into her purse and lays some of its contents on the bathroom counter. In one of her compacts are strips of latex prosthetics. She applies glue to the back side, placing the bigger of the two pieces on her neck, over her jugular vein. She presses it firmly, flat to her skin.

She repeats the process on her wrist, placing the second prosthesis, pressing it flat. Quickly, she opens a second compact and using the makeup brush, blends the prosthetic color into her own skin color. With a quick check in the mirror, she moves on.

She pulls a clear bottle with red liquid inside from her purse. Mina spreads some of the 'blood' on her chest, then heads for the bedroom.

INT. KEVIN'S APARTMENT, BEDROOM - NIGHT

Mina pours the red liquid over her side of the bed. She throws the empty bottle under the bed and spreads the red around the sheets. Kevin continues to SNORE. She sets Kevin's alarm for one minute past the current time.

Placing her weapon under her pillow, she slowly gets into bed again, setting the scene of her demise. Once in, she adjusts the sheets until they are perfect, and slide one hand up beneath her pillow - a firm grip on her gun.

Kevin's ALARM goes off. Mina doesn't move.

Groggy, he wakes up, but doesn't roll over.

KEVIN
Hey. Hit that would ya.

The ALARM blares on.

Kevin kicks Mina under the sheets.

Mina doesn't move.

KEVIN (CONT'D)
Hey!...

He's annoyed. He rolls over to see her, lying there, 'blood' everywhere.

Kevin freaks. He leaps out of bed.

KEVIN (CONT'D)
OH... SHEEE-IIIITTT!
(beat)
What the...

Tentatively, he takes a step forward as if to help. He stops, his hands go to his head, totally at a loss.

Again he moves forward crawling onto the bed he shakes her. She offers no response. He checks for a pulse. Nothing.

KEVIN (CONT'D)
(to self)
No, no, no...

Softly he runs a hand through her hair.

KEVIN (CONT'D)
I'm sorry.

EXT. BLACK CAR - NIGHT

The Driver finishes his cigarette and drops the butt to the ground. He checks his watch. The window glides up and he steps out of the car, heading for the door.

INT. KEVIN'S APARTMENT, BEDROOM - NIGHT

Fight or flight takes over. Kevin stoops down and collects his pants. He feels around the floor for his shirt and shoes.

INT. KEVIN'S APARTMENT - NIGHT

Kevin exits his room to find the two dead men in his entryway. He awkwardly fights to get over the bodies to get out of the apartment, careful to not touch them at all.

INT. KEVIN'S APARTMENT BUILDING, HALLWAY - NIGHT

Kevin shrugs into his shirt and slips on his shoes as he slowly cracks the door to the stairwell.

INT. KEVIN'S APARTMENT BUILDING, ELEVATOR - NIGHT

The Driver calmly enters the elevator. The doors close, and he pushes the button for Kevin's floor.

INT. KEVIN'S APARTMENT BUILDING, HALLWAY - NIGHT

Hearing nobody on the stairs, he bolts for the ground floor as fast as his feet will carry him.

INT. KEVIN'S APARTMENT BUILDING, ELEVATOR - NIGHT

The Driver steps out into the hall.

INT. KEVIN'S APARTMENT BUILDING, HALLWAY - NIGHT

He glances right, walks left, pulling his gun from the holster on back of his belt.

He finds Kevin's apartment. The door is unlocked. He pushes it open, slowly. He enters.

His partners lie dead on the floor. He continues over them, spotting Mina in the bed, covered in blood. He checks the apartment to make sure it's clear before heading back to the bedroom. He checks Mina's neck for a pulse, but doesn't find it. Mina, plays dead.

The Driver pulls his cell phone from his pocket. Dials as he leaves. Out the bedroom window, he spots Kevin sprinting up the street, headed for the hotel.

DRIVER

Yeah, it's me... I'm sorry Boss.

(beat)

JEFF and BILL are dead...

(MORE)

DRIVER (CONT'D)
and so is Mina. Yeah... I'm on it.
I'll get the little bastard.

He leaves the apartment.

Mina, gets out of bed, and heads for the bathroom.

INT. KEVIN'S APARTMENT, BATHROOM

She wipes the blood from her chest, pulls the latex from her neck and wrist. Slipping into her dress, she collects her shoes and purse. Stepping over the bodies, she is about to leave but pauses when she sees a photo of Kevin on the wall. He's at a charity event in the picture, with a bunch of kids, having fun. She sighs.

MINA
Damn.

She continues out the door, barefoot down the stairs.

EXT. STREET - NIGHT

Kevin sprints at full tilt, lungs burning. Nothing gets in his way. He cuts across the street, almost hit by a car. He doesn't break stride.

EXT. KEVIN'S APARTMENT - NIGHT

The Driver exits the building, gets into the black car and heads out of the driveway, headed for the hotel, just as the police arrive on the scene.

EXT. HOTEL ENTRANCE - NIGHT

Kevin is out of breath as he approaches Mitch, still on duty. He nearly bowls his friend over.

KEVIN
You gotta help me!

MITCH
What the hell happened!

Kevin gulps at the air, fighting to catch his breath.

KEVIN
I dunno man... this super hot
chick... I was at The Ice Club last
night after work...
(MORE)

KEVIN (CONT'D)

and this girl was all over me... I mean it was crazy. And she was like 'take me home'... I mean what the hell was I supposed to do, right?

MITCH

Well, yeah...

KEVIN

And now she's dead in my bed!

MITCH

What?...

KEVIN

Yeah all bloody and shit... and there's two dead dudes stacked up in my entryway.

MITCH

Big guys wearing black?

Kevin's face scrunches.

KEVIN

Yeah... how'd you know that?

MITCH

Because I phoned your dumb ass last night to say don't go home... some dudes in a black car stopped by here, tore the staff listing right outta the journal...

Mitch looks guilty for a moment.

MITCH (CONT'D)

I tried to fight them off, but... ya know... they had guns.

(beat)

Wait, you said two guys in your apartment?

KEVIN

Yeah...

MITCH

What about the other one... the driver of the car.

KEVIN

What car?

The black car pulls into the hotel driveway. The front passenger window is down, and the Driver has his gun aimed through the opening. He stops beside Mitch and Kevin.

DRIVER
Kevin. Get in.

Mitch stands dumbfounded.

MITCH
That car.

KEVIN
(to Mitch, insincere)
Thanks.

The Driver motions for him to get in, again.

Kevin does as the man with the gun orders. The car peels off. Mitch again pulls out his cell phone. He dials three numbers.

MITCH
(into phone)
Yes, hello police please...

Mina runs up behind him. She pulls the phone from his ear.

MINA
(into phone, pleasantly)
Sorry, wrong number.

She ends the call, putting his phone in her purse. She smiles at Mitch.

MINA (CONT'D)
Hi... um, I'm gonna need to borrow
a car.

MITCH
Lady, I'm in a bit of a crisis
right now, I don't have time for
your games... no matter how hot you
are.

She runs her hand seductively through his hair.

MINA
Oh, I know sweetie... I'm trying to
help Kevin.

Mitch's face registers.

MITCH
You're the girl!

A blue Lamborghini pulls into the driveway. The MAN behind the wheel gets out and hands the keys to Mitch.

MAN
(intensely)
Take car of my car.

Mitch takes the keys and unseen by the owner, passes them behind his back to Mina.

MITCH
Absolutely sir.

Mina jumps behind the wheel.

The car peels off.

INT. LAMBORGHINI - NIGHT

Mina races along, driving with one hand, while digging through her purse with the other.

INT. BLACK CAR - NIGHT

The Driver pulls into the alley, the same alley as earlier. He stops the car.

DRIVER
Get out.

Kevin again does as the gunman orders.

KEVIN
Is she your girl? Cause she came
onto me man... honest.

The Driver ushers him to the back of the car.

DRIVER
Shut up.

He pops the trunk open. Kevin looks inside. His face goes sour.

KEVIN
Aww... com'on man... can't we just
work something out?

The Driver gestures for Kevin to get into the trunk. Kevin crawls into the car. The Driver tosses a black roll of material at him. Kevin unrolls to see that it is a body bag.

DRIVER

Get in.

KEVIN

You gotta be kidding me... You're actually gonna make me crawl into my own body bag.

(beat)

That's just sick... ya know?
There's somethin' wrong with you...
in the head.

Kevin unzips the length of the zipper and shimmies himself into it. Once he's inside, the Driver zips him in. He spins his gun around, and using the butt, knocks Kevin unconscious.

He looks around the alley. Nobody. No witnesses. He closes the trunk, and gets back behind the wheel. The car starts, drives off into the night.

INT. BLACK CAR - NIGHT

He gets a phone call.

DRIVER

I've got him... yes. About twenty minutes away.

He listens for a moment before pulling to from his ear.

DRIVER (CONT'D)

Okay.

He looks at his phone curiously before he hangs up.

EXT. WAREHOUSE DISTRICT, PARKING LOT - DAY

The morning light is bright as a black car pulls up. Unseen, the DRIVER gets out, lights a cigarette. The trunk opens. A THUD.

The Driver dials a number on his cell phone, looking off across the river.

EXT. ROADSIDE - DAY

The tinted back window of a car parked at the roadside slides down. The Brit is in the back seat. His cell phone rings. He answers as he brings a pair of binoculars to his eyes.

POV BINOCULARS - the Driver with the phone to his ear, facing The Brit; behind the Driver, Kevin in the body bag on the ground and the black car.

END POV

THE BRIT

Do it.

EXT. WAREHOUSE DISTRICT, PARKING LOT - DAY

The Driver pockets his phone, pulls out his gun.

A moment later, two quick POPS of a silenced semi-automatic.

POV BINOCULARS - gunshots and Kevin's body reacting.

END POV

Shell casings HIT THE ASPHALT.

The Driver returns to the car, closes the door. The car pulls away from the body bag left behind, on the ground.

EXT. ROADSIDE - DAY

The tinted back window of a car parked at the roadside slides up. The car drives away.

EXT. WAREHOUSE DISTRICT, PARKING LOT - DAY

The Lamborghini pulls up to the body bag. Mina jumps out of the driver's seat and rushes to Kevin in the bag. We see two pock marks in the asphalt beside the bag.

She unzips the zipper. Kevin gasps for air. He sees her face.

KEVIN

BAAAAHHH...

(beat)

What the hell? You're DEAD!

Mina chuckles. Smiles softly.

MINA

Not so much... we should get outta here?

Kevin kicks out of the bag, see the car.

KEVIN

Woah. That is your car?

MINA

For the moment.

Mina and Kevin slip into the seats. She spins the car around and the pair head along the main road out of the warehouse complex.

Up ahead, they see the black car and the Driver blocking their path.

KEVIN

Shit... don't stop. That guy... Not a nice guy.

She slows the car, approaching the Driver.

KEVIN (CONT'D)

What are you DOING? He's the asshole that put me in that body bag!... Made me crawl into it myself.

She stops next to the car and Driver.

MINA

Hey Rick.

KEVIN

Rick? You know this monster?

Rick ignores Kevin.

RICK

Mina.

MINA

I think these are yours.

She slips off her diamond bracelet and diamond earrings, handing them to the Driver.

He looks over the jewelry. Impressed.

RICK
That outta 'bout cover it.

Mina smiles.

MINA
(sincerely)
Thanks.

He nods.

RICK
Don't mention it... and don't get
seen.

MINA
We're headed to the fence, then
we're on the first flight outta
here.
(to Kevin)
What do you say, Spain? France?

She spreads open her purse, showing Kevin the necklace that
she had on when they first met.

KEVIN
You mean that thing's really real?

Rick pulls away.

The two cars head off in opposite directions.

FADE OUT

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