



Running Out Of Angels

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https://www.imdb.com/name/nm0853164/?ref_=fn_al_nm_1

A COMING-OF-AGE
THRILLER

AMERICAN BEAUTY

meets

PULP FICTION

meets

DONNIE DARKO

IT'S 1999.

ON THE EVE OF THE MILLENNIUM

19-YEAR-OLD PAUL

HAS HIS WHOLE LIFE AHEAD OF HIM

BUT A CHANCE MEETING

WITH A DRUG-DEALING PREACHER

LEADS TO AN UNPREDICTABLE NIGHT OF

DEBAUCHERY

MAYHEM

& MURDER

WHICH OPENS A

PANDORA'S BOX FROM THE PAST

FOREVER CHANGING THE COURSE OF THE FUTURE.....

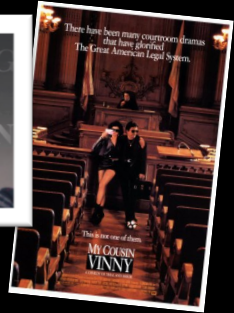
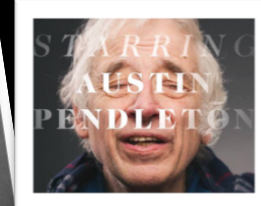
DESTRY ALLYN SPIELBERG
(AUDITIONED FOR AMBER)

AUSTIN PENDLETON
(THE DRIVER)

Legendary character actor

<https://www.youtube.com/watch?v=5cYttDLdL4>

C A S T



CHRISTOPHER CARLEY
(DEXTER)

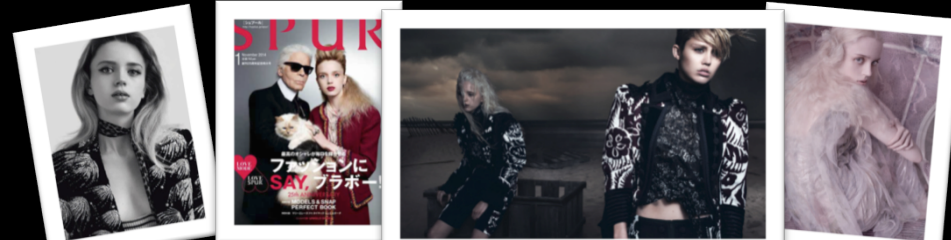


ESMERALDA SEAY-REYNOLDS
(HIPPIE GIRL)

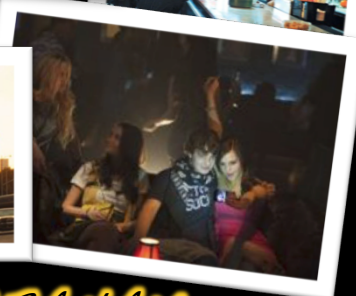
High Fashion Model <http://www.crackedbeauty.com/>

SARAH MACHAN
(LOLITA)

[Instagram.com/sentient_meat_](https://www.instagram.com/sentient_meat_)



(Sundance-Winning Cinematographer)



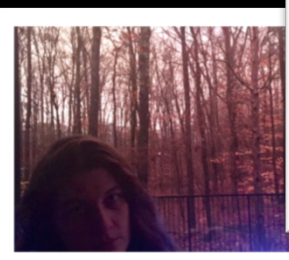
(Post-Production Consultant)



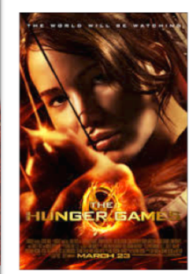
<https://vimeo.com/211706563>



(Producer/Production Designer)



(Casting Director)

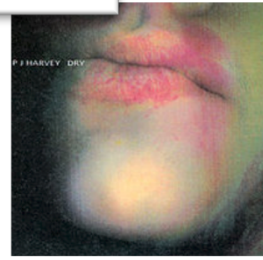
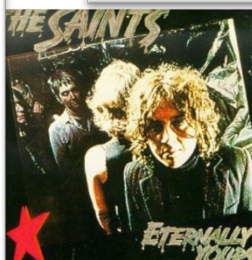
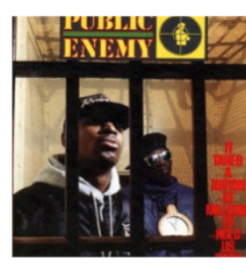
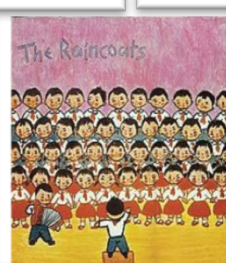
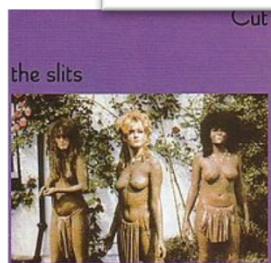
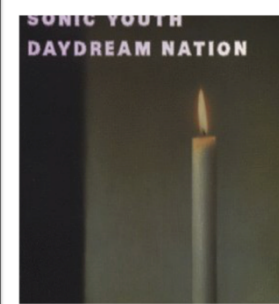
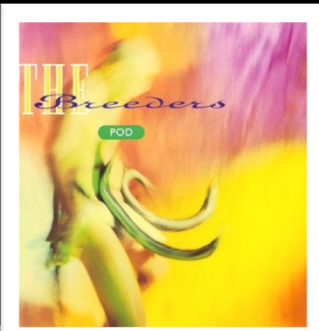
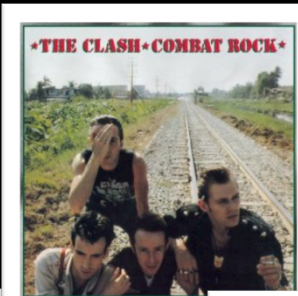


ATTACHMENTS



SOUNDTRACK

Curated from **KURT COBAIN'S**
Top 50 Albums



TOP 50 by NIRVANA

Raw power	Colossal youth	Flowers of Romance
Stooges	Young marble Giants	PIL
Surfer Rosa	Roxes	Takes a nation of millions
pixies	Aerosmith	Public Enemy
Pod	what is this?	Beach Party
Breeders	Punk Comp California	marine Girls
Pink EP	Green	the man who sold the world
Vaseline	R.E.M	David Bowie
philosophy of the world	Burning farm cassette	Is this real?
Shaggs	Shonen Knife	Wipers
Land shark	Typical Girls	Youth of America
Fang	Slits	Wipers
millions of Dead	Combat Rock	Over the edge
Cops	Clash	Wipers
M.O.C	Void/Faith EP	Mazzy star
1st EP	Void/Faith	mazzy star
scratch acid	Pike of spring	Raping a slave
1st EP		swans

R P H A E R T T ' Y S

PHISH HEAD
I paid five bucks for everything
I'm wearing.
(off Paul's indifference)
How much you pay for your shirt?

PAUL
Did I pay? I don't know. It...

PHISH HEAD
Where'd you get those Docs?

PAUL
The fucking mall, I don't know.

PHISH HEAD
Fuckin' sellout.

PHISH HEAD spills Paul's beer. Unceremoniously wobbles away.

EXT. RHETT'S/LAMAR PARK/GAZEBO - EVEN LATER

PARTY's moved to a suburban backyard with an enchanting LAKE
DOCK & GAZEBO, lit like some incandescent, ethereal temple.

Sitting on a dock bench, Paul sees Julia kissing MOP HAIR
across the way. Puts a cigarette in his mouth backwards,
tune out the conversation of a nearby group --

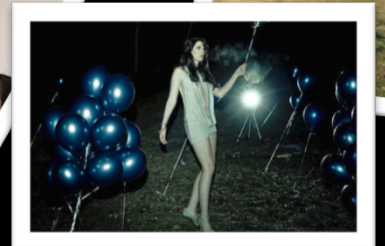
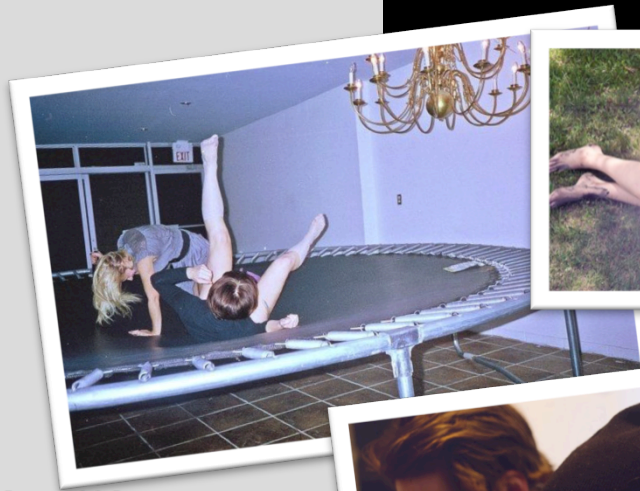
BELMONT
I mean, I tried going Shoegaze for
a while, but there was just way too
much make-up involved. I'd wake up
in the mornings with mascara like
caked in my eyeball...

TELLY
...Well, did you, um...?

BELMONT
...But then, I was at Paper Moon,
and this group of, like, goths...

TELLY
...No, they didn't...

BELMONT
...Attacked me, yeah, totally. In
the parking lot.
(MORE)



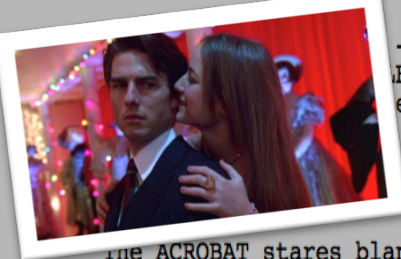
DUPRÉ'S PARTY



EXT. DUPRÉ'S HOTEL/POOL - NIGHT

A Felliniesque 80's music video. Fine MIST SPRAYS from CANOPIED CABANAS, creating LUMINOUS FOG in the KLIEG LIGHT.

BEAUTIFUL PEOPLE loiter in a subdued daze around the POOL. On CATWALKS. Order drinks from a BARTENDER in a JACUZZI.



-- Amber the most, obviously -- follow
E. He solicits an ACROBAT, observing
ely WRITHES on a BOTTLE SERVICE TABLE.

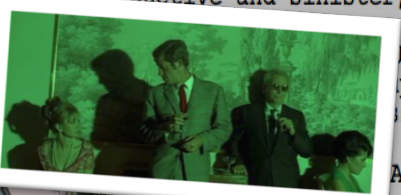
HANK
re I could find Dupré?

The ACROBAT stares blankly before BACK FLIPPING away OFF
SCREEN. The WRITHING GIRL points a languid finger at --

Two MALE MODELS, one black, one white, lamping with a SEXY
MODEL in an air-tight dress. Hank addresses the group.

HANK (CONT'D)
I'm looking for Dupré?

Emerging from behind the trio is DUPRÉ DUPLASS (28) -- a
pastiche of sexually ambiguous, Prada-clad plantation owner.
Seductive and sinister, his twang slithers at Hank --



DUPRÉ
plass. But I don't
is.

HANK
The... found your name in a
fortune cookie.

DUPRÉ
(smirking)
That cocksucker promised me egg
rolls.

Hank indicates the DUFFLE. Got 'em. Dupré absentmindedly
grotes the MODEL's breast, fires a Dupont lighter to a Silk
Cut with his other hand.





drives, Karen smokes a JOINT. She O

PAUL
Nah, I'm straight.

KAREN
Oh yeah? Prove it.

ows down the gauntlet -- Paul damn near blushes.

KAREN (CONT'D)
Why don't you smoke, Paul? You
straight edge or something?

PAUL
(sitting on sofa)

are you peer pressuring me?

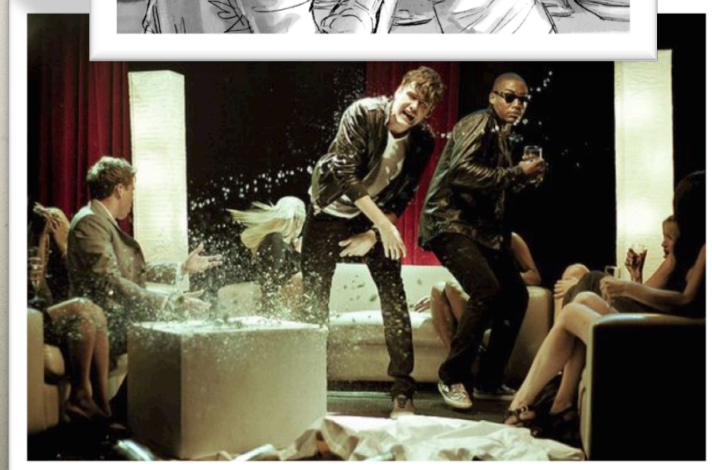
KAREN
Makes you feel cool to lay in the
cut and judge a bitch, don't it?

PAUL
It's like, if everybody does it,
doesn't that make it no longer
cool? Soon we'll all just identify
each other by the drugs we do. Oh
look, Klonopin Girl just dumped
Purple Kush Boy.

KAREN
I don't know what's more endearing.
How utterly full of shit you are or
how close you are to being sincere.

PAUL
"It is **dangerous** to be **sincere**
unless you are also **stupid**."

KAREN
Smooove ass quote.



AMBER (CONT'D)

You know those people that track down tornadoes, like in that movie And he said I really should consider being a weather girl instead. What with the face I have and all. And this, like, says something about me.

PAUL

(droll, quoting Chrissie Hynde)

Not you? You're too precious? Fuck off?

AMBER

Paul. What are you talking about?

PAUL

(considering this)

I don't know.

AMBER

Anyway, what does it matter what you want? **You don't choose your destiny. Your destiny chooses you.**

Paul snickers, as Amber hops up on a bench, skirt hiking up.

AMBER (CONT'D)

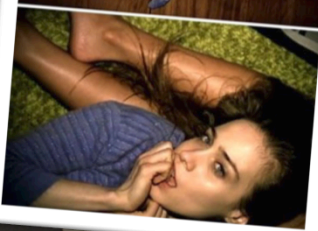
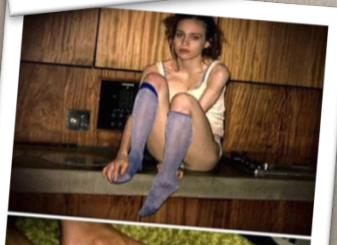
What?

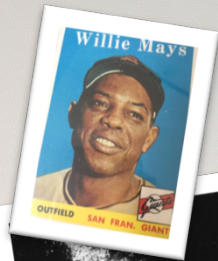
PAUL

Nothing, I just...

AMBER

Not as shallow as you thought?





A SHADOW MAN can be seen holding the camera
the LOVE OF HIS LIFE. Distressed, posing in front of a --
DONUT SHOP. Just like the one Paul described to Karen...

Just then, a CAR DOOR OPENS -- Hank gets in the PASSENGER
SEAT! Snatches the PHOTO from the DRIVER -- recognizable as
OFFICER #1 from the police bust at Rhett's Party!

HANK

You don't have any family photos of
your own, you gotta steal mine?

DRIVER
(dry chuckle)
I get why you did all this. Hell,
I think I maybe gave you the idea.
To swim, you gotta drown. All that
so on and so forth.
(takes a breath)
This world's about to become very
ugly. **Only Shadows like you and me**
know just how much. We know, it's
endgame. Whatever mischief the
people we've served all our lives
have you going out on. I expect,
you expect, you ain't coming back.

HANK
there a question?

DRIVER
tracking him his whole
shenanigans? This
leave it?



DUPRE

86.

PAUL (V.O.)
They are burned up where they lie.

DUPRÉ'S HOTEL/SUITE

DUPRÉ'S HOTEL/SUITE/INNER SANCTUM - CONTINUOUS

POV: AN AVID EDITING BAY

A MONITOR loops a **SNUFF FILM** featuring an ASSAILANT in a REAGAN MASK. Though Paul's EYE is more drawn to what's

neath it. **A DUFFLE.** A NOTE that reads, Hank the Cra

Most startling, though, is the BANK OF BETA VIDEOS spill out from a Heywood Wakefield Hutch, poised to swallow the room. Homemade labels, going back 12 YEARS.

VIDEOS identifiable mostly by **DATES** and **WOMEN'S NAMES**



RUNNING OUT OF ANGELS

SYNOPSIS ACT I

PAUL BRADLEY is a successful, jaded hipster adrift in the spiritual wasteland of 2019 NYC. His partner **AMBER** is an established model, who's recently begun to unravel.

More caretaker than lover, Paul "handles" Amber as their world goes topsy-turvy, threatening to reveal dark secrets they've spent a lifetime from seeing the light of day.

But suddenly - **CINEMA** bends **TIME & SPACE**. Like a nostalgia trip that takes on a life of its own, we're plunged into memories of the past Paul can no longer hold at bay.

It's New Year's Eve, 1999. Paul is turning 19, when we find him in a defining moment in any teenager's life - the first breakup. Retreating in angsty agony from his favorite coffeehouse, he encounters teen Amber.

Precocious & irresistible, Amber smells fresh meat, discovering Paul's now single

Paul is smitten by Amber's refreshing candor, even as she drags him to the shabby den of her pot dealer and sometimes headshot photographer **DEXTER**.

Paul endears himself to Dexter, who penetrates Paul's affected swagger when he discusses a mutual hero of theirs - Kurt Cobain.

Then, like some sudden PTSD flash, we're in 1994 - the night of Cobain's suicide! But 13-year old Paul has even more pressing matters on the home front, as Paul's father bluntly reveals that he may not actually be Paul's father...

Returning to 1999 & the night that changes his life forever, Paul finds himself at a house party attended by recent high school grads. As Paul's crush **KAREN** and Amber make out in an impromptu, ecstasy-fueled experiment, Paul assists a strange **HIPPIE GIRL**, who relates a psychic dream in which she saw Paul.

Then. She's overtaken by seizures! An O.D. perhaps? *Or something even more sinister?*



Freaked-out Paul finds unlikely salvation in HANK - a middle-age drug dealing preacher, who's shown up at the party. Witness to the O.D., he offers Paul a ride, as well as AMBER and her boyfriend/ Paul's friend NICK – just in time, as COPS arrive to bust the party.

The kids agree to accompany Hank to his next appointment - a swanky fashion model party at a luxury hotel presided over by the decadent & debauched trust fund baby DUPRE DUPLASS.

Dupre intimidates Paul into testing the product Hank's selling – which Hank later reveals is laced with mind-altering PCP!

Meanwhile, Amber finds herself under the spell of charismatic Scottish fashion photographer FENTON, who offers to take some snaps of the ambitious teen model.

Conquering inhibitions with another tab of ecstasy she stole off Karen, Amber is seduced by Terry Richardson stand-in Fenton into a sleazy, proto-American Apparel shoot, which escalates quickly as...

Dupre arrives with 2 male models to join the racy art project. An exchange between him and Fenton hints at a more nefarious conspiracy at play, which lured the kids to the party.

When Dupre drags Paul to a strip club, a disheartening encounter with LOLITA – a sexy, world-weary teen stripper – is followed by a surreal conversation with Hank, materializing after disappearing earlier. Paul passes out, only to inexplicably awaken back at Dupre's Hotel.

Coked & PCP'd out & unable to contain his inner psychotic, Dupre reveals all. The whole night was a set-up! Hank is no mere drug dealer.

He's a middle man for the Elite to get anything and everything they want. Paul & his friends were simply a scavenger hunt to entertain a bored, depraved villain!

When Dupre brings Paul to Amber - comatose & captive on a giant bed - *it's clear neither are meant to leave there alive!* Fighting for his life, Paul turns on his nemesis like a feral animal. Killing Dupre clearly traumatizes Paul beyond recognition.

RUNNING OUT OF ANGELS SYNOPSIS ACT II

BAR

SYNOPSIS ACT III

Gathering up Amber, Paul hides out in a motel. When she wakes to find out what happened, her response startles Paul - she kisses him deeply. He's her hero. No questions asked. When she leaves to get food, Paul gets an unexpected visitor.

Hank appears at the door! Using pulpit-worthy oratory, Hank convinces Paul that most of what Dupre said could be lies. Hank meant Paul no harm but thanks Paul for removing a menace from society.

As amends for his hardship, as well as for his own lifetime of sin, Hank gifts Paul the \$500,000 Dupre was to pay him. Beside himself, Paul accepts.

But when Hank returns to his car, a DRIVER is there as well. Recognizable as the COP who busts the high school party, it's clear he was planted by Hank to force Paul to flee! The chameleon Driver is revealed to be Hank's father. Both he & Hank ply the family business of shadow agents for the Elite.

And before he fades away forever, Hank wanted to give Paul his birthright and emancipate him from his false nuclear family.

Amber returns to find shocked Paul staring at the \$500,000. She sees the opportunity Hank suggested they now had. They can go and start new lives, leave the past behind.

Flash to Present to see...

Amber's suicide is a carbon copy of Kurt Cobain's - a bittersweet symbol meant to set Paul free from their prison of secrets & lies. As Paul finally has a cathartic release, driving away from New York, he flashes to a fond memory of Amber discussing Fate. Which elegantly segues to the final moment of the movie...

Teen Paul & Amber driving to NY in a pre-9/11 world, where a view of the twin towers from I-95 still greet the kids, who have nothing but exciting, blank pages of life before them...