Lions Behind A Veil

Ву

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adrian_groves1989@hotmail.com 416 788 0112/905 970 9294 30 Irene Crescent, Brampton, On, Canada/ L7A 2V4 Three men sit around a table at a 60's style diner, in a tense silence. They are JACK FITZGERALD, PETER SLOAN, and DANNY LA ROSA.

There is no food in front of them, just cold, untouched coffee.

The wait staff wear all white uniforms with black ties and 50's styled hats. Waitress's wear pink cardigans, white dresses and big blond wigs.

The time is around 11pm and not many customers are there.

UNDER TABLE

JACKS hand holds a S&W Model 19-5 revolver with a pearl handle. He thumbs back the hammer.

JACK'S eyes volley between the two men on each side of him.

PETERS hand moves to the holster around his waist. He undoes the strap of his standard issue Beretta with his thumb.

DANNY the older of the three, keeps his hands on his crossed legs. The handle of a pistol protrudes from a tactical holster under his dinner jacket.

This is a hair-trigger situation and their eyes tell that story.

FADE TO BLACK:

2 EXT. STREET/ DAY

2

BLAM! BLAM! BLAM! BLAM!

JACK, SMITH and WILLIAM run out the doors of a diamond wholesaler.

WILLIAM has a black bag full of DIAMONDS in his hand.

Several POLICE officers run out the doors right after them.

The three robbers turn the corner.

The COPS are hot on their tail.

BLAM! BLAM! BLAM!

Three bullets tear through WILLIAM, one through his spine the others through his chest.

JACK turns to sees WILLIAM on the ground with the DIAMONDS. He goes back for him.

SMITH turns, watching JACK go. He covers him, shooting at the oncoming POLICE. They hide behind a DUMPSTER.

JACK gets WILLIAM'S arm around his neck and heaves him up. The two make their way past SMITH.

The COPS come from around the dumpster firing.

SMITH is his in the back of the right leg and falls to the ground.

JACK turns again, but there's nothing he can do. He continues on.

A BLACK VAN with no license sits on the corner of the next street.

The door slides open as JACK and WILLIAM approach.

A hand helps WILLIAM into the van and when JACK is in the van takes off.

The COPS shoot feebly at the vehicle as it escapes.

3 INT. VAN/ DAY

At the wheel is BOBBY and in the passenger side is LOUIS.

BOBBY

Where's SMITH?

JACK

He got tagged.

BOBBY

What took you so long?

JACK

Will got hit.

BOBBY

What good did that do? Look at him.

WILLIAM's entire chest is covered with blood. He's fainted or worse dead.

3

JACK

What was I supposed to do, leave him to die?

BOBBY

Not everyone is so lucky!

JACK

Fuck off!

LOUIS

Don't listen to him. You did good, kid.

JACKS steely eyes run up WILLIAMS bullet riddled chest to his listless eyes...

FADE TO BLACK:

4 INT. BIG BAD JOHNS/ AFTERNOON

4

Big Bad John's is a underworld watering hole.

The walls are covered with bright red, blue and pink neon signs, advertising cigarettes and beer.

The TV's play old gangster movies like M, DOUBLE INDEMNITY, and THE STING instead of sports, and the bartenders are old grumpy men with jail house tats and beards.

JACK sits in a booth with a tall glass of imported lager in front of him.

DANNY sits across from him, sucking down a Marlboro. He's a jovial and curious man. He doesn't often lose his cool even in the hairiest situation, which it self is frightening.

DANNY

You steal, you sell, you work the rackets. You make a little money, you've made a living. That's admirable. And now... well now you want more. Hey you're human. But you... you're willing to go that extra mile. There's honor in that. Now us, we're in that league that has no name. We don't steal, we don't sell, at least not directly. We run everyone who does though. You'll see that we are far more... diplomatic. But that doesn't (MORE)

(CONTINUED)

DANNY (cont'd)

suggest that the job isn't dirty. You may find yourself doing things that seem wrong, immoral, maybe even evil. But what you'll come to realize is that it's a necessary evil. Like a purging fire in a dead forest. It's balance. And if you're cool it'll all work out. You cool?

JACK takes a second to consider. He nods: "yes".

DANNY

Quite dignity? I like that. You spend time with your family?

JACK

(beat)

I don't really have one, Mr.LA ROSA. I'm an orphan.

DANNY

(smiling)

You're an orphan. I like that. But, a man is only a man if he spends time with his family. And you, you have no family. You want one?

JACK

(beat)

Very much so.

DANNY

All right.

DANNY sticks out his mitt. They shake hands, a very firm, probing shake.

JACK

Thank you very much, Mr.LA ROSA.

DANNY

JACK, call me DANNY.

JACK

Thank you, Danny.

DANNY

Bobby tells me that you don't like guns.

JACK

I guess I work smart not hard.

DANNY

What does that mean?

JACK

I've never been that kind of guy who can go from zero to sixty like that. You don't have to kill a man to break the rules.

DANNY

(laughs)

I like that. Mind if I use it?

Jack shakes his head.

DANNY

Say it comes to you doing twenty to life and some guy you never met, don't know, don't give a fuck about standing in your way?

Jack pauses, searching for the perfectly worded answer.

JACK

(smiles)

Well, that's a whole other ball game.

Danny laughs and takes a drag from his chesterfield.

JACK

If it it comes to that then there isn't two ways about it. Now I may have been lucky in that I've never had to use a gun, but if someones standing in my way than that's not really a choice, is it?

DANNY

Let me tell you a story, when I was... let's just say, a lot younger, a friend of mine - Frank, was doing things that ought not have been done. He was screwing around and making bad moves, terrible decisions... Guess who they chose to take care of it?

Jack points to Danny.

DANNY

Very good. Now I shot him in the forehead and I buried him on my own. I killed him and I knew him. Just remember when that guy gets in your way and he will, just remember me and my friend Frank.

Jack nods in understanding.

5 INT. THE STATION(INTERROGATION)/ AFTERNOON

SMITH sweats bullets sitting under the hot light. He sips the Styrofoam cup of coffee they were nice enough to offer.

The room is dark and surrounded by two way mirrors. His leg is heavily bandaged.

PETER sits on the edge of the table with his arms crossed. He's the total package for cops, an intelligent, testosterone filled, asshole.

ALESSANDRA "ALLY" JAMES scribbles on a piece of paper in an open file. She's sexy, brilliant, rational and she's got stones like Gibraltar. She looks up;

ALLY

It doesn't look good, SMITH.

PETER

Not even a little bit.

ALLY

You're gonna do time. And not a two year bit. You're not a young guy either.

PETER

What she means by that is you don't have much of a life left to live anyways. But now you're going to spend it withering away in jail. You know what happens to back side of the hill mother fuckers like you who go to jail?

ALLY finishes the thought. Talk about your practiced routines.

ALLY

Your kids will mourn you, because to them your dead already. You're (MORE)

(CONTINUED)

5

ALLY (cont'd)

wife will remarry, your friends will find new friends and it'll be as if you never existed.

PETER

It's a sad sad practice, I know.

ALLY

But, what if we were able to help you out?

SMITH

(beat)

Depends.

ALLY

Immunity? Protection?

SMITH

Cash?

PETER

You gotta be fucking kidding me? You're up on murder charges, you've got a life line and you're trying to squeeze some money out of this?

SMITH

I want to see a profit. Sue me, I'm human.

PETER

(vexed)

Living outside the four walls of that prison aren't enough? Let me tell you something you rat fuck, you have no where to go. Either you die in jail, or you help us.

SMITH

No, either I die in jail or he kills me on the streets. He can kill me from jail just as easy.

ALLY

Which is why we protect you. Where if you refuse, you go up and never come back. And a pretty thing like you... come on.

7.

SMITH

I want to talk to my lawyer first.

ALLY

No, you decide now.

PETER

Listen mother fucker, if you don't do this, I'll let it be known that we met today. That kind of news spreads like hemorrhoids and it's the same kind of pain in the ass.

SMTTH

(beat)

Fine.

ALLY smiles, picking up her folders and files, etc.

ALLY

We'll be in touch.

6 INT. NOODLE HOUSE/ NIGHT

6

ALLY and PETER sit at the counter of a small out of the way NOODLE HOUSE. They partake in a bowl of the house's finest noodles. Peter uses a fork instead of chopsticks like Ally.

ALLY

In the end it's just another murder we may be able to tie him to. It's not necessarily concrete. What we need is more info and faster. This building a case bullshit is time consuming.

PETER

The fucker will be dead by the time we get enough shit together to go to trial.

PETER smokes a cigarette in between stuffing down noodles.

ALLY

I don't like him.

PETER

SMITH?

ALLY

Yeah. I just have one of those feelings about him.

PETER

He'll talk. He's just playing hard to get. It's the first rule in the scumbag handbook. He'll never let us know he wants to talk. It has to be our idea.

ALLY

(sarcastically) You're so brilliant.

PETER

(devilish smile)

How bout Sanchez? Was he brilliant?

ALLY pauses, recalling that traumatic event.

ALLY

Jesus. I make one remark about him being a snappy dresser and he's trying to get down my blouse in the squad car. You know that scene in Working Girl where Melanie Griffith storms out of the limousine? For some reason every time I think of Sanchez it pops into my head.

PETER

Yeah, well his left nut still hasn't descended.

7 INT. JACKS PLACE/ NIGHT

JACK enters his small HERMOSA BEACH apartment holding a bag of Chinese food. The ocean can be seen outside.

He's greeted by two dogs, a black lab named JOANIE and a golden retriever named CHACHI.

JACK

Hey guys, how was your day?

They bark and jump up on him.

He tosses the Chinese food on the coffee table and walks to the fridge.

The fridge is empty besides Pepsi, mustard and almost empty Chinese food containers. He grabs a Pepsi.

He pulls out a couple dog treats from a drawer.

7

JACK

One for Joanie... one for Chachi.

He gives them a couple each and walks back out to the living room.

Beside a rather small TV is several large stacks of books, movies and C D's.

He grabs a movie and sticks it in his DVD player. The opening titles to THE INFORMANT come on.

JACK slumps into his couch a dog on each side resting on his lap.

8 INT. PETERS PLACE/ NIGHT

8

PETER enters his semi attached home.

The walls are a bright green and the couches are red.

He tosses his coat on a hook by the door, drops his suit case and holster on the ground and runs up the stairs.

9 INT. PETERS BEDROOM/ NIGHT

9

AMELIE, a long limbed French beauty sits in the middle of the bed, with several Vogue magazines open all around her. She's the kind of woman you don't often see in real life. She wears a nightgown like a hand in a glove.

PETER enters.

PETER

Hey.

She breaks into a wide grin as he enters though not looking up from the magazines.

AMELIE

Mon amour.

He gets on the bed crawling towards her.

PETER

How was your day?

AMELIE

It was all right.

She speaks with a heavy FRENCH ACCENT.

(CONTINUED)

He kisses her.

AMELIE

Rene threw a shit fit.

PETER

Musicians are like that.

He kisses her neck.

AMELIE

She's not a musician. She doesn't play instruments.

PETER

All right, singers are like that.

AMELIE

I suppose. You're so happy, good day at the office?

PETER

Great day.

His hands are all over her.

AMELIE

You know, today is marked on the calendar.

PETER

It's not your birthday is it?

AMELIE

No.

(beat)

I'm ovulating.

PETER

What does that mean again?

AMELIE

It's like when the egg falls down into the uterus.

PETER

Don't talk about that stuff if you want us to do it. It freaks me out.

PETER kisses her shoulders. He removes the shoulder straps of her nightgown.

AMELIE

It's beautiful. You know Stella is pregnant again. She wasn't even trying.

PETER

Well, she's got like seven kids. Lets not get jealous.

AMELIE

(defensive)

I'm not jealous.

He kisses down her neck line.

PETER

OK. You want to make this baby or not?

AMELIE

Yes.

He pushes her to the bed and kisses her, his hands moving down the side of her body.

10 INT. BIG BAD JOHNS/ NIGHT

10

Rockabilly plays on the impressive JUKEBOX in the corner. The bartenders are gone and only two men are left; DANNY and BOBBY.

DANNY

He's a nice kid.

BOBBY

So was Benedict.

BOBBY pours the last of a bottle of vodka into a glass.

DANNY

He doesn't talk much. Takes a man with virtue to talk so judiciously. He's got character.

DANNY lights a cigarette.

BOBBY

Takes a closet psychopath to talk so judiciously.

DANNY

You really want to throw out psychopath?

BOBBY

Last night, my wife tells me Sam - our oldest, walks up to his teacher and tells her that this kid Michael stole some crayons or something.

DANNY

So?

BOBBY

That kid Michael was his best friend.

DANNY

Kids are indifferent. Kids are different than men.

BOBBY

In some ways.

DANNY

I think he'll work out just fine. Like I said he's got character. Character goes a long way.

BOBBY

Hey I've got character, he's got...

DANNY

What does he got?

BOBBY

I don't know.

BOBBY downs the last of his vodka.

DANNY

You know what strikes me about him? I don't know what's driving him and I don't think I ever will.

BOBBY

That's not a good thing. When you know what someones after you know whether or not to trust them.

DANNY

Maybe I liked surprises.

11

11 INT. '07 ESCALADE/ DAY

DANNY and BOBBY sit in the back of the black truck. JACK drives. The streets are wet with a recent rain.

DANNY

JACK.

JACK looks in rear view mirror.

DANNY

Here, this is yours.

DANNY hands him a S&W 19-5 pistol with a white pearl handle.

JACK takes it, inspecting the gorgeousness of such a deadly instrument.

JACK

Thank you.

DANNY

Now you earn it.

JACK

What do I do?

BOBBY

(interjecting)

You follow rule one.

JACK

(indignant)

What's rule one?

BOBBY

DANNY tells you to do something, you fucking do it.

JACK

OK.

BOBBY

We absolutely clear on rule number one?

JACK

Crystal... Can I ask you something?

BOBBY

Shoot.

JACK

What were you before you were... you know?

BOBBY

I don't know, a lot of things I guess. Why do you ask?

JACK

I was just thinking what if I had made one decision differently, what if I'd gone left *instead* of right, where would I be?

BOBBY

You'd be left. You think to much... stop doing that.

12 INT. BIG BAD JOHNS(BASEMENT)/ DAY

12

Big Bad Johns basement is not as bright as the upstairs, in fact it's dank, wet and moldy.

The walls show water marks and the floor needs a serious mopping.

JULIUS - a skinny drug dealer, sits on a small wooden chair.

DANNY stands in front of him and BOBBY behind him. JACK fades into the background.

DANNY

I don't like what I hear about you JULIUS. I hear these things and I get upset. It ruins my day when I hear the things I've been hearing. And what's worse is that I hear them everyday. That's a lot of ruined days.

JULIUS quivers in the chair.

DANNY

You can't do this anymore.

JULIUS

(whisper)

I won't.

DANNY

What?

JULIUS

I won't do it anymore.

DANNY

Good, because if there is one thing I can't tolerate it's this. You don't sell to high school kids. Do you want these kids to turn out like you?

JULIUS

N-No.

DANNY

All right then. Cause you're a good kid and I wouldn't want you to fuck around and get yourself into trouble you won't be able to walk away from. Let me tell you a story. I once new a guy named Martin, now Martin was the kind of guy who'd talk all the time. And the things that he talked about were the kind of things you're supposed to keep to yourself. So, one day someone took Martin up to the lake and beat him to death with a shovel. Then he threw him in the lake with a rock tied to his ankle. So, learn from Martin's mistake and toe the line.

JULIUS looks into DANNY'S eyes for a split second then back to the floor.

DANNY

Go to the washroom and clean yourself up. Then get back to work.

JACK watches JULIUS walk up the stairs to the bathroom.

JACK

(to DANNY)

That's it.

DANNY

What did you expect? You think I was gonna kill him?

DANNY and BOBBY exit.

14

14 INT. BIG BAD JOHN'S (BATHROOM) / DAY

JULIUS has his head completely submerged in the sink.

He pops back up and sees BOBBY standing behind him through the mirror.

Before he can do anything BOBBY smashes his face into the MIRROR.

He throws him into a stall and bashes his face against the wall.

He then dunks JULIUS'S face into the TOILET WATER.

JULIUS struggles to get out.

JACK bursts in.

JACK

What's going on?

BOBBY looks up at him, his arms still holding JULIUS under.

JULIUS's arms begin to slow down, then fall limp.

BOBBY gets to his feet and walks past JACK to the sink.

Washing his hands;

BOBBY

Do me a favor? Flush that piece of shit.

JACK watches BOBBY leave the bathroom. He kneels over JULIUS and feels for a pulse, DEAD.

He flushes the toilet.

15 INT. PETERS OFFICE/ AFTERNOON

15

PETER and ALLY sit on a couch in PETERS large office. SMITH's lawyer sits in a chair by the desk.

LAWYER

Well, he's adamant about payment.

ALLY

Does he understand that if he should testify, he would have to go into witness protection? His life would be in danger. He can't be worrying about money right now.

LAWYER

Don't underestimate him. He knows what'll happen. But he has privileged information, you need what he's got. He wants payment.

PETER gets up.

PETER

Listen to me. He will not be payed for this. He'll live and thats payment enough.

LAWYER

(beat)

All right. He'll do it.

PETER

Then we put him in a safe house till we're ready for him. He won't last the hour out there alone.

LAWYER

He would like to go home.

PETER

What the fuck are you talking about?

LAWYER

He thinks that your protection would create to many questions.

PETER

(beat)

He's on trial for homicide and armed robbery. Don't you think they'll wonder how he got out?

LAWYER

he says it's a deal breaker.

ALLY

This is ridiculous.

LAWYER

He says he has business to do before he has to leave.

ALLY stands up in anger.

ALLY

(angry)

Jesus Christ. He'll die.

PETER

(to ALLY)

I'm not jumping through hoops for this piece of shit. He wants to go home, let him.

ALLY collects herself and sits back down.

16 INT. BIG BAD JOHNS/ MORNING

16

DANNY sits at the same table he always does. JACK and BOBBY sit at the same booth.

JACK'S eyes flit back and forth from the TV to BOBBY to DANNY.

He begins to stare at BOBBY's hands, transfixed.

17 EXT. FOREST/ NIGHT(FLASHBACK)

17

A Dodge Durango, sits in the middle of a large FOREST. It's headlights illuminate the misty scene.

The sounds of dirt and shovels breaks the silence.

A large HOLE in the ground sits before the truck. Dirt is tossed out of it.

INSIDE HOLE

BOBBY and JACK stand in a 6 foot hole, digging with spades.

BOBBY

(breathing hard)

Shit. That's deep enough. Go, go up.

JACK pulls himself out, then sticks out a hand to help BOBBY.

The two men make their way around to the back of the truck.

The trunk door flips open and JULIUS'S wrapped up body falls to the ground.

BOBBY

Fucker.

(bending down)

Here help me with the legs.

BOBBY grabs the upper body while JACK takes the lower.

They waddle over to the hole.

BOBBY

All right, on the three. One...

They sway the body back and forth.

BOBBY

Two... Three!

The body is launched into the hole, smacking the ground with a THUD.

BOBBY begins to shovel dirt back in the grave.

JACK looks into the hole. JULIUS'S face can now be seen through the wrappings.

JACK isn't cut out for this side of things and he knows it.

Coming out of his reverie he starts shoveling dirt into the hole.

18 INT. BIG BAD JOHNS/ MORNING

18

JACK snaps out of his trans when the door opens.

LOUIS enters.

LOUIS

DANNY, you hear about SMITH?

DANNY

Yeah, fuckers going away for a long time.

LOUIS

He's out.

DANNY

What?

LOUIS

I know a guy down at county, he's out.

CONTINUED: (2) 21.

DANNY

He couldn't afford that bail.

DANNY and BOBBY exchange a worried glance.

BOBBY

Want me to talk to him?

DANNY

I'll go myself.

(to JACK)

How bout you kid?

JACK isn't paying attention.

DANNY

Kid?

JACK

(surprised)

Huh? What?

DANNY

(smiling)

You coming?

JACK

Uh, sure.

DANNY

That's my boy.

19 EXT. SMITH'S BUILDING(STREET)/ NIGHT

19

DANNY'S familiar black Escalade sits outside an old, dirty building by the curb.

The street looks in shambles, the kind of places bums feel comfortable.

DANNY, BOBBY, and JACK exit the car. DANNY leads the way as they enter the building.

20 INT. SMITH'S BUILDING(ELEVATOR)/NIGHT

20

DANNY, BOBBY and JACK enter the filthy elevator. The glass walls are smudged and the metal doors are covered with rust.

DANNY

Talk about your miserable existences.

CONTINUED: (2) 22.

BOBBY

Naw, his girlfriend - his mistress lives here. This is her place. Besides I'm not sure if she even owns it or if she's squatting. Neither would surprise me.

JACK watches the numbers; 3... 4... 5...

JACK

So what are we going to do?

DANNY

Well, we'll find out what he's been up to.

JACK

What if he's been talking to the cops?

DANNY

I told you about balance, right?

JACK

Right.

6th floor. DING.

They exit into the hallway.

21 INT. BEV'S APARTMENT/ NIGHT

The red front door is chipping paint.

KNOCK KNOCK!

SMITH's hand reaches into the frame to open it.

In the doorway are DANNY, BOBBY and JACK.

DANNY

Evening.

They walk over the threshold.

SMITH

DANNY, how're you doing?

DANNY

I'm all right, man. How've you been?

(CONTINUED)

21

CONTINUED: (2) 23.

SMITH

Me? I'm fine.

DANNY

I can imagine. I mean here you are... out.

DANNY walks around the dilapidated apartment.

The walls are brown, the floorboards stick up.

The place looks like it's held together with chewing gum.

DANNY

This is some repugnant shit.

SMITH

It's just temporary.

DANNY

Is the lady of the house home?

SMITH

No, she's gone to her mothers.

DANNY

We won't be expecting her anytime soon?

SMITH

I can't imagine.

SMITH is edgy and he slurs his words. His eyes move at rapid speed and you can see the sweat on his brow.

DANNY

You sick?

SMITH

No. W-Why?

DANNY

You're acting weird.

SMITH

Tired.

DANNY

Take a seat. You look like you're about to faint.

DANNY sees a green wooden CHAIR under the table holding some boxes. He pulls the chair from under a table. The boxes fall to the floor making a cracking noise.

CONTINUED: (3) 24.

DANNY

Sorry about that.

SMITH

N-No problem, don't worry about it.

SMITH takes a seat in the chair. BOBBY moves to his back.

DANNY

(pointing to JACK)
You remember JACK right?

SMITH

Yeah. Hey.

JACK and SMITH shake hands.

JACK

How's it going?

DANNY

So... How'd you do it?

SMITH, scared out of his mind, fidgets with his fingers.

SMITH

Ho-How did I do what?

DANNY

I mean, you were going away and for along time. But here you sit. I'm confused.

SMITH

I don't know what you heard, but I gotta tell you they're lies.

DANNY

They are.

SMITH

I don't know what you heard, but if you heard I've been talking to cops then that's just a lie.

DANNY

It is?

SMITH

Yeah, see they threatened me. They said If I didn't help they would tell everyone I was a rat. But I'm not.

CONTINUED: (4) 25.

DANNY

So they're just fucking with you?

SMITH

Yeah.

DANNY

So how come you're out?

SMITH

My wife posted bail.

DANNY

Must have been a hefty sum.

SMITH

She had to sell the car, use some emergency money.

DANNY

Oh. OK. Where is she?

SMITH

At home.

DANNY

So your wife put up bail, but you're staying with your girlfriend? She must be one tolerant woman.

SMITH

She's uh...

DANNY has lost the casual tone. Not anger, more like the calm before the storm.

DANNY

She's what?

SMITH

I-I...

DANNY reaches for the gun in his holster.

SMITH

(sobbing)

No, DANNY please! I swear I didn't talk to no one! I swear!

DANNY pulls the gun out.

SMITH

Please! DANNY!

JACK watches SMITH get on his hands and knees and beg.

DANNY

Get back on the chair.

22 INT. BEV'S APARTMENT(BEDROOM) / NIGHT

22

BEVERLY "BEV" HOLLOWAY - SMITH's girlfriend, watches the scene through the a crack in the door.

She's dressed for bed, and her hair is wet from a recent shower. Her eyes are full of tears.

23 INT. BEV'S APARTMENT/ NIGHT

23

SMITH crawls back onto the chair.

DANNY

I don't want to kill you, I want to help you. You're weak. Instead of taking a pinch like a man, you rolled over for them like a dog. I'm gonna relieve you of that choice.

SMITH

Please! Don't do it!

24 INT. BEV'S APARTMENT(BEDROOM) / NIGHT

24

BEV is on her knees watching through the crack in the door.

SMITH(O.S)

Please don't! I swear I didn-

BLAM! BLAM! BLAM! BLAM!

BEV jumps back at the sound of the bullets.

Covering her mouth, tears rolling down her hands, she crawls to the open WINDOW.

She clumsily crawls out onto the fire escape.

Just as she pulls her leg out the window SLAMS shut.

25 INT. BEV'S APARTMENT/ NIGHT

DANNY, BOBBY and JACK look to the bedroom.

DANNY

What the fuck was that?

26 INT. BEV'S APARTMENT(BEDROOM) / NIGHT

26

25

The three men walk into the room.

DANNY, BOBBY and JACK walk over to the window and open it. They look out;

SEE;

BEV about three floors below on the fire escape.

DANNY

Shit! JACK go get her!

JACK pauses for a second, then rushes out of the window.

BEV is about two floors from the bottom, quicker she goes.

JACK races down the rickety fire escape.

BEV gets to the last level, though there is still a drop of about one floor to the ground. She leaps.

Landing on her feet, she instantly hits the ground holding her ankle. She looks up to see JACK two floors up.

She gets up and continues across the street.

JACK hits the ground and chases after her, as she runs into an alleyway.

She turns a corner and squeezes through a gap in an old fence.

JACK turns the corner and jumps the same fence gaining ground.

JACK

FREEZE!

He gets up right behind her holding his gun to her neck. She stops.

CONTINUED: (2) 28.

JACK

Don't you fucking move!

He thumbs back the hammer.

BEV

(crying)

Please! Don't hurt me! I won't say anything! Just let me go!

JACK stares through the back of her head. The dilemma is evident in his eyes.

He thumbs the hammer back up and lowers the gun.

She turns around to him, surprised.

JACK

(beat)

Here, get in here.

(Pointing to dumpster)

He helps her into the large dumpster and closes the lid behind her.

JACK holds the gun in the air and fires several shots.

BOBBY and DANNY come up the alley.

DANNY

She had a gun?

JACK

Yeah, she shot and I hit the ground. She got away.

DANNY

Shit!

DANNY and BOBBY continue down the alley hoping to find BEV.

JACK looks to the trash bin, then follows them.

27 INT. BEV'S APARTMENT/ MORNING

27

The door lay open as PETER and ALLY enter.

PETER looks around in shock, no witness's, no anything.

ALLY walks through the apartment, checking the rooms for signs of life.

29.

PETER

(beat)

SMITH!

No response.

ALLY

The rooms are empty.

Two PATROLMEN enter.

PETER

Where the fuck are they?

PATROLMAN 1

What?

PETER

What do you mean "what"? The two people you're supposed to be watching, where are they?

PATROLMAN 2

They should be here.

PETER

Yes the most certainly should be here! But they're not here, so where the fuck are they?

PETER gets right in their faces.

PATROLMAN 1

I don-

PETER

You don't know? Who's paying you? Who the fuck's paying you?

PATROLMAN 2

Hey, back off.

ALLY comes in between them pushing PETER away, not the first time.

ALLY

Just calm down! Calm down!

PETER

You fucked this whole thing up! What the fuck did you do? You let them go you stupid cocksucker!

ALLY drags the seething PETER out of the room.

28

PETER storms into his office, ALLY on his tail.

He throws himself into his chair and pulls out a bottle of vodka from his desk drawer.

ALLY

(disappointed)

Oh, what's that?

PETER pours some into a coffee mug and chugs it. Then another.

ALLY

Put that away.

She takes a seat on the couch by the door.

ALLY

He's dead.

PETER pours another.

PETER

I told him. I fucking told him, I told him to let us take care of it.

ALLY

You can't tell people anything.

PETER pounds down his third mug full.

KNOCK! KNOCK!

They both turn to the door. There stands BEV, looking like holy hell.

ALLY opens the door for her.

ALLY

Where the fuck have you been?

Where's SMITH?

BEV

He's dead.

ALLY

You saw?

BEV nods: "Yes". ALLY sits her in the couch. PETER comes from around his desk.

BEV is shaking.

ALLY

Where have you been?

BEV

A dumpster.

PETER

What?

BEV

Well, they came and they shot him. Then I tried to go out the fire escape, but they heard.

ALLY

Jesus.

BEV

So one of them chased me. And I hurt my ankle, so he caught me. And I asked him to let me go... And he did.

ALLY

What? What do you mean he let you go?

BEV is close to tears.

BEV

He helped me into the dumpster. Then he told them I got away.

ALLY

Who did that?

BEV

I don't know, his names JACK or something. I heard them say it.

PETER

You saw them kill SMITH?

ALLY gives him a reproachful look for his lack of tact.

ALLY

What did you see? I know it's hard.

BEV

He shot him. He stood right there and killed him.

PETER

(excited)

DANNY LA ROSA?

BEV

(beat)

Yes.

PETER can't hide his smile.

29 INT. ST.GREGORY'S ORPHANAGE/ MORNING

vn

29

JACK enters the front doors of the large and rundown orphanage.

The floors are a dirty black and white tile, and the furniture is second hand and thrown together.

The kids run around, all smiles.

JACKS eyes take in every detail.

BUTCH(O.S)

There he is!

JACK smiles and turns around. Standing down the hall is ROBERT "BUTCH" PETERSON. BUTCH is a priest.

JACK

BUTCH!

The two embrace in a hug, the kind between best friends.

BUTCH

Look at you. You look good.

JACK

Look at you, you're... well you're a man of God.

BUTCH

I took the vows. And no one calls me "BUTCH" anymore.

JACK

Jesus Christ.

BUTCH

Don't blasphemy.

JACK

Goddammit, I'm sorry.

BUTCH

(smiling)

Come in.

BUTCH leads him to his office.

30 INT. ST.GREGORY'S ORPHANAGE(OFFICE)/ MORNING

30

BUTCH'S office is baron besides religious paraphernalia. Paintings of Jesus and the virgin Mary, etc.

JACK takes a seat in front of the desk.

JACK

How many times have I been in this chair?

BUTCH

A lot. And if it hadn't been for that time you bitch slapped Father Whorley you'd be in my seat.

JACK

Yeah, they gave up on me after that.

BUTCH

Well you had no aspirations to follow the path.

JACK

You didn't either. What happened?

BUTCH

(beat)

A few years ago, I came back to visit. Father Whorley was sick and it just happened.

JACK

I understand.

 BUTCH

So what have you been up to?

JACK

Premarital sex, drinking, stealing, all the good stuff you can't do anymore.

BUTCH

Enjoy it.

JACK

I do.

BUTCH

(serious)

You're not still doing it are you?

JACK

(sighs)

You're not going to be all high and mighty are you? Because you just took the vows. I'm just trying to survive. Same as you.

BUTCH

Is that why you do it?

JACK

You did it to. You know what it's like. We had no opportunities. There was nothing out there for us.

BUTCH

If you ever need to... just remember you're not exiled by your sins.

JACK

I can't do that yet.

BUTCH

When you're ready.

JACK nods: "yes".

31 INT. RESTAURANT/ NIGHT

PETER, AMELIE and ALLY sit around a circular table in the middle of a crowded restaurant. Their food has already arrived.

PETER

It's like a gift from God. I've never believed in that he closes a door, opens another one bullshit. But what do I say now?

31

ALLY

We're lucky.

AMELIE

(to PETER)

Well, you better hold on to that lucky streak.

35.

ALLY

Why?

AMELIE

He hasn't told you?

ALLY shakes her head: "no".

AMELIE

We're trying.

ALLY

To get pregnant?

PETERS fidgets with his fork.

AMELIE

Yeah.

ALLY

Oh my God congratulations!

AMELIE

(smiling)

Thank you. I've got a good feeling this time.

PETER throws her a smile then buries himself in his wine glass.

ALLY

What a year this could be for you. LA ROSA behind bars, and a little baby.

PETER

(laughing)

Yeah, well we'll see. I probably have a low sperm count, I've worn jockies my whole life.

ALLY

(laughing)

I didn't need to hear that.

32

32 INT. BIG BAD JOHNS/ NIGHT

DANNY and BOBBY sit in the all to familiar booth. A pitcher of beer sits in front of their two glasses.

DANNY fiddles with a pair of tweezers and glue. He's working on a model airplane.

DANNY

I don't like this. I can't think.

He sets down the tweezers and glue.

BOBBY

I don't either. It's not good having her out there.

DANNY

No one has ever benefited from a living witness.

BOBBY

If she hasn't contacted the police yet, it's only a matter of time. How the fuck could he let her get away?

BOBBY aggressively puts out his cigarette in the ashtray. He's not internal at all.

DANNY

She pulled a gun. What was he supposed to do?

BOBBY

Where was she holding it? Her panties?

DANNY

You heard the gunshots same as I did. She got away, lesson learned.

DANNY pours beer into his glass.

DANNY

She's to dangerous.

BOBBY

So what do we do?

DANNY

You're going to talk to your people. You're going to find out (MORE)

(CONTINUED)

CONTINUED: (2) 37.

DANNY (cont'd)

who's in charge of my investigation.

BOBBY

What?

DANNY

Who else would know?

BOBBY

They're not gonna just help you. Some people can't be bought. As unlikely as it sounds it's true.

DANNY

I don't expect them to. Just get me the name.

BOBBY

(beat)

I don't need to know what you're up to, just as long as you do.

DANNY

Good.

33 INT. PETERS PLACE(BATHROOM)/ NIGHT

33

AMELIE sits on the porcelain toilet reading a fashion magazine. She's not actually using the toilet.

Her watch begins to BEEP.

On the counter is a pregnancy test. Excitedly, she checks it.

After about a few seconds of staring at the white stick, she throws it into the trash. Negative.

AMELIE

(sighs)

Merde.

She goes back to the magazine.

34

34 INT. ALLYS APARTMENT/ NIGHT

ALLY enters her small, cramped apartment holding a few grocery bags.

She deposits them on the table then presses the button on her answering machine.

BEEP

MACHINE

No new messages....

She takes off her shoes and rubs her feet.

BOBBY(O.S)

Hey.

She looks up into the dark.

BOBBY hits a light switch illuminating the entire apartment.

He sits on a couch holding her photo album.

BOBBY

You were a cute kid.

She looks disgusted by his presence.

ALLY

What are you doing in my house?

BOBBY

House?

ALLY

Apartment, whatever.

BOBBY

Just wanted to check in.

ALLY

You're a little late.

BOBBY

Three years isn't that long. Besides you can't be that mad at me. We have memories.

ALLY

What? The three minutes of sex or the thirty seconds it took you to leave afterwards? CONTINUED: (2)

BOBBY

Both I guess.

BOBBY gets up and walks right up to her.

ALLY

You can't just walk in here. You don't have that right. You forfeited that.

BOBBY

What if I said I want to come back? Finish what I started? Do my duty?

ALLY

You did a shit job when you were undercover, anyways.

BOBBY

Lets not fight.

ALLY

What do you want?

BOBBY

Sloan still on the case with you?

ALLY

I'm not at liberty to say.

BOBBY

Good old Pete.

He puts his hands on her waist.

BOBBY

Come on, you must miss me a little?

She knees him in the groin.

He staggers backwards into the couch.

ALLY

You're a two-faced, backstabbing, coward, son of a bitch. Get the fuck out.

BOBBY

(laughing)

Aw man, have I missed you.

CONTINUED: (3)

ALLY

Now!

BOBBY

All right. All right.

BOBBY limps to the door.

BOBBY

You sure you don't want to kiss it better?

She knees him again.

BOBBY

(laughing)

I get it, I'm gone.

He opens the door.

ALLY

Next time I see you, I'm using my gun.

BOBBY

(laughing)

As will I.

She slams the door behind him.

35 INT. BIG BAD JOHNS/ MORNING

Back to Big Bad Johns again. DANNY munches on a bagel and nurses a coffee, while reading an aviation magazine.

 ${\tt BOBBY}$ enters and sits across from him. JACK sits at the bar watching ${\tt TV}.$

DANNY

And?

BOBBY

I got it.

DANNY

Who?

BOBBY

Names PETER Sloan.

35

CONTINUED: (2) 41.

DANNY

PETER Sloan. I like that. that's a good name. That it?

BOBBY

Yeah.

DANNY

All right.

DANNY breaks his bagel in half and passes it to BOBBY.

BOBBY

(mouthful)

He's a good cop. One of the few.

DANNY

Good cops are far easier to blackmail, BOBBY. When you believe in things, you're exploitable.

DANNY looks to JACK.

DANNY

JACK!

JACK turns in their direction.

DANNY

What do you believe in?

JACK

(scratching head)

The Lakers?

DANNY

(laughing)

The Lakers.

36 INT. PETERS PLACE/ NIGHT

36

PETER walks into his home and places his jacket on the hook like usual. He drops his briefcase and holster on the floor.

He looks in the distance curiously.

SEE;

A light coming from the kitchen.

CONTINUED: (2) 42.

PETER

Baby!

DANNY(O.S)

I'm in here.

PETER straightens up at the sound of DANNY'S voice. He grabs his Beretta and slowly walks into the kitchen. He's ready for anything.

KITCHEN

Seated at the table are DANNY, LOUIS, JACK, and AMELIE.

JACK has a PUMP ACTION SHOTGUN pointed to AMELIE'S head, though he doesn't look thrilled. PETER'S eyes blink too much, he can't fathom the impossible scene.

PETER

What the fuck is this?

DANNY

Please sit.

PETER

You don't tell me to sit in my own home.

DANNY

Fine stand.

PETER'S eyes stay on his wife. She's terrified and her eyes are red from tears.

PETER

Get that gun away from my wife.

DANNY

She is very pretty.

PETER turns to DANNY.

PETER

You've lost your fuckin' mind.

DANNY

Not yet. Please sit. It makes me uncomfortable talking to someone standing.

PETER slowly walks to a chair and pulls it away from the table. He sits.

CONTINUED: (3) 43.

DANNY

That's better. Now-

PETER

Get that gun off my wife. I can't pay attention if that gun is on her.

DANNY nods to JACK.

He angles the gun away from her.

PETER

What do you want?

DANNY

Where is BEVerley Holloway?

PETER

Who?

DANNY

BEV?

PETER

I don't know who you're talking
about?

DANNY

Does your wife?

DANNY turns to AMELIE and nods to JACK, who reluctantly puts the gun to her head.

JACK and PETER lock eyes.

DANNY

BEV?

PETER

Why?

DANNY

She saw things. She's got the power right now. I don't like that.

PETER

What makes you think I won't let my wife die in the name of justice?

AMELIE screws up her face in confusion.

CONTINUED: (4) 44.

DANNY

Pretty thing like that? Well lets see.

DANNY nods to JACK.

RACK RACK!

JACK looks away from AMELIE as he racks the SHOTGUN.

PETER

All right! All right!

DANNY

Where?

PETER

Tennessee.

PETER takes a pen and pad from his pocket. He writes down the address and hands it to DANNY.

DANNY

If it's the wrong one... well, you know.

DANNY nods to JACK again. He lowers the SHOTGUN.

DANNY

And just so there's no hard feelings...

DANNY pulls a BRIEFCASE from under the table.

DANNY

...You get paid.

He opens the briefcase. About 50 thousand dollars.

PETER doesn't give it one look.

PETER

Get out.

DANNY

Hey that's nothing to sneeze at. A thank you would be nice.

PETER

Get out now.

CONTINUED: (5) 45.

DANNY

To each is own.

DANNY, LOUIS and JACK slowly exit the kitchen.

The second they hear the front door slam shut, PETER sinks into his hands and AMELIE breaks out into tears.

PETER collects himself and walks over to his distraught wife.

He picks her up out of the chair and carries her out of the kitchen.

The fifty thousand sits untouched.

37 EXT. SAFE HOUSE/ NIGHT

37

SUPERIMPOSE: "LEBANON, TENNESSEE"

Two bodyguards stand outside a small bungalow.

The street is empty and quiet. This is a very suburban area. The sidewalks have chalk drawings all over them.

BODYGUARD 1's watch begins to beep.

He and BODYGUARD 2 look to one another.

Moments later a black Lexus pulls up out front.

BOBBY exits the car.

BOBBY hands the two BODYGUARDS a stack of bills.

39 INT. SAFE HOUSE/ NIGHT

39

BEV sits on a king sized bed watching Brian De Palma's BLOW OUT (The bathroom strangulation scene).

KNOCK KNOCK!

She approaches the door and looks through the peep hole.

SEE;

The two BODYGUARDS.

She presses the "TALK" button on the INTERCOM.

CONTINUED: (2) 46.

BEV

(into Intercom)

Yeah?

BODYGUARD 1

(into Intercom)

You're location's been compromised.

BEV

What?

BODYGUARD 2

They know where you are. We have to move you.

BEV

Oh Jesus. Uh, I'll go get packed.

BEV walks back to the bedroom. She throws some clothes from the drawers and the closet into a BIG BLACK SUITCASE.

She exits the house.

The two BODYGUARDS take her suitcase and escort her to the passenger side door. They open the door and she enters.

BEV

Where are we going?

LOUIS sits in the front seat.

LOUIS

Nowhere in particular.

BEV looks to the rear view mirror.

SEE;

BOBBY and JACK in the backseat.

BOBBY wraps a PIANO WIRE across her throat as she struggles.

She sees JACK in the rear view mirror. They lock eyes, her once hero now sits back and watches her die.

She gurgles and fades away, dead.

The car drives away.

40

40 INT. PETERS PLACE/ AFTERNOON

PETER comes home after a long day. He's exhausted.

The place is almost empty. The shelves are baron and the floor is covered with boxes.

PETER

Baby!

AMELIE comes out of the kitchen.

AMELIE

Hi.

PETER

What's going on?

AMELIE

I'm packing.

PETER

I can see that. Why?

AMELIE

(beat)

So they won't find us again.

PETER

(long beat)

Baby, sit.

She sits on the couch. He kneels down in front of her, taking her hands.

PETER

Look, it doesn't matter where we go. They can find us.

AMELIE

But we're in danger here.

PETER

We're in danger anywhere.

AMELIE

But if we move-

PETER

It doesn't matter. They found us once, they can do it again.

CONTINUED: (2) 48.

AMELIE

But-

PETER

Shh. I know what happened was frightening. But you can't let it change you.

AMELIE

(beat, crying)

I don't feel safe.

PETER

I know. Me neither. That's why I was thinking maybe you should stay with someone else... just for now.

AMELIE

You want me to leave?

PETER

They want me, I'm why they came. You're just leverage to them. You can stay with Stella. She's got all those kids, you'll have a blast.

AMELIE

I don't want to abandon you.

PETER

(seriously)

You're not.

AMELIE

What if something happens?

PETER

Don't think like that.

He pulls her into a hug. She clings to his shirt.

41 EXT. STREET/ NIGHT

41

JACK walks down the dark wet street. The light shower of rain soaks his clothes.

The street lamps illuminate his face, casting his eyes in shadow. He passes an alleyway;

GIRL(O.S)

Help!

He stops.

CONTINUED: (2) 49.

GIRL(O.S)

Someone help me!

He approaches the alleyway.

SEE;

A pretty twenty something GIRL is being attacked by a dirty, scruffy BUM. He holds a KNIFE.

JACK runs over to help.

JACK

Hey! Stop! Get off her!

JACK throws the BUM off her.

BUM

What the fuck are you doing? Mind your own business!

JACK jumps on top of the BUM and begins to lay punch after punch into the old man's face.

JACK knocks the knife out of his hand, and pulls out his gun.

JACK

(to Girl)

Go! Get out of here!

She hauls ass down the other end of the alley.

He begins to pistol whip the BUM repeatedly.

Blood squirts out of the BUM'S nose. His face is a crimson mask.

COP 1(0.S)

Hey, get off!

TWO COPS jump on JACK from behind and pull him off.

COP 2

What the fuck are you doing?

JACK

(seething)

He was raping that girl!

COP 1

What girl?

The BUM lay on the ground coughing up blood.

42

42 INT. THE STATION(INTERROGATION)/ NIGHT

JACK sits in the familiar INTERROGATION room.

He has a cup of coffee and a plate of doughnuts in front of him. Both are not touched.

He doesn't look up from the floor.

OTHER SIDE OF GLASS

COP 1 stands on the other side of the glass watching JACK.

ALLY and PETER enter.

ALLY

What do you got?

COP 1

Found him beating on an old man. A homeless guy. He claims the guy was raping some girl. But I didn't see one.

ATITIY

So why did you call us?

COP 1 hands her his file. Not exactly a textbook, but pretty thick.

ALLY

(reading file)

JACK.

PETER gets a good look at JACK and freezes. His face turns red with anger, he recognizes Jack. He's about to make him squirm.

PETER

Holy shit.

ALLY takes a look at him.

They enter the INTERROGATION ROOM.

ALLY takes a seat. PETER paces back and forth behind her.

JACK doesn't look up at either.

ALLY flips through the FILE.

CONTINUED: (2)

51.

ALLY

JACK, you've got a couple priors. You've been in before. Assault, assault.

JACK looks up at her.

They meet eyes and hold for a second. One of those genuine connections. She readjusts her approach.

JACK sees PETER and looks horrified.

ALLY

(beat)

You won't be able to get around this, JACK.

JACK

(beat)

There was a girl.

ALLY

We've got no girl.

JACK

I told her to go.

ALLY

What happened?

PETER

He beat up on some old man, that's what happened!

ALLY

What happened JACK?

JACK

I was walking down the street, I heard a scream. He was trying to rape her, I threw him off of her. I told her to go.

ALLY

What do you want to do JACK?

JACK

I want to go home. I didn't do anything wrong. I saved her life. Why would I attack a homeless guy? Steal his bag of pop cans?

ALLY smiles a little.

CONTINUED: (3)

ALLY

It just doesn't look good. Unless we find this girl, we have nothing. All we have now is your story and what those two officers saw.

PETER

(beat)

What will he think?

JACK

Excuse me?

PETER

What will your boss think, when he finds out you spend your free time beating down homeless guys?

ALLY watches JACKS reaction closely.

JACK

What are you talking about?

PETER

You know. Don't you remember me?

JACK

Yeah, I remember.

ALLY

(confused)

Remember what? What are you talking about?

PETER

It doesn't matter. He works for LA ROSA, plain and simple.

JACK

I don't know who or what you're talking about. I think all the caffeine and sugar is getting to you.

JACK pushes the coffee and doughnuts away from him.

PETER

You've got a long ass record of assault. You've been in before and this my friend is a violation of your probation.

JACK stands up.

CONTINUED: (4) 53.

JACK

Then cuff me and send me on my way. Don't sit me here and throw bullshit at me.

ALLY motions PETER to back off.

ALLY

Wait. JACK, sit.

He looks her in they eye and sits.

ALLY

How can I help you?

JACK

(beat)

Do I look like I need your help? Do I have a sign on my back?

ALLY

It's not looking good. You're running out of options.

JACK

I'm not doing it.

ALLY

Not doing what?

JACK

You're smart, I can see that. So don't play dumb. You know what.

ALLY

You know things. The law can be bent, hell it can be broken for privileged information.

JACK

You know what happens.

ALLY

Protection.

JACK

Is that what you told SMITH? Is that what you told BEV?

ALLY

Those were unfortunate. We won't make the same mistakes. We trusted the wrong people.

CONTINUED: (5) 54.

JACK

If I did, just say hypothetically, I decided to do whatever it is you're asking me to do... What would I have to do?

ALLY

Well depending on the amount of access you have, we'd like you to wear a wire. Maybe install some wiretaps in his bar, his car and his home.

JACK

Wires? You want me dead?

ALLY

No. But we want him behind bars and if you help us you won't be. Please help me.

She looks right into his eyes, not looking away.

JACK

You can make this thing go away?

ALLY

Was he raping a girl?

JACK

Yeah.

ALLY

It's gone.

JACK

All right.

PETER leaves the room.

ALLY smiles and holds out a hand.

JACK shakes it, the handshake lingers a little too long.

ALLY

Thank you. I'm going to give you my card and we'll be in touch with you.

She pulls out a business card and a pen. She scribbles on the back.

CONTINUED: (6) 55.

ALLY

That's my home number.

JACK

Thank you.

ALLY stands up to leave. She gives JACK another glance.

ALLY

Why'd you help her? BEV I mean.

JACK

(beat)

She didn't deserve to die.

ALLY nods in understanding and leaves.

JACK puts her card in his pocket and pulls the coffee and doughnuts towards him.

43 INT. STELLA'S HOUSE(KIDS ROOM)/ NIGHT

43

AMELIE sits on the edge of a child sized bed.

Three little girls curl up next to her.

The room is covered with finger paintings, pictures of dogs, dolls discarded on the floor and pink clothing.

AMELIE holds the bible in her hands. She never looked more at peace.

AMELIE

One day Jesus came with His disciples in a boat to a country near Galilee. They landed near the tombs, that is, caverns cut into the rock, where the dead were buried. And there met them a man, who, for a long time, had been possessed by many unclean spirits. He lived in the tombs and wore no clothes. He had been so fierce and wild that his friends had been obliged to chain him up, but he had burst his fetters, and the devils had driven him out to the tombs.

The three girls hang on every word.

CONTINUED: (2) 56.

AMELIE

Jesus bade the unclean spirits to come out of the man. And when the man caught sight of Jesus, he cried out, and fell down before Him, saying, "What have I to do with Thee, Jesus, Thou Son of God most high? I beseech Thee to torment me not."

The youngest of the three girls begins to nod off.

AMELIE

And Jesus asked him his name. And he said, "Legion," because many devils were in him. They besought Jesus that He would not make them go into the sea, but would let them enter into a herd of swine that were feeding on the cliffs close by. He suffered them to do so, and the devils went out of the man and entered into the pigs, and the whole herd ran violently over the cliff into the water and were drowned. And when the herdsmen saw what was done, they fled into the city and told all the people. The man out of whom the devils had departed, besought Him that he might stay with Jesus, but He sent him away, saying, "Return to thy house, and show what great things God hath done unto thee." And he went his way and published throughout the city what great things Jesus had done unto him.

Each one has now fallen asleep. AMELIE carefully covers them with a blanket and places the pillows under their heads.

44 INT. JACKS PLACE/ MORNING

44

ALLY and PETER sit on JACK'S couch. JACK sits on his coffee table. They all have a cup of coffee. PETER looks around the place with pity and disgust. JOANIE and CHACHI sniff ALLY.

ALLY

It's small. It won't be visible. You can keep it in your pocket, in your wallet, your lighter, whatever.

CONTINUED: (2) 57.

JACK

You said something about wiretaps?

ALLY

Well, if you get the chance, we'd like it if you could place these...

She pulls out several tiny MICROPHONES from her bag.

ALLY

... At strategic locations. Places he often goes.

JACK

This is good and everything, but why can't we just put this thing to trial? I can tell you about SMITH and BEV.

PETER

We're building the case.

PETER lights a cigarette.

JACK

It's just dangerous.

ALLY

That's why you have to be careful.

PETER

Is there a commode in this dungeon?

JACK points down the hallway.

PETER leaves.

JACK inspects the MICROPHONES.

JACK

(beat)

So... You married or something?

ALLY

(smiling)

What? Why?

JACK

I don't know, I'm just asking?

ALLY

(holding up bare ring finger)

No.

CONTINUED: (3) 58.

JACK

So a boyfriend then?

ALLY

Not at the moment.

JACK

So what's wrong with you?

ALLY

(off guard)

What do you mean?

JACK

I mean, you're a successful, intelligent woman... But you don't even have a boyfriend?

ALLY

Is that surprising?

JACK

A little. I hope you're not like frigid or something, cause say a guy wanted to take you to a movie or something... would he get turned down?

ALLY

(beat)

Depends on the guy... or the movie.

JACK

Oh. Of course.

ALLY

Is a guy asking me?

JACK

A guy could be.

ALLY

(beat)

Well, if that guy grew a pair of balls and asked me directly, then maybe.

She stands up and grabs her bag.

JACK

He'll keep that in consideration.

CONTINUED: (4) 59.

ALLY

Now if you have any questions... or anything you have my card. Remember, act natural and be careful.

45 INT. BIG BAD JOHNS/ AFTERNOON

45

JACK enters the bar with a more determined look that he's ever had.

He walks right over to DANNY, LOUIS and BOBBY and takes a seat.

DANNY

And here he is.

BOBBY

Where have you been?

JACK

Busy.

DANNY

Remember JULIUS?

46 INT. THE STATION(TECH ROOM)/ AFTERNOON

46

PETER and ALLY sit in the small Police Department Tech room. They each wear a pair of headphones and listen in on DANNY and JACK. Tech officer RIVERA sits beside them.

DANNY(O.S)

-His partner Jimmy, he's been talking to some other families.

47 INT. BIG BAD JOHNS/ AFTERNOON

47

JACK

What does that mean for us?

DANNY

Means that he's become a dangerous man.

JACK

What are you going to do about it?

CONTINUED: (2) 60.

DANNY

I'm not going to do anything. LOUIS might.

LOUIS smiles.

LOUIS

I might just visit him. You know?

JACK

Yeah.

DANNY

(to JACK)

You OK?

JACK

Uh, tired. I'm not feeling to well.

DANNY

You wanna take the day off?

JACK

I'm OK.

DANNY

Hey, if you're not feeling good, just sit here and relax.

JACK

Thank you, I just might.

48 INT. THE STATION(TECH ROOM) / AFTERNOON

48

PETER makes notes in a little notepad.

ALLY

This is good. We can use this.

PETER

I don't give a shit about LOUIS Michaels.

ALLY

If LOUIS talks we've got conspiracy.

PETER

That's true. So we wait for him.

CONTINUED: (2) 61.

ALLY

We've got to get to this "Jimmy" before they do.

PETER lights up a cigarette.

ALLY makes notes.

49 INT. BIG BAD JOHNS/ NIGHT

49

The bar is dead. No lights, no TV, no patrons. A key turns in the door and JACK enters.

He lightly closes the door behind him.

He's got his cell phone to his ear.

JACK

OK, now what?

ALLY(O.S)

Put them under tables, in his office and anywhere you think he'd go.

JACK

All right.

JACK uses double sided tape, he tapes a microphone under the booth DANNY usually sits at.

He tapes a microphone on the back of the register behind the bar.

He tapes one under the sink in the bathroom.

He tapes one on the underside of DANNY'S desk in his office.

JACK

(into phone)

All done.

ALLY(O.S)

Good. I'll talk to you tomorrow.

JACK

Wait... Uh, say I grew a pair of balls?

ALLY(O.S)

And?

CONTINUED: (2) 62.

JACK

How bout I take you to dinner?

ALLY(O.S)

(beat)

All right. You know how to reach me.

JACK

Bye.

50 INT. JIMMY'S APARTMENT(HALLWAY)/ NIGHT

50

The elevator opens ushering in LOUIS, and a few less notable hoods.

They're armed to the teeth and not looking to have fun.

They stop in front of apartment "58".

LOUIS stands beside the doorway. He motions to one of the hoods to knock.

KNOCK KNOCK!

No response.

LOUIS nods to the hood again. He backs up and shoulders the door open.

51 INT. JIMMY'S APARTMENT/ NIGHT

51

The place is dark and damp. The couch is half torn apart.

LOUIS

Jimmy?

No response.

LOUIS

You here?

No response.

LOUIS motions another hood to the bedroom.

The hood turns the knob slowly, his gun in his hand.

He flings the door open.

BLAM!

CONTINUED: (2) 63.

The hood is thrown off his feet by a shotgun blast.

He falls dead to the floor.

A herd of police fly out of each bedroom, the bathroom and the kitchen.

PETER and ALLY walk out of the bedroom. ALLY holds the smoking shotgun.

LOUIS and the others drop their weapons immediately.

ALLY

You're LOUIS?

LOUIS looks her up and down, not sizing her up, more like checking her out.

LOUIS

Depends. How much you charge?

ALLY thrusts the butt of the shotgun into his nose.

LOUIS falls to his knees.

LOUIS

(spiting blood)

What the fuck?

ALLY

You LOUIS?

LOUIS

Fuck!... Yes.

ALLY

Good.

52 INT. BIG BAD JOHNS(DANNY'S OFFICE) / MORNING

52

DANNY flips through the paper at his desk.

JACK sits in the corner watching the TV and BOBBY peels an apple with a hunting knife.

DANNY

Whoa...

JACK

What?

CONTINUED: (2) 64.

DANNY

What do we have here?

He puts the paper flat on the table and points to an article.

JACK and BOBBY walk over to read it.

JACK

Holy shit.

ARTICLE HEADLINE DETAIL: "NOTED GANGSTER CAUGHT IN MIDDLE OF ASSASSINATION"

BOBBY

Mother fuckers.

DANNY sits back in his chair.

BOBBY

That makes no sense. How in the fuck could they know?

JACK

What's gonna happen to him?

DANNY

He's got a record so he'll go away for awhile.

BOBBY

This is ridiculous. They can't have known that. Tell me how they knew?

DANNY

(beat)

Fucking rats.

DANNY rubs his eyes in frustration.

DANNY

How am I supposed to run a business if every other week I got someone talking to the cops?

JACK

Maybe they were just watching that Jimmy guy? Using him like bait?

BOBBY

No way. He's not on their radar.

CONTINUED: (3) 65.

DANNY

BOBBY's right. We got a rat in the house.

JACK almost hides all fear from his face, almost.

53 INT. SO CAL VAL'S/ NIGHT

53

JACK and ALLY sit at a booth by the window of So Cal Val's, the 50's inspired restaurant.

ALLY

You underestimate yourself.

ALLY drinks a root beer float.

JACK

No, I just respect the fact that these are a bunch of smart men who kill like it's nothing.

ALLY

All you have to do is act the way you've been acting. The second you change that's when you're fucked.

JACK

I'm the new guy. I'm public enemy number one with a bullet.

JACK strikes his lighter on his knee and lights a cigarette.

ALLY

You said he likes you.

JACK

Jesus liked Judas I bet.

ALLY

Which one are you in that analogy?

JACK

Judas.

ALLY

Right. Well look, if Louis talks we can maybe just settle for Smith and Bev's murder, and whatever else you know.

CONTINUED: (2) 66.

JACK

Is that enough?

ALLY

Two murders, drugs, racketeering. It's a start.

JACK

Can you put him away?

ALLY

Sure, I guess.

JACK

How's your root beer?

ALLY

(smiling)

It's good. Try it.

She slides it to him. He drinks from the straw.

JACK

Not bad. You know, you look very nice tonight. I'm not used to seeing you without all the police fatigues.

ALLY

Does it make a difference?

JACK

A little. Now I don't feel like I'm talking to a badge at least.

ALLY

(laughing)

I'm not just a cop. I'm a woman. I have feelings and stuff.

JACK

What do you feel?

ALLY

I'm... I'm happy you asked me out.

JACK

(laughing)

OK. So am I.

54

54 INT. THE STATION(INTERROGATION)/ NIGHT

LOUIS sits in the all to familiar room, with the coffee, no dough nuts for him.

PETER

You can't expect to beat this. We've got you at the place, with unregistered weapons on you, loaded, ready to go. It doesn't matter what you say, or what you choose not to say. But if you were to say the right thing then maybe we could help you out.

LOUIS takes a piece of paper and a pen from the table and writes something on it. He slides it to PETER.

PETER

(reading note)

I'm staying mute.

LOUIS nods.

PETER

You sure about that.

He nods again: "Yes".

PETER

Fine. But remember what I just told you when you're doing 15 at Susanville, getting anal raped by skinheads.

55 EXT. THE STATION(FRONT DESK)/ NIGHT

55

LOUIS and his wife LAURA exit the building.

LAURA

All we had I had to give them for your bail! Now what? What do we do now? Live off food stamps? I should have let your ass rot.

LOUIS turns and brandishes a fist.

LOUIS

Please just shut the fuck up! I need to straighten shit out before this fucking thing goes to trial.

The two get in their navy blue minivan.

CONTINUED: (2) 68.

LAURA

(beat)

If you're not the biggest fuck up I've ever met.

56 INT. BIG BAD JOHNS/ NIGHT

56

BOBBY sits alone at a booth.

JACK enters and sits across from him.

BOBBY

Where were you?

JACK

Had a date.

BOBBY

Fuck her?

JACK

First date.

BOBBY

I stand by my question.

DANNY enters and sits beside JACK.

DANNY

You won't fucking believe this.

JACK & BOBBY

What?

DANNY

LOUIS is out.

JACK

"Out" out? Cause he could just be out on bail.

DANNY

He's out I don't know why.

BOBBY

So what now?

DANNY

You two go talk to him.

CONTINUED: (2)

JACK

Is that a good idea? I mean, we don't know why he's out. He probably posted bail, we don't know if he really talked to the cops.

DANNY

So I should risk everything on a whim? Get your head out of your ass.

DANNY gets up and leaves.

JACK looks after him, the first time he's ever talked to JACK like that.

BOBBY playfully slaps JACK in the face.

BOBBY

Let's go, let's go.

57 INT. THE STATION(TECH ROOM)/ NIGHT

57

PETER and officer Rivera sit listening to the conversation on the headphones.

RIVERA

We got to go pick him up.

PETER

No.

RIVERA

They'll kill him.

PETER

That's the point. He's not gonna talk, but here's another murder we link him to.

RIVERA

We can't just let them kill him. ALLY won't like this.

PETER

Well she's not here. Keep this between us. Besides, he's about to go away for a long time... we just did him a favor.

BOBBY kicks down the door to LOUIS apartment.

Unlike the others they've been to, his is clean and well kept.

The place feels like a family home with toys, books, and videos all over the place.

JACK becomes tense at the sight of these objects.

JACK

(whisper)

He's got kids?

BOBBY

(nonchalantly)

Yeah.

JACK

What if they're here?

BOBBY doesn't answer.

BOBBY begins to search the apartment, going through each room.

He comes back out to the living room.

BOBBY

He's not here.

JACK

Well then let's go.

BOBBY

No. We wait.

BOBBY turns off the lights and takes a seat on the couch.

JACK stands in the darkness.

59 INT. LOUIS'S APARTMENT(ELEVATOR)/ NIGHT

59

LOUIS, LAURA and their two little CHILDREN, about 4 and 5, enter the elevator.

60

60	INT.	LOUIS'S	APARTMENT	/ NIGHT

JACK leans against a table.

BOBBY gets to his feet.

BOBBY

I gotta take a piss. I'll be right back.

BOBBY leaves for the bathroom.

JACK just stands there in the darkness waiting.

He scans every detail of the apartment. Every toy, every book, every piece of furniture.

CHK!

JACK turns to the door. The lock begins to turn. Thinking on his feet he runs to the door and opens it.

LOUIS stares at him in shock.

JACK holds up a hand before they can say anything.

JACK

Shhh!

LOUIS

What are you doing here?

JACK raises his eyebrows.

LOUIS

Oh.

LAURA pulls the children close as she sees JACK'S gun.

int. Louis's apartment(bathroom)/ night

61

BOBBY stands over the toilet whistling a tune.

62 INT. LOUIS'S APARTMENT/ NIGHT

62

LOUIS just stares at JACK.

JACK

Leave, don't come back! Just go!

LOUIS doesn't move for a second.

CONTINUED: (2) 72.

JACK

Now! before he comes back!

LOUIS

(beat)

Uh, thank you.

JACK

Go!

LOUIS and his family walk back to the elevator at haste.

JACK closes the door and locks it.

He takes a seat on the couch and buries his head in his hands.

BOBBY comes back out.

BOBBY

Where the fuck is this guy?

63 INT. BIG BAD JOHNS(DANNY'S OFFICE) / MORNING

63

DANNY looks stern. He no longer wears that jovial smile.

JACK

He never showed.

BOBBY

We waited all night.

JACK

No trace of him.

DANNY

(beat)

So he just never came home?

JACK

No.

DANNY

Not even his family?

BOBBY

No one.

DANNY

Walk me through it again.

CONTINUED: (2) 73.

BOBBY

We showed up. No one was there. We waited and waited, I went to the bathroom, waited some more. Nothing.

DANNY stares at the surface of his desk, transfixed.

DANNY

(long beat)

Why did you go to the bathroom?

BOBBY

What?

DANNY

Why'd you go to the bathroom?

BOBBY

I had to go.

DANNY

During a job? You couldn't hold it?

BOBBY

No.

DANNY dismisses BOBBY with a hand motion.

JACK turns to leave as well.

DANNY

JACK, I want to talk to you.

BOBBY and JACK both stop. JACK turns around and BOBBY leaves.

JACK

What's up?

DANNY

Close the door.

He does.

DANNY

How long was he in the bathroom for?

JACK

I don't know. Not long. I don't really remember.

CONTINUED: (3) 74.

DANNY

Wasn't too long? Wasn't an inordinate amount if time?

JACK

Not so long I'd notice.

DANNY

I want you to tail him.

JACK

Follow him? I'm sure he's not a rat.

DANNY

Even so.

JACK

All right, I guess.

64 INT. ALLYS APARTMENT/ NIGHT

64

ALLY and JACK eat Chinese food on the floor while watching a movie(WORKING GIRL).

ALLY

Well, this is good. The heats not on you, that's for sure. We can use this.

JACK

What and throw him under the bus?

ALLY

Not in so many words. Or... well in those exact words.

JACK

What?

ALLY

Bob Roberts, was a cop.

JACK

(laughing)

Bobby was a cop? That psychopath?

She nods: "Yes".

JACK

The same one who I watched strangle Bev to death? The one who drowned Julius in a toilet? CONTINUED: (2) 75.

ALLY

The very same. He was undercover. Everything was good and then he stopped checking in as much. Then about three years ago, we just stopped hearing from him all together.

JACK

He went rogue.

ALLY

Exactly.

JACK

Shit.

ALLY

Don't feel like you owe that two bit son of bitch anything. Whatever he gets, he deserves. If we have to use him as a scapegoat, so be it.

She gets up and walks into her bedroom.

ALLY(O.S)

I have this from a few years back!

She comes back in with a piece of paper.

JACK

What is it?

ALLY

One of the reports he filed before he went AWOL.

JACK

Holy shit.

65 INT. ALLYS APARTMENT(HALLWAY) / NIGHT

65

BOBBY walks down the hallway on his way to ALLY'S apartment.

The door to ALLY'S apartment opens. BOBBY throws himself into an alcove leading to the stairwell and watches from around the corner.

JACK walks out. He turns and kisses ALLY on the cheek. She kisses him full out on the lips.

BOBBY stares in shock.

CONTINUED: (2) 76.

He pulls out his phone and takes a picture. He exits through the stairwell.

JACK

Wow.

ALLY

Not just a badge am I?

JACK

(laughing)

No. I'll call you.

ALLY

Bye.

66 INT. SO CAL VAL'S/ NIGHT

66

PETER and AMELIE sit at a small table at the back of the restaurant.

AMELIE

I miss you.

PETER

I know. I miss you to.

AMELIE

When can I come home?

PETER

As soon as this whole thing blows over.

AMELIE

How long?

PETER

baby, I don't know.

AMELIE

I don't like leaving you all alone in that house. I've abandoned you, haven't I?

PETER

No. I have to know you're safe.

AMELIE

I guess our baby plans are on the back burner.

CONTINUED: (2) 77.

PETER

I've been meaning to talk to you about that.

AMELIE

What is it?

PETER

I'm not sure now is the time.

AMELIE

Well of course not now.

PETER

I mean now, overall. I'm not sure I'm ready.

AMELIE

But we decided?

PETER

To be fair, you decided.

AMELIE

You never objected.

PETER

How could I? You wanted it so badly.

AMELIE, completely betrayed, stands up.

PETER

Oh, sit down.

AMELIE

No.

PETER

Don't make a big fucking scene.

AMELIE

I'll call you later.

She walks away.

PETER

Get back here!

67

67 INT. DANNY'S HOME/ NIGHT

DING-DONG!

The lights to a large ornate home flick on, as the doorbell rings.

DANNY comes down the stairs.

He approaches the door and looks through the peephole.

DANNY

JACK?

He opens the door.

DANNY

What is it? What's up?

JACK walks right over the threshold. He looks perturbed.

DANNY

What's going on?

JACK

It's Bobby.

DANNY

What about Bobby?

JACK

I saw him. I was following him like you said. He goes to some alley he starts talking to a couple cops.

DANNY

You fucking serious?

JACK

As a heart attack.

DANNY

Bobby's talking to cops?

JACK

That's what I saw. They were all buddy buddy.

JACK

I got something else.

He pulls out the report.

(CONTINUED)

CONTINUED: (2) 79.

JACK

I know a few guys on the force. They did me a favor. Went into personnel, pulled this up.

Hands DANNY report.

DANNY reads it over.

DANNY

Jesus Christ.

(Beat)

Come in, have a drink.

DANNY closes the door.

INT. BIG BAD JOHNS(DANNY'S OFFICE) / AFTERNOON

68

DANNY and BOBBY sit in DANNY'S office. DANNY smokes a cigar while leaning on his desk.

BOBBY

I have something I need to tell you.

DANNY

You do?

BOBBY

It's heavy. It's hard to even say.

DANNY

Give it a shot.

BOBBY

You're not going to take it well, trust me.

DANNY

I do trust you, BOBBY.

BOBBY

It's about this whole rat situation.

DANNY

Really? You know who it is?

BOBBY

I do.

CONTINUED: (2)

DANNY

Tell me. Come right out with it. Be a man.

BOBBY pulls out his phone.

BOBBY

It's Jack.

He shows DANNY the picture.

BOBBY

See her?

DANNY

Jack kissing a woman... A hot woman. I don't get it?

BOBBY

She's a cop. Her names Alessandra James. She's in the paper with that whole Louis thing. You can check.

DANNY stares at the grainy phone picture.

BOBBY

(long beat)

Danny?

DANNY doesn't respond. He stares into the phone.

BOBBY

You OK?

DANNY gives him back the phone.

DANNY

I'll be right back... Have a drink.

DANNY leaves the room.

BOBBY reaches for a glass and the bottle of vodka on the table.

While pouring the glass he sees the edge of police report on the table.

Curiously, he picks it up. He reads it, his face becoming flush with horror.

Before he can get up, a wire wraps around his neck.

DANNY pulls with all his might. The glass of vodka falls to the floor. BOBBY's hands grasp around his neck. CONTINUED: (3) 81.

DANNY

You rat fuck!

BOBBY's hands begin to go limp. He stops struggling, his head droops to the side lifelessly.

DANNY removes the wire, breathing hard.

He opens the bottle of vodka and pounds it down.

int. The station(tech room)/ Afternoon

69

PETER and ALLY sit listening to what just happened. ALLY'S face is stone cold.

PETER

Holy shit. What just happened?

ALLY

He killed BOBBY.

PETER

After BOBBY just made JACK. What did you do?

ALLY

What?

PETER

He mentioned you.

ALLY

I don't-

PETER

What are you doing with him?

ALLY

I didn't do anything.

PETER

You sleeping with him?

ALLY

No.

PETER

Honestly?

ALLY

We went out a few times.

CONTINUED: (2) 82.

PETER

You're out of you're fucking mind.

PETER throws the headphones to the floor and storms out.

ALLY

(sighs)

Fuck.

FADE TO BLACK:

70 INT. JACKS PLACE/ NIGHT

70

The door to JACKS apartment bursts open.

DANNY enters with a shotgun.

DANNY

JACK?

No response.

DANNY turns on the light.

The entire apartment is bare. No furniture no anything.

DANNY

Mother fuckers!

DANNY punches a hole in the wall with the butt of the shotgun.

71 INT. SAFE HOUSE/ NIGHT

71

JACK and ALLY sit at the dining table of a large hotel room.

They eat more Chinese food. JOANIE and CHACHI lay on the floor beside them.

JACK

I don't like just sitting here.

JACK puts some chicken fried rice onto ALLY'S plate.

ALLY

I know, but it's the only thing we can do.

JACK

He's out there waiting for me. He's at the doors with a battering ram, just waiting me out.

(CONTINUED)

CONTINUED: (2) 83.

ALLY

You're protected. No one knows where you are, but me and PETER.

JACK

He can find me.

ALLY

It's possible.

JACK

Reassuring.

ALLY

(smiling)

Just because he could doesn't mean he will. Anything could be done, but it's only done, if it's done.

JACK

Thank you for staying.

ALLY

You kidding, free room service and cable porn.

JACK

(laughing)

Is that the only reason?

ALLY

I don't know.

JACK

What are we doing here?

ALLY

Eating mushu pork?

JACK

Subtlety is lost on you, isn't it? I meant us, what are we doing?

ALLY

Taking it slow. Seeing where this goes. I like us right now. I don't want to ruin it by labeling it, or going to fast. I don't want to rush it.

JACK

Hey, neither do I. I just need to know that there is an us.

84. CONTINUED: (3)

ALLY

There is an us. We're an us.

JACK

All right.

ALLY stretches over the table, lips puckered.

JACK

Swallowed?

ALLY

(laughing)

Shut up.

He kisses her. She grabs onto his collar pulling him closer. She wraps her arms around his neck.

JACK inches around the table, not breaking apart.

He picks her up still kissing and carries her to the couch.

She pulls off his tee-shirt, he does the same. He kisses down her neck line.

She kicks off her shoes, her toes curling...

72 INT. BLACK BARD'S(BACKSTAGE) / NIGHT

72

Several women in bright red dresses sit in the backstage area of this popular night club.

The kind with daily performers of poetry, jazz, etc and the pretentious patrons who fill up the audience.

A beautiful raven haired women sits puckering up. This is RENE FOLSOM a soul singer.

AMELIE runs red lipstick over RENE'S lips with a professional brush. She administers eyeliner and blush.

AMELIE

Perfect.

RENE

I hope so. Is that it?

AMELIE

I'm all done.

RENE looks to the mirror.

CONTINUED: (2) 85.

RENE

Not bad.

AMELIE

Thank you.

RENE stands up and turns around.

RENE

Zip me up.

AMELIE carefully runs the zipper of the designer dress up RENE'S back.

73 INT. BLACK BARD'S/ NIGHT

73

The crowd is white hot with anticipation. They're at a fever pitch. Cat calls and whistles ring through the place before she even gets on stage.

AMELIE sits at the bar drinking a cosmopolitan.

A piano kicks up.

Everyone cheers.

RENE walks out very sexually and takes the microphone. She sings The Harptones "Like A Dream" to great applause.

74 EXT. BLACK BARD'S/ NIGHT

74

The show now over, AMELIE walks towards her car about a block away.

She crosses the street.

Just as she's at the middle of the intersection DANNY'S black Escalade pulls up beside her and she's pulled in.

AMELIE

Help! Someone help!

The car speeds away.

75 EXT. PETER'S PLACE/ NIGHT

75

PETER walks up the steps to his house. He puts the key in the door and stops;

A note is attached to the door. He takes it off;

CONTINUED: (2) 86.

DANNY(O.S)

(reading note)

Your wife got lost on her way home from work. I was nice enough to pick her up. If you want to come get her, I'll be waiting at my bar.

PETER drops the note and his suitcase and jumps into his car.

76 INT. BIG BAD JOHNS/ NIGHT

76

DANNY sits at the regular booth with a pitcher of beer and two glasses.

PETER enters looking possessed. He's got his gun.

Several of DANNY'S men hold up automatics. PETER lowers his gun.

DANNY motions him to a seat.

DANNY

You got my note.

PETER

Where is she?

DANNY

She's fine.

PETER

Where is she?

DANNY

Don't be repetitive.

PETER

What do you want now?

DANNY

You know.

PETER

No.

DANNY

I don't want it to seem like a life or death situation, but it is.

CONTINUED: (2) 87.

PETER

Are you threatening my wife?

DANNY

In a way.

PETER

If I tell you?

DANNY

She goes on her way.

PETER

If I don't?

DANNY

I thought we just did this?

DANNY pours PETER a glass of beer.

DANNY

Here. Ease the nerves.

PETER downs the glass.

DANNY

Look who can drink.

PETER

You promise. We both go free. Not a hair on her head gets misplaced.

DANNY

Not a hair anywhere on her body... she is French.

PETER

Fine.

DANNY

That's my boy.

77 INT. THE STATION(TECH ROOM)/ NIGHT

77

Officer RIVERA sits listening to the conversation on the wire tap. He grabs his phone.

INTERCUT TO ALLY IN HOTEL

RIVERA

(beat)

Hello?

CONTINUED: (2) 88.

ALLY

What's up?

ALLY lay in bed covered by a blanket. JACK has his arm around her.

RIVERA

You've got to move him.

ALLY sits up.

ALLY

What?

RIVERA

PETER gave him up.

ALLY

What the fuck are you talking about?

JACK sits up.

RIVERA

They've got his wife.

ALLY

Jesus Christ. I'll call you back.

She hangs up.

ALLY

We've got to go.

ALLY searches the floor for her shirt.

JACK

What's going on?

She finds it and throws it on.

ALLY

PETER gave you up.

JACK

Why?

ALLY

They took his wife.

JACK pauses in thought.

CONTINUED: (3)

ALLY

Let's go.

She jumps out of bed.

78 INT. SAFE HOUSE(HALLWAY) / NIGHT

78

DANNY and a couple of his men walk up the hotel room.

DANNY slides his shotgun down his sleeve.

He motions to one of his men.

He kicks the door down.

They enter.

79 INT. SAFE HOUSE/ NIGHT

79

All the lights are off.

DANNY

JACK? You here?

No response.

DANNY walks into the bedroom, the bathroom and the kitchen.

DANNY

That mother fucker!

80 INT. PETERS PLACE/ NIGHT

80

PETER sits on his couch. He stares at the floor.

His cell phone on the coffee table beeps.

PHONE DETAIL: "VIDEO MESSAGE"

PETER opens the phone and opens the message.

VIDEO

AMELIE sits tied up in a chair.

Her eyes are covered by a black bandanna and her mouth is gagged with a red S & M style ball gag.

A hand off the screen takes off the ball gag and the bandanna.

(CONTINUED)

CONTINUED: (2) 90.

DANNY(O.S)

Read.

AMELIE sobs.

AMELIE

W-What?

DANNY(O.S)

Read the fucking paper!

AMELIE

(beat, crying)

P-PETER... If you love me... You will tell D-DANNY where J-JACK is. If you don't love me...

She stops.

DANNY(O.S)

Say it!

AMELIE

(crying)

If you don't love me, DANNY will slit my throat.

The screen goes blank.

PETER shutters. He's got no frame of reference his eyes are blank.

81 INT. ALLYS APARTMENT/ NIGHT

81

ALLY lays on her couch staring at the ceiling.

KNOCK KNOCK KNOCK!

ALLY

Hold on!

She gets up.

KNOCK KNOCK!

ALLY

Hold on, Jesus Christ!

She opens the door REVEALING PETER.

She closes it right away. He gets his foot in the door and pushes it open.

(CONTINUED)

CONTINUED: (2) 91.

ALLY

What the fuck do you want?

PETER

What?

ALLY

You gave him up.

PETER

(beat)

He's got my wife! What the fuck was I supposed to do?

ALLY

There's other ways!

PETER

Like what? Let her die? For him?

ALLY

No-

PETER

(sarcastically)

No, we couldn't let your boyfriend get what's coming to him! My wife has to die!

ALLY

What are you doing here?

PETER

Where is he?

ALLY

What do you mean?

PETER

Don't play stupid. Where's JACK?

ALLY

I don't know. I told him to go somewhere I can't find him.

PETER

Bullshit!

ALLY

I swear. Now get the fuck out.

ALLY turns to leave him there.

He grabs her arm aggressively.

CONTINUED: (3) 92.

She knees him in the groin.

PETER

Fuck!

He punches her to the floor then gets on top of her holding her arms down.

PETER

Where is he?

ALLY

(struggling)

I don't know!

PETER

Tell me! Tell me now! I swear to God I'll kill you!

He pulls out his gun and holds it to her forehead.

ALLY

I don't know! Get the fuck off!

He pistol whips her.

PETER

Tell me! She won't die for him!

He hits her again.

ALLY

I swear to God! On my mothers eternal soul, I don't know!

PETER backs off.

He gets off her and gets to his feet. Without a second look he leaves.

ALLY face bleeding, slowly gets up. Her arm is broken and bent at an odd angle.

82 INT. PAY PHONE/ NIGHT

82

PETER stands in a pay phone booth with the phone to his ear.

PETER

I don't know where he is. I can't find him.

CONTINUED: (2) 93.

DANNY(O.S)

Well, that's just not good enough.

PETER

What do you want me to do?

DANNY(O.S)

If you won't be able to find him, I might as well just kill her now.

PETER

Give me more time! Don't touch her!

DANNY(O.S)

A little more time.

83 INT. BIG BAD JOHNS (BASEMENT) / NIGHT

83

DANNY stands over AMELIE, he hangs up his phone. She's gagged and blinded again.

DANNY

That was PETER.

She cries still.

DANNY

Don't cry. I'm not gonna hurt you. You haven't done me wrong.

She still cries.

DANNY

Sweetheart, you're innocent in all this. You're just a motivational tool. Once this is over you'll go on home. Remember that, it's not if, it's when. All right?... All right?

She nods, still crying.

DANNY

That's my girl.

84 INT. SAFE HOUSE 2/ DAY

84

JACK watches a movie in the new safe house. A less extravagant hotel.

KNOCK KNOCK!

CONTINUED: (2) 94.

He walks to the door and checks the peephole.

He quickly opens the door REVEALING ALLY.

Her face is badly bruised, she's got stitches on her lip, and her arm is in a sling.

JACK helps her in.

JACK

(horrified)

What happened? Are you OK?

ALLY

(beat)

Sit.

She leads him to the couch. He sits.

ALLY

I'm going to tell you because I trust you. But you have to listen to what I say. OK?

JACK

Of course.

ALLY

After I tell you this, nothing changes?

JACK

Yeah, yeah, yeah.

ALLY

PETER came over last night.

(beat)

He was looking for you.

JACK stands right up, his face red with fury.

She grabs his arm.

ALLY

Sit.

He looks into her eyes and does.

ALLY

He attacked me when I wouldn't tell him. I don't want you to do anything. You stay here. You don't leave. Promise me. CONTINUED: (3) 95.

JACK

(long beat)

I-

ALLY

(tearing up)

Promise me JACK.

JACK

(long beat)

I promise.

ALLY

OK.

JACK rubs his eyes in frustration.

85 INT. BIG BAD JOHNS/ AFTERNOON

85

PETER enters. He walks right up to DANNY, sitting at his booth.

DANNY

You got it?

PETER

No.

PETER keeps the same stone cold expression the whole time.

DANNY

Then why are you here?

PETER

I know how to find him.

DANNY

How?

PETER

Smoke him out.

DANNY

I'm not following.

PETER

How'd you get me here?

DANNY

(laughing)

Oh... His lady.

CONTINUED: (2) 96.

PETER

Put a hit out on her in exchange for him.

DANNY

That's genius. Ever think about a career change?

86 INT. SAFE HOUSE 2/ NIGHT

86

ALLY lays in JACKS arms, asleep. JACK lay awake looking at her.

RING RING!

Her phone on the nightstand begins to ring.

She stirs, but doesn't wake.

JACK looks at the caller ID.

CELL PHONE DETAIL: "PETER CALLING"

He grabs the phone and gets out of bed, careful not to wake her. He leaves the bedroom.

He goes into the kitchen and answers the phone.

JACK

PETER?

DANNY(O.S)

JACK?

JACK

How'd you get this number?

DANNY(O.S)

PETER let me borrow his phone.

JACK

What do you want from me?

DANNY(O.S)

Nothing. I was hoping to talk to your girlfriend.

JACK

(long beat)

Why?

CONTINUED: (2) 97.

DANNY(O.S)

Well, I wanted to warn her. See some sick fuck put a hit on her. About half a million.

JACKS face loses all color.

JACK

What?

DANNY(O.S)

Yeah, apparently this degenerate bastard is saying either she dies or you do. So if you turn yourself in the hit gets dropped.

JACK

(long beat)

Call it off.

DANNY(O.S)

Well?

JACK

Where?

DANNY(O.S)

How bout that little fifties place. I like that place.

JACK

Fine.

DANNY(O.S)

One hour.

JACK hangs up.

He turns on the tap and runs water on his face.

JACK enters the bedroom and finds his pants.

He puts on a shirt and a jacket and creeps back out. ALLY turns in her sleep.

87 INT. SO CAL VAL'S/ NIGHT

87

JACK enters the restaurant. The host greets him.

HOST

Welcome to So Cal Val's, where the fifties never die!

CONTINUED: (2) 98.

JACK pushes him out of the way.

At a small table for three are DANNY and PETER.

JACK sits down.

BACK TO SCENE ONE

UNDER TABLE

JACKS hand holds his S&W Model 19-5 revolver. He thumbs back the hammer.

JACK'S eyes volley between the two men on each side.

PETERS hand moves to the holster around his waist. He undoes the strap of his standard issue Beretta with his thumb.

DANNY the older of the three, keeps his hands on his crossed legs. The handle of a pistol protrudes from a tactical holster under his dinner jacket.

This is a hair-trigger situation and their eyes tell that story.

DANNY

Before this tale of betrayl meets it's apex, let's straighten out a few things. There's a lot of bad blood here. PETER, you obviously want me dead. JACK, now you, you want us both on the underside of a tombstone. And me, well I'm less and less concerned for both your well beings. First-

PETER

Where's my wife?

DANNY

You'll get her once my duties done.

PETER

That's not good enough. How do I know she's alive?

DANNY

You'll have to trust me. Now if Charles Bronson is done sassing me, first; JACK-

PETER flips over the table.

CONTINUED: (3) 99.

JACK falls onto his back, his hands immediately going for his gun, hes got his sights on PETER.

PETER has his Beretta on DANNY'S head.

DANNY has his pistol on JACK.

The staff pause. All in awe of the situation. The few customers duck beneath their tables.

PETER

JACK, you point that gun somewhere else.

JACK

You can't kill him yet. He has to call off the hit.

PETER

We can't leave him alive. He's to dangerous.

JACK

If he dies you die! He goes to trial!

PETER

You know what's going to happen, judges, lawyers, cops, witness's are all going to die!

JACK

If that's what it takes!

PETER

Have you lost your mind? You're going to shoot a cop! For her!

JACK

If I have to.

DANNY

You know, I'm no fool. I chose a this place so a little standoff like this could be avoided. I'm not going to kill a man in front of a cop and a restaurant full of people.

DANNY drops his gun.

CONTINUED: (4) 100.

DANNY

Let's just be adult about this.

PETER pulls down the hammer.

JACK

Don't you dare.

PETER

JACK, I swear to God, if you don't move that fucking gun I'll kill her myself!

JACK

You kill him I will put bullets through you're fucking head!

JACK sees PETER'S hand begin to move towards him and in that millisecond he fires.

The bullet tears right through the side of PETERS head.

For an eerie moment he doesn't fall, but then he collapses to the floor, dead.

DANNY and JACK breathe hard from holding their breath.

JACKS gun moves over to DANNY.

DANNY

You killed him.

JACK

If you're dead who calls off the hit and now you owe me one.

DANNY looks right into JACK'S eyes.

DANNY

(long beat)

Go. Go now and don't come back. But if I ever see you again... either of you, you die.

JACK nods in understanding, he can find no words.

JACK slowly gets to his feet. He puts his gun in his pants and backs away.

DANNY watches him go. He throws up a hand in goodbye.

ALLY sits on the floor in front of the chair looking stricken. The door opens and she jumps to her feet.

ALLY

Where the hell have you been?! I've been-

JACK

We have to go now.

ALLY

What?

JACK

We have to leave L.A.

ALLY

Why?

JACK

It's over, but we have to go. We have to leave now.

ALLY

We can't-

JACK

Do you trust me?

ALLY

(long beat)

Yes.

JACK

Then lets go.

Without either of their stuff they leave the room.

89 EXT. SAFE HOUSE 2/ NIGHT

89

JACK leads ALLY to his car and they get in.

The car pulls out and races down the empty street into the distance.

90	EXT. STREET/ NIGHT	90
	DANNY'S Escalade rolls down the empty street. It begins to slow down and eventually comes to a stop.)
	The door flies open and AMELIE is pushed out onto the street. She's still tied up and blinded.	
	The car drives away.	
	She pulls off the bandanna and crawls to the sidewalk.	
91	INT. PETERS PLACE(BEDROOM) / AFTERNOON	91
	AMELIE walks into the bedrooms walk-in closet.	
	She gets on her knees and picks up a dusty green shoe box.	
	She opens it. Inside is a bunch of newspaper. She takes it out and unravels it REVEALING a small black revolver.	
	She checks the chamber. It has one bullet.	
92	INT. PETERS PLACE(BATHROOM)/ NIGHT	92
	AMELIE puts on lipstick and eyeliner. She looks as though she's about to go out.	
	She throws a large brown trench coat on and ties it up.	
	She then puts on a black wig. It looks like Melanie Griffith's hairdo from Something Wild.	
	She puts on a big pair of dark sunglasses.	
93	EXT. CLUB/ NIGHT	93
	AMELIE'S car pulls up outside a large nightclub. The neon sign throws blood red light onto her windshield.	
94	INT. CLUB/ NIGHT	94

AMELIE sits at the bar drinking a cosmopolitan. Her eyes

Something off screen catches her attention. She gets up.

scan the room under her sunglasses.

The music from the club bleeds in through the walls.

A body is bent over, head submerged in the sink.

It pops up REVEALING DANNY.

He runs the water over his face.

As he comes up again he sees AMELIE standing a few feet behind him.

The revolver slides down her sleeve into her gloved hand.

DANNY looks at her through the mirror.

Her arm slowly rises carrying the revolver with it.

DANNY doesn't do anything.

She thumbs back the hammer.

Her mouth purses and her brow furrows.

DANNY

(smiling, long beat)
And they'll say... I died in a
bathroom.

She pulls the trigger.

The bullet goes through the back of his skull launching him into the mirror.

AMELIE discards the gun in the garbage and exits the bathroom. The door closing behind her.