

Product Placement

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FADE IN.

The opening sequence from "Romancing The Stone" (1984) plays:

Music from "How the West Was Won" over:

Grogan: What's it gonna be, Angelina?

Angelina VO: It was Grogan - the filthiest, dirtiest, dumbest excuse for a man west of the Missouri River.

Grogan: You can die two ways, angel.
Quick, like the tongue of a snake,
or slower than the molasses in January.

Angelina VO: But it was October...
I'll kill ya, damn it, if it's the Fourth of July.

Grogan: Where is it?

She indicates the saddlebags.

Grogan: Get over there.

Angelina VO: I told him to get out,
now that he had what he came for.

Grogan: Not quite, angel.
Take 'em off. Do it.
Come on.

She throws the knife strapped to her leg, killing him.

Angelina VO: That was the end of Grogan,
the man who killed my father,
raped and murdered my sister,
burned my ranch,
shot my dog and stole my Bible.

As she rides she is being followed.

Angelina VO: But if there was one law of the West,
bastards had brothers (Cont'd)

Angelina VO: who seemed to ride forever.

Jessie appears, riding alone.

Angelina VO:But suddenly there he was, my beloved Jessie.
 He was the one man I trusted, the only man.
 My heart leapt as I watched him ride near.
 I could barely wait to feel
 the warmth of his touch.

They kiss.

Angelina VO:At the moment his lips met mine,
 I knew that we would never again be apart.
 I knew then that we would spend
 the rest of our lives together.
 Forever.

INT. LIBRARY - DAY

Close on a book titled "Great Film Sequences" As it is lowered, instead of the Joan Wilder/Kathleen Turner character, BOBBY is revealed, but he mouths her next line.

BOBBY (& Kathleen Turner's voice)
 Oh, God, that's good.

Looking over Bobby's shoulder the title of the chapter reads: "Romancing the Stone", and there are pictures of Douglas and Turner.

An ELDERLY READER nearby notices him and looks at him sideways.

Bobby leans back, hands behind his head, staring into the distance, lost to daydreaming. Sudden heavy music takes us into...

EXT. CITY - DAY

CREDITS OVER: Bobby, with a hangdog look, makes his way from the library into the street. He jaywalks and DRIVERS blast him when they have to brake. Bobby barely notices.

EXT. CITY - DAY

Bobby discovers a magazine at a newsstand. He stops, picks it up and starts reading. (PP)

(PP - Designates Product Placement opportunity - placement of product - in this case perhaps a name computer magazine.)

INT. DRESS SHOP - DAY

ESTELLE browses. (PP specific clothes brand) She notices Bobby go past in the street. He carries the magazine. Sexually hungry, she studies him.

EXT. WELFARE OFFICE - DAY

Establishing.

INT. WELFARE OFFICE - DAY

Moving down a long line of bored UNEMPLOYED PEOPLE.

Bobby is the only one who does not seem bored. As the line shuffles he is intensely interested in the magazine he reads. Article heading is: "Editing Movies On Your Home PC".

The man ahead of Bobby moves forward, but Bobby does not, so captivated is he with the article. He is getting impatient looks from people behind him.

EXT. WELFARE OFFICE - DAY

Bobby exits to the street. Coming down a set of steps his legs slow to a halt. He sees Estelle across the street, watching him. She looks him up and down sexually.

Aroused, Bobby glances around, ensuring he is unobserved, and continues down the stairs. Immediately Estelle saunters away. Bobby stops, watching her go, not sure what to make of things.

EXT. CITY STREET - DAY

Bobby walks purposefully down the street, carrying his rolled up magazine. He watches ahead, stalking. Estelle, takes her time, strolling on.

EXT. CITY STREET - DAY

Estelle looks in a shop window. In the glass reflection Bobby appears behind her, her side of the street. She

looks around at him then further along the street. As instructed, he walks ahead.

INT. VINCE'S BAR - DAY

It's crowded. Within the press of people is a group of tough, seasoned Detectives. They sit round a corner table near a street window. At first their conversation is indistinct as Camera investigates their faces. LOU, the youngest and most handsome, CAGE, five years older and of average appearance, DEL, big, graying, middle-aged African-American, and MAX, a grizzled bear (50-60). They're drinking, smoking, laughing. There's a whisky bottle on the table (PP).

MAX

Hey, know what happened to me the other night?

DEL

You got mugged jogging. What?

MAX

Had some hash.

CAGE

So?

MAX

Never had it before.

LOU

So?

MAX

No, honest.

DEL

Why not?

MAX

Never interested. Anyway...

LOU

I was twelve first time. Before I even had a cigarette.

CAGE

Yeah, but didn't your momma feed you through a syringe? 'Bout this fucking big?

LOU

Hey, our neighborhood, syringes were cheaper than baby bottles.

MAX

You want to hear my fucking story or what?

DEL

No. You're going to tell us your amazing insights into the darkest heart of man.

Max's jaw drops.

CAGE

(laughing, toasting Del)
Nailed that sucker.

The others laugh too.

MAX

And here I thought I had a unique fucking experience.

DEL

So what're you doing smoking hash, Max?

MAX

I ate it.

Lou sprays beer over everyone as he laughs.

DEL

Well what the fuck did you do that for?!

MAX

Estelle baked it in a cake. So I ate it.

Everyone laughs hard.

Behind Max and through the bar window Bobby walks by.

CAGE

She probably wanted to get you up
so's she could bang your brains out.

DEL

Yeah, and all the while she's humping
him, he's thinking, is it Nietzsche
or Jung I truly respect?

Max laughs along and indicates he has it pretty much
right.

MAX

I'm an open fucking book, ain't I?
An open fucking book.

Estelle goes past outside. Lou is the only one who notices.
His laughter dries as his eyes follow her hungrily.

EXT. MAX'S APARTMENT BUILDING - DAY

Bobby enters the building. Estelle is now close behind.

INT. MAX'S APARTMENT BUILDING LOBBY - DAY

Bobby waits by the lift. Estelle arrives. They wait side by
side, the sexual temperature rising. (Suggest final credit as
they enter the lift and the doors shut.)

EXT. SEEDY ALLEYWAY - DAY

Max and Del walk down an alleyway, Max with a walkie-
talkie.

DEL

You know I think they sent us down here
'cause we're getting fucking old.

MAX

I do the hundred in ten flat.

DEL

I'm talking meters not feet.

MAX

Partial to feet. Got two of my own.

WALKIE-TALKIE (Cage)

You in position?

Max looks up at the sheer side of the building.

MAX

Where is it again?

INTERCUT:

INT. HALL TO STAIRS. APARTMENT BUILDING - DAY

Cage and Lou crouch, waiting, tense, guns drawn.

CAGE (sighing impatiently)

(into walkie-talkie)

Ninth fucking floor east. At the rear,
second fucking door.

MAX

(into walkie-talkie)

Oh, well, one problem. No fire escape.
What's it, internal?

Across the hall from Cage "FIRE ESCAPE" is written above a doorway.

CAGE

(into walkie-talkie)

Yeah.

MAX

(into walkie-talkie)

Well, doesn't come out here. Must be
round back. Give us a minute.

He indicates a wire fence about 10 feet high to Del.

Cage signals Lou to go past him to the other side of the apartment door. Lou moves stealthily.

INT. MAX'S APARTMENT - DAY

Moving toward the bedroom - A woman's sexual groans and a squeaking metal bed compete for our attention.

INTERCUT:

Max, wheezing, lifts Del up over the fence. He weighs a ton. Del steps on his shoulder with an oversized boot and Max suffers.

Cage moves closer to the apartment door.

Nearing the bedroom doorway and entering. Beneath a sheet Bobby bangs Estelle on the bed. Moving behind them in an arc - Estelle is highly aroused.

CAGE
(into walkie-talkie)
You in fucking position yet?

Del pulls Max over the fence. He is now the one straining and wheezing. Max hits the ground on the other side, almost knocking Del over. Max staggers awkwardly and finally falls down. Del is trying to help him up. They do look like old men.

Still moving in the arc, Estelle nears climax.

On the bedside table a picture of Max with his arm around Lou, taken at Lou's police graduation, is being shaken toward the table edge. (PP) sexual lubricant.

Max is helped up by Del and gets out the walkie-talkie. The rear door is marked "KEEP CLEAR. FIRE ESCAPE".

MAX (gasping)
(into walkie-talkie)
Yeah...yeah, see it now.

CAGE
 (into walkie-talkie)
 Okay, we're going in.

MAX
 (into walkie-talkie)
 Bon chance.

CAGE
 (into walkie-talkie)
 What?

MAX
 (into walkie-talkie)
 Good luck.

Cage rolls his eyes, and Lou notices. They get ready.

Still in the arc, Estelle is almost there.

Cage nods to Lou. Lou steps back to kick the door.

Estelle climaxes.

The photo of Max and Lou falls off the bedside table, along with the sound of breaking glass.

Lou kicks the door in.

INT. APARTMENT -- DAY

The apartment door explodes open. We are not where we think we are. Three African-American GANG MEMBERS scatter for their weapons. Cage and Lou rush in.

CAGE/LOU
 Down on the floor! On the floor!

GANG MEM 1, who was near and almost behind the door when they entered, instantly bolts into the passageway. Cage is handcuffing GANG MEM 2. He signals to Lou.

CAGE
 Go!

Lou gives chase to Gang Mem 1.

GANG MEM 3 is about to make a break.

CAGE
Please! I haven't shot anyone since
 breakfast!

GANG MEM 3 surrenders.

CAGE
 (into walkie-talkie)
 Got one coming!

INTERCUT:

EXT. REAR OF BUILDING - DAY

MAX
 (into walkie-talkie)
 Okay.

Max pockets the walkie-talkie and he and Del draw their weapons, standing at a forty-five degree fan in front of the fire door. Arms extended, they wait.

INT. FIRE ESCAPE - DAY

Lou bursts through the fire escape door and hurriedly takes the stairs down.

INTERCUT.

Max and Del watch the door in silence. Eventually...

DEL
 So, you want to share your drug-induced
 insight of the other night?

MAX
 Oh, something then, stupid now.

Gang Mem 1 rushes down the stairs. He tries the handles on the fire escape doors on other floors but finds them locked. He looks up and hears Lou coming. He rushes on.

MAX (VO)

Was just thinking about bad guys, you know...what makes 'em tick.

DEL (incredulous)

This while you're banging Estelle?

MAX

No, she's banging me. And you know, I don't think I've ever met a real bad guy, you know, like in the movies.

DEL

Estelle was banging you? What, she got a strap on?

MAX

What? She was on top. Got a strap on? Fuck.

DEL

Hey, you know Homer Lyle, 8th Precinct? Let's his wife bang him up the ass with a strap on.

MAX

Get outa here! I know Homer.

DEL

Straight up. Told me hisself. Bitch wears a strap on.

MAX

Get outa here. Estelle was just on top, alright. Fuck. And why would he tell you that?

DEL

I was beating on some gay dude and Homer took exception.

MAX

Why you working the 8th?

DEL

Oh, no, I was off duty.

MAX

Oh. Recreational beating.

DEL

(shrugs)

You know, Max, every man and his dog wants to bang Estelle, and she's banging you and you're lying there thinking whether Hannibal Lecter was a bed wetter. I'm thinking you may need a strap on. You got a fucking problem.

MAX

Or a problem fucking.

They go back to looking at the door. Eventually...

MAX

But we're just dealing with gangs, right. You know, the mob, people like that. They grew up in it. For them it's like joining a corporation. Job security.

DEL

No. We all choose. Some brothers my neighborhood joined gangs, and me...? I made my own bed.

MAX

Yeah, but was it good or evil you joined or did you just happen to know someone?

DEL

Yeah, well, my uncle Cory was a cop and I liked him.

MAX

Yeah, while your friends' uncles were probably in the family.

DEL

Brothers ain't in no family, Max, shit.

MAX

You know what I mean. Those aren't bad guys. I'm talking bad guys.

Lou tries a door, sees it is locked, and stops, panting, listening. He can hear nothing. He looks down. There are numerous flights below. He suddenly realizes someone is in the shadows behind him. Before he can fully turn he is stabbed in the shoulder. He gasps and slumps back.

MAX

Never met a real bad guy, just guys on the other side. Different circumstances, might've done something bad myself.

DEL

Huh, you? Fuck off. Anyway, what's the difference? You telling me a wise guy's taking your toes off with bolt cutters and putting a blow torch to your balls, you're thinking, that's okay, he's not really bad bad.

MAX

Yeah, but one's doing it for a reason, the other's got no reason.

DEL

Get the fuck out. What about that dude last year over to St. George, killed 'im seven grannies, cut their eyes out with a butter knife. While they was still using 'em I might add.

MAX

Yeah, but does insanity exist? Maybe we call 'em insane 'cause we can't understand 'em, same as we can't understand how great people do great things.

DEL

Oh, yeah, right, right, what, like 'The Babe' hitting homers? Something none of us could do? That's the same as the dude playing pool with them grannies' eyeballs like he did?

MAX

Yeah. Just 'cause we couldn't do it, doesn't mean it's insane.

DEL

That's stupid and you know it.

MAX

I said it was stupid. Which makes it all very ironic. The drug's making me think I'm sanely analyzing the nature of insanity and concluding it doesn't exist, yet that is insane, 'cause it clearly does.

DEL

I'm convinced.

MAX

And you know why?

DEL

'Cause you were thinking all this while banging Estelle, something none of us could do.

There is a noise inside the stairwell. Max and Del stiffen. They wait. Finally they exchange a glance. Del leans forward and tugs the door handle. Suddenly it bursts open and Lou collapses through, bleeding from the shoulder. Max and Del

guide him to the ground, leaning him against the building wall.

MAX

Easy, easy. (to Del) Cover the door! (to Lou) What happened?

LOU

Cut myself shaving.

DEL

Nigger got a knife?

LOU

What nigger don't? (His eyes acknowledge his faux pas) He's got my gun. Can't believe I didn't see him.

Max has the walkie-talkie out. He switches channels.

MAX (into walkie-talkie)

Officer down, officer down. We are at the rear of apartment building corner of Tylor and Dex.

He sees Del beginning to enter the building.

MAX

Hey, wait for me.

Del goes anyway.

MAX

I said...

Max shakes his head in annoyance but goes back to the walkie-talkie.

MAX

Yeah, come back, base, over.

INT. MAX'S APARTMENT BEDROOM - DAY

Bobby and Estelle sit up in bed, having a smoke (PP).

BOBBY

You know, you never tell me how good I was.

ESTELLE

You got to be told?

BOBBY

Just be nice...you know...now and then.

ESTELLE

You were good.

BOBBY

Thanks. What are these?

ESTELLE (PP)

Newport. (Brand name)

BOBBY

Smooth.

ESTELLE

How come you don't know you're good?

Bobby looks at her in question.

ESTELLE

You were there at the time I believe.

BOBBY

Well...ah, see, lot of girls fake it.

ESTELLE (snorting bemusement)

Why the fuck would I fake it with you?

She gets up. Bobby thinks about that. She has a point.

INT. STAIRWELL - DAY

Del moves cautiously up the stairs, squinting in the dim light. He stops and listens. There are the faint sounds of someone running. Del looks up through the stairwell. High above someone's hand touches a rail.

INT. STAIRWELL - DAY

Gang Mem 1 runs up flights of stairs. On each floor he stops at the door, tries it, finds it locked, curses, hurries on.

INTERCUT:

Del takes his time, walking up, watchful.

Bobby, out of bed, gets dressed. Estelle, in a gown, watches.

ESTELLE

How's the script?

BOBBY

Good...Good.

ESTELLE

Hear from that producer?

BOBBY

Ah, not as such. But I'm thinking any day. You know, any day.

Back to: Del moves up the stairs, puffing. He arrives before a fire escape door, hears a slight noise and stiffens. Tension builds. Suddenly the door bursts open. Gang Mems 2&3 are pushed through by Cage.

DEL

Jesus!

CAGE

What're you doing?

Cage herds Gang Mems 2&3 down the stairs.

DEL

Nigger cut Lou. Went back up.

CAGE

Bad?

DEL

Took his mind off sex.

CAGE

Wait here. Be right back.

Cage is gone. Del is thoughtful. He goes on.

Gang Mem 1 arrives at the last door, top floor. He tries it. It gives. Relieved, he rushes through.

INT. HALL - DAY

Gang Mem 1 rushes down the hall. He encounters an OLD MAN putting garbage down a chute. He holds Lou's gun to his head.

GANG MEM 1

C'mere, motherfucker! C'mere! Alright, which one's yours?!

The Old Man points to a nearby door.

They enter the apartment. They are only inside a few seconds before WOMAN 1 comes from her apartment and listens at the door.

INT. OLD MAN'S APARTMENT - DAY

Gang Mem 1 throws the Old Man into a chair and crosses to a window. He looks out. Siren wails drift up from below.

OLD MAN

Hey look, kid, I got no money!

GANG MEM 1

Shut up, motherfucker!...Alright, here's the plan. We stay here 'til the cops get tired of looking. I need to hide.

OLD MAN

(pointing)

Well...there's the pantry.

GANG MEM 1

Shut the fuck up! I need suggestions from you like I need another hole in my dick!

INT. MAX'S APARTMENT BEDROOM - DAY

Bobby sits on the end of Estelle's bed, showing her his magazine. (PP)magazine. Estelle smokes (PP).

BOBBY

So the amazing thing is, now you don't need to have anything more. You just need a good digital camera or phone and a good laptop and this program. Is that amazing or what?

ESTELLE

Yeah.

BOBBY

And I know heaps of people, heaps of people, heaps of actors. And this friend of mine gave me a cooperative contract.

ESTELLE

A what?

BOBBY

Well, it's how you make a film for practically nothing. See, the actors sign on, and so they own a percentage of the box. And you can do it for other things too, you know, equipment, lighting...

ESTELLE

How much you need?

BOBBY

Money? I don't know. But this guy, the one with the contract, he made his film for only twelve hundred.

ESTELLE

What'd he sell it for?

BOBBY

(shrugs)

But I know everyone got paid and he made money. I heard now he's doing a feature.

ESTELLE

With who?

Bobby shrugs.

ESTELLE

So how will you get the money?

BOBBY

Well, you know, twelve hundred...

ESTELLE

You need a digital camera, a good computer, and that program.

BOBBY

Yeah, well, I think I can, uh...I know some guys, you know, they own stuff. I can put it all together. I can put their equipment on the cooperative contract. It can all go on the cooperative contract.

ESTELLE

But it's a Western. How you going to shoot a Western? All those people and equipment on location?

BOBBY

Well, see, most people think John Wayne Westerns were big, right, but they weren't, they just looked big, 'cause of all those mesas and buttes and stuff in the desert. Five guys, Panavision, a herd of cattle. Look, you get a Marlboro Man big music score, a few horses and it

BOBBY (Coont'd)
looks big but its' really not. It's
cheap.

Estelle stares placidly at him.

BOBBY
Really.

Bobby is uncomfortable under her steady gaze.

INT. STAIRWELL - DAY

Del climbs the fire escape stairs. He comes to the roof
door, braces, about to open it when...

WOMAN 1 (hoarse whisper, OS)
Hey!

Del whips round, aiming at her. She is on the next landing
down, the fire escape door held open.

WOMAN 1 (hoarse whisper)
You a cop?

EXT. FIRE ESCAPE EXIT - DAY

Cage has Gang Mems 2&3 lying on the ground, cuffed, not far
from Max and Lou.

CAGE
Can you watch him and them at the same
time?

MAX
And scratch my nuts. Look, just wait a
sec. The cavalry'll be here soon. I can
come too and...

CAGE
No offence, old timer, you'd just slow
me down.

He enters the building and is gone.

MAX (rueful)
 Why should I take offence.

He looks back at Lou, who holds a handkerchief against the wound.

MAX
 Let me...

He lifts the handkerchief gently. Blood squirts. He makes a negative sound and pulls a slight face of revulsion, pushing Lou's hand back down and patting it. Lou's expression says he wonders what that means.

INTERCUT:

INT. STAIRWELL - DAY

Cage runs up the stairs. He stops when he reaches a landing, gets his breath back momentarily, then hurries on.

INTERCUT:

INT. APARTMENT HALL - DAY

Del is outside the Old Man's apartment. He looks round. Woman 1, in the apartment next door, is peeping. He waves her back in and she shuts the door, but when he is not looking she opens it just enough to see through the crack.

EXT. ALLEYWAY - DAY

A patrol car with a couple of UNIFORM COPS approaches along the alley. Max glances at Gang Members 2&3 and stands up, beckoning the car on. It pulls up and COPS 1&2 get out.

MAX
 (To Cop 1) Get on the blower, hurry up that ambulance. (To Cop 2) Watch these two. We got one loose.

He pauses over Lou.

MAX

Keep the pressure on.

LOU

Max, let them handle it.

Max goes to enter the building.

LOU

Hey, Max.

MAX

Yeah.

LOU

It's a long way up.

MAX (ticked off)

Thanks.

He enters the building.

INT. STAIRWELL TO HALL - DAY

Cage, blowing hard, reaches the top fire escape door, still open. He enters the passageway and sees Del standing outside the Old Man's apartment. Del puts his finger to his lips and points at the door. Cage bends double, blowing hard.

INT. LIFT -- DAY

Close on Max standing still (so we don't know he is in a lift as yet). He has the walkie-talkie to his ear.

MAX (into walkie-talkie)

Where are you?

INTERCUT:

INT. HALL - DAY

Cage jumps at the noise on the walkie-talkie. He scrambles and fumbles to get it out.

INTERCUT:

INT. OLD MAN'S APARTMENT - DAY

Gang Mem 1, alerted, grabs the Old Man and puts the gun to his head. He backs into a corner where there is a chair.

Cage walks away from Del.

CAGE (quiet)
He's hold up in 1508.

MAX
You want a negotiator?

CAGE
Oh, you know that's bullshit.

MAX
Actually it's called procedure.

CAGE
Gotta go.

He crosses back to Del.

DEL
So what's the plan?

CAGE
Sure he's in there?

DEL
She says so.

Cage looks at Woman 1's door. She's peeping again.

CAGE (a plan)
Okay...we kick the fucking door in...and shoot him.

DEL
Wow...And the hostage?

CAGE
What? Who?

DEL

(shrugs, indicating the woman)
Some old guy.

Close on Max as before but shadows moving over his face reveal lift doors opening. He moves forward.

Cage is thinking. He shrugs and nods to Del. He and Del line up in front of the door, checking their weapons, rolling their necks, physically and mentally preparing for what they are about to do. After a moment they look at each other. Cage indicates he is going to give the count by holding up three fingers. They begin swaying back and forth in synchronization, ready to kick the door in. In time with their sway, Cage holds up one finger, then two, then...A hand slaps on his shoulder.

Cage and Del almost shit themselves. They see it's Max and walk rapidly around in circles, wound up, trying to keep quiet. Max follows Cage down the hall.

MAX

What're you doing?

CAGE

What're you fucking doing? Who's looking after Lou?

MAX

Uniforms arrived. What do you want me to do?

CAGE

Nothing. We're all over it. We got surprise on our side.

INT. OLD MAN'S APARTMENT - DAY

Gang Mem 1, with the Old Man sitting on top of him on the chair, takes careful aim at the door.

INTERCUT:

MAX

That's your plan?

Cage gives him a sarcastic look and moves off.

MAX

You know, you don't get him first shot,
and I haven't called in a negotiator,
there'll be trouble.

Cage shrugs.

CAGE

That's why it's good you're in charge.

CLOSE on Gang Mem 1, he is listening intently.

Cage and Del do the swaying/countdown routine again in front
of the door. This time they kick it in.

INT. OLD MAN'S APARTMENT - DAY

The door blasts off its hinges and Cage and Del are immediately
in the room. Everyone shouts.

CAGE/ DEL

Let him go! Let him go! Get up! Drop the
weapon! Stand up!

GANG MEM 1 (overlapping)

You come closer I'll kill him! I'll kill
him! Back off! Back off, pigs! I'll kill
this motherfucker!

The shouting goes on for a ridiculous length of time.
Finally Cage fires accidentally, narrowly missing Gang Mem
1's head. There is a hiatus. Gang Mem 1 looks wide-eyed at
the hole in the wall near his head.

GANG MEM 1

Are you fucking crazy?!

Small hiatus. Everyone is shouting again.

CAGE/DEL

Let the old man go! Let him go! Get up!
Drop the gun! Stand up!

INTERCUT:

INT. HALL - DAY

Max peeps into the room. He has a cigarette already out of a pack and he steps back and lights it (PP).

As he takes his first draw, he notices Woman 1 peeping. He crosses to her and nods. She opens her door wider.

MAX

Ah, the gentleman next door, what's his name...?

WOMAN 1

Marty, Marty Felstein.

MAX

And how old...you know, I can't hear myself think. Can I step inside?

She opens the door fully and he steps through. As he does...

MAX

How old would you say Marty is?

INT. MAX'S APARTMENT BEDROOM - DAY

ESTELLE

So who'd direct?

BOBBY

Well, me, I...I'm...me.

ESTELLE

I don't think you should rely so heavily on the contract. You're giving away too much and if anything goes wrong you won't be able to pay people.

BOBBY

Well, that's the risk they take...

ESTELLE

Hey, you haven't even begun and already you're screwing people. No, everyone gets paid, Bobby. You know, I don't like people who think everyone else is just a bit player in their life story.

Bobby frowns, not getting it.

ESTELLE

"All the world is a stage and we are bit players on it".

BOBBY

...Isn't it "but players"?

ESTELLE

No. But butt players do get shafted. Trust me on that.

Bobby looks at her strangely.

BOBBY

You know, you get me so hot when you talk like that.

ESTELLE

Cryptically?

BOBBY

No, really.

ESTELLE

You like social sarcasm? Wildian banter?

BOBBY

Oh, the wilder the better.

ESTELLE

I'm talking Oscar Wild, dumbshit.

BOBBY
(shrugs)
Hell, I'd settle for an Emmy.

ESTELLE
(pausing, studying Bobby)
You should get the computer and the camera, that editing program, and sign everyone on the cooperative contract.

BOBBY
Well, you know, I'm sorta strapped, Estelle.

ESTELLE
You're broke.

BOBBY
Well, no, not broke, but...

ESTELLE
Pay me.

BOBBY
What? What for?

ESTELLE
The sex, stupid.

BOBBY
What?

ESTELLE
Ten bucks.

She holds out her hand.

BOBBY
Well, I...I don't, um...

ESTELLE
Honey, you can't pay ten bucks for something this finger licking' good, you are demonstrably, utterly, fatally, insanely broke.

Bobby lowers his head in capitulation.

INT. OLD MAN'S APARTMENT - DAY

Cage and Del have yelled themselves out, and it is now a stalemate.

DEL

What now?

Cage glances his way, but clearly has no answer. Suddenly he starts yelling again and Del joins in.

CAGE/ DEL

Let the old man go! Let him go! Get up!
Drop the gun! Stand up!

GANG MEM 1

You come closer I'll kill him! I'll kill
him! Back off! Back off pigs! I'll kill
this motherfucker!

EXT. BUILDING LEDGE - DAY

Max, coat and tie off, is outside the building on the ledge, and not liking it. He ducks into the Old Man's bedroom.

INT. OLD MAN'S BEDROOM - DAY

As he steps into the bedroom he notices a newspaper on the bed (PP). He picks up some very thick reading glasses from a bedside table.

INT. OLD MAN'S APARTMENT - DAY

Max, wearing the glasses, his hair messed up, now in his undershirt, braces let down, comes from the bedroom and goes straight to the kitchen, walking between Gang Mem 1, Cage and Del. Cage, Del, and then Gang Mem 1 fall silent, stunned, watching him. He begins making coffee.

MAX (muttering Jewish accent)
 (not turning)
 Oh, thank God you turned that down. You
 woke me up you son of a bitch. Why don't
 you get a hearing aid?

Gang Mem 1 looks at the Old Man - he has a hearing aid.

Max searches the cupboards.

MAX
 Oy vey. Where you keeping the
 goddamned chicory?

GANG MEM 1
 (aiming the gun at him)
 Hey, man, what the fuck you doing?!

MAX
 (not turning, still searching)
 What?

GANG MEM 1
 I said, what the fuck you doing?!

Max turns and crosses to him.

MAX
 How many times I got to tell you, speak
 up! Do I look like a goddamned cracked
 record to you?! Well you make me sound
 like a goddamned cracked record!

GANG MEM 1 (overlapping)
 Hey stop there! Stop right there! Don't
 move! Stop!

When Max does not acknowledge he fires a shot into the
 ceiling. Plaster sprays down. Max holds out his hand
 and looks at the white plaster dust. He checks the
 ceiling.

MAX
 Wait a minute. Wait just a minute.

He gets a chair.

GANG MEM 1

Hey you! Stop right there! Hold it!
Stop right there!

While this is happening, Cage and Del are watching, wide-mouthed. Max gets up on the chair to look at the hole in the ceiling. Max is close to Gang Mem 1.

MAX

I...I never seen nothing like this.
There's a perfect round hole up here,
Marty...Hey, Marty...We got white ants.

GANG MEM 1

What the fuck, are you blind or
something?! You fucking deaf,
stupid or what?!

MAX

(looking down)

What?

GANG MEM 1

I said are you fucking deaf?!

Max looks away, thoughtful, confused. He is still holding the newspaper.

MAX

Why did I come out? (He remembers, and
gets down, right next to Gang Mem1) Oh,
that's right, coffee. You seen the
sports section, Marty?

GANG MEM 1

What?

MAX

The sports section. I'd swear you're
deafier than me sometimes. Anyway, you
want this part of the paper?

He holds the newspaper out.

GANG MEM 1

No, I don't want no mother...

Gang Mem 1 suddenly sees the barrel of the gun hidden in the newspaper pointed straight at his face. He twitches, ready to fire. Max shakes his head slightly. Gang Mem 1 sees he has no chance and drops his gun. While Cage and Del pounce, Max takes off the glasses and helps up the Old Man.

MAX

So how about that cup of coffee, Marty?

OLD MAN

What?!

MAX

I said, how 'bout that cup of coffee?!

OLD MAN

Oh! Okay!

Max takes him to the kitchen section.

Cage and Del, holding down Gang Mem 1, cuffing him, exchange a look of humility. Del quietly chuckles and shakes his head, conceding Max is good.

INT. MAX'S APARTMENT BEDROOM - DAY

ESTELLE

So you really want to do this, Bobby?

BOBBY

Yeah.

ESTELLE

No...Really?

BOBBY

Yeah.

ESTELLE

You want to do this more than anything?

BOBBY

Yeah.

ESTELLE

Then tell me.

BOBBY

What?

ESTELLE

Tell me you want to do it more than anything.

BOB

Well...Estelle, I don't do things too good, you know? But something inside me tells me I can do this. You know, I'm really just a fuck up, well you know that, but I know, deep inside, I can do this. Really. It's the one thing I can do.

Estelle watches him intensely, almost resentfully. Finally she looks away.

EXT. RAILWAY YARDS - DAY

LOU1 (15) and his sister, ROSY (12) are walking listlessly. They carry school bags.

ROSY

So what if dad makes me go with him?

LOU1

Won't happen. We'll go with mom.

ROSY

But you heard him. He'll cut her throat.

LOU1

He was drunk. He'll leave and we'll stay with mom.

ROSY

Mom said 'fine'. She said 'fine' and that means she agreed that I'd go with him...

LOU1

Look, they're drunks, okay? They're losers, Rosy.

EXT. RAILWAY YARDS, BETWEEN CARRIAGES - DAY

Lou1 and Rosy walk listlessly between the carriages.

BUM (OS)

Hey, hold up.

Lou1 and Rosy stop. A man, dressed as a bum, steps out from between two carriages.

BUM

What're you doing?

Lou1 surveys him for a long moment, unsure. The bum looks pretty tough.

LOU1

None of your business, mister. (To Rosy)
Come on.

The Bum clears his throat and opens his cardigan, briefly revealing a badge. Lou1 purses his lips and halts.

BUM

You're on private property.

LOU1

Oh. We was just wandering. We're leaving...

BUM

(reaching for Lou's school bag)
Not so fast. What's in there? Show me.

LOU1

(pulling his bag aside)
Hey, you can't do that.

BUM

You're on private property, kid, I can do what I fucking like.

He snatches the bag off Lou1.

LOU1

How do I even know you're a cop?

BUM

Didn't say I was. I'm security. But it's my job to make sure slimy little cocksuckers like you don't spray graffiti over our nice clean carriages.

LOU1

Ain't got no spray can. We was leaving.

BUM

(throwing back the bag, pointing)
Okay. Fastest way is right through there, 'bout a hundred yards.

Lou1 looks suspiciously, and he and Rosy begin to move on.

BUM

Bon chance.

LOU1

(stopping)

What?

BUM

I don't know how you made it this far.

Lou1 and Rosy exchange a frown.

BUM

There's four big Dobermans 'round here, and I'm one of the three guards they're trained not to attack. Everyone else...

ROSY

Lou...

LOU1
We didn't see no fence.

BUM
Go ahead, kid, you might make it.
Although just last week there
was this guy...He didn't.

Lou1 is undecided.

ROSY (scared)
Lou...

LOU (reluctant)
Okay, how do we get out?

BUM
Come to the office, I'll process you.

Lou1 reluctantly nods. With a jerk of his head the Bum signals them to follow and sets off, pulling a walkie-talkie from his pocket.

INT. HOSPITAL BED - DAY

Lou snaps from his thoughts. He is laid up in bed, his shoulder bandaged. CAMERA notes a large scar on his left wrist (fully circling his wrist). Del, Cage and Max enter the private room.

DEL
Hey, there's my man.

LOU
(sitting up)
Ain't got no shank or nothing, huh?

DEL
That is a negative and insultingly
racist association.

CAGE
Switch blade, Lou.

DEL

Hey, pink nipples, flick knife is
what it is.

CAGE

There's a difference?

DEL

Just told you the goddamned difference,
whitey.

MAX

(ruffling Lou's hair, touching foreheads)
How you doing, kid? What'd they say?

LOU

Month or so. Said I may not get full use
back though. Lucky it was my left.

MAX

Lucky you didn't bleed to fucking death.
D'he get the artery?

LOU

Nicked it, yeah. Pull his sheet?

CAGE

Long as my dick or your arm or what's
left of it. He won't be seeing daylight
for a while.

LOU

Good, and when he does I'll be waiting.

DEL

Now now, you're not supposed to tell us
stuff like that, even though we'd
probably steady your gammy arm while you
pull the trigger..

MAX

Let it go, son. He was just doing what
he does, and we're the same.

DEL

Or as Max would put it, he ain't really a bad bad guy.

Fake cheesed-off, Max looks tiredly at Del, then Lou.

MAX

(making the peace sign with both hands)
All I said was if we all held hands and ate some of Estelle's cake we might see the world in a whole better way.

Lou grins then sighs a laugh, liking Max.

EXT. BANK - NIGHT

Bobby punches buttons on an ATM. He is keying in the amount of \$30. A message appears - "This will close your account. Proceed?" Frowning, Bobby presses 'no'. Screen prompts: Please enter new amount. Bobby keys in \$20.

As the money comes out, he snatches it, ticked off.

EXT. UNDER BRIDGE - NIGHT

Bobby removes something from a hiding place under the bridge. He pulls out a piece of dirty cloth with something inside and undoes the cloth. It is a handgun. He shoves it under his belt and hurries away.

EXT. SHOP - NIGHT

Bobby approaches. He halts before the shop, looking around nervously.

INT. SHOP - NIGHT

It is a dingy and depressing little shop. A CUSTOMER is being served in front of Bobby.

Bobby slowly pulls his hand from his pocket. It is not the gun he has in his hand but the \$20 bill. Customer exits and the Hispanic SHOPKEEPER approaches Bobby.

BOBBY
 (dropping \$20 on the counter and pointing)
 Newport. (PP)

The Shopkeeper turns and grabs the cigarettes. When he turns back he finds Bobby holding the gun in his face.

BOBBY
 I want you to take all the money from
 the till and put it in a paper bag and
 hand it to me. Don't even think about
 reaching for a gun.

SHOPKEEPER
 I don't own a gun.

BOBBY
 Sure. C'mon, hurry, fast!

Shopkeeper does as requested. He hands Bobby the bag. Bobby begins backing toward the door.

BOBBY
 Don't reach for no gun now.

SHOPKEEPER
 I don't own a gun.

EXT. SHOP - NIGHT.

Bobby backs out of the shop, and once fully free, turns and runs.

Shopkeeper looks along the counter and sees the \$20 Bobby left. He frowns, confused.

EXT. THE FOX'S HOUSE - NIGHT

Estelle arrives in a cab in the expensive circular drive and mounts the stairs. She pushes a button. A surveillance camera is built into the wall.

INTERCUT:

INT. THE FOX'S HOUSE, AUDIO VISUAL ROOM - NIGHT

Estelle's image at the door is apparent on a monitor. A heavily bejeweled man's hand carries a scotch and ice to the screen and caresses her image. There is a low, resonant moan of desire.

EXT. THE FOX'S HOUSE - NIGHT

The door opens and THE FOX, garish, sleazebag, middle-age, appears. He has a large gut, part of which is showing through his half open robe. His eyes lick her body. He's a bit high.

THE FOX

Ohhh. You've put on weight.

He circles her and runs his hand up onto her breast and squeezes.

THE FOX

And I like where you put it.

He completes the circle and stops before her provocatively.

Estelle returns his look.

ESTELLE

Yeah? (looking at his gut) And now I know where I can get some more.

She walks into his house. Left alone, The Fox glances down, covers his gut, and follows her inside.

INT. THE FOX'S HOUSE, LIVING ROOM - NIGHT

As The Fox makes them a drink Estelle wanders, looking over his audio-visual equipment and some bad taste sex art.

THE FOX

So, what can The Fox do for you, babe?
Got a nice ménage gig Friday, poolside.
Got this new pony, hung like...

ESTELLE

Not why I'm here.

THE FOX

Well if you want to get high...

ESTELLE

I'm straight.

The Fox searches the air with his eyes, bereft of further possibilities.

Estelle looks with interest at an advanced home cinema.

(PP)MINI-MONTAGE: A few seconds around the sleek, sparkling lines of the screen and speakers, label prominent.

THE FOX

You know last I saw, you were on the road to perdition, slippery-sloping down to the infernal pit. Even shredded your contract.

ESTELLE

Yeah, couldn't help sliding while you were pushing, Fox. What's this?

THE FOX

It's the Onkyo Home Theater System (or otherwise).

ESTELLE

Impressive.

THE FOX

Uh huh. (gives her a drink and is full of boasting) You don't know the half of it.

She waits (PP)

THE FOX

(caressing it)

Out-of-the-box support up to 7.1 surround sound. Dolby Atmos. Full support for 4K video. Ultra HD.

ESTELLE

HDMI inputs?

THE FOX

(snorting, rolling his eyes)

S'what I always liked about you, tits and a brain. Would you believe six inputs.

Sublim: the Onkyo label on the set.

ESTELLE

It's what I always liked about you, Fox. Always buy the best. (She puts her arms around his neck) Always the best.

THE FOX

Oh, yeah, always.

ESTELLE

(moving away)

I'm impressed as usual.

The Fox gives her a cagey look, intrigued.

He toasts, chuckles and drinks. Estelle keeps a poker face.

ESTELLE

Got a proposition for you.

THE FOX

Hey, suck my dick and I'm all ears.

Estelle shakes her head.

THE FOX

What? Not even for old times?

ESTELLE

(coming closer)

Just can't speak with my mouth full. So
listen first, then I'll suck your dick.

The Fox places his hands delicately behind both ears
and lets out an effeminate squeal.

INT. MAX'S APARTMENT - NIGHT

Max opens the door. Estelle is inside, cooking.

MAX

Hi, hon.

Before the door closes she crosses over and kisses him.

EXT. UNDER BRIDGE - NIGHT

Bobby sits on the ground, upset and angry. The paper bag
falls away and reveals he holds dollar notes.

BOBBY

Fifteen.....Fifteen bucks?!

He laughs pathetically, lowering his head.

INT. SHOP - NIGHT

Shopkeeper, arm and arm with his WIFE, laughing hard, mopping
at tears and looking at the \$20.

INT. MAX'S APARTMENT - NIGHT

Max and Estelle eat dinner.

MAX

Hey, you know, Estelle, you're a good
fucking cook.

ESTELLE

Don't swear, Max.

MAX

Oh, sorry. I hang out with the guys all day you know. You have a nice day, sweetheart?

ESTELLE

Yeah. Did some shopping, saw a movie, got laid.

MAX (amused)

What movie?

ESTELLE

"The Tall Guy."

MAX

"The Tall Guy"? That's an old one.

ESTELLE

Was on cable.

MAX

Oh? Who's got cable?

ESTELLE

We do.

MAX

You're shittin' me? Oh, fuck, sorry.

ESTELLE

That's okay, you were surprised. Just don't like it when you swear when you're not surprised.

MAX

But honey, we can't afford cable.

ESTELLE

Thought you said you wanted it.

MAX

I also want a dick extension and can't afford that either.

ESTELLE

Trust me, you don't need it. I did a deal with the cable guy. He always wanted to visit Rome.

MAX

Yeah?

ESTELLE

Well the man at the Laundromat had to replace one of his big dryers. They're expensive.

MAX

Yeah?

ESTELLE

He has this half-brother in Sicily, wants to open his own Laundromat, but can't get the equipment, so I went to a finance company, arranged a loan on a sliding scale based on profit turnover. Finance owns it and the half-brother buys them out.

MAX

How could you do that?

ESTELLE

Finance? The manager there was going to have his toes cut off 'cause he's heavily in the red for blow. But I know the dealer so he agreed not to cut the guy's toes off.

MAX

Why?

ESTELLE

'Cause he now owns the profit from the deal in Sicily.

MAX

So...how does the guy here get his dryer fixed?

ESTELLE

Finance covers two dryers and he gets one.

MAX

Estelle, how did that get us cable?

ESTELLE

The equipment ships to Sicily via Rome. A courier carries the manifests. That courier will be the cable guy, and he'll sign it out of the States. The guy from Sicily meets him in Rome and takes delivery...So we got cable.

Max is staring in wonderment.

INT. BEDROOM - DAY

Estelle has sex with Max. He is on his back and she is sitting on him. After a while it becomes apparent that Max is not performing.

MAX

Sorry.

ESTELLE

Maybe if you get on top. You know, the fucker not the fuckee.

MAX

No, I don't...God, why me, Estelle?

INT. DERELICT BUILDING -- NIGHT

Flashback: Max, with a flashlight in his hand, rounds a corner and looks down. His flashlight reveals Estelle's pasty, sweating face. Her hair is peroxide blond. The beam goes quickly down her arm. A needle is still in her flesh.

ESTELLE (VO)
Why'd you bring me back?

INT. BEDROOM -- NIGHT

Her hair peroxide blond, Estelle suffers severe drug withdrawal. Max places a cloth on her forehead and comforts her.

BACK TO:

Max shakes his head, not understanding.

ESTELLE
How did you know this is what you
wanted?

EXT. PARK -- DAY

Max walks with a barely recovered Estelle. The peroxide blond hair is half grown out. He offers her a stick of gum. She takes it and grins slightly.

MAX (VO)
Maybe...maybe I'm not just a kind
old man.

BACK TO:

MAX
Maybe I hoped somewhere there was this
tiny chance you might...

His voice trails off.

ESTELLE
(shaking her head)
I want to know how you knew that more
than anything you'd be a cop.

Max doesn't understand.

ESTELLE
You didn't just become one. A man
like you is one.

She waits. Max waits for more.

ESTELLE

You saved me 'cause you know who you are.

She searches his eyes. Tears come into hers.

ESTELLE

I need to know.

MAX

Hey...

ESTELLE (sobbing)

You always knew what you wanted, right?
Why don't I? Why can't I see who I
should be?

She leaves the room suddenly. Max is perplexed.

INT. SITTING ROOM - NIGHT

Close on Estelle. Her peroxide hair is half grown out. She is lying on Max's belly as he snores, still in shirt and tie. She watches TV, the only light source in the room.

The movie on the box is "City Slickers". Billy Crystal's character, Mitch, is having his 'meaning of life' conversation with Jack Palance's character, Curly.

Curly: "You city folk spend about 50 weeks a year getting knots in your rope, and you think two weeks up here will untie them for you. Do you know what the secret of life it?"

Mitch: "No, what?"

Curly: "This." (holds up index finger)

Mitch: "Your finger?!"

Curly: "One thing. Just one thing. You stick to that and everything else don't mean [nothing]."

Mitch: "That's great, but what's the one thing?"

Curly: "That's what you've got to figure out."

Estelle's eyes are filled with tears.

EXT. CITY STREET - NIGHT.

Bobby walks down the deserted street, dejected. He tries to enter a liquor store but finds it closed.

BOBBY

Oh, fuck!

There is no one around. He sees a brick lying by the roadside, picks it up and hurls it. The brick bounces off the plexi-glass and hits him in the head. Bobby is knocked cold.

CROSSFADE TO:

EXT. CITY STREET - DAY

Bobby lies in the street in the same position, a large bump on his head. It is well and truly morning with PEDESTRIANS walking around and over him. Bobby's cell phone rings. Without opening his eyes he answers it.

BOBBY

Bobby...Half an hour? Not a problem.

He cancels and rests the phone on his chest.

INT. DETECTIVE'S ROOMS -- DAY

Max is on the phone in the busy office. Del at the opposite desk is talking on the phone to an auto-theft victim.

MAX

Yeah....okay...Yeah, alright. Fine.

He hangs up and starts doing paper work.

DEL (simultaneous)

Well, yes, ma'am, but, you know, if you leave the motor running and the door open then there's every possibility your car will get stolen...Alright...but if I was you I wouldn't be counting on the insurance company honoring that claim...Well, yeah, we're going to do everything possible, but I am entitled

DEL (Cont'd)
to my opinion and that is my opinion as
a police officer.

He hangs up.

DEL
Yeah, and fuck you too.

MAX
Grand theft auto now?

DEL
Top of the line Caddy, but get this, the
old bitch had one of them Chinese Shar-
pei in it valued at eighty large.

MAX
(picking up his phone)
What's the plate?

DEL
Ah, echo Charlie bravo six nina five.

MAX
(dialing)
Never did get over the war, did you.
(the phone is answered) Yeah, this is
Detective Dichlich, I want the...No,
ma'am, I'm not the famous Detective Dick
Lick, I'm the bad-tempered Yugoslav,
Dichlich! I want the installed phone for
a late CTS-V Series Cadillac plate
number ECB695... Thank you.

While he is on hold he looks at Del.

DEL
How'd you know it had a phone?

MAX
Standard. What's a Shar-pei?

INTERCUT:

EXT. STOLEN CADILLAC, CAR INT, IN MOTION - DAY

Close on a full grown Chinese Shar-pei dog (the wrinkled dogs) wearing sunglasses (PP) and looking out the windscreen.

CAR THIEF, wearing the same sunglasses (PP), drives.

EXT. CADILLAC - DAY

(PP) To rock music Camera cuts around the outside of the Cadillac as it purrs along. The sound of a phone ringing interrupts.

BACK TO.

The car phone rings. Car Thief looks at the dog, who looks at him, and they look at the phone. Car Thief eventually picks up.

CAR THIEF

Yeah?

MAX

Oh, hi, that the dog handler? This is Dr. Dichlich.

CAR THIEF

Ah...yeah, why? Who's this again?

MAX

Dr. Dichlich. I was just checking to make sure everything's okay with the dog, I mean, you're still going to sell him to me today, right?

CAR THIEF

Um...Sorry, just tell me the details again, I got so many dogs I look after.

MAX

Hey, come on, sir, how many customers you have willing to pay eighty thousand in cash for a Shar-pei? (confidentially) Look, I've never done anything like this

MAX (Cont'd)

before, you know, dog-napping, so I hope you're not planning to show up and try to up the price, because if you are...

CAR THIEF

Yeah yeah, no no, look, look, sorry, I, I had you mixed up with this other guy, client, yeah, 'course I remember you. Um, only thing, I wrote your address in my diary. Tell you what, give it to me again just to be sure.

MAX

The corner of Blixell and Northy, one o'clock. Don't be late now 'course I'm breaking three appointments just to meet you.

Max hangs up. Del watches him admiringly, smiling.

DEL

I swear, when you retire I am going to be bored to fucking death.

MAX

(continuing with paperwork)
Don't swear...but it's okay if you're surprised.

EXT. THE FOX'S HOUSE - DAY

Estelle paces before the front door, smoking, watching the driveway impatiently.

Bobby appears and walks briskly toward her.

BOBBY

Sorry.

ESTELLE

You can't stand up a man like The Fox, Bobby, Jesus!

BOBBY

I know, I know, I know. I fell asleep I'm sorry.

ESTELLE

Fell asleep?!

BOBBY

(indicating the bump on his forehead)

I had a little help. Long story, sorry.

Estelle guides him through the front doorway.

INT. THE FOX'S HOUSE - DAY

A highly erotic, high quality porn-music-video is showing (PP). The Fox strokes a Persian as he sits on a divan before his huge home theatre screen (PP). The music booms aggressively, a heavy base beat. As Estelle and Bobby enter he mutes the sound.

THE FOX

Estelle will tell you I don't tolerate employees who can't tell the time.

BOBBY

I know, Mr. Fox, I'm sorry (indicating the lump on his forehead) Got mugged. Please, it'll never happen again.

THE FOX

Je-sus. (ruefully shaking his head) Oh, the lawlessness in this town.

BOBBY

God, that is the clearest home theater screen I have ever seen. Truly.

THE FOX

Onkyo. (PP) (or other)

ESTELLE

The Fox only buys the best.

BOBBY

Sure shits on anything I've seen.
That's, great lighting in that
scene too.

During VO MINI-MONTAGE: A few rapid images of the (PP)
items mentioned.

THE FOX (VO)

(PP) Sony HDR-FX1 HDV Handycam Camcorder
on steadycam. Comes with Vegas Movie
Studio and DVD 6 Platinum Edition and
Super Duper Music Looper. (or other)

Estelle tells me you need stuff like
that.

BOBBY

(glancing quickly at Estelle)
Yeah.

During VO MINI-MONTAGE: A few rapid images of the (PP)
items mentioned.

THE FOX (VO)

(PP) And the latest Pentium with max gig
voice-coil hard-drive and sub woofers,
right? You'll want (PP) IBM of course
with (PP) Windows 10 Professional.

BOBBY

Yeah.

THE FOX

Well, if you're as good as she says then
okay, but here's the deal. Every flick
is against setup until I recover costs,
then we do a fifty-fifty plus I take
twenty out the back 'cause you're not
entitled to anything from amateur hour
on my website. That clear and are we
cool?

BOBBY

Um...

THE FOX

Well you got to dig, see, I'm the one doing all the promo. I think twenty is generous given my webmaster charges me a c an hour.

BOBBY

Oh, yeah, I see. No, yes, that's fine. Thank you.

The Fox holds out his hand. Bobby takes it, but The Fox holds on.

THE FOX

You know, drilling knee caps is not my thing. I'm a sort of a make love not war kinda guy. (He pulls Bobby closer) But I do hire guys who drill kneecaps whenever there's a need for it. So am I going to need those guys?

BOBBY

(trying humor)

Not unless your shitty camera and sub woofers don't work.

The Fox takes him seriously and squeezes his hand hard.

THE FOX

And if they don't?

BOBBY

(checking his hand, tough guy)
Then I'll wear ear plugs. I hate the sound of someone screaming.

The Fox suddenly roars laughing.

THE FOX

Hey! I like this guy! Get outa here!
You'll have your stuff Tuesday!

He keeps on laughing as Estelle hurries Bobby out.

THE FOX (laughing)
 'Hate the sound of someone screaming!'

EXT. THE FOX'S HOUSE - DAY

Bobby and Estelle exit the house, Bobby nursing his hand.
 A little further on he grabs Estelle and embraces her.

BOBBY (emotional)
 Oh, God. Hey, I don't know what that
 was, but thank you, thank you! You're
 really my friend!

ESTELLE
 You're going to have to learn to edit
 real fast.

BOBBY
 I know, I know, oh, Estelle (He looks
 set to cry) I never had anyone, I mean,
 you're the nicest person in the whole
 world, 'cause you...

ESTELLE
 (jerking him out of frame)
 Later.

BOBBY (OS)
 Um, what am I filming, anyway?

EXT. CITY STREET CORNER - DAY

Max waits on a street corner. Del and Cage are setting up in
 an unmarked car, parking nearby.

INTERCUT:

EXT. CADILLAC, INT/EXT CITY STREETS - DAY

MUSIC MONTAGE (PP) car music-promo, highlighting the
 Cadillac's features as the Car Thief drives, and as he plays
 with the cars dashboard features.

The Shar-pei is beside him, now without the sunglasses and
 wearing an expensive collar and leash.

EXT. MACKREADY'S CAR INT - DAY

Detective MACKREADY, driving, is considerably older than his partner, TED. As they pass by they see Max on the corner and slow up.

MACKREADY
What's Dick Lick up to?

TED
(indicating Del and Cage)
There.

Mackready goes past and parks. He settles back to watch in his rearview mirror.

TED
Mind telling me what we're doing?

MACKREADY
Keeping tabs.

TED
You know, nobody knows why you're so
against old Max.

Mackready doesn't answer, just keeps watching, chewing gum.

TED
We are in the middle of a case you know.

Mackready doesn't answer, just keeps watching, chewing gum.
Eventually...

MACKREADY
Must be ten, twelve years back. Just
made detective...

EXT. ROOF - DAY

Max and Mackready chase BLACK SUSPECTS 1 & 2 across rooftops. The two suspects split, heading in opposite directions. Max goes after one, Mackready the other.

MACKREADY (VO)

We had these guys cornered on a rooftop. But these niggers could run. They split, so I went one way, Dick Lick the other.

EXT. ROOF - DAY

SUSPECT 1 bolts across the rooftop and in a mighty leap makes it to the next rooftop. Max is close behind and leaps too, only Max doesn't quite make it. He bounces off the other roof and desperately grapples for anything to arrest his fall. He plummets over the side toward the alley below, yelling in fright. As this happens...

MACKREADY (VO)

His guy leapt to the next roof, but old Dick Lick didn't quite make it.

One of Max's hands has hold of some guttering. Suspect 1, having heard his yell, returns and looks down at him, dangling. He mouths the words as Mackready speaks them.

MACKREADY (VO)

The kid came back and said, "I'll pull you up if you let me go." So what was Dick Lick going to say? So the kid pulls him up.

Max is nodding urgently. Suspect 1 completes pulling Max back up. As they lie together gasping, Suspect 1 mouths the words as Mackready speaks them.

MACKREADY (VO)

As they laid there puffing the kid says, "You're lucky the guttering is so strong. They don't make guttering like that no more."

Max and Suspect 1 mouth the words as Mackready speaks them.

MACKREADY (VO)

And Dick Lick says, "What name's on that guttering, kid?" So the kid leans out, and reads, "(PP)."

Suspect 1 is leaning out, and Max grabs his foot and boosts him over. Suspect 1 falls to his death.

BACK TO.

TED

He killed the guy?

MACKREADY

My guy got away. Dick Lick looked 'round, saw me standing on the other roof, He said...

EXT. ROOF - DAY

Max and Mackready are on the roofs either side of the alleyway. Max mouths the words as Mackready says them.

MACKREADY (VO)

"The kid asked me to let him go. So I did."

BACK TO.

TED

Max said that?

MACKREADY

I bailed him up in the locker room later, said I wasn't going to lie for him.

TED

And?

MACKREADY

Just shrugged. Said he caught his wife cheating. Made him crazy. Said he was over it now, so it wouldn't happen no more. Then he turns and says, real mean like,

Max mouths the words as Mackready says them.

INT. POLICE LOCKER ROOM - DAY.

Max stands over Mackready.

MACKREADY (VO)

"Besides, your word against mine. You rat me out, and I'll kill you. Maybe not tomorrow, or five years from now, but I will kill you." (shrugs)

BACK TO.

So I lied.

TED

You lied?

MACKREADY

Bottom line? I wouldn't kill a fellow officer...Dick Lick would.

EXT. CAR THIEF'S CAR INT, TRAVELING - DAY

Max stands on the corner. The Car Thief spots him.

CAR THIEF

There he is, your new daddy...Come to papa.

EXT. CITY STREET CORNER - DAY

The Cadillac pulls up and the Car Thief gets out.

MAX

Was beginning to think you wouldn't show.

CAR THIEF

(getting the dog out)
Oh, sorry, thought I was early.

MAX

(checking his watch)

Oh, I'm sorry, yeah, you're right. I'm a little nervous, see. Never done anything like this before.

CAR THIEF

Yeah, so you said. Got the money?

MAX

Yeah, listen, before we do that, can I put these on?

Max takes out some handcuffs. The Car Thief looks stunned.

Del and Cage are cracking up with laughter.

CAR THIEF

What...What's that?

MAX

...Oh! Oh, no, see, I brought these for the dog's leash. (He is putting one cuff through the loop in the dog's leash and closing it.)

CAR THIEF

Oh!

MAX

Yeah, see I can't be too careful. I mean this is a two hundred thousand dollar animal. Someone could snatch it off me or the dog could run off...

CAR THIEF

Two, two hundred...but on the phone you said...

MAX

Yeah, of course, this is a stolen dog, right?

CAR THIEF

Yeah, but you know, two hundred thousand.

MAX

Oh...Oh, I see what you're doing. I told you this morning, no, I told you, don't come here and try to up the price.

CAR THIEF (overlapping)

Well, I think that maybe we should talk it over. You know, renegotiate...

MAX

(closing the other cuff on Car Thief's wrist)

No, look, no, no, you take it, you take it, I don't want it. I thought we had a deal and I thought you were honest.
(walking away)

No, you're not a nice man and I don't like you.

Car Thief is not unhappy that Max is departing and looks with satisfaction at the dog. As this is happening a tow-truck pulls up beside the Cadillac, boxing it in. The TWO MAN CREW get out and begin hooking up the Cadillac.

CAR THIEF

(to the dog) Two hundred grand. Hey, you must have one set of Kahoonas on you.
(noticing the Crew hooking up the Cadillac) Hey, guys, what're you doing?!

Del and Cage are out of the car and slapping its roof with laughter.

CAR THIEF

(to Crew) Hey, what're you blind?!
That's my car, I'm standing right here!

Suddenly he is tapped on the shoulder. He turns round to see Max there again.

MAX

(with a camera)
Smile! (He takes the shot)

SNAP SHOT FX

MAX

Thanks, I tell you this is going to look great at our end of year highlights. You might even make 'idiot of the year'.

Del and Cage arrive, snickering.

DEL (laughing to Car Thief)

I tell you, the look on your face when he pulled those cuffs!

He laughs, leaning on Cage's shoulder. Car Thief decides to make a break for it. Four paces on he is jerked completely off his feet, having forgotten he is anchored to a very large Shar-pei. Del and Cage lose it completely, almost falling down with laughter.

EXT. MACKREADY'S CAR INT - DAY

MACKREADY (ticked off)

Come on.

He starts up and drives on. Ted is grinning.

INT. BEDROOM - NIGHT

Max and Estelle are having pillow talk.

ESTELLE

You know, you've never told me your fantasies.

MAX

Yeah? Well I want a house by the sea. Oh, yeah, and I want to be a movie star.

ESTELLE

Sexual.

MAX

Sexual?

Estelle nods, her hand moving under the sheets.

MAX

Huh, I'm an old man.

ESTELLE

So you've done everything?

MAX

Huh. No...No...(becoming serious) But I done some strange things.

ESTELLE

Would you like two women?

MAX

No, never been a fantasy of mine.

ESTELLE

Bondage?

MAX

Get all I need at work.

ESTELLE

What then? Like to watch me with someone else?

Max looks at her but doesn't answer.

ESTELLE

So...Would you like to see me with my legs in the air. Someone with a big cock really giving it to me?

Max is more aroused.

ESTELLE

Would you like to see me sucking a big cock?

Max groans.

ESTELLE

How about two guys? Like that? What would you be doing?

MAX

I'd be...I'd be...

ESTELLE

Jerking off? Huh? I'd really enjoy that, you know. Really like to do that for you.

Max suddenly flips her on her back and enters her.

ESTELLE

I'd really like to get fucked hard while you watch. Really like to have two guys sticking it up me, real hard, while you jerk off. Like to watch you jerking off while I do that.

Max suddenly climaxes. He slowly disengages, falling to one side, panting. Eventually...

MAX

God....that was...oh...

ESTELLE

You arrange the guys, Max, I'll arrange the camera.

Eventually...

MAX

What?

ESTELLE

You arrange the guys. We'll do it. I know a guy with a camera.

MAX

Why we need a camera?

ESTELLE

So we can relive it.

MAX

But...it's just a fantasy.

ESTELLE

I know...and that's what I do. (looking
away, sad)

Max's stare is enigmatic.

INT. SHED, RAILWAY YARDS - DAY

Loul stands in the crucifix position facing a sheet of old roofing iron. He has one hand handcuffed to a steel ring in a post, the other tied with a cable-tie to another post. He is standing and his mouth is taped. On the other side of the roofing iron can be heard the sounds of his sister Rosy being raped by three men.

Desperate for his sister's safety, Loul stretches to see through old nail holes in the roofing iron. His POV through various holes reveals fleeting partial views of his sister hair. He can hear her screaming but the sound is muffled, as she is also gagged. She is face down, bent over a table, and her arms are pinned by a man wearing the same clothes as the Bum seen earlier. By her movements and position she is being raped from behind. Segment is brief but intense.

INT. BOBBY'S BEDSIT - DAY

Bobby sits on the bed. There are packing cartons everywhere and Bobby has a new computer set up and a new Sony Camcorder on his knee (PP). He is concentrating, chewing gum, frowning and reading an instruction booklet. He taps a key on the computer, and is rebuffed by a loud electronic sound.

INT. SEEDY APARTMENT HALLWAY - DAY

Bobby arrives up the stairs, lugging the camera and separate portable lighting. He also has a slip of paper with an address on it in his mouth. He checks a door number, moves onto the next one, and presses the buzzer. CLIENT 1, a tall semi-obese man, opens the door.

CLIENT 1

Yeah?

BOBBY

Oh, hi. I might have the wrong address
but...

CLIENT 1
Fantasy Films?

BOBBY
Yeah.

Client 1 pulls the door wider and steps aside. Bobby steps
in and Client1 checks the hall, ensuring they are
unobserved.

INT. CLIENT 1 APARTMENT, LIVING ROOM - DAY

CLIENT 2, a semi-obese woman, sits on a sofa. Her manner is
haughty, resentful.

BOBBY
Oh, hi. You must be...

CLIENT 1
Bambi. We're calling her Bambi.

BOBBY
Oh. Okay...Um, and...

CLIENT 1
Roger.

BOBBY
Oh, pleased to meet you both.

CLIENT 1
(Not taking his hand)
That's my fantasy name.

BOBBY
Oh.

CLIENT 1
She thought of it.

BOBBY

Oh. Well, um, have either of you done this before?

CLIENT 1

What, sex?

BOBBY

No...fantasy...sex.

CLIENT 1

No, the lady on the phone said you'd give us directions.

BOBBY

Oh...Oh...Oh...Okay. Um, did you have a specific type of fantasy in mind?

CLIENT 1

Sure.

BOBBY

...And that would be?

CLIENT 1

She won't do it.

BOBBY

Oh, well, maybe we can talk it over.

CLIENT 1

No. She won't do it. She's doing it now. She's a method actress.

BOBBY

Oh. Okay. (To Client2) It's...good...I'm convinced. Um, then, so rape is our theme, what's our plot?

CLIENT 1

What?

BOBBY

What's the storyline?

Client1 looks at Client2 and back at Bobby, dumbfounded.

BOBBY

Maybe, maybe I should suggest something...Um...

INT. THE FOX'S HOUSE, HOME THEATRE LED - NIGHT

Client 2, dressed as a Charleston hussy and wearing a feather boa, is in a lift. Lights are flashing across her face, suggesting the floors flitting by. Client 1, dressed as a sailor, leers at her from the back of the lift. He comes forward and gropes her breasts. She turns and clobbers him hard, flooring him.

Bobby suddenly runs in, demonstrating it is a set, and helps Client1, who is really hurt, up.

BOBBY (to Client2)

No, no, don't hit him that hard, okay?
Okay? I know you're a method actor but...

INTERCUT:

INT. THE FOX'S HOUSE, LIVING ROOM - NIGHT

BOBBY

(grinning weakly)
I'll edit that out of course.

The Fox sits on the sofa, in the process of eating a meal on a small table before him. He looks at Bobby then back at the screen, intrigued.

On screen Bobby falls down trying to help Client1 up. He struggles to the camera and the scene is suddenly reset once more to the same beginning with Bobby holding two fingers before the lens. The lights start flashing across Client2's face again. Far more apprehensive this time, Client1 approaches cautiously and slips only one hand round to touch a single breast. As she moves to hit him he retreats violently, smashing through the 'lift' wall and knocking it down, revealing they are in their apartment living room.

The Fox's jaw has fallen open in disbelief. He is frozen, watching.

Bobby watches him from the corner of his eye. He shields his eyes, scared.

On screen the scene is suddenly reset once more to the same beginning with Bobby holding three fingers before the lens. The lights start flashing across Client2's face again. Client1 half circles her a few times, building up courage, then finally moves in and gropes her. Client2 pushes him off. Lights from lift doors opening spread across them and she rushes out of the 'lift', leaving the boa in Client1's hands. Looking cockily confident, he saunters out of the lift after her.

The expression on the Fox's face changes to a slight contemplative frown.

Bobby frowns too and scratches, afraid of what that expression means.

On screen Client2 hurries down the hall, puts her key in the door, enters and attempts to slam the door. Client1 is too fast for her, however, and jams his shoe in the door. Unfortunately this causes him great pain. Bobby runs into frame once more and knocks furiously on the door, until it is released, and Client1 collapses, clutching his foot. The door is slammed on Bobby's finger and he screams in pain.

The Fox now appears to be in a numb form of wide-eyed, but tantalized shock, half smiling.

Bobby lowers his head and closes his eyes fatalistically.

On screen the scene is now set in the living room. Client1 pushes Client2 across the room and in the process tears off her dress. She falls onto a sofa and he falls on top of her. Unfortunately their combined weight turns the sofa over. The Fox suddenly wheezes laughter, fascinated.

On screen the scene is now reset on the living room floor and Clients1&2 are frolicking naked, having a great time and having sex. Client2 has lost all her inhibitions and is now laughing like the true Bambi she is. She reaches out and

grabs Bobby from behind the camera, bumping it and dragging him into frame. Bobby, his finger heavily bandaged, is fighting valiantly to get back to the camera, but with limited success.

The Fox is laughing silently, still exhaling in a wheeze of unexploded hilarity. He finally gasps and roars with laughter, pointing at the screen. He is laughing so hard he sounds like he could choke.

Bobby is caught between sheepishly watching the Fox and his own pathetic efforts on screen as he tries to avoid the randy couple.

THE FOX (laughing hard)
It's perfect...Perfect...Don't change a
thing...I love it!

Bobby expresses both relief and humiliation.

INT. SHED - DAY

LOU1 struggles hard to free himself. The sound of his sister's raping continues. With a great deal of effort and pain he walks his legs up the wall until he is upside down. He kicks off the wall, thereby making himself somersault backward. This twists the cable-tie on his wrist, causing him to grimace with severe pain.

He makes himself repeat the process, twisting the cable-tie yet again. The cable-tie, anchored through a metal loop with an edge to it, is being slowly sliced by the metal.

In almost unbearable pain Lou1 completes the task one more time, and this time the cable-tie snaps. He collapses to the floor. With his wrist badly injured, he has barely the strength to pull the gaffer tape from his mouth. He reaches into his back pocket and produces a small penknife. Putting the folded blade against his teeth he pulls it open. He looks ruefully at his handcuffed wrist. His shaking hand carries the blade up to it and rests on his wrist.

INT. EXCLUSIVE AD AGENCY - DAY

Estelle sits on an expensive sofa, looking smart in business attire.

A PERSONAL ASSISTANT (PA) enters and crosses a spacious, highly polished floor.

PA

Mr. Van Dans will see you now.

Carrying a large envelope, Estelle follows the PA toward a distant office.

INT. EXECUTIVE SUITE OFFICE - DAY

PA, followed by Estelle, enters the office. VAN DANS, the advertising exec, stands and offers his hand.

PA

Mr. Van Dans, this is Miss Estelle Rigasta.

VAN DANS

A pleasure. Coffee?

ESTELLE

(shaking hands)

No. Thanks.

Van Dans nods to the PA and she departs. He indicates a chair and Estelle sits.

VAN DANS

Ah, Tom Metcalfe wasn't too clear with me regarding your business, Miss Rigasta.

ESTELLE

Tom and I go way back.

INT. THEATER FOYER - NIGHT

Wearing a low-cut dress and having her picture taken by a crowd of PHOTOGRAPHERS before a raunchy poster "THE BARE FACTS", Estelle is approached by businessman, TOM METCALFE.

METCALFE

(quietly in her ear)

I got ten grand in my pocket and a room upstairs.

Estelle grins, receptive to his audacious offer.

BACK TO:

VAN DANS

He said it would be very much in my interests to meet you. What did he mean?

ESTELLE

It's not so mysterious.

VAN DANS

You're with a company?

ESTELLE

I've worked mainly in the film industry but now I'm freelance.

VAN DANS

Well, what can I do for you?

ESTELLE

Product Placement.

VAN DANS

(patronizing grin)

Oh, look, ah, I'm afraid Tom may have given us both a bum steer, Estelle. I'm a little too far up the food chain for that sort of thing, but if you'll see my assistant she'll refer you to...

ESTELLE

(pulling a photo and paper from the envelope)
You may be interested in this.

VAN DANS

(examining it)
What's is it?

ESTELLE

It's an ad by Lexus. It was written by
Artificial Intelligence.

Van Dans reads momentarily. He lowers the paper.

VAN DANS

Yes. (dropping the paper and photograph
on the desk) I'm aware of it. It does make
one take pause...So?

ESTELLE

May I ask what your AI plans involve?

VAN DANS

No. (conceding) We'll switch over
to AI when the time's right. It's
the future. Of course it does
mean that most of our top
creative people will be made
redundant. But the agency will go
on.

Watching him steadily, Estelle grins slightly.

ESTELLE

Have you ever considered hooking
AI up to product placement?

It is clear the thought had not occurred to him, but he is
intrigued.

INT. FISH FACTORY - DAY

Establishing. Fish roll down a production line. Somewhere
distant sounds of the bay can be heard.

INT. FISH FACTORY - DAY

Max walks along a hallway, escorted by MAFIA BODYGUARDS 1&2.

INT. FISH FACTORY OFFICE - DAY

Max enters the empty office. Bodyguard 1 starts to frisk him. Max pushes him off.

MAX

Hey!

Bodyguard 1, much bigger, pushes Max hard up against a wall.

INTERCUT:

EXT. VAN INTERIOR - DAY

Del and Cage, sitting in the rear of the van, listen and record. Del winces as he receives loud feedback from the wire Max is wearing.

Max pushes Bodyguard 1 off again and gets the better of him. Bodyguard 2 draws down on him.

MAX (to Bodyguard 1)

Hey! I don't eat snot, I blow snot!

CURUSO, the mafia boss, enters.

CURUSO

Paulie, what the hell? (to Bodyguard 2)
Put it down. What's wrong with you? This is Max Dichlich! Not some bum! Now apologize!

BODYGUARD 1 (resentful)

(rubbing his hurt shoulder)
Sorry.

CURUSO

Get the hell out...Sorry, Max.

MAX

Hey kid, next time you decide to rough up an old guy, remember - we can't afford to lose.

Bodyguards 1 & 2 leave.

CURUSO (chuckling)

I like that. Italian boys these days, no respect.

MAX

Oh, Yugoslavs respect age. They're the most dangerous. We kill them first.

Curuso chuckles as they sit either side of a desk.

MAX

And think what we save on incontinence nappies.

Curuso laughs hard as he pulls out a bottle of scotch (PP) and two glasses from a drawer. As he pours...

CURUSO

You wouldn't be stupid enough to wear a wire would you, Max? I get twitchy when someone doesn't like to be searched.

MAX

Hey, it's your meeting, Curuso.

CURUSO

Alright...Let me start with this. We've been through a lot you and me. Opposite sides, okay, but always respectful, always playing the rules.

MAX

Well, see, I don't think there's such a thing as a bad, bad guy, just guys on the other side, that's all.

DEL

(rolling his eyes)

Oh, Jesus.

CURUSO

It warms my heart to hear you say that. The reason I wanted to talk to you is because of my son, Danny. He's not a bad guy, just a bad boy.

MAX

Yeah. I know Danny. Have to tell you, forgive me, he gives me the creeps.

CURUSO

I know. He's...he's my own flesh and blood, but... To keep the peace I asked him not to go into drugs. You know, cocaine, okay, heroin, no big deal, even LSD, but these designer things. I mean what is that? That ice shit? Crystal Meth. Your daughter out on the dance floor with all that head-banging shit and some guy practically fucking her standing up? I don't like that. I don't like that one bit. Krokodil and all that crap.

MAX

Danny's pushing Krokodil?

CURUSO (hesitating)
(nodding)

Yeah.

DEL & CAGE
(High five)

Yeah!

MAX

So what do you want?

CURUSO

Never thought I'd hear myself say these words, but...bust him...please.

MAX

Your own son?

Curuso nods.

MAX

Glad you're not my dad.

DEL (listening, frowning, muttering)
What? What are you doing? What are you
doing?

CURUSO

I know. But he has to understand, we
play to the rules.

MAX

Tell you what. Let's not.

CURUSO

What?

DEL

What?!

MAX

No, let's just scare him. Maybe he'll be
a good boy then.

DEL (To Cage)

Go in there and tell that motherfucker
to shut the fuck up!

MAX

What if we bust Danny when he's doing a
deal with his suppliers and I give you
my personal guarantee we'll let him go.

Del and Cage are waiting tensely.

CURUSO

Could be arranged. But then the
suppliers will come after him.

MAX

Not if we take out the whole operation
and Danny 'seems' to go down. (Standing,
offering his hand) See you on the phone.

Curuso considers for a long moment, then stands and solemnly
takes his hand.

INT. MAX'S APARTMENT, BEDROOM - DAY

Bobby and Estelle sit in bed, naked beneath the sheets. Estelle
reads Bobby's script. Eventually...

BOBBY

Aren't you worried he might come home
one day and catch us?

Estelle is reading intently. She does not answer until she
turns a page.

ESTELLE

I'm not.

She continues to read.

BOBBY

That mean I should be...not...worried?

ESTELLE

Just know he won't hurt me. I've no idea
what he'd do to you. What's POV mean?

BOBBY

Point of View. I mean, he's not violent or
anything?

ESTELLE

Not with me.

Bobby looks decidedly concerned.

EXT. VAN INT, DRIVING - DAY

Max is in the passenger seat, Del driving.

DEL

Mind telling us what that was about? The sucker confessed his own son pushes a designer fucking drug! Shit!

MAX

Why just get the son?

DEL

Hey, you know, we ain't the Feds, Max. We're local, right? We can't do deals like that.

MAX

Must've missed something. We just got a recording of Curuso entering into a conspiracy with me to finger Danny's suppliers.

DEL

Ohhhh, shit, man. Hey, last I checked we were supposed to stop turf wars. What're you playing at, old man?

MAX

You know what I hate? Some dumb wop sitting there telling me he plays by the rules and respect and blah, fucking blah. That's his fucked up view of the world, not mine.

Del looks at Max, disturbed.

DEL

You know, you are one dangerous motherfucker.

MAX

Got that right.

INT. MAX'S APARTMENT, BEDROOM - DAY

Bobby, dressed, paces slowly. He glances at Estelle. She's still in bed, reading. She turns the last page and closes the screenplay. She's silent for a long moment, thinking.

BOBBY

Well?

Finally she shakes her head. Bobby shifts uncomfortably.

BOBBY

Yeah?

ESTELLE

No.

BOBBY

No?.....No?

ESTELLE

Doesn't work.

BOBBY

What do you mean it don't work? Course it works. I been working on it for years!

ESTELLE

You can't finance a Western using product placement. What are you going to place, a new line of spurs? Manure? No, this has to be an urban setting. Contemporary. Leave it with me.

BOBBY

Leave it with you? Leave it with you?! What do you mean?! You don't know anything about screenplays, or films, or anything!

ESTELLE

Actually I worked in films, or have you forgotten. Bobby, this isn't good even as a Western.

BOBBY

But...How would you?...How would you even know?!

ESTELLE

I read somewhere - if it doesn't work on the page then it won't work on the screen. This... (she shrugs, derogatory).

BOBBY

(taking his script back)
Who's dream is this anyway?!

ESTELLE

I'll help make your dream come true, Bobby, but on one condition.

Bobby waits.

ESTELLE

I don't do pipedreams. (Melancholy)
They don't work.

EXT. RAILWAY YARDS, SHED - DAY

Lou struggles to squeeze his way through a crack in a sheet of roofing iron on the side of the shed. He is in great pain. It is only when he is halfway free that it is revealed he has cut off his left hand and his wrist is bleeding badly.

EXT. BAR - DAY

Lou gets out of a cab, his arm in a sling. He pulls off a pair of sunglasses (PP) and enters the bar.

INT. VINCE'S BAR - DAY

Lou enters and passes the barman, VINCE.

LOU

Hey, Vince, polish some glasses!

VINCE

What's that?! Self-inflicted?!

Vince laughs and waves. Lou grins, heading for the table with Max, Del and Cage. They see him coming, all stand, cheer and embrace him.

DEL

Hey! Look who got a day pass!

CAGE

They know you gone AWOL, motherfucker?!

LOU

Hey, I got bored! What can I say?!

MAX

(a big hug, kiss to the forehead)
Hello, kid. Hey, I missed you.

LOU

I missed you too.

DEL

Your two ain't gonna start tongue
kissing again, are you?

MAX

Vince! Hey! I want your best over here!
Johnny Walker black! (PP) Bring the
bottle!

VINCE

You got it!

LOU

Hey! And some clean glasses for once!

VINCE

Up yours, kid!

They all laugh.

CROSSFADE TO:

INT. BAR - DAY TO NIGHT

Montage (consider slides): As Max sings the song, "Meet Me In
St. Louis, Louis" the montage covers the men drinking
together, real buddies, having a great time and slowly
getting drunk together.

In the end there is only Lou and Max together, Max singing him the song like a loving father to his young son, affectionately embracing him, and Lou liking it.

Meet Me In St. Louis, Louis

When Louis came home to the flat
He hung up his coat and his hat
He gazed all around but no wife he found
So he said where can Flossy be at?

A note on the table he spied
He read it just once and he cried
It ran "Louis dear it's too slow for me here
So I think I shall go for a ride."

Meet me in St. Louis, Louis
Meet me at the fair
Don't tell me the lights are shining
Any place but there
We can dance the hootchee cootche
You can be my tootsie wootsee
If you meet me in St. Louis, Louis
Meet me at the fair. (fade out)

INT. MAX'S APARTMENT, BEDROOM - NIGHT

Estelle types on a computer keyboard (PP) in the otherwise dark room. On the desk beside her is Bobby's script. She also has an opened beer beside her (PP). She drinks from the bottle.

A noise alerts her to Max arriving home.

ESTELLE

(still working)

In here, hon.

Lou enters, helping Max, who is very drunk.

MAX

Oh, still up, sweetheart?
What're you doing?

ESTELLE

(not looking round)
Writing a screenplay.

MAX

Oh. That's nice. You have a nice day,
honey?

Lou drops Max diagonally across the bed. Estelle finally turns and looks at him. She is surprised to see Lou, grinning, swaying, looking at her. She looks at Max, he is already drifting off to sleep. She looks back at Lou. He looks at her hungrily.

INT. MAX'S APARTMENT, KITCHEN - NIGHT

Estelle and Lou sit at a small table over a cup of coffee. He stares at her with desire. She looks back, just as hungry, but holding back.

ESTELLE

Don't look at me like that.

He concedes and notices the picture of Max and him at his graduation and plucks it from a sideboard. The glass is cracked.

SUBLIM: Police pass out parade - hats of the graduating class are thrown in the air.

ESTELLE (OS)

Been meaning to fix that.

ESTELLE

He thinks of you as his son, you know.

Lou puts the photograph back.

LOU

And he's the closest I got to a father.

Estelle takes his left wrist and examines the deep scar all the way round it. Half covering the scar is a chain and locket belonging to Lou's sister.

ESTELLE

How'd they let you graduate with this?

LOU
 (flexing his hand)
 Oh, got 40% back. Max knew this
 examiner, had a habit...

INT. LAB - NIGHT

Max pushes an attaché case full of cocaine across a table in front of the MEDICAL EXAMINER and looks at him expectantly. The Medical Examiner appears contrite.

LOU (VO)
 The medical wasn't a problem.

BACK TO:

ESTELLE
 Must've been horrific.

LOU
 Was for my sister...You forget pain.

ESTELLE
 How come Max showed up?

Lou looks at her in question.

ESTELLE
 At the time.

LOU
 (nodding)
 This guy, this bum, an actual bum,
 called it in.

INT. COURT - DAY

BUM1 (Johnny Row) testifies, nodding.

BUM1
 I tipped off Detective Dichlich.

Lou1 is in the gallery, watching - his hand heavily bandaged.

BACK TO.

ESTELLE

The bum saw you taken into the shed?

Lou nods.

FLASHBACK: Bum1, dismissed as a witness, pushes open the gate to the public gallery. Lou1 is right beside the gate, and notices a heavy scar on the man's forearm as his coat sleeve rides up while pushing the gate.

ESTELLE

Why would a bum do that?

LOU

What?

ESTELLE

Call a cop. Why?

LOU

(shrugs) Guess 'cause them security guards like to beat bums up. Payback. 'Sides, even a bum can be decent. My sister was just a little girl being raped.

Estelle considers.

ESTELLE

Huh. (toasting) Bon chance.

LOU

What?

ESTELLE

You were lucky...Max says it.

Lou nods, thinking.

SUBLIM: Rosy's taped mouth as she is being raped.

LOU

Know, sometimes...Sometimes I catch myself thinking, I want to kill someone. Find someone and just...kill 'em.

ESTELLE

Why?

LOU

So I can understand what it's like, why anyone would do that.

ESTELLE

You should kill me. I won't mind. It's only a crime if the person minds.

Lou looks at her long and hard.

INT. MAX'S APARTMENT, BEDROOM - NIGHT

Max snores, in the same position as when Lou dropped him there. The lights are out and Estelle is nowhere to be seen. Max's cell phone rings suddenly, loud in the silence. He answers it.

MAX

Yeah?

INTERCUT:

INT. HOUSE OFFICE - NIGHT

By lamplight, sitting in an expensive chair, Curuso makes the call.

CURUSO

You know my house?

MAX

Ah...Yeah. Yeah.

CURUSO

Danny's leaving in an hour.

MAX

Okay.

Max hangs up. Sighing wearily he fast dials a number.

INTERCUT:

INT. DELL'S APARTMENT, BEDROOM - NIGHT

The phone rings next to Del. He fails to wake. Eventually his wife, TRIX, leans across him and answers it.

TRIX

Yeah?

MAX

Hi. Hit Del in the head with the phone.

Del's Wife cracks Del in the head.

DEL

Ow!

Del snatches the phone resentfully as she rolls away.

MAX

It's me. Get Cage, pick us up in fifteen.

DEL

I...I couldn't make it in fifteen, Max.

MAX

Fine, do it in ten. Bring the shotguns.

Max cancels and fast dials another number.

MAX

Yeah, who's that, Sally? Yeah, look I want a chopper in the air over the Curuso mansion. It's on Palmetto Drive. Have 'em advise me of the location and direction of any vehicles leaving that premises within the hour.

He cancels and stands up. Estelle groans violently and Max staggers, having stood on her.

MAX

Jesus, what're you doing on the floor,
Estelle?! You drunk or something?

He leaves the bedroom efficiently and can be heard leaving the apartment. Estelle struggles up beside the bed, revealing she'd been sleeping on the floor beside it. She sighs heavily.

EXT. STREET OUTSIDE MAX'S APARTMENT BUILDING - NIGHT

Max pees against a building as an unmarked car with Del and Cage appears. He gets in and the car speeds off.

EXT. CARUSO MANSION - NIGHT

DANNY CURUSO and BODYGUARDS 1 & 2 leave the mansion. They get into a Cadillac (PP) and drive out.

In a window above, the silhouette of Curuso senior can be seen watching his progress.

INT. MANSION, MASTER BEDROOM - NIGHT

Curuso turns from the window and looks at his WIFE. They exchange a worried expression.

EXT. AERIAL - CHOPPER

A police chopper tracks the Cadillac below.

PILOT (VO)

Be advised suspect leaving Palmetto
Drive, proceeding West on Walker.

INTERCUT:

EXT. CAR INT - NIGHT

Max has a mike.

MAX

Stay close. He shits, you wipe his ass.

EXT. CARUSO CAR INT - NIGHT

Danny and his two Bodyguards travel grimly on.

EXT. WAREHOUSE - NIGHT

BODYGUARD 3 stands outside the warehouse as Danny's car approaches. As it pulls up and Bodyguard 3 lifts a roller door, Bodyguard 2 gets out of Danny's car and joins him as a sentry. Danny's vehicle enters the warehouse and Bodyguard 2 & 3 lower the roller door.

As this happens...

PILOT (VO)

Be advised vehicle has entered a warehouse on the corner of Luxford and Melton. Infra-red reveals two sentries stationed outside. Over.

MAX (VO)

Thanks. Hang around 'til otherwise advised. Out.

EXT. STREET, WAREHOUSE AREA. CAR INT. - NIGHT

Max, Del and Cage wait in the car, watching Bodyguards 2 & 3 in the distance. Del picks up the mike.

MAX

What are you doing?

DEL

What do you think, calling backup.

MAX

(taking the mike, hanging it up)
By the time they get here it'll be over.

DEL

Hey, for all we know they got a whole fucking army in there, Max!

MAX

Well thank god someone thought to bring the shotguns...You did bring the shotguns?

CAGE

Hey, Max, Del's right. We need to do it by the book. They probably got Glocks up their ass.

MAX

Oh, so now you want to follow the book, now that it's not just one guy. What, you think I'm not up on this stuff? You can put enough Krokodil in a briefcase to keep the whole fucking city happy for a week. You don't need an army to guard a briefcase. (getting out of the car) Just a chemist with a big mortgage.

DEL

Yeah but, you know, you can't...

MAX

(through the window)

How many fucking times I got to show you how to do this? It ain't rocket science. I'll take out the guards, go inside, bring 'em out. You be waiting. While I'm inside tell the bird to buzz the building. Can you manage that?

He begins to walk toward the Bodyguards, but comes back to the car window.

MAX

And bring the fucking shotguns.

He leaves.

CAGE

What's up his ass?

DEL

I don't know. Getting old and sassy.
 Though I find myself strangely aroused.
 He is soooome kind of man.

Cage half grins.

EXT. WAREHOUSE - NIGHT

Bodyguards 2 & 3 watch as Max, swaying and weaving, approaches. They both have machine pistols and cock them, ready.

Max sings "Meet Me In St. Louis, Louis" as he approaches. He stops nearby and pees. The Bodyguards are watchful, but convinced he is just an old drunk. They lower their weapons.

As Max staggers by, he pulls a handkerchief from his pocket and loose change goes everywhere.

MAX

Oh, shit.

He begins picking it up. It's taking a long time. Bodyguard 2 approaches, impatient.

BODYGUARD 2

Hey...Hey, you. You! Leave it, get the fuck outa here!

Max straightens up, a revolver in his hand. He shoots Bodyguard 2 in the kneecap. Before Bodyguard 3 can raise his pistol Max also shoots his kneecap. Bodyguard 3 sprays bullets in the air as he falls.

INTERUCT:

EXT. WAREHOUSE, STREET CAR INT. - NIGHT

Del and Cage are startled.

DEL

Shit!

Del fumbles and starts the car, driving quickly forward.

INTERCUT:

INT. WAREHOUSE - NIGHT

Danny, Bodyguard 1 and counterparts - CHEMIST, SUPPLIER, and BODYGUARDS 4 - 9 are in the process of transferring bags of pills.

SUPPLIER (Russian accent)
What was that?

Max walks casually by Bodyguards 2 & 3, kicking the machine pistols from their hands. He half lifts the roller door, ducks under and goes inside.

Del and Cage, still shocked, arrive and pull up.

INT. WAREHOUSE - NIGHT

Danny, Bodyguard 1, Chemist, Supplier, and Bodyguards 4 - 9 fan out and wait tensely. Max arrives, hands in his pockets.

MAX
Hi. Max Dichlich.

They stare at him tensely.

MAX
...Detective Max Dichlich?

They stare at him tensely.

MAX
...The...police? Am I making sense?
Look, sorry, we had to shoot some of
your boys out there. They're okay,
though, just wounded. Now, it'll save us
all a lot of trouble if you lay down
your weapons and just come outside.

They stare at him tensely.

MAX

...Um...Am I'm not making myself clear?
If you lay down your weapons...

SUPPLIER

Who the fuck are you?!!

MAX

I just said...I am the police. Hey, you should see it, we got a party going on out there. Choppers, a SWAT team. There's five whole blocks cordoned off. You should be flattered. This is a big deal. You'll be on the news.

They stare at him tensely. They suddenly hear the chopper buzzing outside and look up at the ceiling, scared.

MAX

Okay, now look, be good boys and lay down your weapons and come outside. We got an APC rammer out there. You should see it, brand new, beautiful. And we got all the latest body armor, but, you know, it'd be so much easier and nicer if you'd just be good boys and lay down your arms and come on out. I'm wired, they can hear me. So you shoot me and an armored personnel carrier will come right through that door with a Gatling gun, or whatever the fuck they use these days. But I know they shoot bullets this big. See, the more this costs us now, the longer your jail sentences are going to be. If any of you survive the big bullets of course. So...Come on. Let's go.

Max walks away casually, signaling they follow.

Supplier looks murderously at Danny.

SUPPLIER

(beginning to walk out)
You'll pay for this!

DANNY

(beginning to follow)
Hey! I don't know nothing 'bout this!

EXT. WAREHOUSE - NIGHT

Danny, Bodyguard 1 and Chemist, Supplier, and Bodyguards 4 - 9 come out of the warehouse, their hands above their heads. They all have to duck under the roller door and walk into the glare of car headlights. As they assemble near the fallen Bodyguards (already cuffed) they look around, trying to locate the SWAT team on the roofs, puzzled by the single car in front of them. Max steps forward, cocking a shotgun. Del and Cage are nearby, and also cock shotguns.

SUPPLIER

There's no SWAT team!

MAX

Oh, no, that's a 'What' team. Del, you're in the what team, aren't you?

DEL (confused)

What?

MAX (to Supplier)

See?

Supplier looks at him murderously. Max grins.

EXT. RAILWAY YARD - DAY

Lou1, clutching his bleeding wrist, staggers away from the shed. A man is walking away from him, dressed in a suit. Lou1, almost passing out, finds the strength to call out.

LOU1

Help!.....Help!!

The man stops and turns. It's Max, wearing a hat, looking younger. He's frowning. Loul staggers toward him and falls. Max is shocked as he sees his wrist.

LOUL

My sister! They got my sister! There!
Help her!

Max looks around. Three RAILWAY WORKERS with distinctive uniforms are standing some fifty yards off, huddled, talking. One points and the others look toward Max and the boy. With no alternative, Max signals them over and points at Loul. They hurry toward them. He looks at the shed, comes to a decision, and crosses to it.

As the Railway Workers arrive to help Loul, Max arrives at the shed. He pauses, listening. He suddenly opens the door and steps inside. Two shots ring out. The Railway Workers, now with Loul, look up, startled.

EXT. RAILWAY YARD - DAY

Loul, sedated, is on a stretcher and being carried toward an ambulance. An AMBULANCE OFFICER runs from the direction of the shed, carrying a small ice-cooler container.

AMBULANCE OFFICER

Got it! Let's go!

Max arrives beside Loul as he is being loaded. He hands him a locket and chain (the one seen on Lou's wrist earlier).

MAX

Sorry, kid. She didn't make it.

Loul weeps as he is loaded into the ambulance. Max watches impassively as the ambulance departs.

INT. MAX'S APARTMENT - DAY

Bobby sits with his camera on his knee. Estelle reads the camera manual. She looks at the camera (PP), and flicks a switch.

ESTELLE
It's got auto-focus.

BOBBY
...Oh...

He studies the camera, looking like a Neanderthal holding a computer.

INT. DETECTIVE OFFICE\INTERROGATION ROOMS - DAY

Lou walks through the office, his arm still in a sling. He evokes the occasional remark from other DETECTIVES - "Hey, why aren't you back at work?" "So what is it with you, always the left, never the right."

He arrives at an outer office to the interrogation rooms. Max is there, reading a transcript.

MAX
Hey, kid. What's the matter? Can't stay away?

Lou walks past and looks through the observation windows. Supplier is being questioned by Cage and Del. In the next room Danny sits alone.

LOU
Just wanted to be sure you're maintaining my standards.

MAX
Well actually we haven't let anyone escape yet.

Lou grins.

MAX
Hey, tell the boys to come out.

Lou crosses to the intercom.

MAX
Oh, that's busted, poke your head in.

Max checks Lou. As he pokes his head through the doorway of the interrogation room Max picks up a screwdriver.

INTERCUT:

INT. INTERROGATION ROOM - DAY

Lou leans into the room.

LOU
You're wanted.

Del and Cage exchange a look, and comply.

CAGE (leaving, to Supplier)
Want a smoke while we're gone?

Supplier nods.

CAGE
(giving him the finger)
Good, smoke this.

Del and Cage leave. The Supplier fumes.

INTERCUT:

INT. DETECTIVE OFFICE\INTERROGATION ROOMS - DAY

Max has the cover off the intercom as the three come out, pretending to fix it. As he talks he flicks the switch, thereby opening their conversation for Supplier to hear. Initially Cage and Del are more interested in saying hello to Lou.

DEL
Hey, my man, what the fuck? What's it going to take for you to get some R&R?

LOU
Nothing more restful than watching people work.

CAGE

I got fifty says you'll still be here
come sunset.

LOU

No, can't take your money, just passing
through.

DEL

(noticing what Max is doing)
Your momma know you moonlight as an
electrician, old man?

MAX

No, spilt coffee on it, now it don't
work at all.

Supplier, in the interrogation room, becomes interested as he
listens.

DEL (VO)

You know what the fuck you're doing
there?

MAX

Know enough not to let you try.

Cage has also become interested in what Max is doing and Max
notices them beginning to crowd him.

MAX (to Cage)

Hey, play Lou that tape, I want his
opinion.

CAGE

What tape?

MAX

You know, the fucking tape.

CAGE

No, what?

DEL
 Hey, Max, let me do that. I ain't bad
 with electricals.

MAX
 The fucking tape on the table! The tape!

Supplier listens more intently.

CAGE
 (crossing to activate the tape)
 Oh.

DEL
 So, what'd you want?

MAX
 What?

DEL
 He said you wanted us.

MAX
 Oh, his lawyer's on his way.

DEL
 What? So?

MAX
 He's coming.

Max notices Cage rewinding the tape.

MAX
 No, Christ! I got it set up there
 just right! Fuck!

CAGE
 Alright, old fella, no need to get
 snippy! Why you so snippy?!

DEL

(indicating Supplier)
 Shit, Max, just give me another twenty minutes! I can have that piece of shit saying The Pledge of Allegiance backward! And he's a fucking Russian! He was ready to give it up! (To Cage) Tell him.

| Losing patience Max crosses to the tape himself and presses 'play'.

MAX

It's like working with fucking children.

As the tape of Max and Curuso plays, Max goes back to work on the intercom.

DEL

(indicating the intercom)
 What, one little piece of equipment goes wrong and you get all cranky, just like an old miser.

LOU

Who's the other guy?

CAGE

Curuso.

LOU

Giuseppe Curuso?

CAGE

One and only.

| Del holds out his hand for the screwdriver.

DEL

Here, let me try. C'mon, let me try.

MAX

No, no, I'm doing it!

Del suddenly notices a small illuminated light next to the switch Max is working on, then realizes what Max is up to. He pauses, looks at Lou listening to the tape, then at the interrogation room, and back at Max. The full implications of what Max is doing hits him.

DEL

Max...

MAX

Get us a coffee.

Del watches Max, crumbles internally, and walks away.

Inside the interrogation room, Supplier listens to the tape...

MAX (tape)

Your own son? Glad you're not my dad.

CURUSO (tape)

I know. But he has to understand we play to the rules.

MAX (tape)

Tell you what. Let's not.

CURUSO (tape)

What?

MAX (tape)

No, let's scare him. Maybe he'll be a good boy then. What if we bust Danny when he's doing a deal with his suppliers and I give you my personal guarantee we'll let him go.

CURUSO (tape)

I suppose that could be arranged. But the suppliers will come after him.

MAX (tape)

Not if we take out the whole operation and Danny 'seems' to go down with them.

The Supplier's face darkens.

Max receives a phone call on his cell phone.

MAX

Yeah?

INTERCUT:

INT. MAX'S APARTMENT - DAY

Estelle is making the call. Bobby stands sheepishly in the background.

ESTELLE

Our fantasy, Max?

She looks round at Bobby.

ESTELLE

It's tonight.

She hangs up.

Max cancels his phone and looks at Cage, Lou and Del (arriving back with coffee).

MAX

Guess what, boys. All your dreams are about to come true.

EXT. CURUSO MANSION - DUSK

Danny arrives home from jail. His mother and Curuso greet him emotionally before taking him inside.

INT. MAX'S APARTMENT, KITCHEN - NIGHT

Lou gets a beer from the fridge (PP), the kitchen otherwise dark. Camera follows him from the kitchen to the bedroom, on the trail of raucous laughter.

Inside the bedroom, Max sits in his underwear while Cage and Del are undressing Estelle. Bobby tries to remain inconspicuous, fiddling with his camera.

Del and Cage are like little boys opening Xmas presents (ad-libbing, laughing). Lou watches Estelle, unsure how he feels. As he drinks his beer, he notices Bobby. As this is happening...

DEL

This is going to be so fine. It's like going to Disneyland and taking the space shuttle ride.

CAGE

Estelle, you have got to have the nicest booty this side of Marilyn Monroe.

MAX

Well, guess I'm the only man in the room who's slept with both.

| They laugh.

LOU (to Bobby)

Hey, I know you.

Bobby's face reveals he was expecting to be 'made'.

LOU

Hey, don't we know this guy? Don't we know him?

CAGE

Yeah, yeah I know him. I know you.

BOBBY

I'm...I'm the photographer...cameraman.

Lou, Cage and Del twig at the same time.

LOU\CAGE\DEL

Idiot of the year!

DEL

Yeah, hey ain't you that dude got caught siphoning petrol out that Winnebago but you actually stuck the tube in the septic tank?

CUT TO:

EXT. STREET, BESIDE WINNEGBAGO - NIGHT

While the WINNEBAGO HUSAND and WIFE howl with laughter, along with Del and Cage, Bobby is throwing up in the gutter. There is a tube coming from the Winnebago septic tank into a gasoline can.

BACK TO:

DEL (laughing)

Hey, no, this guy's in the hall of fame, idiot of the month twice in one year!

CAGE (laughing)

Hey, yeah. Yeah. Bobby, something.

DEL

Yeah, he's the one from that zoo heist, remember, the snapping turtle. Held up the dude in the phone booth.

CUT TO:

EXT. STREET, PHONE BOX - NIGHT

Bobby and an ACCOMPLICE are holding a large, SNAPPING TURTLE in the doorway of a phone booth. The hapless VICTIM inside hands over his wallet and the Turtle snaps it from his hand.

BACK TO:

Del and Cage are breaking up. Bobby looks sheepish. Max, in his undershirt and shorts, stands over Bobby.

MAX

Well you're not going to do anything else stupid, are you, Bobby. That tape goes on the table before you leave.

ESTELLE

It's a memory card, Max. Come on, let's play.

Estelle, still in her bra and panties, crosses to Lou and stands too close.

ESTELLE

Don't you have a dream too?

As they talk, Del and Cage, now naked, remove her bra and panties. Lou's eyes drift up her body and she puts her arms around his neck, staring straight into his eyes.

LOU

Not this kind.

Max watches, not sure he likes what is happening between them.

MAX

Come on, kid, it'll be like that time we did those sisters.

FLASHBACK: Max and Lou are giving it to two SISTERS bent over in a darkened room.

LOU

Shoulder's too sore. Besides, I like to watch.

Cage and Del gently drag Estelle toward the bed.

DEL

Well, we're really going to give you something to watch, young man, don't you worry 'bout that.

As Bobby begins to film, Max settles into a chair, his hand down his undershorts. Lou divides his attention firstly on

Estelle, Del and Cage, then Max, but then defocuses to a point elsewhere.

INT. MAX'S APARTMENT HALLWAY - NIGHT

Lou1, a bag in one hand and his other hand and wrist heavily bandaged, stands in the hallway outside Max's apartment. Max, looking younger and in his undershirt, opens the door. He looks surprised, but not too surprised. He makes a decision, and motions with his head to come in. Lou1 enters his apartment.

INT. COURT - DAY

A DA LAWYER stands on one side of the noisy hearings court, while Supplier and LAWYER 1 are on the opposing side. Max stands not far behind the DA Lawyer, as part of the gallery.

JUDGE

Arguments for opposing bail?

DA LAWYER

Ah, at this stage, your Honor, I am advised this man is not considered a flight risk.

The Judge pauses, surprised.

JUDGE

Counselor, it's my understanding the drugs in this seizure have a street value of around three million dollars and are particularly dangerous. This man also holds a Russian passport, which means he can pretty much come and go at will. Are you of the opinion this man is definitely not a danger to flee?

DA LAWYER

I am so advised, your Honor.

JUDGE

(shaking his head, picking up the gavel)
Very well, bail is set at \$300,000.

He bangs the gavel. Max nods his thanks to the DA Lawyer as he leaves.

COURT ORDERLY
Next Case step forward! Case 4984!
State versus Sipwell!

EXT. COURTHOUSE - DAY

Supplier comes down the steps, parting company from Lawyer 1. He is met by Bodyguard 4, who escorts him to a limo and opens the door for him.

SUPPLIER
Assemble the team. We have business.

INT. MAX'S APARTMENT HALLWAY - DAY

Lou comes up the stairs. He takes off the sling as he crosses to stand before Max's apartment door. By his manner he has conflicting emotions. A floorboard he steps on creaks slightly.

INTERCUT:

INT. MAX'S APARTMENT - DAY

Estelle reads a magazine on the film industry (PP). She hears the floorboard, looks at the door, and sees the movement of a shadow beneath it.

Lou decides he will leave without knocking. He moves away just as the door opens.

They stare at each other for a long moment. He suddenly moves forward, clumsily pushing the sling into his coat pocket as he pushes her urgently inside and shuts the door.

INT. MAX'S APARTMENT HALLWAY - DUSK

Later. Lou opens the apartment door and checks the hall. He leaves the apartment, shutting the door. There is blood on the shoulder of his shirt where his wound has opened.

As he goes past a TENANT, the man notices the blood on his shirt and turns and watches as Lou goes down the stairs. As the Tenant goes past Estelle's door he glances at it.

INT. BAR - DUSK

Lou enters the bar and finds Del sitting at a table on his own.

LOU
Why the long face?

Del looks up and grins, then shows a love bite on his neck.

DEL (pretty drunk)
My wife didn't believe it was due to an altercation. A man comes home with bruises over nine-tenths of his body five days a week, but he has one mark on his neck and it must be a hickey, right. Huh, women. Hey, your shoulders bleeding, man.

LOU
Where's Max and Cage?

DEL
Gone. Shit, why not. If I had some fine ass like Estelle sitting at home...sure as shit wouldn't be talking to my brothers. Ever stop to think how unfair nature is, Lou? I mean, you know, guys, when we're at our most interesting physically, around thirty-five, we're also at our most interesting mentally. But women? Shit, bitch is fourteen you want to throw her over the couch and give her some like your dick's on fire, but talk to her? Shit, that's like barbed wire in your brain. Come thirty-five, though, her mind is fine, 'cept her tits went south five years back and her ass is now Roy Roger's saddle bags.

Lou stares at him. Del realizes something.

DEL

Oh, shit, man, hey, oh, God, that was really stupid of me, you know, it's the booze talking, man, I clean forgot. Didn't mean nothing 'bout your little sister. Sorry, so sorry, man.

LOU

It's okay. Best I go anyhow.

DEL

No, look, hey, we all love you, man, you know that.

LOU

Yeah.

DEL

No, you know, like, we do. It's something special, something that only comes along once in a lifetime. I mean, fuck man, we'd kill for you, we'd lie, you know, four guys just don't get this tight. But it's 'cause of you and Max. You know, like he sort of adopted you, so so did I, and then like Cage became your brother, you know. How it happened.

LOU

Yeah, I know. I know.

Del nods, and pats his arm. Lou gives a sad grin, and leaves.

INT. MAX'S APARTMENT, HALLWAY - NIGHT

Max is about to enter the apartment when he notices something by the door. He stoops and picks it up. It is Lou's sling. Max stares at the apartment door, his jaw set hard.

EXT. MAX'S APARTMENT BUILDING - NIGHT

Lou arrives outside, alarmed to see the strong police presence and that a crime scene has been established. Showing his badge he hurries into the building.

INT. APARTMENT COMPLEX HALLWAY - NIGHT

Lou hurries up the stairs. Estelle's body, in a sealed body bag, is being removed from the apartment. Lou stops the PARAMEDICS and undoes the bag. He recoils as Estelle's face is revealed. As he slumps against the hall wall, the Paramedics take Estelle away.

Del watches from the apartment doorway. Cage is not far behind.

LOU
What happened? Where's Max?

DEL
In there.

Lou enters the apartment.

INT. MAX'S APARTMENT - NIGHT

Lou enters and is stunned to see a taped body outline with blood everywhere. He continues on toward another room.

CAGE
He's in shock, Lou.

DEL
Lou, hey, don't go in...

Lou sees Max sitting on a chair, his face in his hands.

LOU
Max, what...

Mackready is suddenly in his face.

MACKREADY

Right, you, out! In that room! Now!
I don't want you talking to him, and
I don't want you talking to him or him
either!

LOU

(pushing him)

Hey, fuck you, Mackready!

Mackready, a bulldog, pushes right back and several POLICE plus Ted manhandle Lou back into the next room. Del and Cage are trying to heave them off Lou and the situation is turning nasty.

MACKREADY

Alright! Alright! Enough!!

The struggling stops.

MACKREADY

Now listen up! Listen good! His broad's dead and you're all suspects! He's got an alibi, but so far none of yuse do! I don't want you talking to him. I don't want you talking to each other! Doc reckons she's got cum in her but Max says she was dead when he got here. So someone got into her then stabbed her forty-five times.

SUBLIM FLASH: Estelle is being repeatedly stabbed.

DEL

Wouldn't be Max! He loved her! He saved her!

MACKREADY

Yeah, well we'll see when the DNA comes in. Now sit down and shut up until I can question you. Got it?

DEL

Hey, fuck you, Mackready!

Lou, Del and Cage push Police violently out of their way and leave.

MACKREADY

Hey! Hey!! Hey!!!

EXT. HALL - NIGHT

Lou, Cage and Del walk out of the apartment toward the stairs.

MACKREADY

I want you in my office tomorrow morning at nine! Do you hear! Nine!

He goes back into the apartment, muttering.

Lou, the last one going down the stairs, turns and notices a POLICEMAN escorting the Tenant down the hall.

SUBLIM FLASH: The Tenant passes Lou in the hall and notices the blood on his shirt.

Lou hurries down the stairs.

EXT. MAX'S APARTMENT BUILDING - NIGHT

Del lights a cigarette, agitated.

DEL

Shit! Shit! Shit!! We are fucked, we are seriously fucked, man!

LOU

Why?

DEL

Why?! 'Cause we all got our cum in her, man, that's why. All 'cept you. Fuck, that gets out, I may as well have killed her, save my wife cutting my fucking dick off!

LOU

Your sperm'll be gone by now.

DEL

Hey, take my advice, motherfucker,
don't use the Billing's method.

CAGE

Sperm can live five days...in the woman.

LOU

See you tomorrow.

DEL

Hey, what's your hurry?

LOU

Nothing.

EXT. LOU'S CAR - NIGHT

Lou drives a sports car fast (PP) We see a label.

He's thinking.

SUBLIM FLASH: Estelle is being repeatedly stabbed.

Extracted from an earlier scene:

LOU (VO)

Know, sometimes...Sometimes I
catch myself thinking, I want to
kill someone. Just find someone and
kill them.

ESTELLE (VO)

Why?

LOU (VO)

So I can understand what it's like,
why they would do such a thing.

ESTELLE (VO)

Maybe you should kill me. I won't mind.
It's only a crime if the person minds.

Extracted from an earlier scene:

ESTELLE

Don't you have a dream too?

As they talk, Del and Cage, now naked, are removing her bra and panties. Lou's eyes drift up her body and she puts her arms around his neck, staring straight into his eyes.

LOU

Not this kind.

Lou drops the car down a gear, corners hard and drives on.

INT. DETECTIVE'S ROOMS -- DAY

Mackready sits at his desk, working. The phone rings.

MACKREADY

Mackready.

INTERCUT:

EXT. PUBLIC PHONE NEAR DOCKS - DAY

Lou is on the phone.

LOU

It's Lou.

MACKREADY

(signaling frantically for Ted to trace the call)
Well, fuck, if it ain't the gang-banger from Hell.

LOU

What do you mean?

MACKREADY

Well, so far we've found the sperm of five men in Dick Lick's woman. That's taking the representative gene pool a little too far don't you think?

LOU

You mean four.

MACREADY

No, I'm a big boy now, I can count,
I can also read. Five. Your tribe
plus one more.

LOU

(disturbed)

Who's the fifth?

MACKREADY

Well you were at the gang-bang, stud,
you tell me. Plus of course you get the
door prize 'cause we've made you leaving
that door at around the time of her
murder and wearing a blood-stained
shirt. Dick Lick know you were humping
his skirt?

LOU

Wasn't like that.

MACKREADY

Oh, you loved her. My heart bleeds,
funny, so does hers.

LOU

Want you to do me a favor.

MACKREADY

Oh, please, just ask. But first clear
something up. Why the fuck would I do
anything except shit down your throat?!

LOU

(checking his watch)

'Cause you hate Max and want him
gone. I can give him to you. Call
you later.

He hangs up suddenly. Mackready looks at Ted, who
hangs up the other line and shakes his head.

EXT. BENCH BY THE WHARVES - DAY

Lou sits by the wharves. He lights a smoke (Newport) (PP), thinking.

INTERCUT:

REPEAT FLASHBACK: Bum1, dismissed as a witness, pushes open the gate to the public gallery. Lou1 is right beside the gate, and notices a heavy scar on the man's forearm as his coat sleeve rides up while pushing the gate.

INTERCUT:

INT. MAX'S APARTMENT - DAY

Lou pushes Estelle inside against the wall and shuts the door.

ESTELLE

Don't.

But she is staring at his lips, wanting them.

ESTELLE

I'm not worth it.

Lou can control himself no longer and kisses her passionately. They tear off each others clothes. Lou gasps as his shoulder is hurt, but the pause is only momentary, their passion is too great.

INT. DETECTIVE'S ROOMS -- DAY

Mackready sits at his desk, working. The phone rings.

MACKREADY

Mackready.

INTERCUT:

EXT. PUBLIC PHONE NEAR DOCKS - DAY

Lou is on the phone again.

LOU

Me again.

MACKREADY

Yeah?

LOU

Max left Del and Cage at Vince's bar around six. When'd he call in the murder?

MACKREADY

Seven forty-five.

LOU

So who's his alibi?

MACKREADY

A snitch called Johnny Row. Why?

LOU

That's the favor. Run his sheet. I want the address, and I want marks, scars and distinguishing features.

INT. DETECTIVE'S ROOMS - DAY

Del sits at his desk, and beyond him is Cage. They are waiting, bored. The phone rings. Del reluctantly picks up.

DEL

Detective...

INTERCUT:

EXT. PUBLIC PHONE NEAR DOCKS - DAY

LOU

It's me.

DEL

(glancing round)
Shit, kid, where you at? They got an APB out.

LOU

Johnny Row, know him?

DEL

Uh, yeah, think Max used him a few times. Why?

LOU

What's he got on him?

DEL

Well, that's privileged.

LOU

Why? We're no secrets, ain't we?

DEL

Where we going with this, Lou?

LOU

Max killed Estelle.

DEL

Whoa, hold on. What's this about?

LOU

I'm going after Johnny Row. Tell me about him.

DEL

Hey, you were spotted, man, coming out of the apartment with blood on you. Got your cum in her too. How'd you manage that? What, you want to play on your own? Not share with the brothers?

LOU

She was fine when I left. Do me a favor, Del, don't tip Max off. Where's he at?

DEL (lying)

Ah, don't know. They won't tell us nothing. Got him in a motel somewheres.

EXT. STREETS - DAY

Lou drives fast (PP).

MINI-MONTAGE: The sports car.

Lou lights a smoke (PP).

LOU (VO)

Well, that's good, I'll need time to
find Johnny Row.

DEL (VO)

Hey, kid, look, just come in. We can
all sit down and talk this out.

LOU (VO)

Gotta go. Remember, if Max calls,
say nothing.

Lou drives. He remembers...

1)

BUM

Bon chance.

LOU1

(stopping)

What?

2)

MAX (into walkie-talkie)

Bon chance.

CAGE (into walkie-talkie)

What?

MAX (into walkie-talkie)

I said good luck.

3)

ESTELLE

Max says it.

BACK TO:

Lou drives.

MACKREADY (VO)

Johnny Row's a two time pedophile.
One more he's down for the count. We
use him to track down other pedophiles.

LOU (VO)

What's the address?

MACKREADY (VO)

Twenty-thirty-four Del Ray, Lower
East side.

BACK TO.

Close on Del in the office.

DEL (lying)

No...I won't tell Max nothing.

INT. MOTEL ROOM - DAY

Seen from behind, Max sits in a chair. He reaches out slowly and hangs up the phone. He is withdrawn, deeply disturbed. He rubs his forehead, stands slowly, picks up his shoulder holster, takes out his revolver and opens it.

REPEAT FLASHBACK: As seen earlier, Max walks toward the shed in the railway yard. He has not yet drawn his gun.

FLASHBACK: In court, one of the Railway Workers in a distinctive uniform (who helped Lou) is giving testimony.

RAILWAY WORKER

That detective. Bravest thing I ever
saw.

FLASHBACK: Max opens the door and steps inside. Two shots ring out. The Railway Workers, helping Lou, look up, startled.

In the motel, Max, now wearing the shoulder holster, puts his coat on and walks toward the door. The quiet sounds of a news bulletin can be heard...

INT. BASEMENT APARTMENT - DAY

It is a dirty, lower-class setting. Bum 1, JOHNNY ROW, cuffed and taped to a chair, sits agitated, sweating, his mouth taped. There is a prominent tattoo on his forearm. A TV plays a news bulletin with banners - mob war, bloodbath at the Curuso Mansion - there are sheeted, bloodied bodies on the lawn.

Lou sits in a chair, waiting.

INT. MAX'S APARTMENT, BEDROOM - DAY

Lou and Estelle make love. They are lost in an ecstasy of passion. There is blood on Lou's shoulder bandage. He is unaware of it.

BACK TO.

Footsteps can be heard outside. Slowly, the door opens and Max enters. Max stops, nods to himself and grins.

LOU

You sat in court while that railway worker called you brave.

REPEAT FLASHBACK:

RAILWAY WORKER

Bravest thing I ever saw.

Max acknowledges what Lou is saying, ashamed of himself.

MAX

Ever wondered about sanity, Lou? I killed a young man on a roof once.

SUBLIM: Max grabs Suspect1's foot and boosts him over.

MAX

Did some nasty stuff.

SUBLIM: Rosy's face as she is being raped. Close on Max's sweating, sexually trembling face.

MAX

"The passing of a human life is of less significance to the universe, than an ant's dying is to us. To consider otherwise is ludicrous arrogance."
(indicating his head) Woke up with that after I ate Estelle's hash cake. Huh. Me. Never had a profound thought in my whole, sad fucking life.

He comes down into the room, closer.

MAX

Didn't think it'd happen again. My wife, she cheated on me, then left. Loved her so much...Then Estelle...Said she was leaving as well...for you.

SUBLIM: Estelle is being stabbed repeatedly.

LOU

Max, you had your friends gang-bang her, yet she's unfaithful?

MAX

It's not the sex, kid, no, even my wife. It was the love...Maybe that's what insanity is...

He nods to himself, realizing...

MAX

...a need for love, so bad...that...

He nods to himself, knowing he is right. He looks at Lou, a look of compassion and affection, then suddenly reaches for his gun. Lou shoots first, hitting Max in the stomach. Max falls back into a chair. Slowly, the gun falls from his fingers. Johnny Row is frozen, whimpering in fear. Max coughs, blood spraying onto his chin. Lou gets up and crosses to him, looking down on him. He picks up the gun. He opens

it. The chambers are devoid of bullets. He stares at Max, torn.

INT. SHED - DAY

Max enters. The Bum and TWO MEN look round in surprise.

BUM
(grinning)
Back for more?

Max pulls his revolver and shoots the two men. He crosses to Rosy, still lying across the table.

MAX
Sorry, kid.

He holds his hand over her taped mouth and nose. She quickly goes limp in his hands. His fingers break the locket and chain from her neck. He stares emptily at the locket in his hand.

BACK TO:

Max stares at the news bulletin on TV, his eyes growing empty. BODIES from the carnage of the mob war he arranged are being tagged on the lawn by INVESTIGATORS. An older woman's leg can be seen poking out of a sheet.

MAX
You know, hardest part of being a cop is knowing if you did more good than bad.
...Wonder how I did.

He is not sure. He begins to sing softly.

MAX
Meet me in St. Louis, Louis, meet me
at the fair, etc.

Lou sits next to him, watching him sing. A sudden pain strikes, Max reaches out and takes Lou's hand. As the pain passes and Max's hand goes down, he pats Lou's hand. After a moment, he succumbs.

INT. MAX'S APARTMENT, KITCHEN - NIGHT

(Continuation of previous scene...It's only a crime if the person minds...)

Lou looks at her long and hard.

LOU
Why you with Max?

Estelle won't answer.

LOU
I know he saved your life...

ESTELLE
I didn't want my life...You can't save something that isn't wanted.

LOU
Then why?

ESTELLE
He knows what he wants.

Lou watches her, not understanding.

ESTELLE
We all have wings, some of us don't know why.

LOU
Then...He's the wind beneath your wings?

She looks longingly at him, then kisses his scarred wrist tenderly, lovingly.

ESTELLE (weeping silently)
(hugging his hand)
No...But being around someone so sure of who they are...it's almost like you can fly too.

BACK TO.

For a long moment Lou stares at Max, now dead. OS a sound can be heard of someone entering the room. Lou doesn't look around.

Bobby stands behind him, near his camera which is set into a bookcase. He turns and switches off the camera.

Close on Bobby's scared face, staring at them.

INT. BOBBY'S APARTMENT - DAY

Bobby concentrates hard on his computer. He hits a key with flair and sits back.

The opening sequence of "Fantasy Films" plays on his screen and it is well done - he has mastered editing.

There is a knock at the door, interrupting him. He pauses the computer and crosses to the door.

DHL WORKER (PP)
Package, Mr. Bobby Dennehey?

BOBBY
Yeah, me.

DHL WORKER
Sign here, please.

Bobby signs and POSTAL WORKER departs. Bobby opens the package - it is a screenplay. A note is attached.

ESTELLE (VO)
Bobby. Please read the script. It's not finished yet so I need to talk to you about it. Can you meet me at the Copacobana (PP) at one?

Bobby opens the cover of the screenplay and looks at the title page - "Product Placement".

He turns the first page.

PAGE TURN FX TO:

INT. COPACOBANA CLUB - NIGHT

Bobby, well dressed, sits in a booth, still reading the script. He shakes his head slightly, fascinated. He turns the last page and reads.

ESTELLE (OS)

What do you think?

Bobby looks up. Estelle looks ravishing. Bobby melts, watching her.

BOBBY

It's raw, you got some things wrong, you know, technical stuff, but...Estelle... How are you going to end it?

ESTELLE (sitting)

I'm not. You are.

BOBBY

Me?

ESTELLE

Bobby, I finish that script, you'll want me to produce it. It's yours now. You go talk to that ad man, you go talk to your crew. Talk to the actors. You can do it. It's all there.

BOBBY

You know, I know someone like you could never love someone like me, I know it, But I love you, Estelle, I truly do. I love you for not being selfish like the rest of the world, and for trying...

Tears fill Bobby's eyes.

...Trying for me.

Estelle grins, and covers his hand with hers.

ESTELLE

Well that's what it's all about. Making
dreams come true.

BOBBY

Estelle, would you do me the honor of
allowing me to dance with you?

ESTELLE

Why, sir, I would be enchanted.

Bobby takes Estelle onto the dance floor. They dance together
beautifully.

CRANE UP, FADE OUT.

CREDITS

End Credits begin with the heading:

"PRODUCT PLACEMENT

Notice these?"

As credits roll to one side all products placed within the
film are re-shown as they appeared in various scenes. White-
sketched-in arrows and titles identify the products that
appeared throughout, testing the audience, and re-identifying
products placed. Because, yes, the film is financed through
product placement.

FINAL CREDITS.