

Going Bad

by

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FADE IN:

EXT. WAREHOUSE DISTRICT - DEADBEAT BAR - MIDNIGHT

LEON POE and CHAZZ COLESON, (40's) in hats and overcoats advance in and out of the overhead lights. A petty rain falls. They split as

Chazz veers to enter the local deadbeat bar... while Leon continues walking, hanging a left at the corner.

INT. BAR - NIGHT

Chazz enters.

The grizzled BARTENDER, (60's) just this side of a drunk himself, is closing down for the night. Clock on the shelf reads midnight. He looks up, his eyes asking nothing.

Chazz moves to the bar.

CHAZZ

Two shots. That bottle.

BARTENDER

Sorry, pal wrong place. Closin' early.

Chazz opens his coat, showing the Bartender what he's got.

The Bartender pours two shots. Moves to put the bottle back.

But Leon steps up behind him and takes his wrist and makes him leave the bottle on the bar.

LEON

We're looking for a man used to go by Doc Mitchell. Works here.

BARTENDER

I don't....

Leon applies pressure to the Bartender's arm.

CHAZZ

One body-two bodies... it don't make no difference.

BARTENDER

Woman who owns this joint... hires a gimpy guy to --

CHAZZ

-- That's him.

BARTENDER

I don't know him by that name but
he's either in a heap out back, or
in the can.

Leon motions for the Bartender to pour them both another
round. They down it.

LEON

Anyone else work here?

BARTENDER

Not tonight.

Leon heads for the back door and Chazz heads for the can at
the back of the bar.

EXT. ALLEY/PARKING LOT - NIGHT

Leon walks away from a heap in a parking lot. He reaches the
bar's back door as Chazz pushes it open, motioning Leon in.

INT. SMALL DARK HALL - NIGHT

Chazz motions for the men's room door.

They both reveal sawed-off twelve gage pumps and enter.

INT. RESTROOM - NIGHT

They look around the nasty single stalled room. Nothing else
but filth... and stench.

The single stall is occupied by dirty pants down around worn-
out shoes.

Chazz and Leon stand before the door. PUMP their shotguns.
They don't bother opening the stall door. (Who would?)

CHAZZ

We got a question for you, Doc?

BULLHEAD (O.S.)

Piss off, I'm takin' a dump.

Chazz and Leon look at each other. Insulted.

LEON

Where's the old man's five million?

BULLHEAD (O.S.)

If I had his five million, would I
be shittin' in this fuckin' stall?

LEON

You remember who we are?

BULLHEAD (O.S.)

Yeah, a couple of assholes. Now
give a man his moment.

Bullhead KICKS the stall door startling Chazz. His shotgun goes off, BLOWING a big CHUNK out of the door.

A face and body is ripped apart inside the stall. BLOOD SPLATTERS all over the place, SPLASHING out at Chazz and Leon.

CHAZZ

You've had it, Doc.

They look at each other again. Leon disgusted. They turn back to...

TOILET - BODY

Nothing more than an unrecognizable lump of tattered blood and flesh. Pushed partially through the wall behind him.

WATER RUNS from the broken toilet tank across the floor. Flooding the blood around Chazz and Leon's shoes.

LEON (O.S.)

Ah shit, Chazz.

LEON AND CHAZZ

The two men put away their shotguns... and move to the sink...

LEON

Fuck me. Some fun in the sun.

... looking down at its filth.

CHAZZ

And we still got two whole days.

Leon SPITS in the sink. He looks around for a mirror.

CHAZZ

There ain't one.

LEON

I got anything in my teeth?

EXT. ALLEY/PARKING LOT - NIGHT

Leon and Chazz stroll up the alley toward the parking lot between the buildings. The petty rain mixes with the blood.

LEON

Doc had a point, you know. Maybe we should'a asked him a few Q's.

CHAZZ

I got five years of kissing boss-ass and a slug in the chest from one of those pricks. I don't need to take Q's from any of them. We search Doc's shit, we'll find the others. And what's left of our money.

LEON

As long as you're paying the dry cleaning.

DOC'S HEAP

Chazz and Leon enter the dark parking lot. Still the one heap. They move to the car's doors.

LEON

What do you think?

CHAZZ

Either Doc's or the bartender's.

Leon smashes the window and leans into the heap...

... and opens the glove box, pulling out papers. Chazz finds the driver's door unlocked, reaches in, pulls down the visor. Taking out a crumpled old registration.

CHAZZ

Got 'em.

Chazz hands the registration to Leon as they move up the alley and disappear into the rain.

EXT. OLD HOUSE - NIGHT

It's raining hard now. Lightning FLASHES revealing Chazz and Leon. They move up the porch, being careful. When they're sure, Leon kicks the door in and they enter.

INT. OLD HOUSE - LIVING ROOM - NIGHT

Clean... but still a dump.

CHAZZ
Check the bedrooms.

Leon goes in that direction.

Chazz moves to a small desk, opens the top drawer, and removes a handful of mail. He flips them away... going through them.

Leon reenters from the bedroom with Doc's phone book. He's going through it, page by page. A hospital bed behind him.

LEON
Someone died. Not a lot of
friends. You want me to...?

Chazz holds up a letter. Pulls out a photo of a WOMAN.

CHAZZ
Girlfriend. Donna. Not the one he
had with him that night. Posted
four years ago. This is where Doc
grew up.
(hands picture to Leon)
To his mother. She needed money.
Cross town address. No phone.

LEON
From the looks of things she didn't
get any.

CHAZZ
Maybe the other one. Let's ask.

EXT. APARTMENTS - NIGHT - HOUR LATER

Drizzle has stopped. Leon and Chazz look up the name on the call box. They find who they're looking for and BUZZ. They've wiped clean their overcoats. No guns this time.

DONNA (V.O.)
Do you realize what time it is?

CHAZZ
We're friends of Doc Mitchell.

DONNA (V.O.)
Who?

CHAZZ
Doc Mitchell. We'd like to speak
to you about him.

DONNA (V.O.)
I haven't seen or heard from the
bastard in five years.

CHAZZ
He worked downtown picking up
drunks... takin' them home.

DONNA (V.O.)
So what?

CHAZZ
He's dead.

Donna BUZZES them in.

INT. HALLWAY - NIGHT

DONNA CONNOLLY (30'S) comes out of the elevator and meets
them in the first floor hall. Tall, slender, good looking...
unsatisfied. A little drunk. A bitch.

DONNA
My friend's home. Why don't
we go talk by the pool.

She turns and leads them down the hall.

DONNA
You guys with County?

LEON
Sometimes.

DONNA
He leave a will?

CHAZZ
We're looking into it.

EXT. POOL AREA - NIGHT

Chazz pulls out a chair for Donna to sit under an umbrella.
Leon lights her cigarette as he and Chazz get comfy.

CHAZZ
Nice place.

LEON
Pool heated?

DONNA
No. How'd you find him?

CHAZZ
Drunk named Bullhead.

She offers a cigarette. They decline.

DONNA
Bullhead?

LEON
Know him?

DONNA
Lenny Bulcowski... custodian where
Doc worked.

CHAZZ
That's him. When was the last time
you heard from Doc?

DONNA
Like I said, five years ago.

Chazz takes out the letter. She looks at it, reaching for it. Chazz gives it to her. She opens it... looks at the photo.

DONNA
I needed money, his mother claimed
she didn't know where he was.

LEON
Guess she was lying.

DONNA
Fuck her, she's dead.

CHAZZ
Glad to see you're not bitter.

DONNA
Who are you guys?

CHAZZ
Do you recall any of his friends?
Someone he might have met just
before --

DONNA
-- I want to know who you guys are.

LEON
We want to know what Doc did with
all his money.

DONNA

Money? What money? I put his ass through med school while he baby-sat his mother. Was there money?

CHAZZ

That's what we want to know.

DONNA

What makes it any business of yours?

LEON

We're making it.

DONNA

I don't have a clue to what you guys are talking about. So please, don't waste my time with bullshit. Doc never had money, believe me. And the little he had went to his mother. All the expense and pain she had... should've just put her crabby ass to sleep.

Chazz gets up like he's about to leave.

CHAZZ

Then I guess if we find it... you won't be interested.

Leon gets up.

DONNA

Wait a minute... if there is --

Chazz suddenly grabs her by the throat choking her, pulling her out of the chair.

CHAZZ

-- It's ours!

Leon grabs her by the ankles. They take her over to the pool and put her head under... each holding a foot.

Every time she grabs for the sides, they step on her fingers.

Chazz and Leon look at each other as they wait. Leon checks his watch. He doesn't want to kill this one.

LEON

She's close.

CHAZZ

Couple more.

They wait. Then pull her back up. She gasps for air as she gets put back into the chair.

LEON

Next time you stay under.

She sits there dripping, pissed, but even more scared. Leon and Chazz sit back and enjoy the shade.

CHAZZ

Secluded back here. Quiet.

DONNA

You killed him, didn't you?

CHAZZ

What happened to Doc and you?

Donna eyes her cigarettes. Leon takes one out and lights it. Puts it into her mouth.

Inhale. Thinking. Leon and Chazz wait. Exhale... and it pours out. All this time. Needing to tell it.

DONNA

Doc... almost finished his residency. He hadn't asked me to marry him. I understood he was waiting... for his mother to pass on. We didn't.... The last time I saw him he came home bleeding badly from the side. And he couldn't move his left arm. Blood dripping from his fingers. He packed a few things, clothes, and took off. He quit everything... me, his mother. Just dropped out of our lives. His mother got by somehow... maybe he helped, I don't know. The dirty rotten... shit, he loved her, do anything... but I loved him, you know.

CHAZZ

And you just let him go like that?

DONNA

He wouldn't let me help him.

CHAZZ

So maybe he found help somewhere else?

DONNA

There was another woman. Corrine... I can't remember the little tramp's last name. But she was no nurse's aide, or candy striper, or whatever she was pretending to be. The bitch. Young, beautiful, a friend of hers had money. Lived on a boat... Jules. I met Doc there once for drinks after he'd gotten off work. Doc had a lot of energy... but not money... just dreams. She played him for a sucker. Probably right from the start.

CHAZZ

How so?

DONNA

She had tits... all right? And knew the value of them. And the others, there was something about those crumbs. They weren't like Doc. I didn't trust any of them.

LEON

Why?

DONNA

Because I didn't like them. Because I thought they were thieves. So I had Doc stay away from them. He did too, for awhile. Then he started coming home late again, and we'd fight. He may have screwed the little.... She went both ways... that I do know.

CHAZZ

Uh-huh....

DISSOLVE TO:

EXT. YACHT CLUB - FIVE YEARS AGO - DONNA'S STORY - NIGHT - FLASHBACK

Off in a corner of the Marina, DANCE MUSIC drifts up from a twenty-four foot cabin cruiser. Nice, but not new.

CORRINE (early 20's) shoes off, the kind of body men pay good money to watch.

She dances slowly to the soft MUSIC in white stockings on the deck of the cruiser. She still has her hospital work clothes on... but unbuttoned like a stripper.

JULES STIMEN (40's), New Yorker Thief. POURS two drinks.

DOC MITCHELL and Donna sit together at a table. Donna has a drink. Five years younger, not as hard. Doc has bottled water... watching Corrine.

JIM STOCK (30's), white trash flunky, comes out of the cabin, SNOTTING his nose from blow.

JULES

Jim, grab a bottle of tonic around the corner. Sure you don't want another one, Doc?

Jim reaches for the tonic. Hands it to Jules. Dances over to sit next to Donna. Smiles at her. Coke crumbs on his nose.

DOC

I'll end it with this.

JIM

You want to dance?

DONNA

(sees the coke crumbs)
Thanks, no.

JIM

How about you, Doc?

Jules moves over and hands Corrine a drink. She kisses him. Sits at the table

JULES

Shut up, Jim. You must see some real shit down there.

DOC

Very real.

CORRINE

Tell them how they stitched the wrong hand on the guys wrist.

JULES

That must've cost a bundle.

DOC

It was on purpose.

JIM

At least he could still jerk off.

Jules gives Jim a look. Sees the coke crumbs!!

JULES

Dance with Corrine.

Jim gets up and dances over to Corrine. She turns her back to the others. And secretly licks the coke crumbs from Jim's nose. Jim just about wets his pants.

JULES

I try to avoid dead people. You know what I mean?

DOC

So do I, Jules.

JULES

Dead or alive, somebody pays the the bill. Right?

DOC

It's a good racket.

DONNA

It's not just about the money. I mean, it can't be... just that.

DOC

There's the people.

JULES

So, you into medicine, Donna?

Something catches Jules' attention. His eyes follow.

DONNA

Administration... I, ah --

Jules gets up.

JULES

-- Excuse me.

Jules goes down below.

EDDIE WHITING, getto-black, (30's). A patch over an eye. Dressed in an airport baggage handler uniform. He carries an expensive RIFLE CASE and jumps aboard.

EDDIE

Sorry to interrupt.

He dances past Corrine and Jim. Following Jules into the cabin.

Donna leans close to Doc.

DONNA
Let's go home.

DOC
In a minute.

Jim moves back to the table.

JIM
Dance with her, Doc.

Corrine motions Doc out to her.

Doc looks at Donna then gets up to dance. Pulling her up with him.

They move over to dance with Corrine. Donna is slow to get into it. Gradually the three of them blend. Donna not wanting to dig it. But does.

Jules comes out of the cabin followed by Eddie. Eddie is putting money into his pocket.

Eddie pinches Corrine as he goes to the bar.

Jules moves over to the table, watching them dance.

JULES
You get tired?

JIM
She told me to sit down.

JULES
Hey, Doc, come here?

Doc dances over to Jules.

Leaving Corrine and Donna together for a moment. Donna looks a little uncertain. Corrine takes her hands.

CORRINE
Just this song.

They continue to dance. Donna playing shy.

EDDIE
Yum, do that thing you do, girls.

Doc sits across from Jules. They watch the women dance.

JULES
Medical supplies... interesting
business.

DOC
I suppose.

JULES
You must know a lot about that stuff.

DOC
I'm not ripping any off, if that's
what you're asking.

JULES
Oh, you mean that. Eddie's dad
needed money. Eddie, come here.
This is Doc Mitchell. That's
his girl, Donna.

EDDIE
Dances nice. I got to get back
to work, Jules.

JULES
Tell your dad I said thanks.

EDDIE
Huh, oh, yeah, sure... later gators.

Eddie takes off as the song ends. Donna moves over to get
her purse. She's disturbed.

DONNA
We have to go.

DOC
In a minute, honey.

DONNA
I have to work in the morning. And
you've got to pick up your mother.
Nice meeting you all.

Donna glances at Corrine. Nothing pleasant there. She heads
for the docks.

DOC
Well, I guess we're out of here.
Nice meeting you, Jules... Jim.
Corrine, I'll see you at work.

CORRINE
Bye... she's interesting, Doc.

They exchange looks as Doc goes.

Corrine, still dancing. Turns to face Jules as Doc goes after Donna.

JULES
What did you say to her?

CORRINE
Just girl talk.

Corrine knows she's been bad.

END FLASHBACK

DISSOLVE TO:

EXT. POOL - PRESENT TIME - NIGHT

Donna stubs out her cig. Leon and Chazz are all ears.

DONNA
In fact, the one called Jim, owns a coffee shop not far from here. On the boulevard, a couple of months ago, there was an article when his place opened up. The Coffee Can.

CHAZZ
And you went to see him?

DONNA
Yes, of course. He remembered me.

LEON
And?

DONNA
He'd been in prison.

CHAZZ
Where'd he get the money?

DONNA
Why ask me?

LEON
What about the others?

DONNA

After Doc came and went, I drove to where the boat was. Someone set it on fire. The dock master didn't know anyone by the name of Jules. The boat was registered to someone else.

CHAZZ

Who?

DONNA

He wouldn't tell me... I swear... it was a police matter. I was afraid for Doc, so I didn't push. He was never the same after meeting them... especially her... Corrine... they screwed up my life. I'm sleeping with a goddamn, fucking truck driver.

CHAZZ

Sounds like it.

Leon and Chazz look at each other.

LEON

Don't make us come back.

DONNA

Don't worry, I won't.

They get up and leave out the back with a CLANG from the gate.

EXT. THE COFFEE CAN - NIGHT

Chazz stops in front as the last two customers leave. Taking a newspaper from the trash can.

He looks around and enters the shop, turning the "open" sign to "closed" as he locks the door.

INT. COFFEE CAN - DAY

Chazz crosses from the door. Leon comes in the back.

Jim is behind the counter GRINDING coffee. He doesn't hear them. Jim turns to find the two vampires sitting at each end of his counter. Jim smiles... worried. He shuts off the grinder.

JIM

Am I in a shit load...?

CHAZZ

Not yet.

JIM

Give me a minute. My girl has an audition... so I'm closin' up. You try to run a fuckin' business... it's showbiz... what can you do? Singers, you know... they gotta do. Besides she's so fuckin' cute. So I....

EXT. THE COFFEE CAN - THROUGH WINDOW - NIGHT

Chazz opens the paper, blocking view of Jim from the street, while Leon makes his way around the counter.

INT. THE COFFEE CAN - NIGHT

Jim makes a move for a bat above the cash register. But Leon grabs Jim by the back of the head. And forces his face down under the steamer nozzle. Holding it there just above the eye.

JIM

What is this, a shake down? Take whatever you fuckin' want.

CHAZZ

We just came in to read the paper. Have a cap. Talk about old times.

JIM

We know each other?

CHAZZ

Doc Mitchell. Our mutual friend.

JIM

You're mistaken. I never heard of him.

Leon SPRAYS Jim's forehead with the steamer.

LEON

That must'a hurt bad.

CHAZZ

I wonder what a machine like that would do to an eye? Heard you had a friend missing an eye. Guy named Eddie... worked out at the airport.

Leon positions Jim's left eye right under the steamer and starts to pull down on the lever.

JIM

I swear I don't know anything.

Chazz continues to read his paper. Leon pulls down on the lever.

Jim SCREAMS and tries his best to get away. But Leon has his big paw around Jim's throat. Pinning his back to the counter with a knee under his groin. Forcing him under the STEAM. Burning the hell out of Jim's eye.

Chazz eventually looks up from his paper.

CHAZZ

Check it.

Leon stops and positions Jim's right eye under the steamer.

CHAZZ

That looks bad. Poached even. You should see a doctor.

LEON

You see any docs lately, Jimbo?

Jim's eye is boiled shut.

JIM

I swear, I ain't seen him in years.

LEON

Too late, he's dead.

JIM

Not surprised.

CHAZZ

We heard you, a girl, and two other guys were great party friends of Doc's.

JIM

Who killed him?

CHAZZ

We did.

LEON

And we'll do the same for you, but real slow unless you tell us what you know about Doc.

Leon hits the STEAMER a couple of times!

JIM
Okay, okay.

CHAZZ
Get him some ice.

Leon pulls Jim upright and pushes him towards the ice machine.

He grabs some and puts it in a towel. Gives it to Jim.

Jim tenderly puts the ice to his face.

CHAZZ
Start talking.

JIM
Fuck, I'm blinded in this eye.

LEON
It's better than being dead in both.

CHAZZ
Ask Doc.

JIM
Sure, we met Doc. And his girl.

LEON
That would be Donna.

JIM
Yeah, out on Jules Stimen's boat.
A whole fuckin' life ago.

DISSOLVE TO:

INT. BOAT - FIVE YEARS AGO - JIM'S STORY - NIGHT - FLASHBACK

Just before Doc and Donna arrive for the first time. Jim takes a LONG HIT of coke from the small kitchen counter. Jules eats cold cuts at a small table.

JIM
So, what's with this doctor?

JULES
Corrine says he's interesting.

JIM
She doin' him?

JULES
It's business.

JIM
One and the same.

JULES
He's bringing his girl. I want you
to keep your trap shut when they
get here. Don't want to spook 'em.

JIM
Corrine dumpin' bedpans...? Come
on. What's the angle? Drugs?

JULES
Medical supplies.

JIM
You think you can work him?

JULES
If he's workable.

JIM
Big dough.

JULES
I know a guy lookin' for machines.
The big stuff. Wants to hit the
delivery trucks. He needs someone
on the inside above reproach.

JIM
Like a doctor.

JULES
You ain't as thick as you look, Jim.

JIM
Yeah, I dropped some.... Thanks.

Jules smirks, hurting Jim's feelings.

END FLASHBACK

DISSOLVE TO:

INT. COFFEE SHOP - PRESENT TIME - NIGHT

JIM
Donna only came just that once.
She was a fuckin' bitch anyway.

LEON

Yeah, we met. She had fond memories of you, too.

JIM

Screw her. She came in here... gave me a hard time.

CHAZZ

We don't care.

JIM

Doc didn't come back for awhile... Jules thought we scared him off. But Corrine kept workin' him at the hospital. This girl had it. Man. Out to fucking here. Jesus, I miss those days... hate them even more.

LEON

You can fantasize later.

JIM

Sorry... like I said....

INT. HOSPITAL - FIVE YEARS AGO - JIM'S STORY - NIGHT - FLASHBACK

Doc and Corrine meet in the hallway. She's in a tight hospital outfit.

CORRINE

Hey, Doc, you been avoiding me?

DOC

Of course not. My mother, she's been... well, she's not doing so good. So, I've... how've you been?

CORRINE

So-so. What's new with the girlfriend?

DOC

Working hard... but good. You look rather--

CORRINE

--exhausted. I know.

DOC

Shouldn't have to work so hard.

CORRINE

And I thought strippin' was shitty work. I count bedpans in my sleep. Hey, I'm on break... you got a minute? I need a cigarette.

DOC

Actually, I'm off. Walk me out.

CORRINE

Sure Donna won't mind?

DOC

I've got the car.

CORRINE

I'll meet you. Where?

DOC

Two B.

CORRINE

Or not to be. Give me five.

DOC

No hurry... same old heap.

Doc exits a door as Corrine continues up the hall.

INT. PARKING STRUCTURE - FIVE YEARS AGO - NIGHT

Doc waits outside his car. (In better shape than when we first saw it). Corrine drives up in Jules' new BMW and parks. Doc looks a little confused. Corrine rolls down the front passenger window. She's out of uniform. Doc leans in.

DOC

What happened to five minutes?

CORRINE

Sorry, I... would you do me a big favor?

DOC

I'll try.

CORRINE

Could we go for a drink?

DOC

What about your shift?

CORRINE

I got someone to cover for me.

DOC

Where to?

CORRINE

A quiet place. Up a couple of blocks. I need someone to talk to.

DOC

I'm a surgeon not a shrink.

CORRINE

You're smart so you'll do.

INT. BAR - FIVE YEARS AGO - NIGHT

Another round of drinks are brought to Corrine and Doc.

DOC

So why don't you just leave him?

CORRINE

He'd never let me go.

DOC

You're a big girl. Just take off.

CORRINE

And go where?

DOC

Anywhere. You'd look good on the back of a milk carton.

CORRINE

I'm not jokin' around, Doc. Come on. That's his Beamer. I live in his condo. I live on his money.

DOC

Take a train or bus.

CORRINE

Alone?

DOC

If you have to.

CORRINE

You don't know Jules.

DOC

I guess I don't.

Corrine moves in closer to Doc.

CORRINE

Help me, Doc. I'm going crazy. You know what a town like this can do to a girl built like me. I was stripping privately when I was twelve. Jules has photos and he's talking about one of them web pages... you know, porno ones.

DOC

What can I do?

Corrine's lips are close to Doc's. Her chest on his arm.

CORRINE

I don't know, something. At least make my life more interesting.

DOC

Interesting?

CORRINE

Jules will never be man enough for me, Doc. The way that I see it. I've got all these pent up images in my head. You know?

DOC

I can understand.

CORRINE

Do you?

DOC

But there's Donna. We're --

CORRINE

-- I know. She's got a great ass.

DOC

So you did hit on her.

CORRINE

Who me?

DOC

I better stop drinking.

CORRINE

Think about it.

DOC

Believe me, I am. I've been with Donna for a long time, though.

(MORE)

DOC (cont'd)

I couldn't do that to her... and my mom and I, we owe Donna a lot.

CORRINE

Maybe it's time you gave Donna something special. Like me.

EXT. BOAT - FIVE YEARS AGO - ONE MONTH LATER - NIGHT

They party on the boat. Doc is in mid-story. Jim, Jules, Corrine and Eddie listen.

JIM (V.O.)

I'm just tellin' you what she told us. So, he's back around... when about a month or so goes by....

DOC

...this limo pulls up outside. And some old man is helped out by his driver. So, we put him on a gurney. The old man's clutching his chest, in awful pain. We all thought classic cardiac. Only the driver starts yelling for us to move faster, get him off the street. I don't know who's more hysterical the driver or the old man, or the nurse the driver threatened.

DISSOLVE TO:

INT. HOSPITAL - FIVE YEARS AGO - DOC'S STORY - NIGHT

Chazz, then a DRIVER, is at reception. MARGE NELSON, (50's) a nurse takes his information. Doc exits a room up the hall. Passing by a custodian, LENNY BULCOWKI, "Bullhead" 40's.

MARGE

I need to know his name.

CHAZZ

That's my name right there. That's our address. That's all you need to know.

MARGE

I'm sorry, sir.

CHAZZ

Yes, you will be.

Marge picks up the phone. Chazz catches Lenny looking.

MARGE

I'll have none of that. I'll call....

Chazz takes her hand. Places the phone down. Slowly twists her wrist. He opens his coat. Shows her something.

Lenny turns away and heads up the hall.

CHAZZ

This is a very delicate matter.

Doc walks up to the counter. He knows something.

DOC

Excuse me, sir.

CHAZZ

Back off.

DOC

It's about your associate.

CHAZZ

(almost happy)
He's dead?

DOC

No. He's fine now. We pumped his stomach. Mushrooms.

CHAZZ

What?

DOC

Mushrooms.

CHAZZ

Mushrooms?

DOC

He was hallucinating.

CHAZZ

He's not dying?

DOC

No. He's fine. I'd like to keep him here over night. For observation. Is that all right?

CHAZZ

If he's fine, I'll take him home.

DOC
He wants to stay here. With me.

CHAZZ
With you?

DOC
Yes. I said I'd stay with him.

CHAZZ
I don't know about that.

DOC
He's scared... thought he was dying.
I'm happy to spend the night. I've
reading to do... and I'm off tomorrow.

CHAZZ
I'll need to talk to him.

DOC
Fine.

CHAZZ
Where is he?

DOC
Up there... second door.

Chazz moves away leaving Marge with Doc.

MARGE
He had a gun.

DOC
It's his business.

MARGE
He wouldn't give me the man's name.
I'm calling the police.

DOC
Do me a favor, will you, Marge.
Put him in a room by himself, for
me. He's an interesting old fart.
I want to talk to him. And please
no police.

DISSOLVE TO:

EXT. BOAT - FIVE YEARS AGO - JIM'S STORY - NIGHT

Eddie gets up to get himself another drink.

EDDIE

Wait a minute... anyone else?

JIM

Me.

EDDIE

So you wanted to stay with this
guy? Even though you knew his Mook
was packin'?

DOC

I felt for the guy... it might'a
just been crap, but earlier...

DISSOLVE TO:

INT. EMERGENCY ROOM - DOC'S STORY - EARLIER - NIGHT

Doc and the Old Man are left alone. The Old Man is strapped
to a bed. He's delirious with fear, guilt, and mushrooms.
Doc fills out his chart.

OLD MAN

Come here... please come here.

DOC

You're fine.

OLD MAN

I'm a dead man, Doc. You hear me?

DOC

Not tonight.

OLD MAN

She tried to kill me.

DOC

Who did?

OLD MAN

The one with the big tits.

DOC

She's not here now.

OLD MAN

I was paying her... I couldn't
breathe, my chest, my heart...
promise me --

DOC

-- You're in a hospital. We've pumped your stomach. You'll be fine in the morning.

OLD MAN

You got to promise me something.

DOC

Okay.

OLD MAN

Promise me you'll go to my home. There's a suitcase. Over five mil. Upstairs under the floor in the master bedroom. I'm not a good man. You should know that. I've sinned all my life and I'm gonna end up in hell for sure. I've sold my soul. Many, many years ago when I was just a dumb fuckin' kid.

DOC

Okay, let's save this one for our follow up visit.

OLD MAN

You got to fix it for me. You're good, they'll listen to you. Take the money, all of it, to my church, St. Michael's... back home... my driver knows the place. But don't tell why. Go to confession. Father Donovan... he knows what I want. Leave it there. A shrine and a grant in my mother's name. Her maiden name... the name her father gave her. She was ashamed of me... How bad does a boy got to get so his own mother can't stand to see his face?

DOC

I don't know.

OLD MAN

This is the face. You're lookin' at that face. I've changed the world. With these hands. I've killed so many people. Important people. Good people... some not so good. Some deserved it. But I done it for money. Millions. For that money. Take it all.

(MORE)

OLD MAN (cont'd)

No one knows about it. Take it all. Give it to him. Promise me.

DOC

I promise. If you don't wake up tomorrow... I'll do like you asked. Okay?

OLD MAN

You promise?

DOC

Yes, I promise.

OLD MAN

Stay with me. I can't trust nobody else. There's no good around me... just evil... please... I'm a dying man.

DOC

You're fine. At this rate you'll probably out live me. We'll put you in a nice safe... padded room.

OLD MAN

You'll stay with me?

DOC

Ah --

OLD MAN

-- Please. I got nobody who cares. No family. No friends... nobody.

DOC

What about your driver?

OLD MAN

Him? He's just like me. Evil. A vulture, waiting for me to go.

DOC

Okay, I'll stay with you.

OLD MAN

Thank you... thank you... go tell him. Tell him I'm staying with you tonight.

DOC

I'll be right back.

Doc moves to the door.

EXT. BOAT - FIVE YEARS AGO - JIM'S STORY - NIGHT

Jules is up this time getting him and Doc a drink.

CORRINE
Hey, don't forget me.

JULES
I asked.

CORRINE
Well, I didn't hear.

JULES
Christ. Mushrooms, huh? Like'em.
(makes her a drink)

JIM
So who was this guy?

EDDIE
He said he didn't know. Remember
the other guy filled the paperwork.

JIM
Rhetorical questions, dummy.

EDDIE
Rhetorical this?

JULES
This is gettin' interesting, so
shut up, the rest of ya.

DISSOLVE TO:

INT. HOSPITAL ROOM - DOC'S STORY - LATER THAT NIGHT

Doc is done he sits down beside the bed and opens a book.

INT. HOSPITAL ROOM - DOC'S STORY - LATER THAT NIGHT

Doc is startled awake by the Old Man BABBLING in his sleep.

OLD MAN
... then there was Jerry Steinburg.
I was fourteen... no twelve... I shot
him in the back, six times. Never
saw his eyes... never look them in the
eyes they told me... don't feel.

Doc gets up and checks the Old Man's pulse and eyes.

DISSOLVE TO:

INT. CONFESSIONAL - OLD MAN'S STORY - DAY - FLASHBACK

The Old Man speaks to a younger FATHER DONOVAN.

OLD MAN

I killed a hooker once... no twice...
 just for kicks. Do'em and kill'em, I
 don't know why. In the war... the
 big one... I killed hundreds of men,
 women and children. I dropped bombs.
 I liked it. No eyes. I was a good
 killer... I'm a pro. Big man...
 I shot Kennedy. Never met him.
 Big political job. Pissed the
 wrong people off. Money people.
 Not by myself... but I got him.
 And Hoffa... that dumb son-of-a-
 bitch... his big fuckin' mouth...
 sorry, Father... I cremated him...
 and his friend. I didn't kill'em,
 but I cleaned'em for... I never
 liked him anyway... burning...
 then I killed the others, the one
 who shot him, young kid, and the
 others who drove. Truck drivers.
 You see that movie? Daffy
 Hollywood. Never knew their names.
 I had to... nobody could know but
 me... just me. I got all the
 money. You can't tell? So I'm
 telling you, Father. Someone must
 know, someone must speak for me in
 the end. So God will understand.
 Please don't cry. In the end,
 won't he kill all his children?
 Isn't one soul as bad as millions?
 I've made millions, Father...
 millions. How much will it cost...
 because of me... to save the mother
 who had me? A boy like me? I made
 millions... millions... millions...

DISSOLVE TO:

INT. EMERGENCY ROOM - DOC'S STORY - ONE WEEK LATER - NIGHT

Chazz enters the emergency door. He moves over to the desk
 and says something. Marge points down the hall.

INT. INTENSIVE CARE - DOC'S STORY - NIGHT

Doc checks on a patient.

DOC
I've got patients --

CHAZZ
-- It's best you come outside. Now.

Chazz takes Doc by the arm and ushers him out.

EXT. EMERGENCY PARKING - LIMO - DOC'S STORY - NIGHT

The car is waiting. Chazz brings Doc to the car, the back window rolls down. Chazz moves away to let them talk.

OLD MAN
How ya doin', Doc?

DOC
Hectic.

OLD MAN
This will just take a minute. The other night I said some things.

DOC
You were excited.

OLD MAN
I thought I was a goner.

DOC
Yeah.

OLD MAN
Look, the things I said... did anyone else overhear our little conversation?

DOC
I don't think so.

OLD MAN
You'd tell me, if anybody did.

DOC
Of course.

OLD MAN
You spent the night with me... in my room.

DOC
You asked me to.

OLD MAN

I tend to talk in my sleep... I'm old... feebleminded... did I say anything?

DOC

I sedated you fairly heavily. You slept the whole night.

OLD MAN

Yeah, I felt rested. But you were gone when I woke up.

DOC

Your driver came in to relieve me. And another guy.

OLD MAN

Yeah, they told me. Listen, I want you to have this.

(gives Doc money)

If you knew what was good for you, you'd forget all about that night.

DOC

Figured that...

DISSOLVE TO:

EXT. BOAT - FIVE YEARS AGO - JIM'S STORY - NIGHT

Doc finishes his story. They all DRINK.

DOC

...was the best thing. Then he invited me and my girl up for dinner sometime. Just like that. How about dinner... you and your girl?

JULES

That's a hell of a story.

JIM

Sounds like bullshit to me. Hoffa and Kennedy? Come on... why not Marilyn?

Doc takes out a thousand-dollar bill. He passes it around.

The others pass it amongst themselves.

EDDIE

That real?

JULES
 Very real. And he's got five
 million in his bedroom?

JIM
 I've heard some bullshit stories --

CORRINE
 -- And you've told most of them,
 Jim.

JIM
 Hey.

JULES
 You don't know his name?

DOC
 No.

CORRINE
 But the address --

JULES
 -- Forget about it... it's a good
 story, Doc. Shit, it's after four.
 I'm hittin' the hay. Get the hell off
 my boat. All of ya.

Jules gets up, downs his drink. He looks at Corrine with a
 knowing look.

JULES
 Baby, I need the car early. You
 mind dropping her off, Doc?

DOC
 Not at all.

INT. BOAT - FIVE YEARS AGO - NIGHT

Jules is working on a remote bugging devise.

JULES
 We're talking five million.

JIM
 We're talking the mob. Doc's too
 smart for that. Hell, I'm too --

JULES
 -- If I had the address... I could
 come up with something.

JIM

Ten says Doc never goes for it. We should stick with the medical stuff.

JULES

Fuck that. We're talking five-mil. One last shot, one big score. All we need is Doc inside with one of these.

JIM

With his girlfriend in the way? Come on --

JULES

-- Not his. Mine.

JIM

Corrine? And Doc? He'd still never go for it.

JULES

He'll go for it. If I know Corrine, he's goin' for it right now.

EXT. DOC'S CAR - FIVE YEARS AGO - NIGHT

Doc and Corrine are sitting in the car. Windows are steamy.

INT. DOC'S CAR - FIVE YEARS AGO - NIGHT

She leans in close to him. Her hand in his lap.

DOC

You're not playing fair.

CORRINE

A tragedy to leave you with this.

DOC

The sun's coming up. I'll catch hell when I get home. Go.

Corrine gives him a look, sneaks a kiss, wiping his face off.

CORRINE

(getting out)

Better check it for bite marks.

Doc watches Corrine's incredible ass walk away.

Doc turns back in his seat. He checks the time, adjusts his pants. He knows he's in trouble. He starts the car.

DISSOLVE TO:

EXT. BOAT - FIVE YEARS AGO - WEEK LATER - NIGHT

Jules and Jim watch Corrine and Doc. Jim sees the anger on Jules' face. Jules has Corrine WIRED.

JIM
You sicked her on him.

JULES
I don't have to like it.

DOC (V.O.)
You better go back.

EXT. YACHT CLUB PARKING LOT - FIVE YEARS AGO - NIGHT

Corrine walks Doc back to his car.

CORRINE
I've been thinkin' a lot about us,
Doc.

DOC
I've been thinking too much about
us.

CORRINE
Say the word and I'll leave him.

DOC
Corrine....

He stops at his car door. She moves up, leans on him.

CORRINE
Say it.

DOC
You'll get us in trouble.

CORRINE
With our share of five million we
could afford a lot of trouble. I
could get away from Jules.
(looks back at the boat)
That lousy bastard. You could take
better care of your mom.

DOC
That's hitting below the belt.

CORRINE
Just get the address. Jules will
work out the details.

DOC
No.

CORRINE
Please. For me. I need this.

DOC
We're not ripping off the old man.
I'm not helping you.

CORRINE
Fine!

Corrine spins around, leaving him.

CORRINE
I don't need your help.

EXT. BOAT - FIVE YEARS AGO - NIGHT

Jules and Jim watch Corrine march up the dock.

JULES
Shit, he's not goin' for it.

JIM
Make her suck my cock and I'll beat
it out of him.

JULES
Shut up.

JIM
I'm serious.

JULES
So am I.

Corrine jumps on the boat and storms past them and into the
cabin below, SLAMMING the door.

JULES
I didn't tell you to get pissed
off.

CORRINE (O.S.)
He won't help us.

JULES
Just do as I told you.

Corrine comes back out.

CORRINE

Maybe he'll let you suck him off,
Jules. Better yet, why not Jim, at
least he might enjoy it.

JIM

Shit, for a million dollars, you
bet I would.

JULES

Fuck'em, we'll do it another way.

DISSOLVE TO:

EXT. EMERGENCY RECEPTION AREA - FIVE YEARS AGO - NEXT NIGHT

Doc stops Corrine from thumbing through files. Corrine tries
to force the file cabinet back open.

DOC

It's not in there.

CORRINE

Where's his file?

DOC

I put it in a safe place. I want
to talk.

CORRINE

Just give me his file and get out
of my face.

DOC

Corrine... come in here, for a minute.

CORRINE

Only if you give me the file.

Doc opens a door to a supply room.

INT. SUPPLY ROOM - FIVE YEARS AGO - NIGHT

Corrine's angry eyes flash at Doc in the dim light from under
the door.

DOC

This thing, these people you're with,
this is not good.

CORRINE

The old man is a killer... and
deserves to get ripped off. Now
give it to me or I start screaming.

DOC

If we go up there, to that house,
and the money ends up missing, who
do you think they'll come looking
for? Us.

CORRINE

We don't do anything. We have dinner.
The only time we'll leave the old
man's sight is when I go powder my
nose and call Jules. If they catch
anybody, it'll be Jules.

DOC

There'll be alarms, armed men.

CORRINE

Jules knows that... he'll work it
out. Just get us the address.

Doc thinks. Corrine rubs her body against him.

CORRINE

Men want me, Doc. But you, you have
me, just --

Corrine tries to kiss him. Doc holds her back.

DOC

-- It's not like that. It can't be.

CORRINE

But, Doc --

DOC

-- I mean it, Corrine... my mom's...
If we do this, it's for her. And I
tell Donna about it first.

CORRINE

Whatever. Offer still stands.

Doc looks her over, thinking, then opens the door.

END FLASHBACK

DISSOLVE TO:

INT. COFFEE CAN - PRESENT TIME - DAY

Chazz and Leon sip their coffee. Jim still has the ice to
his eye.

JIM

Can you believe that, the momma's boy? She might've been bullshittin' but I doubt it knowin' him. We needed the Doc in on this is all I cared. Why didn't matter. What's a little head among five million dollar partners? But you should've seen the look on Jules' face when she lied and told him it was the first time she liked it. And how big Doc's cock was. She liked to fuck with him, you know. Am I boring you guys?

Chazz and Leon just look at him.

JIM

Anyways, at least I didn't have to.

DISSOLVE TO:

EXT. BOAT - FIVE YEARS AGO - NEXT NIGHT - JIM'S STORY -
FLASHBACK

Doc shows up. Corrine goes to him and gives him a hug. Jules watches this closely. Jim and Eddie are drinking and SMOKING POT.

JULES

You got it?

DOC

I got it.

JIM

Five fuckin' million.

EDDIE

If the old man ain't just some lunatic.

JULES

Shut up, both of ya. Get us some grub, Corrine.

CORRINE

What am I? The cabin girl?

JULES

Just get it. Don't give me a hard time.

Corrine moves over to her purse and takes out a PHONE.

CORRINE
Chink, wop or spic?

JULES
There's leftover cold cuts down
below.

CORRINE
Then eat it, Jew Boy.

JULES
Who the fuck do you think you are?

CORRINE
Someone who is perfectly capable
of deciding what and who she wants
to eat.

JULES
Ain't this a bitch?!

DOC
Can we get on with this?

JULES
Back off.
(to Corrine)
Get down there.

CORRINE
I don't want your lousy leftovers.
I want pizza.

Jules SLAPS her.

Doc shoves Jules away from Corrine. Jules PUNCHES Doc in the face. Eddie and Jim try to keep them apart. But they nearly sink the boat before they're done.

Finally, Doc kicks Jules' ass.

Corrine goes to Doc, looking at his hands.

Jules is helped up by Eddie and Jim, he LAUGHS it off.
Though his mouth is bleeding.

CORRINE
You could've hurt your hands.

JULES
What about my face?

CORRINE
Nothing will hurt that.

JULES
You want some more, kid?

DOC
If you hit her again, yeah.

JULES
I'll hit her whenever I want to...
she's mine. Understand?

DOC
Perfectly.

Doc jumps off the boat and heads up the dock.

Corrine turns to Jules and he motions her to go after him.

JIM
What are you, crazy? We need Doc

EDDIE
Are we gonna eat or what?

JULES
Order something. He'll be back.

JIM
What the hell is going on?

JULES
I don't mind her sucking his dick
when I tell her. I just don't like
her braggin' about it, and I sure
as hell don't like her wantin'
more.

JIM
You are crazy... she was shammin'
ya, just to fuck with your head.

JULES
Order some pizza, goddamn it.

EDDIE
I don't know, them cold cuts
sounded damn good to me.

Jules shoots Eddie a blood letting look. Eddie picks up
Corrine's phone.

DISSOLVE TO:

EXT. OLD MAN'S MANSION - FIVE YEARS AGO - THE NEXT NIGHT

Jules comes back to his BMW and gets in, joining Corrine, Eddie and Jim.

INT. JULES' BMW - FIVE YEARS AGO - NIGHT

Jules turns on the dome light, has a drawing of the grounds, the house is in the middle. He's marked trees and gates.

He shows it to them, with a pencil.

JULES

Either that tree or that tree,
Eddie. Right now there's five of
them fuckers prowling the grounds.

EDDIE

The one closest to the wall.

JULES

I want you to go out and practice
with that rifle. Your life may
depend upon it.

EDDIE

Don't worry... I know guns.

JULES

Jim, you wait out here for Eddie
after you chain the gate. Stay put.
There's no cameras, only alarms. If
any shooting should start --

JIM

-- Shooting? You make it sound so
romantic, Jules. Shooting. Like
it's fuckin' pulp fiction. Think
about it. We could be fuckin' dead
here. You, me, ALL of us. Just
get in, rob him, get out. Don't
be fuckin' shootin' people, Eddie.

JULES

This isn't a kid's game here. You
want a play day, go to your mom's.
Start walking. Now.

(stares Jim down)

The three of us will be wired in.
Corrine, the patio has tables with
ashtrays. You and Doc get out
there, whatever the reason, go out.
Take smokes. If there's an alarm
set, he'll shut it off.

CORRINE

What if he turns it back on?

JULES

Watch him. See how he does it. If you can't, just say so and I'll enter up here. There's a vent to the attic. Whatever you do, keep him out of the master bedroom.

CORRINE

That's it? What if you can't find the money?

JULES

I'll find it. Five million... shit I can smell it from here.

EDDIE

I can smell something.

JIM

I'm nervous.

The others look at Jim.

END FLASHBACK

INT. COFFEE CAN - PRESENT TIME - NIGHT

Jim is looking at his eye in the bar mirror.

LEON

Okay, fine, we can see wantin' the money. But what happened?

CHAZZ

Yeah, why hurt the old man? Why not just tie, gag, and run? You knew we were there. It don't make sense. Why start the shooting?

JIM

Things went just as Jules planned. The old man comes by about a month later and Corrine, as you know, goes with Doc up to the old man's house. Only, from what I heard, the old man swung a little fruity.

DISSOLVE TO:

INT. OLD MAN'S MANSION - FIVE YEARS AGO - MONTH LATER - NIGHT
- FLASHBACK

The Old Man sits at the end of an elegant, candle-let dinner table. Flanked by Doc and Corrine on either side.

OLD MAN
Drink up.

DOC
I'm fine.

OLD MAN
Have some, I hate to waste this stuff. 1973 Zieregg Sauvignon Blanc. Manfred Tement, Austrian province of Styria. Grown right outside the Iron fuckin' Curtain. So drink up. People died for this shit.

The Old Man passes the bottle to Corrine. She pours herself some and hands the bottle to Doc.

Doc sets it on the table.

CORRINE
I'll drink his share. So where're you from?

OLD MAN
Back East.

CORRINE
New York, New Jersey?

OLD MAN
East of here. You two live together?

CORRINE
Yes.

DOC
No.

The Old Man looks them over.

OLD MAN
Which is it?

CORRINE
We have separate places. We just, you know --

OLD MAN
-- Hump a lot.

DOC

Ah --

OLD MAN

-- I would if I were you, kid. If you don't mind me sayin', Corrine, you're a very fuckable young lady.

CORRINE

I'm no lady.

OLD MAN

I was bein' polite. Why don't I show you the rest of the house?

The Old Man gets up.

OLD MAN

Leave the bottle, I got other stuff. This way.

The Old Man leads them out the door.

CORRINE

So, how long have you lived here?

OLD MAN

None of your business.

INT. LIVING ROOM - FIVE YEARS AGO - NIGHT

Following the Old Man, Doc and Corrine enter from the dining room area. The place is old, dark, and full of things from around the world.

OLD MAN

Living room. Bar. Shit house over there, and there.

Doc and Corrine go into the living room admiring the ART.

DOC

A Picasso?

OLD MAN

A forgery.

CORRINE

Mind if I smoke?

OLD MAN

Not in the house.

DOC
There's an ashtray out here.

Doc reaches for the porch door.

OLD MAN
Hold on.

The Old Man goes over to a box on the sideboard. Opens it and takes out a remote. Points it at a spot on the wall.

OLD MAN
Helps me sleep at night. I'll
be right back.

Doc and Corrine exchange looks.

EXT. WIDE PORCH - FIVE YEARS AGO - NIGHT

Doc follows Corrine out and over to sit at a table.

Doc takes her lighter and lights her cigarette. They talk closely. An armed MOOK walks past on the grounds.

CORRINE
You need to get into the box.

DOC
You'll have to distract him.

Corrine takes a deep drag, lets it out. She waves to the Mook.

CORRINE
Nice night.

The Mook looks but doesn't answer.

CORRINE
Fucking mook. This'll be easy.

The Old Man comes out onto the porch.

OLD MAN
You done?

CORRINE
Almost.

OLD MAN
Put it out.

Corrine takes a deep drag, exhales. Eyeing the Old Man. Snubs the cigarette out on the table.

Doc is stunned... waiting for the Old Man to explode.
But the Old Man just grins... locking eyes with Corrine.

OLD MAN
I got something for you.

The Old Man goes in. Followed by Corrine and Doc.

Doc shuts the porch door and the Old Man takes the remote and points it back at the spot on the wall.

The Old Man takes Corrine's hand and leads her out. Leaving Doc in the living room... alone.

INT. BAR AREA - FIVE YEARS AGO - NIGHT

The Old Man has Corrine nearly against the bar.

OLD MAN
This is older than I am.

CORRINE
Then give me a stiff one.

OLD MAN
Can't... last time I nearly croaked.

Corrine takes his hand and places it on her breast.

CORRINE
Poor boy, maybe you could put me
in your will.

The Old Man smiles at her nastiness. They sip their drinks while the Old Man fondles her breast.

OLD MAN
I want to watch you and Doc fuck.

CORRINE
Do you? How bad?

She takes his hand and puts it up under her dress.

OLD MAN
Five grand bad enough for you?

Corrine reaches over and starts rubbing the Old Man's cock.

CORRINE
No.

OLD MAN
Seven-fifty. I ain't askin'.

Corrine takes the Old Man's hand out from under her dress. Sucks his finger. Then lets him take a lick.

CORRINE
Ten grand. Cash. Doc's a little shy.

OLD MAN
You're right, you're no lady.

CORRINE
Business person. Let me get my purse.

He reaches for her breast again but Corrine holds his hand away.

CORRINE
Doctor's orders.

OLD MAN
I'll just enjoy the show.

Corrine walks away.

CORRINE
Yes you will.

She slowly lifts her dress to give the Old Man a peek of her thong panties. She glances over her shoulder with a naughty-little-girl smile.

The Old Man watches... loving it.

END FLASHBACK

DISSOLVE TO:

INT. COFFEE CAN - PRESENT TIME - DAY

Chazz and Leon look at each other.

JIM
Ten grand just to do it. You imagine? I would've licked her dirty toes for a dime. But this lucky stiff was offered ten grand. All of us wired in. Jules man... damn. I'm gettin' a woody just tellin' ya. And the old man didn't even want in.

CHAZZ

He had to take pills. The last time scared him a little.

JIM

So you guys were friends of this --

LEON

-- It don't matter now. It's a diverse world. Ya know.

JIM

Don't I. So I chained the gates...

DISSOLVE TO:

INT. BEDROOM - FIVE YEARS AGO - JIM'S STORY - THAT NIGHT - FLASHBACK

Corrine leads Doc over to the bed. There's a full bar on a cart beside a chair facing the bed.

DOC

This is...

Doc turns around and Corrine pushes him on the bed. And gets on top of his chest. Her panties almost in his face.

DOC

... Corrine.

Corrine pins Doc's arms over his head. Skirt high on her hip, ass showing for the Old Man.

The Old Man positions himself in the strategically placed chair next to a table-bar, with a lamp, and gun on it.

CORRINE

He wants to watch us do it.

DOC

He --

CORRINE

-- Ten grand, Doc. Think of your school bills and your mom.

DOC

Ten grand?

CORRINE

Fifty-fifty. You'd like to do me right now wouldn't you, Doc?

OLD MAN
An investment in your future.

Corrine and Doc look eye to eye. They smile.

CORRINE
What do you say?

DOC
It's your call.

Corrine gives Doc a deep kiss, capping it off with a bite on his neck... and whispers...

CORRINE
Make him get the money now.

She gets off the bed and turns to the Old Man.

CORRINE
How about down stairs on the pool table?

OLD MAN
I like it here.

Doc sits up. Corrine moves over to the Old Man and takes his drink. GARGLES with it... and SPITS it back into his glass, handing it to him.

OLD MAN
You're a nasty bitch, aren't you?

CORRINE
You have no idea.

Corrine moves over to the restroom door, slides in, looking at Doc as she enters. She closes the door.

OLD MAN
Let me see your dick.

DOC
Let me see your money.

The Old Man just smiles. He slowly gets up.

INT. RESTROOM - FIVE YEARS AGO - NIGHT

Corrine sits on the toilet... PEES. During this, she takes the BUG RECEIVER out of her hair. Puts it in her ear.

CORRINE

They're in the master bedroom. He wants to watch us. You heard him. I tried that. He wants it up here. It's open and it's off. Think of something fast or I do him.

END FLASHBACK

DISSOLVE TO:

INT. COFFEE CAN - PRESENT TIME - NIGHT

They're losing Jim to the pain. He's looking faint.

LEON

So, at this point they got to be thinking kill the old man or fuck for him.

JIM

I don't know. I don't. Jules got in. The next thing... all hell is breaking loose.

CHAZZ

Yeah, we remember.

JIM

Then keep in mind, I'm still on the outside listening on the headset. But what I think I heard was....

DISSOLVE TO:

EXT. OLD MAN'S MANSION - FIVE YEARS AGO - JIM'S STORY - THAT NIGHT - FLASHBACK

The upstairs bedroom window lights up from GUNFIRE.

MOOKS start running from all over the place towards the house... FIVE of them.

EXT. MANSION GROUNDS - FIVE YEARS AGO - TREE - THAT NIGHT

Eddie is FIRING with his high-powered rifle. Taking close aim.

EXT. GROUNDS - FIVE YEARS AGO - THAT NIGHT

Two Mooks get it in the back, dropping to the ground. Eddie continues to FIRE as the remaining Mooks FIRE back.

EXT. TREE - FIVE YEARS AGO - THAT NIGHT

About eight feet up Eddie hides behind the tree. He's got a headset on. Bullets STRIKE the bark.

EDDIE

Fuck this, I'm out of here, start the car.

He jumps for the wall but slips and ends upside down with his ankle stuck in the fork of a branch.

His face dangles about eye level from the ground. He's terrified as he tries to get free.

FOOT STEPS quickly approach as he RECOCKS his rifle, twisting around to see who is coming.

EDDIE

Oh, shit. I'm stuck, Jim.

More SHOOTING takes place in the house. FLASHING room to room in the b.g.

Eddie twist the other way. His eye locks onto a gun barrel.

EDDIE

Fuck me...

EXT. STREET - JIM'S CAR - FIVE YEARS AGO - THAT NIGHT

Window down. Jim has pulled the receiver out of his ear. Loud gun SHOTS come through it from the house. He waits behind the wheel.

Two distinct GUNSHOTS explode just inside the wall. Jim nearly shits his pants.

JIM

Come on, Eddie.

He checks his watch. Shooting in the house has stopped. Eerie quiet. He listens to his headset. Nothing.

INT. JIM'S CAR - FIVE YEARS AGO - THAT NIGHT

Rolling up his window quickly.

JIM

He's dead... I told him... goddamn it. We're all fuckin' dead now.

Jim puts the receiver back in his ear. He waits another anguishing five seconds in total silence. Nothing.

Jim STARTS the car. He puts the car in gear as he looks once more at the wall. He reacts.

THE WALL

Eddie suddenly appears. He's having trouble getting over but he makes it. Flopping into a human pile below.

He starts to crawl towards Jim and the car. Blood covers his face, as some of his hair and skull are missing.

He gets to his feet, stumbling towards Jim... getting closer and closer and grosser and grosser... his brain exposed... and SPLATTERS his ripped open face on Jim's window.

INT. JIM'S CAR - FIVE YEARS AGO - THAT NIGHT

Jim SCREAMING.

EXT. JIM'S CAR - FIVE YEARS AGO - THAT NIGHT

Blood everywhere, all over the window... Eddie's eye patch is gone. He tries the door.

EDDIE

Let me in.

Jim starts to drive away... Eddie holds on.

EDDIE

Please, Jim, don't leave me here.

Jim stops. Pissed more than scared now.

JIM

You're a mess... you're fuckin' dead... I told you... what am I suppose to do with you now?

EDDIE

Show me some respect. Put me in the trunk.

JIM

I got shit back there.

EDDIE

I'd do it for you.

Jim reluctantly POPS the trunk with a lever and Eddie moves over and climbs inside. He closes it behind him.

INT. JIM'S TRUNK - FIVE YEARS AGO - THAT NIGHT

The car pulls away.

JIM (O.S.)

Listen up, Eddie, there's a few
leather jackets and things... keep
them away from your face.

Eddie is there with his eye open... dying.

EDDIE

Remember me....

EXT. STREET - JULES' BMW - FIVE YEARS AGO - THAT NIGHT

Jules drags Corrine across the street to his car with the old
suitcase of money.

END FLASHBACK

DISSOLVE TO:

INT. COFFEE CAN - PRESENT TIME - DAY

Jim is noticeable disturbed by the retelling of Eddie. He's
got real tears, and not from the pain in his good eye.

JIM

That's all I heard. We were at
the boat when Jules and Corrine
got back. Corrine went crying
down below. Jules said Doc tried
to kill him in the house. And that
Doc shot the old man. Right in the
head. Jules had to shoot Doc just
to get out. But we had the money.
That's all I cared about right
then.

CHAZZ

Doc was double-crossing everybody.
Taking the money for himself. We
got a problem with that.

JIM

Look, I know, I had my doubts, too.
But you should've seen her... Corrine
was hysterical when they showed up.
Something went wrong up in that room.
Jules had to go down and slap some
reality into her before cops crashed
our party. We were just about to
split the cash when Doc showed up.

(MORE)

JIM (cont'd)

He denied everything. Had a gun...
he took it all, the bastard took it
all, and Corrine with him. I know,
it sucks, but it's how it went down.
This much I know.

DISSOLVE TO:

EXT. BOAT/DOCK - FIVE YEARS AGO - THAT NIGHT - FLASHBACK

Corrine and Doc back up the ramp. Jim and Jules come out of
the cabin. Jim has a gun. Jules pushes the gun down. They
watch Doc and Corrine move away.

JULES

I'll see you again, Doc.

DOC

No you won't.

JIM

You just gonna let him go?

Jules looks at Jim, then the gun.

JULES

Throw it over.

Jules picks up his spare gas canister and starts splashing it
around the deck.

JIM

What the hell?

JULES

Throw the gun over... as far as you
can throw... and get out of here.
I don't want to see your face around
me again, Jim.

JIM

But we don't have the money.

JULES

With or without, that was the deal.
Remember?

JIM

Yeah, but I thought --

JULES

-- You think too much, Jim. Throw
the gun.

Jim wipes the gun and throws it out as far as he can.

JULES
Now beat it.

Jim jumps from the boat to the dock.

JIM
What am I gonna do? I got Eddie
in the trunk.

JULES
You'll think of something.

JIM
Who's gonna fence my stuff?

JULES
You'll find someone. I'm shutting
down. Movin' on. I'd suggest you
do likewise in case the old man's
stories were true.

Jim thinks this over. It's a scary thought. He heads for
the dock.

Jules grabs up a traveling bag and jumps off the boat.

He lights his lighter and tosses it onto the boat. It BURST
into flames.

END FLASHBACK

DISSOLVE TO:

INT. COFFEE CAN - PRESENT TIME - NIGHT

Jim really looks pissed. Still hurt from it all.

JIM
All them years we'd been together.
I came that close to shooting them
all. If Jules hadn't've stopped
me... I don't know... I don't like
shooting... but five million fuckin'
dollars... maybe I would've.
(looks at them)
Back then... I'm a legit business
man now.

CHAZZ
Yeah. So, where are they? Jules,
Corrine?

JIM

Not a clue. I spent three years in prison for armed robbery shortly after, then two years on the street. I didn't get no postcards. The bastards... you know what it's like bein' a punk in prison?

LEON

Not lately.

JIM

Guy like me? I ain't sat straight since. Yeah, if I had found Doc back then... and don't think I didn't look... maybe I'd'a killed him. I don't know for sure.

CHAZZ

So Doc got the five million dollars.

JIM

Yeah. What did he do with all that?

LEON

Nothin'.

JIM

Jesus, this world stinks.

LEON

He was a gimp livin' in a dump, drivin' drunks home in a heap.

CHAZZ

A bum's bum.

JIM

I don't get it. Maybe he did give it to the church... or his mother.

LEON

We checked.

CHAZZ

So how do we go about finding the others?

JIM

Well, Eddie's dead... I know he ain't got it.

CHAZZ

Jules and Corrine?

JIM
Try the phone book.

Leon slams Jim's hand on the bar with the bat.

JIM
Okay, okay... fuck, I was gonna
tell ya. I went lookin' for them
after I got out. Look what... I
just had this counter redone.

EXT. BARS - MONTHS AGO - JIM'S STORY - NIGHT - FLASHBACK

Montage: Jim exits a bar. Going to all their old haunts.
Coming up empty. Being thrown out of the last place.

JIM (V.O.)
But it was hopeless. They were gone.

DISSOLVE TO:

EXT. LIQUOR STORE'S PARKING LOT - MONTHS AGO - NIGHT

Jim has positioned himself by the door. Sitting down. He's
dirty. A bum.

A GUY goes by.

JIM
Hey, asshole, got change?

GUY
What did you say?

JIM
I said, hey Admiral, you got any
change, sir.

The Guy throws a few coins on the ground and goes in.

A Porsche' pulls up and Corrine, looking like a million
bucks, pops out.

Jim looks up from his hands and knees, picking up the change.
Starts to say something... then suddenly realizes who it is.
He turns his head as she goes in. He thinks.

He gets up and moves to his beat-up car and gets in. STARTS
it with DIFFICULTY. He's been living in it for awhile.

Moments later Corrine comes out and moves to her Porsche'.
STARTS it and drives away.

Jim follows her out of the parking lot in his car.

EXT. BEACH ROAD - MONTHS AGO - NIGHT

Jim tails the Porsche'. Having trouble keeping up with her in his junker.

EXT. BEACH ROAD - MONTHS AGO - NIGHT

Corrine pulls off the road and puts her car into the garage of a beautiful home. The door closes behind her.

EXT. BEACH ROAD - MONTHS AGO - NIGHT

Jim does a U-turn in the road and stops along beach front property. He sits watching the beautiful home, thinking.

Finally, he gets out, fails to straighten out his looks in the dirty glass of the car, and moves across the street.

EXT. CORRINE'S HOME - MONTHS AGO - NIGHT

Jim makes sure no one is watching and KNOCKS on the door.

Moments later Corrine opens it, expecting someone else. She's startled to see a bum. She tries to slam the door. Jim sticks his foot in it.

JIM

Ah, shit, come on, I'm not gonna hurt ya.

CORRINE

I've got a gun and I know how to use it, mister.

JIM

Relax, Corrine, or whoever you're callin' yourself. It's me, Jim Stock. From five years ago.

Corrine slowly opens the door. She's got a big ROCK on her finger. She looks Jim over. He looks her over and the ring.

CORRINE

What do you want?

JIM

Well, the bimbo's all grown up.

CORRINE

You look like shit, Jim.

JIM

Thank you. Seen Jules?

CORRINE
Not in years. What do you want?

JIM
What do you think I want?

CORRINE
Look, my husband will be home any moment.

JIM
Any moment. I'd love to meet him.
Tell him some stories.

CORRINE
I don't have any money here.

JIM
I just need a few hundred bucks to
get back on my feet.

CORRINE
I told you....

JIM
I'll wait.

CORRINE
If I gave you a few hundred you'll
just be back.

JIM
I might... who knows? I missed you,
you know... I fantasized about your
ass the whole time I was takin' it
there in prison.

Corrine thinks.

JIM
You think I'm kiddin'?

CORRINE
What are your plans?

JIM
I was thinkin' of, you know, opening
up my own place... some place far
from here.

CORRINE
How far?

JIM
Depends on you.

CORRINE
Just a minute.

Corrine goes into the house and comes back out shortly. She has a number written on a paper.

CORRINE
It's my pager. Call it in one hour.
I'll call my business manager and --

JIM
-- You got a husband and a business manager? What are you now, a movie starlet?

Corrine just looks at him.

JIM
I always thought you'd be good in porn. Jules had some shots of you. Talk about suckin' the chrome --

CORRINE
-- You through with all the bullshit, Jim. I'm offering you a second life.

JIM
I'm sorry. I'm... shit I need off these streets. I want to get clean, Corrine. You don't know... things ain't been... my mind ain't... I get this face... Eddie's face, it... remember...? He... shit.... I ain't eatin' right... this ain't right, you and me livin' so different like this.
(sees Corrine doesn't care)
How much life we talkin'?

CORRINE
If I help you, I don't ever want to see your face again. You hear me? One hour. Call it. Minute after that I change the number.

Jim lowers his head and nods that he understands. He looks back up at her. Corrine closes the door in his face.

END FLASHBACK

DISSOLVE TO:

INT. COFFEE CAN - PRESENT TIME - DAY

Leon is making another couple of caps. He gives one to Chazz. They carefully sprinkle chocolate and whipped cream on them.

JIM

His face... I live everyday with that fuckin' face.

CHAZZ

They stick with you sometimes.

LEON

So she set you up? Not a bad place.

JIM

Thanks, beats usin' a gun. She started a bank account in my name not far from here where I can only borrow upon it. For business purposes. "Coffee Can"... come to me while I was in. Ten grand.

CHAZZ

And you never saw her again.

JIM

I swear. It was the deal. She gave me a life. I'd let her live hers. I'm a changed man. A tad demented perhaps. But I'm definitely not goin' back to that other life. Ever.

LEON

So where do you suppose she got the ten grand?

JIM

She was married.

Leon and Chazz look at each other.

CHAZZ

Where is she?

JIM

Please, don't hurt her.

CHAZZ

We just want a chance to ask her the same questions.

LEON
 Maybe you'd like to run this place
 by Braille?

JIM
 Okay, okay.

Jim tries to write down an address, but can't.

JIM
 Shit... you write it. 7543 Coast
 Shore. Last I knew, that's where
 she was. I don't even know if it
 was her place.

They finish their caps. Chazz finishes the sports page.

After a moment Leon and Chazz move away from the counter.

Jim stands there with the ice rag over his eye. They leave
 him alone.

He moves over to make a phone call, but he stops with a
 startled look in his good eye! The phone RINGS on the other
 end.

JIM
 Don't... DON'T!

Jim tries to cover up, but the bat smashes down on his head.

Jim slides to the floor as Corrine picks up on the other end.

CORRINE (V.O.)
 Hello, hello?

Just before Jim passes out the phone cord slowly begins to be
 pulled upwards.

JIM
 Coming for you.

CORRINE (V.O.)
 Who is this? Who..? Jim? Who, Jim?

But Donna now has the phone.

DONNA
 Me, bitch.

DISSOLVE TO:

EXT. CORRINE'S HOME - PRESENT TIME - NIGHT

Chazz and Leon walk up. A CAB DRIVER is putting suitcases into the trunk. Chazz moves up behind him and chokes him to death. They quietly stuff him in the trunk and enter.

INT. CORRINE'S HOME - BEDROOM - NIGHT

Corrine hurriedly packs more things. She's not even completely dressed. She's going away. Far away.

CORRINE

Take that one. Give me a minute.
I got one more suitcase to get.

Corrine is startled to find Chazz and Leon at the bedroom door. And not the Cab Driver.

She makes a run for the patio but Leon tackles her on the bed. And slaps her real good.

CHAZZ

Here's the story.

Leon rips open her blouse.

CHAZZ

You tell us everything or we play
tag team. Jail house rules.

CORRINE

I don't know what you want.

Leon RIPS off her pants.

Corrine lays there in her panties and bra.

CHAZZ

We want to know where the money is.

CORRINE

What money?

Chazz UNZIPS his fly.

LEON

He's gonna like this.

CORRINE

Look, I don't know who you guys
are. Or what you want.

CHAZZ

We want to know who ended up with our money.

CORRINE

Are you sure you have the right person?

Chazz reaches into his pants.

Leon RIPS off her bra.

LEON

Nice. How much did you blow on these? Or should I say who?

CORRINE

Fuck off.

Leon slaps her again.

LEON

You want top or bottom?

CHAZZ

You know me. I'm a butt man.

Leon flips Corrine over.

CHAZZ

Where's Jules?

CORRINE

Okay, okay, I haven't seen him in years.

Leon starts to fondle her ass.

LEON

Nice. Real nice. Still perky after all this time.

CORRINE

I'm telling you the truth.

CHAZZ

How do we get a hold of him?

CORRINE

His office number is in my book. Over there. On the table.

CHAZZ

Who's got the money?

CORRINE

I don't.

Leon slaps her ass.

CHAZZ

Who does?

CORRINE

Doc does. You've got to know he was smarter than all of us.

LEON

Last we knew he had no brains.

CORRINE

I thought Doc was a sweet guy. I wanted to run away with him. I would have, but he went crazy.

CHAZZ

Humor us if we sound confused.

CORRINE

Doc was... he had this other side.

DISSOLVE TO:

EXT. YACHT PARKING LOT - FIVE YEARS AGO - CORRINE'S STORY - NIGHT - FLASHBACK

Corrine walks Doc back to his car after the fight.

DOC

What did you tell him?

CORRINE

I... ah... I told him a little fib... about us... to get him mad.

DOC

Jesus... he throws a punch.

CORRINE

I don't want you sticking up for me again. Do you hear me? I can fend for myself, thank you.

DOC

You're welcome.

CORRINE

I don't want to see you hurt.

DOC

When this is over... so are you and Jules. I'll see to it.

CORRINE

Come on... I was mad at him... I had it coming.

DOC

You can't let that bastard.... Am I bleeding?

CORRINE

Careful what you say, Doc, I like you. At times I might even think I'm falling for you.

DOC

Corrine...

CORRINE

When this is over. If you still want this. We'll talk. But you see how he is. Jules will never just let me go on my own. We'll have to give him what he wants. She touches him around his bruised face.

DOC

Leave Jules to me.

END FLASHBACK

DISSOLVE TO:

INT. CORRINE'S BEDROOM - PRESENT TIME - NIGHT

Corrine tries to cover herself with a sheet but Leon pulls it away.

CHAZZ

So, tell us about you and Jules that night?

DISSOLVE TO:

INT. OLD MAN'S RESTROOM - CORRINE'S STORY - THAT NIGHT - FLASHBACK

Corrine drops her mic and receiver into the toilet and flushes them down. She moves over and listens at the door. A SOUND of something opening.

OLD MAN (O.S.)
So let's see it. Drop your pants.

The bathroom light CLICKS off. She reacts.

INT. MANSION BEDROOM - THAT NIGHT

Corrine quietly enters the bedroom. Light from the windows are the only illumination in the room.

Doc is standing there with the Old Man's gun. His pants undone. A crazy look in his eye. He doesn't see her.

The Old Man is in the chair... holding out ten grand. He's frightened.

DOC
I told you not to touch it.

Doc SHOOTS the Old Man right in the head.

Suddenly Jules enters from the hall.

Doc FIRES at him. Missing.

Corrine SCREAMS!

Jules FIRES back. Hitting Doc in the side. Doc flops down on the bed.

Jules closes the door and moves over to Doc. Holds him down. Taking the ten grand.

JULES
(to Corrine)
Stack shit in front of the door.
Do it, now!

Corrine, in near shock, moves over and starts stacking things against the door. Meanwhile... SHOOTING starts from outside around the grounds.

Jules grabs Doc off the bed and throws him on the floor.

JULES
Where's the rest of the money?

Doc doesn't answer.

Someone tries to open the bedroom door. POUNDING. Jules steps on Doc's stomach.

JULES
Where... and I'll let you live.

DOC
Against the wall, beside the bed.

Jules looks down, seeing Doc reach for the Old Man's gun.
Jules kicks it under the bed.

Jules moves to the wall and opens a floor plate behind the bed and pulls out a funny old child's suitcase. (Maybe something the Old Man's mother gave him.)

He opens it on the bed. The suitcase is full of thousand-dollar bills.

Corrine moves to Doc, goes to her knees.

CORRINE
Jesus, Doc, why?

Doc opens his mouth to answer but Jules pulls Corrine up and over to the patio door.

Someone starts SHOOTING at the lock on the bedroom door.

Doc begins to crawl under the bed for his gun.

Jules opens the upstairs patio door and pulls Corrine out.
Corrine takes one last look at Doc.

Jules FIRES at the bedroom door. The SHOOTING stops.

EXT. OLD MAN'S MANSION GROUNDS - NIGHT

Jules and Corrine run for the wall. Behind them, from inside the bedroom, several SHOTS are fired.

Around the grounds GUNS are still going off.

END FLASHBACK

DISSOLVE TO:

INT. CORRINE'S BEDROOM - PRESENT TIME - MAGIC HOUR

Corrine wipes away a tear with the sheet. Leon is still on top of her. He looks at Chazz, neither seem to be buying it.

CORRINE
We made it to our car. I was screaming at Jules for shooting Doc. He punched me out. Next thing I remember we were getting out of the car at the boat.

DISSOLVE TO:

EXT. BOAT - FIVE YEARS AGO - CORRINE'S STORY - THAT NIGHT -
FLASHBACK

Jules and Corrine run down the dock to the boat. Corrine is not cooperating with Jules.

So Jules pushes her onto the boat. Then takes her into the cabin and slams the door on her, turning on Jim.

Corrine is CRYING and SCREAMING inside.

JIM
Is that it?

JULES
What do you think it is? Where's Eddie?

JIM
Eddie's in my trunk. Dead. I'm not sure about Doc.
(puts his hands over his ears)
You've got to do something about her.

Jules drops the suitcase and heads for the cabin.

JIM
What happened in there?

JULES
The son-of-a-bitch started shooting at us?

JIM
The old man?

JULES
Doc!

Jim stands there in disbelief as Jules goes into the cabin.

INT. BOAT'S CABIN - FIVE YEARS AGO - THAT NIGHT

Jules grabs a pillow and puts it over her face.

But she continues to SCREAM, until finally she starts to flail her arms and legs trying to get free.

JULES
You gonna shut up, huh, you gonna shut up? You gonna shut the fuck up?

Suddenly Jim grabs Jules from behind and pulls him off Corrine. Jules punches Jim right in the face, knocking him down. Corrine gasps for air, throws the pillow at Jules.

CORRINE

You fucker.

JIM

What the fuck's the matter with you, Jules? You could've killed her.

JULES

Shut up, the both of ya. Get the money and bring it down here.

Jim goes out to get the money but stops. And is backed through the door by a gun to his chest.

Doc, who also has the suitcase of money, and bleeding bad, follows the gun in.

DOC

Back off, Jim. Drop the gun.

Jim drops the gun. Doc kicks it away.

JIM

You're, you're, you're... Jesus... you're a fuckin' dead man.

DOC

Yeah, which one of them did me?

(points the gun)

You or you? I say you.

(indicating Jules)

Get up, Corrine, get up!

CORRINE

But I didn't --

DOC

-- Pretty slick, hitting the breaker switch, Jules. Me and the old man playing show and tell. Don't look surprised, Jim. They weren't planning on splitting any of this.

Jim looks from Jules to Corrine and back. Corrine turns around. Doc grabs her by the hair.

DOC

We're backing out of here. And you're making sure I get to some friends who can fix me.

They start backing out the door.

DOC
 Sit down, both of you. Hold hands.
 I said hold hands.

Jim takes Jules' hand. Jules gives Jim a look.

DOC
 That's how I want to remember
 you two sweet guys. Thanks for
 trying to screw me.

Doc backs out with Corrine.

EXT. DOC'S MOVING CAR - FIVE YEARS AGO - THAT NIGHT

Doc drives. He's still bleeding badly. Corrine is CRYING.

DOC
 I'm not interested in any more of
 your bullshit lies.

CORRINE
 Me? You killed the old man. You
 fired at Jules. You're acting crazy.

DOC
 Shut up. That sick old man touched
 me. It was dark. I didn't know it
 was Jules. But he damn sure knew
 it was me. I trusted you. And you
 left me there to die.

Doc puts his GUN to her head.

CORRINE
 I didn't want to leave you. You
 were shot bad. What was I to do?
 I don't know what happened... but
 it wasn't me. You shot first.

DOC
 Shut up.

Doc backhands her with the gun. Corrine's head bounces off
 the window. She covers her head with her arms.

CORRINE
 Please, Doc, don't do this... leave
 Jules his share or he'll find you.

DOC
 Put your arms down. Sit straight.

CORRINE

You've got it all wrong. I'll help.
Whatever you say. But Jules will
find you... anyone connected to you.
Me, your mom, Donna... you can't....

The light ahead turns red. Doc brings the car to a stop. He
lowers the gun to her heart so other drivers can't see it.

DOC

Eyes forward. You make a move and
I swear to God I'll splatter what
little fucking heart you have left
all over that door.

The light turns green. Doc steps on the gas and Corrine
opens the door and rolls out...

EXT. DOC'S CAR - FIVE YEARS AGO - THAT NIGHT

... of the car into the street. She gets up and runs.

Doc flings his car into reverse, tires SCREECHING, nearly
causing an accident. But Corrine is into the night.

INT. DOC'S CAR - FIVE YEARS AGO - THAT NIGHT

He looks crazed. He JAMS the car into gear and drives off.

END FLASHBACK

DISSOLVE TO:

INT. CORRINE'S BEDROOM - PRESENT TIME - GOLDEN HOUR

Corrine blows her nose into the sheet.

CORRINE

That was the last time I saw Doc.
I called Jules to let him know
where I was. He wanted nothing
to do with me.

CHAZZ

But you got his office number.

CORRINE

A year or so ago my husband and I
ran across Jules at a luncheon.
He gave me his card. The subject
never came up.

CHAZZ

And you never called him.

Corrine doesn't answer. Leon pinches her. She SCREAMS.

LEON

You like that? I think she liked it.

CORRINE

Once. Jim looked me up a few months ago. He needed money. So I called Jules. I couldn't ask my husband for that kind of money. So Jules gave it to me to help Jim start a business. I'm married now to a very nice man. We're trying to have children. I made a few mistakes. But the past is the past. After what I've gone through I'll do whatever it takes to make it stay that way. Whatever you want. Just don't hurt me.

CHAZZ

What we want is the money? If Doc had it, what did he do with it?

CORRINE

I don't know.

CHAZZ

Then let's call Jules. Tell him Doc has found you, and he's coming here.

Leon gets off her. She pulls the sheet off the bed and moves to the table.

Chazz hands her the phone. She opens her phone book and PUNCHES numbers.

CHAZZ

Tell him to come here right now.

CORRINE

Mr. Steadmen please. Jules? It's Corrine. He's found me. Doc! He's coming here, right now. Any minute. My car's in the shop! Please come, right now. Help me.

CHAZZ

Steadmen now, huh. You're pretty good at this hysterical game.

Chazz looks at the phone book. Something's not right.

EXT. CORRINE'S HOME - PRESENT TIME - NIGHT

Jules PULLS UP in his Mercedes 500, getting out looking expensive. He looks the taxi over.

Chazz steps out of the dark... puts a gun to Jules. He pats him down. Taking a gun from his pants.

CHAZZ

Inside, Mr. Steadmen.

JULES

What's this?

CHAZZ

You'll remember soon enough.

INT. CORRINE'S HOME - PRESENT TIME - NIGHT

Chazz brings Jules into the house. Corrine is there with Leon. She's still got the bed sheet on.

LEON

Been a while since you had to watch another man with her, huh, Jules.

JULES

What's this all about?

CHAZZ

We want our money.

JULES

What money?

Leon grabs Corrine by the throat. Kisses her.

CHAZZ

When we're done with your wife, Jules, we start on you.

JULES

My wife?

Leon grabs Corrine and throws her down on the couch.

CHAZZ

There's no home phone number in Corrine's book, Jules. And why? Because you live here. And though we didn't know what you looked like before, we do now.

Picks up a framed picture of Corrine and Jules and SMASHES it against a wall.

JULES

Okay, fine, we know each other.
But we're not married. There's
photos of other men there.

Chazz punches Jules right in the face. Jules slides down the wall near the closet.

CHAZZ

I already owe you one for a hole
in my chest, so don't push it.

Jules and Corrine look at each other.

JULES

All right, okay, I'll give you
what's left.

Jules moves over to the closet and opens it with Chazz right behind him.

There's a FLOOR SAFE in it. Jules bends down and opens it.

Chazz pushes him aside and reaches in, pulling out the Old Man's childish suitcase.

JULES

There's over a million dollars
there. Just leave us alone.

LEON

Isn't that romantic? All this time
these two love-turds stuck together.

JULES

So you found the others.

CHAZZ

Yeah, we found them.

JULES

Then it was you in the house.

CHAZZ

We're friends of the old man. You
took our money.

JULES

Your money?

LEON

Never said we were good friends.

CHAZZ

Waited for the old man to croak naturally. You beat us to it.

JULES

You're right, we did rip him off. But it was her. She came out of the bathroom and starting shooting.

CORRINE

He's lying, I swear.

CHAZZ

Are we suppose to give a shit?

JULES

I'm not a killer. She killed the old man. She shot Doc, too. You see she's got the money.

CORRINE

What the hell are you doing?

JULES

Nobody was meant to get hurt. But she hid a gun somewhere... and came out shooting. Maybe planning to cut us all out... I don't know. Then Doc showed up thinking I shot him. But she fixed him real good.

DISSOLVE TO:

EXT. DOC'S CAR - FIVE YEARS AGO - JULES' STORY - NIGHT -
FLASHBACK

Corrine holds two guns on Doc. His and hers.

CORRINE

Don't look at me, just get out.

DOC

Back there, I was... I thought --

CORRINE

-- What? That I loved you? Maybe I do. A little. Not enough to split five million.

Doc gets out and Corrine crawls behind the wheel.

DOC
Take the money, just get me to my
friend's --

CORRINE
-- Your friend a mortician?

DOC
Jesus, am I stupid.

CORRINE
I'll send flowers to your mom.

Corrine SHOTS Doc in the right shoulder and he falls into
the darkness.

Corrine keeps SHOOTING at him, pissed as hell... both guns.

END OF FLASHBACK

DISSOLVE TO:

INT. CORRINE'S HOME - PRESENT TIME - NIGHT

Corrine is pissed. The guys don't care. They push her down
on the couch.

JULES
I caught up with her at my condo.
Or she might've cut me out, too.

CORRINE
You stinking liar.

CHAZZ
Look, it's been a long night. We
got what we came for. So, why
don't you move over to her.

JULES
You don't need to kill us... please
understand --

CHAZZ
-- Understand this.

Chazz takes a SWIPE with his gun at Jules' head!

But Jules rebounds from the blow by grabbing Chazz's gun
hand, twisting it around.

And SHOOTING Leon with it.

Leon, in shock, falls back, pinning Corrine to the couch.

Chazz SMACKS Jules in the face with the suitcase. Pulls the gun away, and SHOOTS Jules in the forehead. He turns around just in time to find...

Corrine still under Leon, but now struggling to take aim with Leon's gun.

Chazz FIRES first, but the bullet SINKS into Leon.

Corrine is finally able to pull the TRIGGER.

Chazz gets it good, just under the suitcase full of money. He goes down. Slowly drowning in his own blood.

Corrine pushes Leon off her to the floor and gets up. His blood soaking the sheet. She peels the sheet away, standing there triumphantly... gun in hand. Buffy the Gangster slayer.

CORRINE
Men are so stupid.

INT. CORRINE'S BEDROOM - PRESENT TIME - NIGHT

Corrine runs in, pulling on clothes quickly, grabbing up her last suitcase.

Something stops her when it goes THUMP in the living room.

INT. LIVING ROOM - PRESENT TIME - NIGHT

Corrine enters, counting the bodies. She quickly moves to get the money. But it's not there.

She turns to find...

Donna standing at the front door... with the gun Chazz had taken from Jules. And the child's suitcase full of money.

DONNA
Hello, bitch.

CORRINE
Please. Jules made me do everything.

DONNA
Yeah, yeah, I heard the whole tear-jerker. Pardon me if I don't weep for any of you.

CORRINE
There's enough money in there for the both of us.

DONNA

There's not enough money in the world
for the both of us. So here's taxes
plus late charges on the money you
already spent.

Donna SHOTS Corrine. Corrine doesn't go down.

DONNA

And this is for all the debt I got
from Doc's med school.

SHOTS Corrine again. She still doesn't go down.

DONNA

This is for ruining my life.

SHOTS her again. This time Corrine drops to her knees.

DONNA

And this is for being a sick,
double-crossing cunt.

Donna SHOTS her again.

Corrine drops to the ground. Dead.

Donna stands right over her.

DONNA

And this... is for the memories.

SHOTS her again. Feeling vindicated. She turns to leave
and finds...

Doc standing at the door. He's unarmed and crippled from his
old wounds.

Donna is shocked. But not as much as Doc.

DONNA

Doc?

DOC

I'm too late....

DONNA

Try five fucking years too late.

DOC

I'm so sorry.

DONNA

You should be. You won't spend any of this.

DOC

No, Donna. For you. Because of the pain I caused you over that money.

DONNA

Pain? Look at you. I don't give a shit about the fucking pain, you ass. Money, Doc. The fucking money you promised me from all this would've been nice.

DOC

I know... I never got any.

DONNA

Of course, you were a fool then, and you're a bigger fool now.

Donna points the gun at Doc. But instead, a GUN goes off from behind her.

The BULLET RIPS right through Donna and... HITS the wall behind Doc.

Chazz's gun DROPS from his hand. He lies there barely alive.

Donna is in disbelief at first. Blood oozes out of her mouth as she drops to her knees. Still trying to pull the trigger, and gets off a few wild SHOTS... SHATTERING things.

Doc moves to catch her... even before the gun CLICKS empty. He holds her up from the floor. BLOOD dripping through his fingers.

DOC

Donna, I'm so sorry. I was wrong. I made a mistake. I trusted her. I should've listened to you. I'm not the person I used to be. Don't die... you can keep the money... Donna...?

Donna's eyes open back up. Her head is over Doc's shoulder, her mouth near his ear. She can barely talk.

DONNA

Doc...
(COUGHS up more blood)
Oh, God... Doc....

DOC
Yes, baby, I'm here.

DONNA
... go fuck whoever you think
you've become.

Donna dies in his arms.

Doc holds her. A GURGLING LAUGH comes from Chazz.

SIRENS fill the air as Doc looks around trying to decide what to do next... placing Donna down.

Chazz lies there looking up at Doc.

CHAZZ
What a bitch.

Doc sits there, empty.

CHAZZ
How did I mess up?

DOC
You killed the wrong sinner.

DISSOLVE TO:

EXT. WAREHOUSE DISTRICT - BAR ALLEY - DOC'S STORY - YESTERDAY
- NIGHT - FLASHBACK

Doc pulls his heap into the parking lot. SPIKY, a drunk, but not a bum yet, staggers down the alley in the rain.

Doc gets out of his car.

SPIKY
Leave me alone, you asshole. I'm
taking a cab tonight. I'm not
riding in your heap with that bum.

DOC
Yes, you are.

SPIKY
He sat at the bar and stunk all
night. I don't give a fuck if they
want to come get me or not. Who
the fuck is running this city if a
hard working man, though be he
drunk, can't get a taxi ride
home at night?!

DOC
You hit the drivers, Spiky.

SPIKY
I do not.

Spiky swings at Doc. Doc ducks and Spiky falls into the deep arch of a door.

Doc goes in after him.

EXT. ALLEY ARCHWAY - YESTERDAY - NIGHT

Spiky slides back on his ass trying to stay away from Doc.

SPIKY
Who the hell put this here?

DOC
How ya feeling there, Spiky?

SPIKY
Fuck off and give me some air. I might put forth upon this earth.

DOC
I'm taking you home... no cab's coming for you, Spiky. So don't get lost on me... I'll be right back.

DRUNK
Yeah, yeah, you fucking punk, I'll be right here. Shit, ask that fuck bartender if he's got my cigarettes.

Doc heads for the back of the bar.

INT. BAR - YESTERDAY - NIGHT

Doc enters to find only the Bartender.

DOC
Dull night?

BARTENDER
Dull life.

DOC
Anyone leave cigarettes?

BARTENDER
Yeah, but I'm keeping them.

DOC
Just the two of them tonight?

BARTENDER
Ain't that bad enough?

DOC
See you tomorrow.

Doc turns and heads back towards the john.

The bartender cleans up.

BARTENDER
Fuck you will... my night off.

INT. RESTROOM - YESTERDAY - NIGHT

Doc enters. BULLHEAD is struggling with his belt.

BULLHEAD
Goddamn belt. Help me with this
will ya, kid, before I hang myself
with it.

Doc moves to him and helps unhook the belt. Doc can't extend his right arm all the way.

DOC
There you go, Bullhead.

BULLHEAD
You mind if I sit in here a while?
Those fucking stale bar nuts....

Bullhead enters the stall. Dropping his dirty pants around his worn-out shoes and sits down. Closing the stall door.

DOC
Take your time. You know where
I'm parked.

BULLHEAD (O.S.)
Same old spot, same old clunker.
Hey, I almost forgot. I finally
remember where I saw you before.
The hospital. You're Doc Mitchell,
ain't ya. The one who disappeared?

Doc stops. Opens the window to let out the stink.

DOC
No. That Doc died a long time ago.

BULLHEAD (O.S.)

You sure, two guys came by, with a picture... sure looked like you. Gave me a ten spot just to remember your name. Said they had something for you. You don't remember me? Mop in hand?

DOC

(leaving)

I'm sure.

BULLHEAD (O.S.)

(yelling after Doc)

You look a little different... gimpy and all. Hey, what'd those assholes want? Fuckin' tough guys. I do ya wrong? Hey, kid...

(to himself)

Shit, no paper... I'm sittin' in purgatory.

EXT. ALLEY - YESTERDAY - NIGHT

Doc brings Spiky back past the open window, keeping against the building, trying to stay out of sight. He's stopped at Leon's voice.

LEON (O.S.)

You remember who we are?

BULLHEAD (O.S.)

Yeah, a couple of assholes. Now, give a man his moment.

Bullhead KICKS the stall door. A SHOTGUN goes off.

CHAZZ (O.S.)

You've had it.

Doc holds his hand over Spiky's mouth. Pulls him behind an overflowing dumpster.

Chazz and Leon come out the back door.

Spiky starts THROWING UP all over Doc.

LEON (O.S.)

Doc had a point, you know. Maybe we should'a asked him a few Qs.

CHAZZ (O.S.)

I got five years of kissing boss
ass and a slug in the chest from
one of those pricks. I don't
need to take Qs from any of them.
We search Doc's shit, we'll find
the others. And what's left of the
money.

Chazz and Leon's VOICES and FOOTSTEPS move to the parking
lot. They stop at Doc's heap, BROKEN GLASS, then fade away.

Doc lets go of Spiky.

Spiky gets up and runs off down the alley, away from the bar,
and into the street. Waving at traffic.

Doc sits there behind the dumpster, listening until it's just
his heart and the falling rain.

END FLASHBACK

DISSOLVE TO:

INT. CORRINE'S HOME - LIVING ROOM - PRESENT TIME - NIGHT

SIRENS approach, getting closer. Doc is trying to stop
Chazz's bleeding.

DOC

Never look them in the eye... don't
feel.

CHAZZ

Words to live by. Bullhead, huh?

DOC

Yeah... collected cans and bottles.
You gave him ten dollars.

CHAZZ

Jesus, that guy? Shit. My mistake...
should've recognized the shoes.

DOC

I watched you toss my place. Found
Donna's letter missing. I tailed
you... then Donna showed up at the
coffee shop. She hurt Jim real bad.
You guys didn't help. I had to stay
with him... if I'da known... I messed
up... I messed up real bad, didn't I.

CHAZZ

Nah, none of us is any good. But you, you meant well... for her and your ma.

DOC

It doesn't make it right.

CHAZZ

A lot of gray matter in-between right and stupid, Doc. But you had to know I'd come lookin' for the money someday.

DOC

The evil one. Yeah... I knew. I knew.

Doc can't stop the bleeding. Chazz takes his hand away.

CHAZZ

I took a lot'a shit back east. You gettin' out of that fuckin' house.

DOC

There was a vent. They were paying attention to you. Can I get --

CHAZZ

-- Take the money, Doc. Get a life. Leon's poc...ket... your phone book. She's... the letter. Nobody knows why we're here.

Doc doesn't move.

DOC

Hey, the money, his life, did the old man really kill all those people? Kennedy, Hoffa?

CHAZZ

Somebody did.

DOC

I didn't kill the old man.

CHAZZ

I'll tell him that when I see him.

Chazz dies. Doc just sits there. The money is also just sitting there. What's left of five million.

Doc looks around again, trying to think. He looks at Leon, Donna, and Corrine. The SIRENS are getting closer.

EXT. CORRINE'S HOME - PRESENT TIME - NIGHT

A COP CAR pulls up, and two COPS get out with guns, one MALE and one FEMALE. The Mercedes is still there. So is the cab.

The Cops move to the beach house, seeing the door open.

MALE

Police.

The Female Cop glances in.

FEMALE

Bodies on the floor. Four maybe five.

INT. CORRINE'S HOME - NIGHT

The cops enter. Bodies lie about. All dead, the money gone.

INT. HOSPITAL ROOM - NIGHT

Jim lies in bed. His head and hand bandaged. He's still unconscious or asleep. A gauze over the poached eye.

A gimpy hand reaches for his chart. It's Doc as he moves over to a chair and sits.

Jim's good eye opens and he looks over at Doc.

Doc holds a finger to his lips. He gets up and puts an airport locker key in Jim's good hand.

DOC

A little investment in your future
from the old man.

Jim tries to smile but can't. He tries to form the word "thanks" but can't do that either. So he just squeezes Doc's gimpy hand. Doc smiles down at him, understanding.

Two men marred for life, both emotionally and figuratively, finally getting their share of going bad.

FADE OUT.

THE END