

# GOING BAD

**A Neo-Noir Stage Play**

**(based on the screenplay)**

by

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PRODUCTIONS:

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## CHARACTERS

This story is takes place during five year multiple-continuing flashbacks and present day so that all characters are seen in then-and-now continuing story perspectives.

**DOC MITCHELL:** Thirties. Almost finished his residency before getting shot up bad and left a cripple during a heist. Plays both a the cripple and healthy character.

**JIM STOCK:** Thirties. Works with Jules. White trash flunky thief. (Note: Would work well to cast twins because of makeup and staging.)

**LEON POE:** Forties. East Coast Gangster. Looking for what he believe to be his.

**CHAZZ COLESON:** Forties. East Coast Gangster. Driver for the Old Man, who is back looking for the money he believes to be his after being shot in the chest during the heist.

**CORRINE:** Early twenties. Has the kind of body men pay good money to watch.

**DONNA CONNOLLY:** Early thirties. Tall, slender, good looking... unsatisfied. A bitter-bitch over being jolted by Doc after the heist went bad, and being stuck with his school bills.

**JULES STIMEN:** Forties. A small time New Yorker born Fence. Lives part time on a boat.

**OLD MAN:** Old. Hitman who claims he killed Hoffa and cleaned up the murder of Kennedy and many others. In a fit of hallucination asks Doc to take his five million to his mother's church and give it to the church in her name for having a child like him.

**EDDIE WHITING:** Thirties. Ghetto-black. Patch over an eye. Airport baggage handler by day, petty thief by trade.

**BULLHEAD LENNY BULCOWKI:** Fifties. Drunk, ex-hospital custodian where Doc worked.

**BARTENDER:** Sixties. Just this side of a drunk himself.

**MARGE NELSON:** Fifties. Nurse at hospital where Doc worked.

**SETTING:**

A Neo-Noir, set in any major city with a harbor, lake or bay. The feel is dangerous, hot and gritty. A dark and sexually twisted existence of what bad money will do to even the best of people.

Two complete dramas unfold on stage in Multiple Flashbacks of Five Years Ago and Present Day scenes. Both then-and-now scenes take place on stage simultaneously and are shown with simple lights up and to black, or can be done pre-recorded V.O., for fluent staging. This is done as segues between scene and act changes to allow actors to go from one location to the next and back as both Flashback and Present Day Stories continue at multiple locations within scenes.

**TIME:**

Summer. Five years in the past and the present. Done in multiple flashbacks told about what happened by each character. Sets can be stark, using lights to separate multiple settings. The story and characters are the thing.

**ACTS - SCENES:**

ACT I - Scene One - Warehouse District Deadbeat Bar - Night

ACT I - Scene Two - Apartments - Next Morning

ACT I - Scene Three - The Coffee Can - Present Day - Day

ACT I - Scene Four - Inside County Hospital - Night

ACT I - Scene Five - Jules' boat - Night

ACT II - Scene One - Outside Grounds of Old Man's house - Day

ACT II - Scene Two - Inside the Coffee Can - Day

ACT II - Scene Three - Inside the Coffee Can - Day

ACT II - Scene Four - Inside Corrine's Home - Bedroom - Evening

ACT II - Scene Five - Darkened marina parking lot - Evening

**At Rise**

**ACT I**

**Scene One**

(Closing time in a Warehouse District deadbeat bar.

CHAZZ COLESON, (40's) in hat and overcoat veers to enter the local deadbeat bar..

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

Chazz moves to the bar.)

CHAZZ

Two shots. That bottle.

BARTENDER

Sorry, pal wrong place. Closed.

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

Fearful, Bartender pours the two shots. He goes to put the bottle back....

...when LEON POE, (40's) hat and overcoat, 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.

Chazz motions for the men's room door.

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

CHAZZ (O.S.)

We got a question for you, Doc?

BULLHEAD (O.S.)

Piss off, I'm takin' a dump, here.

LEON (O.S.)

Where's the old man's five million?

BULLHEAD (O.S.)

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

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 startling Chazz.)

Chazz's shotgun goes off, BLOWING a big CHUNK out of the door.)

CHAZZ (O.S.)

You've had it, Doc.

( Chazz and Leo enter the bar. They look at each other again. Leon disgusted. They find the Bartender gone.)

LEON

Ah shit, Chazz.

(The two men put away their shotguns.)

LEON

Some fun in the sun.

CHAZZ

And we still got two whole days.

(Leon SPITS . He looks around for a bar mirror.)

CHAZZ

There ain't one.

LEON

I got anything in my teeth?

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 glove box, we'll find where he lives, then the others. And what's left of our money.

LEON

As long as you're paying the dry cleaning. But I already got this out of the heap out back.

(Leon holds up a letter. Pulls out a photo of a woman. He hands it to Chazz.)

CHAZZ

From a girlfriend. Donna. Not the one he had with him that night. Posted four years ago. This address is where Doc grew up.

(hands picture back to Leon)

To his mother. She needed money. Cross town address. No phone.

LEON

From the looks of his heap she didn't get any.

CHAZZ

Maybe the other ones. Let's ask.

(Chazz and Leon exit the bar out the back)

**End of ACT I**

**Scene One**

**ACT I**

**Scene Two**

(Apartments - The next morning. Beautiful and sunny. Leon and Chazz look up the name on the call box. They find who they're looking for and BUZZ. They've changed out of their overcoats, now just dark suits.)

DONNA (V.O.)

We're full up this month.

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 (V.O.)

I'll be right down.

(DONNA CONNOLLY (30's) comes out of the front door. Tall, slender, good looking.. unsatisfied. A bitch.)

DONNA

My friend works nights. Why don't we talk out here?

(Donna walks onto the apartment porch.)

DONNA

You guys with the morgue?

LEON

Sometimes.

DONNA

He leave a will?

CHAZZ

We're looking into it.

(Chazz pulls 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. Got plenty sun out back. 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

Screw 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!

(Chazz squeezes, cutting off all her air. Every time she grabs for his hands, he squeezes harder. 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. Chazz let's up. She gasps for air as she gets put back into the chair.)

CHAZZ

Next time I snap it.

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

LEON

Secluded, this part of the block. 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. She inhale, thinking. Leon and Chazz wait. She exhale... and it pours out. All this time, needing to tell it all to someone.)

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. Those 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....

### **Black on Present Day**

### **Lights up on Donna's Flashback**

(Yacht Club - Five years ago - Night. Off in a corner of the Marina, DANCE MUSIC drifts up from the deck of a twenty-four foot cabin cruiser. It's nice, but not new.

CORRINE (early 20's) shoes off, the kind of body men pay good money to watch, and kill to own. 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, (29), strapping young med student, 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 and petty thief, 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, as he dances over to sit next to Donna. Jim 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. He sits at the table.)

JULES

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

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 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

(Jules gets up.)

-- Excuse me.

(Jules goes down below. EDDIE WHITING, ghetto-black, (30's), enters. He has 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.

**Black out on Donna' Flashback**

**Lights up on Present Day - Continuing**

(Outside of Donna's apartment building. 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 dumbass truck driver.

CHAZZ

Sounds like it.

LEON

Don't make us come back.

DONNA

Don't worry, I won't.

(They get up and leave.)

**End of ACT I - Scene Two**

**ACT I**  
**Scene Three**

(The Coffee Can - Present Day. Chazz stops in front. He takes a newspaper from the trash can.

He looks around and enters the shop, turning the "open" sign to "closed" as he shuts the door. Chazz crosses from the door. Leon comes in from the back.

Jim Stock is behind the counter GRINDING coffee. He doesn't hear them. Jim turns to find the two gangsters 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 fillin' in. You try to run a business... it's showbiz... what can you do? Singers, you know... they gotta do. Besides she's so cute. So I...

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

I'm 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

Shit, 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 stinkin' life ago.

**Black out on Present Day**

**Lights up on Jim's Flashback**

(Inside Julies' Boat - Five years ago - Jim's story - Night  
Just before Doc and Donna arrive for the first time. Jim  
takes a LONG HIT of coke from the small kitchen  
counter. Jules eats 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.)

**Black on Jim's Flashback**

**Lights up on Present Day -Continuing**

(Inside The Coffee Can - Day.)

JIM

Donna only came just that once. She was a 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. Man this girl had it. Out to here. Jesus, I miss those days... hate them even more.

LEON

You can fantasize later.

JIM

Sorry ... like I said....

**Black on Present Day**

**Lights up on Jim' Flashback - Continuing**

(Outside Bar - Night. Doc waits at a table. Corrine crosses the street to him. Doc looks a little confused. She's out of uniform.)

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. I need a cigarette.  
(takes one out)

DOC

What happened to five minutes?

CORRINE

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

DOC

I'll try.

CORRINE

I know you've got to go. But could we still stay for a drink?

DOC

What about your shift?



CORRINE

I got someone to cover for me.

DOC

This table okay?

CORRINE

Sure, I just need someone to talk to.

(sits bringing her chair closer to him)

DOC

I'm a surgeon not a shrink.

CORRINE

You're smart so you'll do.

(takes a long drink. Seeing Doc watch her.)

Sorry, I needed that real bad.

DOC

Don't be, I'm on my second one. What's up?

CORRINE

Jules, that second-rate prick. I'm having troubles dealing with him. Making me work like this, jotting notes about stuff I don't give a crud about.

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 drive. I live in his condo. I spend 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

Help me, Doc. I'm going crazy. You know what a town like this can do to a girl built like me. I was strippin' privately when I was twelve. Jules has video and he's talkin' about postin' them on one of them web pages... you know, the dirty 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. 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.

**Black on Jim's Flashback**

**End of ACT I - Scene Three**

**Lights up on Jim's Flashback - Continuing**

**ACT I**

**Scene Four**

(Inside County Hospital reception area - Doc's Story - Night.)

JIM (V.O.)

I'm just tellin' you what she told us. So, Doc's back around... when about a month or so goes by. Me, Jules, Corrine and even Eddie was there listin' to him tell it....

DOC (V.O.)

(in mid-story )

...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, the old man, or the nurse the driver threatened.

(Chazz, then a DRIVER, is at the hospital 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) sweeping the floor.)

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.

(Marge picks up the phone. Chazz glances and 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.

**Black on Jim's Flashback - Doc's Story**

**Lights up on Jim's Flashback - Continuing**

(Jules' Boat - Night. Eddie gets up to get another drink.)

EDDIE

Wait a minute... anyone else want a drink?

JIM

Me.

EDDIE

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

DOC (V.O.)

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

**Black on Jim's Flashback**

**Lights up - Hospital - Doc's Story - Continuing**

(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 breath, 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 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 St. Michael's... back home... my driver knows the place. But don't tell why.

OLD MAN (CONT'D)

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. 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. There's no good around me, just evil. Please, I'm dying



DOC

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

**Black on Jim's Flashback - Doc's Story**

**Lights up on Jim's Flashback - Continuing**

(Jules' Boat - Night.)

CORRINE

Hey, don't forget me.

JULES

(getting him and Doc drinks)

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

It was one of them rhetorical questions, dummy .

EDDIE

Rhetorical this?

JULES

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

### **Back on Jim's Flashback**

### **Lights up on Jim's Flashback - Doc's Story Continuing**

(Doc sits with a schoolbook Doc is startled awake by the Old Man BABBLING in his sleep.)

OLD MAN

... then there was Jerry Steinberg. 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 to check the Old Man's pulse and eyes.)

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. Big ones. 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 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....

### **Black on Jim's Flashback - Doc's Story**

**Lights up on Jim's Flashback - Doc's Story -  
Continuing**

(Outside the hospital room, the Old Man a wheel chair.  
Chazz brings Doc unwillingly . Chazz moves away.)

OLD MAN

How ya doin', Doc?

DOC

Hectic.

OLD MAN

This will just take a minute. Last 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... feeble-minded... did I say something?

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.

(The Old Man takes Doc's hand, searching for the truth.  
When he let's go Doc has money in his hand.)

OLD MAN

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

DOC

Figured that...

**Black on Jim's Flashback - Doc's Story**

DOC (V.O.)

...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?

**End of ACT I - Scene Four**

**Lights up on Jim's Flashback - Continuing**

**Act I**

**Scene Five**

(Jule's boat - Night. Doc finishes his story.)

JULES

That's a hell of a story.

JIM

Hoffa and Kennedy? Come on... why not Marilyn?

(Doc takes out a crisp one-thousand-dollar bill from his wallet. 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.

(Doc leads Corrine away.)

JIM

That was interesting.

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

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

(Jules holds up a bugging transmitter and moves so he can watch Doc and Corrine.)

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.

(Jim reacts to the look on Jules' face.)

JIM

You sicked her on him.

JULES

I don't have to like it.

### **Black on Jim's Flashback**

### **Lights up on Jim's Flashback - Continuing**

(Marina Parking Lot. Corrine walks with Doc to his car. She takes his arm and leans against them.)

DOC

Maybe this isn't such a good idea, us being alone like this.

CORRINE

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

DOC

Because I've been thinking too much about us.

CORRINE

Say the word and I'll leave him.

DOC

Corrine....

(He stops. She moves up, leans hard on him.)

CORRINE

Say it.

DOC

You'll get us in trouble.

CORRINE

With our share of five mil 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.

**Black on Jim's Flashback**

**Lights up on Jim's Flashback - Continuing**

(From boat, Jules and Jim watch Corrine march back up the dock.)

JULES

Shit, he's not goin' for it.

JIM

Make her go down on me 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

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

**Black on Jim's Flashback**

**Lights up on Jim's Flashback - Continuing**

(Inside County Hospital Emergency Reception Area .  
Doc stops Corrine from thumbing through files.)

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... let's talk, for a minute.

CORRINE

Only if you give me the file.

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 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.

(rubs her body against him.)

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

( tries to kiss him)

DOC

(holds her back.)

-- 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.

CORRINE

Whatever. Offer still stands

### **Black on Jim's Flashback**

### **Lights up on Present Day - Continuing**

(Chazz and Leon sip their coffee. Jim has ice to his eye.)

JIM

Can you believe that, the momma's boy? She might've been bullshit tin' but I doubt it knowin' him. We needed Doc in on this was 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 mess with him, you know. Am I boring you guys?

(Chazz and Leon just look at him.)

JIM

Anyway, at least I didn't have to.

### **Black on Present Day**

### **Lights up on Jim's Flashback - Continuing**

(Doc shows up at Jules' boat. 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 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 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 hell 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, you cheap bastard. 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. 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 could 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 for 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 on him 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 mess with your head for makin' her.

JULES

Order some pizza, goddamn it.

EDDIE

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

(Jules shoots him a look. Eddie picks up the phone.)

### **Black on Jim's Flashback**

### **End of ACT I**

### **Lights up on Jim's Flashback - Continuing**

### **ACT II**

### **Scene One**

(Outside Grounds of Old Man's house. Jules comes back joining Corrine, Eddie and Jim. )

(Jules takes out 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.)

JIM (V.O.)

Anyway, we hiked up the hill and were huddled outside the Old Man's Mansion wall the very next day.

JULES

Either that tree or that tree, Eddie. Right now there's five of them 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. If any shooting should start --

JIM

-- Shooting? You make it sound so romantic, Jules. Shooting. Like it's pulp fiction. Think about it. Leaving our cars so far away. We could be dead walking up here like this. You, me, ALL of us. Just get in, rob him, get out. Don't be shootin' people, Eddie.

JULES

This isn't a kid's game. You want a play date, 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, 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.

(The others look at Jim.)

JIM

I'm nervous.

**Black on Jim's Flashback**

**Lights up on Present Day - Continuing**

(Inside the Coffee Can - Day. 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....

**Black on Present Day**

**Lights up on Jim's Flashback Continuing**

(Inside Old Man's Mansion - a month later - Night. The Old Man sits at the end of an elegant, candle-lit 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 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 DOC

Yes. 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 doable young lady.

CORRINE

I'm no lady.

OLD MAN

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

(gets up)

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.

(Doc and Corrine following the Old Man. 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 Art.)

DOC

A Picasso?

OLD MAN

A forgery.

CORRINE

Mind if I smoke?

OLD MAN

Not in the house. I got lung issues.

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 as they go outside. They sit at a tables. Doc takes her lighter and lights her cig. An armed O.S. MOOKS walks past.)

CORRINE

You need to get into the box.

DOC

You'll have to distract him.

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

CORRINE

Nice night. 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... 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.)

OLD MAN

Make yourself at home, Doc. We'll be just a minute.

(The Old Man takes Corrine's hand and leads her away. Leaving Doc in the living room... alone. The Old Man leads her to the bar and nearly pins Corrine against it.)

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. They sip their drinks.)

OLD MAN

I want to watch you and Doc.

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 rubs the Old Man's crouch.)

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. Corrine stops him.)

CORRINE

Doctor's orders.

OLD MAN

I'll just enjoy the show.

CORRINE.

(walks away)

Yes you will.

(She slowly lifts her dress to give the Old Man a show. She glances over her shoulder with a naughty smile. The Old Man watches... loving it.)

**Black on Jim's Flashback**

**End of ACT II - Scene One**

**Lights up on Present Day - Continuing**

**ACT II**

**Scene Two**

(Inside the Coffee Can - Day. Chazz and Leon look at each other knowing all about the Old Man's sex exploits.)

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...

**Black on Present Day**

**Lights up on Jim's Flashback - Continuing**

(Old Man's Bedroom. 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 and Corrine pushes him on the bed. And gets on top of his chest. Her panties almost in his face.)

DOC

... Corrine.

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

CORRINE (V.O.

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.

**Black on Jim's Flashback**

**Lights up on Present Day - Continuing**

(Inside the Coffee Can. 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 put on a show.

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...

**Black on Present Day**

**Lights up on Jim's Flashback - Continuing**

(Outside The Old Man's Mansion. Eddie in tree. The upstairs bedroom window lights up from GUNFIRE. O.S. MOOKS can be heard running from all over the place towards the house. Eddie is FIRING with his high-powered rifle. He's about eight feet up, hiding behind the tree. He's got a headset on. Bullets STRIKE the bark.)

EDDIE

Screw this, I'm out of here. Start the car, Jim.

(Eddie 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 COCKS his rifle, twisting around to see.)

EDDIE

Oh, shit. I'm stuck, Jim.

(More SHOOTING. Eddie eye locks onto a gun barrel.)

EDDIE

Ah, damn....

**Black on Jim's Flashback**

**Lights up on Jim's Flashback - Continuing**

(Outside the Old Man's Mansion - Jim has pulled the receiver out of his ear. Loud gun SHOTS come through it from the house. He fights not to run. Two distinct GUNSHOTS explode inside the wall.)

JIM

Come on, Eddie.

(He checks his watch. Shooting has stopped. Eerie quiet. He listens to his headset. Nothing. Getting up quickly.)

JIM

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

(Jim puts the receiver back in his ear. He waits another anguishing five seconds, looks once more at the wall. Eddie appears at the top of the wall. He's having trouble but he makes it over. He crawls towards Jim. Blood covers his face, some of his hair and skull are missing.

He gets to his feet, stumbling towards Jim... his brain exposed... and SPLATTERS his ripped open face on Jim's chest. Jim screams. Blood everywhere, all over his clothing. Jim starts to crawl away... Eddie holds on.)

EDDIE

Take me with you. Please, Jim, don't leave me here.

JIM

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

EDDIE

Show me some respect. Put me in the trunk, at least.

JIM

I got good shit in there.

EDDIE

I'd do it for you.

JIM

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



Remember me....

EDDIE (O.S.)

**Black on Jim's Flashback**

**End of ACT II - Scene Two**

**Lights up on Present Day - Continuing**

**ACT II**

**Scene Three**

(Inside the Coffee Can. Jim is noticeably disturbed by the retelling of Eddie. He's got real tears, and not from pain.)

JIM

That's all I heard. We made it to my car and 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 double-crossed everybody. Took all the money. 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.

LEON

Get to the point before you croak on us.

JIM

We were just about to split the cash when Doc showed up. 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 do know.

**Black on Present Day**

**Lights up on Jim's Flash Back - Continuing**

(Jule's Boat/Dock - Later. Corrine and Doc back down the

ramp. Jim and Jules exit the cabin. Jim points a gun. Jules pushes it down. They watch Doc and Corrine leave.)

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

Wipe and 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

That's it? You're serious? 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.)

### **Black on Jim's Flashback**

### **Lights up on Present Day- Continuing**

(Inside Coffee Can, Jim really looks pissed. Still hurt from it all.)

JIM

All them years we'd been together. I came that close to shootin' them all. If Jules hadn't've stopped me... I don't know... I don't like shootin'... but five million 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... shit, I was gonna tell. I went lookin' for them after I got out. Look what... I just had this counter done. But it was hopeless. They were gone. Then one day....

**Black on Present Day**

**Lights up on Jim's Flashback - Continuing**

(Outside a liquor store's parking lot - DAY. Jim has positioned himself by the door. Sitting down. He's dirty.)

(O.S. A Porsche' pulls up and Corrine, looking like a million bucks, enters the stage.

Jim looks up. Starts to say something... then suddenly realizes who it is. He turns his head as she goes in. He thinks. He gets up and hides.

Moments later Corrine comes out with cigs and moves O.S. to her Porsche' STARTS it and drives away.)

**Black on Jim's Flashback**

**Lights up on Jim's Flashback - Continuing**

(Outside Corrine's Home - Day. Jim makes sure no one is watching and KNOCKS on the door.

Corrine opens it, expecting someone else. She's startled to see a bum. She slams 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.

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

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 ya, you know... I fantasized about your ass the whole time I was takin' it up there in prison. 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 with 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 porno. Jules had some footage 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 she 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.)

### **Black on Jim's Flashback**

### **Lights up on Present Day- Continuing**

(Inside the Coffee Can. 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 every day with that shattered 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 coffee. 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?

(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.

**Black on Present Day**

**End of ACT II - Scene Three**

**Lights up on Present Day- Continuing**

**ACT II**

**Scene Four**

(Inside Corrine's Home - Bedroom - Evening . 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. She makes a run for the patio but Leon tackles her on the bed. And slaps her good. She shuts up.)

CHAZZ

Here's the story.

(Leon rips off 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, leaving her in 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?

(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)

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.

**Black on Present Day**

**Lights up on Corrine's Flashback**

(Yacht Club Parking Lot - Night. 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.

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.

### **Black on Corrine Day**

### **Lights up on Corrine's Flashback - Continuing**

(Inside the OLD MAN'S bedroom/bathroom)

CHAZZ (O.S.)

So, tell us about you and Jules that night?

OLD MAN (O.S.)

So let's see it. Drop your pants.

(The bathroom light CLICKS off. Corrine reacts. 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 panic, 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.)

**Black on Corrine's Flashback**

**Lights up on Corrine's Flashback- Continuing**

(Jule's Boat.)

CORRINE (V.O.)

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.

(Jules and Corrine run down the dock to the boat. Corrine is not cooperating with Jules. Jules pushes her onto the boat. Then takes her into the cabin and slams the door on her, turning on Jim. Corrine is 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. Jules inside the boats cabin and 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 hell 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 prick.

JIM

What the hell'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 walkin' 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.

(Doc and Corrine 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. Doc stumbles, moving away from the boat. He's still bleeding badly. Corrine is CRYING.)

CORRINE

You've got to listen to me.

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 stops and 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. She covers her head with her arms and goes to her knees.)

CORRINE

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

DOC

Put your arms down. Get up. We got to get to my car.

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....

(Headlights flash on them. Doc pulls up. He lowers the gun to her heart so the driver can't see it.)

DOC

Eyes forward. You make a move and I swear to God I'll splatter what little heart you have left all over this parking lot.

(Doc coughs and drops to his knees. Corrine kicks him in the face and runs off into the dark. He looks crazed. He tries to get up but can't. He just manages to drag himself and the suitcase out of the light.)

**Black on Corrine's Flashback**

**Lights up on Present Day - Continuing**

(Corrine's Bedroom - Night. Corrine wipes her eyes 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. Called me a bunch of horrible names.

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 hard. 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.)

**Black on Present Day**

**Lights up on Present Day Later - Continuing**

(Corrine's house. Jules enters the unlock door.)

JULES

Corrine?

(No reply. Jules reaches inside his coat.)

Corrine, you here?

(Chazz steps out of the dark... puts a gun to Jules. He pats him down. Taking a gun from Jules' coat.)

CHAZZ

Inside, Mr. Steadmen.

JULES

What's this?

CHAZZ

You'll remember soon enough.

(Chazz brings Jules into the house. Corrine is there with Leon. She's still got only the bed sheet on over her panties.)

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. You can see I don't live here.

(Chazz punches Jules right in the face. Jules slides down the wall near a 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. This is her place. Not mine.

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. She told me herself.

**Black on Present Day**

**End of ACT II - Scene Four**

**Lights up on Jules' Flashback**

**ACT II**

**Scene Five**

(Marina darkened parking lot. Corrine holds two guns on Doc. His and hers.)

CORRINE

Don't look at me, just step over to the ditch.

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 moves over picks up the money.)

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 SHOOTS Doc in the right shoulder and he falls into the darkness. Corrine keeps SHOOTING at him, pissed as hell... both guns.)

**Black on Jules' Flashback**

**Lights up on Corrine's House - Continuing**

(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 day. We got what we come for. So, why don't you move over close 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. The Gangster slayer.)

CORRINE

Men are so stupid.

(Corrine runs into her bedroom, pulling on clothes quickly, grabbing up her last suitcase.

Something stops her when it goes THUMP in the living room. Corrine moves back into the living room, 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 SHOOTs Corrine. Corrine doesn't go down.)

DONNA

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

(SHOOTs Corrine again. She still doesn't go down.)

DONNA

This is for ruining my life.

(SHOOTs her again. This time Corrine drops to her knees.)

DONNA

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

(Donna SHOOTs her again. Corrine drops to the ground. Dead. Donna stands right over her.)

DONNA

And this... is for the memories.

(SHOOTs 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 by what he's just witnessed.)

DONNA

Doc?

DOC

I'm too late....

DONNA

Try five stinkin' 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 pain, you ass. Money, Doc. The 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.. 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. This is all his fault. And he knows it.)

CHAZZ

How did I mess up?

DOC

You killed the wrong sinner. That was Bullhead a custodian at the hospital in that stall. Never look them in the eye... don't feel.

CHAZZ

Words to live by. Bullhead, huh?

DOC

Yeah... collects cans and bottles. You gave him ten dollars to tell you where I worked.

CHAZZ

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

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... did it for her and your ma. Put your medical future on the line for them.

DOC

It doesn't make it right.

CHAZZ

A lot of gray matter in-between right and stupid, Doc. You had to know I'd come someday.

DOC

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

(Doc can't stop the bleeding. Chazz stops him.)

CHAZZ

I took a lot'a shit back east. You gettin' out of that 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 from my world knows why we're here. Let me do one thing good, though. That punk in the Coffee Can. If he makes it, give him some. Tell 'em it's from us.

DOC

Okay. I will. Hey, this 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

Yeah, 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 the Old Man's five million. Doc looks around again, trying to think. He looks at Leon, Donna and Corrine. The SIRENS are closer.)

**FADE TO BLACK.**

**CURTAIN**

