

A LOW DOWN DIRTY SHAME

by

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1 EXT. LOS ANGELES SKYLINE - ESTABLISHING - DAY 1

DISSOLVE DOWN INTO THE CITY:

1A EXT. LUXURY HOTEL - CLOSE - DAY 1A

2 INT. LUXURY HOTEL LOBBY - DAY 2

We see a fund raiser in progress for the Greater Los Angeles Philharmonic Orchestra. There is a 20-foot musical note hanging from the ceiling of the atrium. Above it is a sign that says: WELCOME BENEFACTORS AND THANK YOU. A 12-member orchestra plays softly in the b.g. \*

In the lobby we see a long dining table set with ice sculptures, fine china and silverware. Guests mingle about, drinking, talking, laughing. \*

CUT TO:

3 INT. LUXURY HOTEL HALL "A" - DAY 3

CLOSE on a petite, attractive African-American woman pushing a cleaning cart. Her name is PEACHES. She barges into people's rooms, repeatedly screaming "Housekeeping".

4 INT. LUXURY HOTEL ROOM #1 - DAY 4

Peaches opens the door and we find a MAN in the bathroom. Reflected in the mirror, we see him sitting on the toilet. \*

MAN

Excuse me. But can you spell 'do not disturb'?

Peaches slams the door.

PEACHES

Excuse me. But can you spell 'Lysol'?

5 INT. LUXURY HOTEL ROOM #2 - DAY 5

She opens one door and we find a couple making love. They are startled. Peaches looks at the MAN, who is well-endowed. Peaches smiles and addresses the WOMAN.

PEACHES

The last time I saw something that big, it had a saddle on it. You go, girl. \*

Peaches closes the door. \*

6 INT. LUXURY HOTEL ROOM #3 - DAY

6

She opens another door and we find that the chain is on the door. A BIG MAN comes to the door.

(CONTINUED)

6 CONTINUED:

6

BIG MAN #1  
Get the fuck out of here.

\*  
\*

PEACHES  
How about some Midol?

\*

He slams the door in her face.

7 INT. LUXURY HOTEL ROOM #4 - DAY

7

The door across the hall from this Man also has a chain on the door. It also has a BIG MAN inside.

BIG MAN #2  
I don't want any.

\*  
\*

PEACHES  
And it's obvious you ain't getting any.

\*  
\*

He slams the door in her face.

CUT TO:

8 INT. LUXURY HOTEL SUITE - DAY

8

We see FOUR MEN. Two of the Men are seated. The other two men are their BODYGUARDS. One is a MAFIA TYPE. The other one is ASIAN.

On the table we see a velvet tray laden with diamonds. The Asian Man is examining the diamonds. He is dissatisfied. He signals. His Bodyguard hands him a briefcase. The Asian Man slides the briefcase across the table to the Mafia Type. (We'll call him MOB BOSS.) Mob Boss opens the briefcase and counts the money. He is not satisfied.

MOB BOSS  
Hey, what the fuck is this?  
You're coming up short here. We had an agreement.

ASIAN MAN  
The agreement didn't include people getting killed. Your trigger-happy friend over there killed a security guard and two employees. The merchandise is very hot right now. We won't be able to sell it for its actual value.

(CONTINUED)

8 CONTINUED:

8

MOB BOSS  
That sounds like a personal  
problem. We had a deal and I  
expect...

Suddenly, the door bursts open. Peaches enters. The two  
Bodyguards move toward her. She pretends not to speak  
English.

(CONTINUED)

8 CONTINUED: (2)

8

PEACHES

Ayyy, que pasa? Los Lobos! El  
Pollo Loco! Como es ta? Cinco  
de Mayo! Ben day ha...!

\*  
\*  
\*

Thug #1 and Thug #2 are about to grab her when all of a sudden SHAME pops out of the cart.

Shame is a tall, very good-looking black man in good shape. A scruffy hunk.

SHAME

Good day, gentlemen. Hands where I can see them. Okay, one by one, put your guns on the table. Thank you.

\*

MOB BOSS

What do you want?

SHAME

Well, I called the Psychic Hotline and LaToya told me I could find wealth and happiness here, and I'll be damned. She was right. Be a dear and wrap those up for me.

Shame notices the large quantity of diamonds on the tray. He speaks to Peaches.

SHAME

(continuing; under his breath)

How much is the insurance company paying me?

PEACHES

Ten thousand.

SHAME

Ten thousand? There's over a million dollars worth of shit here. That lying sonofabitch. Alright, I'll meet you in the car.

Peaches looks around at the number of men in the room.

PEACHES

Are you going to be alright?

SHAME

Yeah, I'm cool.

(CONTINUED)

8 CONTINUED: (3)

8

PEACHES

You know, I've been taking my karate classes and going to the gun range, so if you need any help, I can always...

SHAME

Get your gun-range, karate-kicking ass in the car now.

Peaches exits.

CHUN YUNG FAT (ASIAN MAN)

I am Chun Yung Fat. Do you know what that means?

SHAME

Yeah. Fried pork and noodles. Hold the MSG. It gives me gas.

Chun Yung Fat's Bodyguard makes a move. Shame knocks him down and smashes the other one in the face with his gun.

Shame puts his gun under Chun Yung Fat's chin.

SHAME

(continuing)

I just got fired from the post office. You don't want to fuck with me.

CHUN YUNG FAT

One day I will see you again.

SHAME

Next time, bring some breath mints.

The phone rings. Shame orders the Mob Boss to answer it.

SHAME

(continuing)

You. Get that.

\*

Mob Boss answers the phone.

MOB BOSS

It's for you.

Shame walks over to Mob Boss.

SHAME

Say aaahhhh...

(CONTINUED)

8 CONTINUED: (5)

8

Shame takes the phone.

CUT TO:

9 INT. LUXURY HOTEL LOBBY - DAY

9

We see Peaches on the phone. She's watching SIX ASIAN and ITALIAN THUGS make their way up the staircases and get on the elevators.

PEACHES

You got lots of company. In the east and west elevators and stairwells. There's a fire exit on the north corner of the hotel. If you can get to that, I'll have the car waiting for you.

CUT TO:

10 INT. LUXURY HOTEL SUITE - DAY

10

SHAME

Good looking-out.

PEACHES (V.O.)

If you want I could come back...

Shame hangs up the phone and removes the gun from the Mob Boss' mouth.

SHAME

Slide the jewels over to me nice and slow.

\*  
\*  
\*

Shame backs away from the table. Chun Yung Fat slides the jewels over to him.

Shame stops the jewels with his feet.

CLOSE ON an Italian Thug. Shame can tell he's itching to pull the trigger.

SHAME

Now, if I bend down to pick these up, are you going to try to kill me?

Shame takes off the Italian Thug's sunglasses.

SHAME

(continuing)

Come on. Be honest.

(CONTINUED)

8 CONTINUED: (3)

8

Mob Boss opens his mouth. Shame sticks the gun in his mouth. \*

SHAME  
(continuing)  
Don't act like this is your first  
time.

(CONTINUED)

10 CONTINUED:

10

ITALIAN THUG  
Fucking A right, I'm gonna kill  
your ass.

(CONTINUED)

10 CONTINUED: (2)

10 \*

Shame kicks him in his groin. The man doubles over and he falls to the floor in pain.

Shame looks at the remaining Men in the room.

SHAME

The truth hurts, don't it?  
Anybody else?

The rest of the Men in the room start to laugh at their friend's stupidity. The Men AD-LIB the fact that they don't want any part of the invitation. Shame slips on the man's glasses.

Slowly, Shame stops smiling.

The Thugs stop smiling. The room is quiet and tense. All we can hear is breathing and sweat gathering on brows. Shame is down on one knee.

SLOW MOTION. Shame flips the sack into the air with his foot.

The Thugs make their move.

Back to LIVE ACTION.

The Thugs go for their guns.

Shame catches the sack of jewels and opens fire as he heads for the door.

The Thugs take cover.

Shame dives behind the bar as the Men return fire.

CLOSE ON Shame behind the bar. There is silence. The Thugs look at each other.

He pops up and drops Chun Yung Fat with a quick burst of gunfire. The Man goes crashing through a glass table.

The other Thugs return fire, blowing the shit out of the room. Vases, glasses, paintings, furniture.

CLOSE ON Shame reloading his gun.

CUT TO:

11 OMITTED

11

12 EXT. LUXURY HOTEL - LIMO - DAY

12

We meet MR. GOLD, a bespectacled, well-dressed white man. He is an insurance representative.

MR. GOLD

What the hell is going on in there? Where the hell is he? This kind of activity is highly unethical. If it becomes public, it could be very damaging to our company.

PEACHES

You should talk. Trying to cheat Shame out of his money is hardly ethical and could be damaging to your ass. Now you better just be happy Shame don't keep the shit for himself. Now pull around to the side.

Peaches puts on a set of headphones, opens up a National Enquirer and calmly reads the paper with music blasting in her ears.

CUT TO:

12A INT. LUXURY HOTEL SUITE - DAY

12A

CLOSE ON the three Thugs as they lower their guns. From their POV, we see Shame is gone.

CLOSE ON a door, slightly cracked open.

MOB BOSS

(to Chun Yung Fat)

Don't worry, my men will find him and whack him.

\*  
\*

CUT TO:

12B INT. LUXURY HOTEL HALLWAY - DAY

12B

SLOW MOTION.

We see Shame tearing ass down the hall. The doors behind him open. From both sides, we see heavily armed MEN piling into the hallway.

Shame turns the hallway just as they raise their guns. The Men give chase. They turn the corner.

(CONTINUED)

12B CONTINUED:

12B

We see an unsuspecting BUSBOY with his arm full of dishes. The Men crash into him, pushing him out of the way. Dishes are flying everywhere. They continue to chase Shame.

\*

CUT TO:

13 OMITTED

13

13A INT. LUXURY HOTEL LOBBY - ATRIUM AREA - DAY

13A

We see Shame running along. He takes out a couple of Thugs in pursuit along the way. He dives onto an abandoned room service cart, riding it down the hallway as he fires at Men on the other side.

CUT TO:

14 EXT. LUXURY HOTEL - LIMO - DAY

14

MR. GOLD  
We have to go now!

Peaches pulls out a small .32-calibre.

\*

PEACHES  
Goddamnit! Don't make me have to jack this limo. Now I told you he'll be here. So chill! Shit!

\*

\*

\*

She goes back to reading her paper, completely confident that Shame will be just fine.

CUT TO:

15 thru 16 OMITTED

15 thru 16

16A INT. LUXURY HOTEL - ATRIUM AREA - DAY

16A

A Thug turns a corner in front of Shame and Shame blows him away. He dives off the cart just as the cart smashes into the man. THUGS are coming from all sides. Shame looks around. He only has one option. Shame jumps over the side of the balcony.

Shame lands on top of the beautiful buffet table. Party guests take off running in confusion. Shame makes his way through the crowd and heads for the front door.

We see TWO MEN entering the hotel lowering their guns and aiming them at Shame. Shame does a baseball slide, firing his guns just as he reaches the two Men. They go down.

(CONTINUED)

16A CONTINUED:

16A

Shame is back on his feet and sees MORE MEN coming into the front door. He makes a quick U-turn and runs across the buffet table. We see gunfire at his feet.

(CONTINUED)

16A CONTINUED: (2)

16A \*

We see the ice sculpture being blown away, dishes flying, beautiful fruit baskets being blown apart.

Shame runs through the band playing in the lobby, knocking over instruments. He leaps off of the stage through the back window.

Shame looks down. We see his POV. The back side of the hotel is a few stories higher than the front. Shame is sailing through the air. We see the limousine. Shame is headed straight for it.

CUT TO:

17 EXT. LUXURY HOTEL - LIMO - DAY

17

We hear police sirens screaming in the background.

MR. GOLD

We can't wait any longer!

PEACHES

I'm telling you, he'll be right down.

Suddenly, there's a loud crash and Shame comes careening through the moonroof. He hands the sack of jewels to Peaches and passes out cold.

Peaches checks the jewels, smiles at Mr. Gold.

PEACHES

(continuing)

See. I told you so.

The limo speeds off before the police arrive.

DISSOLVE TO:

18 OMITTED

18

18A INT. HOSPITAL - ADMITTANCE AREA - DAY

18A

We see LIEUTENANT RICARDO NUNEZ, early 40s, stern, proud, yet with a soft spot. With him is a UNIFORMED COP, a Sergeant.

LIEUTENANT NUNEZ

I'm Lieutenant Nunez, LAPD. I'm looking for Mr. Andre Shame.

The ADMITTANCE NURSE punches the name up on her computer.

(CONTINUED)

18A CONTINUED:

18A

ADMITTANCE NURSE

Let's see here. He's in room  
515.

Lieutenant Nunez and the Sergeant make their way down the  
hall.

SERGEANT

Lieutenant, why do you put up  
with this burnout, anyway?

LIEUTENANT NUNEZ

Shame is a good man. He once  
gave a lot to this department.

SERGEANT

Yeah, he was a real locker-room  
legend. They used to call him  
the designer dick.

LIEUTENANT NUNEZ

Oh yeah, Shame had style. But it  
wasn't about vanity. Make no  
mistake about it, Sergeant, this  
guy was the real deal. No matter  
what you heard in the locker  
room, there wasn't a cop on this  
force that wouldn't follow him  
through a door, anytime,  
anywhere. That includes me.

SERGEANT

What happens to a guy like that?

LIEUTENANT NUNEZ

He let his work get personal.

CUT TO:

18B INT. HOSPITAL ROOM - DAY

18B

We see a very attractive, young nurse attending to Shame.  
Her name is BETTY. She is someone Shame has known for  
awhile.

BETTY

The doctor says you were very  
lucky. You could've broken every  
bone in your body.

(MORE)

(CONTINUED)

18B CONTINUED:

18B

BETTY (CONT'D)

You know you're not as young as  
you used to be, Shame. Now, the  
doctor thinks you need to rest.  
No physical activity for awhile.

(CONTINUED)

18B CONTINUED: (2)

18B \*

She continues to wrap Shame's rib cage. She becomes flirtatious.

BETTY

(continuing)

Now the nurse thinks what you really need is a clean shave, a warm bath, a hot meal, and lots of physical activity.

SHAME

I think the nurse knows best.

BETTY

How about tonight?

Shame retreats.

SHAME

Can't tonight. I have to take a rain check.

BETTY

Damn, man. What are you waiting on, a flood? You know, Shame, you're always flaking out on me. I am not going to be around forever. I'm a good catch, honey. I got a job.

Lieutenant Nunez enters.

SHAME

Oh, shit.

LIEUTENANT NUNEZ

Nurse, could you excuse us for a minute?

BETTY

Sure, no problem.

She exits and Shame begins to get dressed. Lieutenant Nunez reads Shame's chart. He begins to reprimand Shame.

LIEUTENANT NUNEZ

Let's see here. A concussion, fractured ribs, bruised spine, multiple cuts and bruises all in a day's work, eh? Well, let me tell you about my day.

(MORE)

(CONTINUED)

18B CONTINUED: (3)

18B \*

LIEUTENANT NUNEZ (CONT'D)

I have to explain to the  
Commissioner and to the City  
Council about the two dead, 14  
wounded, \$120,000 worth of  
damage, no suspects, no  
contraband. Now how the fuck am  
I going to do that?! Huh!??

Shame looks up.

SHAME

Take the credit.

Lieutenant Nunez steps forward and leans down into Shame's  
face.

LIEUTENANT NUNEZ

Excuse me?

SHAME

Take the credit.

LIEUTENANT NUNEZ

Credit for what?

SHAME

For bringing in three robbery  
murder suspects during a midday  
raid in which no police officers  
were wounded or killed.

Lieutenant Nunez thinks about it for a second and paces  
around the room. He doesn't quite know what to say to  
Shame.

LIEUTENANT NUNEZ

Are you suggesting that I  
compromise my integrity, lie to  
my superiors, and take credit for  
something I had nothing to do  
with? Boy, you are a real piece  
of work, you know that? You are  
unbelievable!

(beat)

You know, Shame, once upon a time  
you were a good cop. And I hated  
to see you quit. I really did.  
But you're not a cop anymore.

(MORE)

(CONTINUED)

18B CONTINUED: (4)

18B

LIEUTENANT NUNEZ (CONT'D)  
 Now if one more thing like this happens, you can kiss your license and your gun permit goodbye. I am personally taking you in.

\*  
\*  
\*  
\*  
\*

Shame raises his head, looks at Lieutenant Nunez.

LIEUTENANT NUNEZ  
 (continuing)  
 You make me sick. I can't even look at you anymore.

Lieutenant Nunez is about to exit.

LIEUTENANT NUNEZ  
 (continuing)  
 Oh yeah, do me a favor, would ya?

SHAME  
 Anything for you.

\*  
\*  
\*  
\*

LIEUTENANT NUNEZ  
 Find yourself a missing person's case, huh?

SHAME  
 Yeah right, and I love you, too.

LIEUTENANT NUNEZ  
 Kiss my ass.

Lieutenant Nunez exits.

CUT TO:

19 INT. SHAME'S APARTMENT - PEACHES' AREA - DAY

19

On the wall behind her desk, we see her GED. Next to that a secretarial certificate from SOUTH CENTRAL TRADE TECH, a local trade school. On her desk is an astrology chart. A picture of her and Shame at her high school graduation. A jar of lollipops and a heart-framed picture of Tupac Shakur.

Peaches is on the phone talking to her gossip buddy, GLORIA. Tears stream down her face as she talks to Gloria.

PEACHES  
 Giiirrrrl, Donna found out that her fiance was sleeping with her friend, then she ran outside and was hit by a truck. She was in a coma for a week and then died, girl.

(CONTINUED)

19 CONTINUED:

19

PEACHES (CONT'D)

I just can't believe shit like that happened to her. You know, she was such cool people. Such good people.

\*  
\*  
\*  
\*  
\*

CAMERA PULLS BACK TO REVEAL that she's watching her favorite soap opera.

20 INT. FUNERAL HOME (SOAP) - DAY

20

There is a funeral scene. We see DONNA (her favorite soap opera star) laying in the casket. Standing at the foot of the casket is CHAD. He greets a FUNERAL GUEST, a pretty young woman.

\*

FEMALE GUEST

I'm so sorry. I know this must be tearing you apart. God bless you.

CUT BACK TO:

21 INT. SHAME'S APARTMENT - PEACHES' AREA - DAY

21

Peaches' tears increase.

PEACHES

Oh my God, this is so sad.

CUT BACK TO:

22 INT. FUNERAL HOME (SOAP) - DAY

22

We see a beautiful young woman enter the room. Her name is LISA. She is Donna's best friend on the soap. She walks to Chad and does a good job of faking her tears.

LISA

Chad, I need to speak to you.

CUT BACK TO:

23 INT. SHAME'S APARTMENT - PEACHES' AREA - DAY

23

PEACHES

Now, that tramp right there, I cannot stand.

CUT BACK TO:

24 INT. FUNERAL HOME (SOAP) - DAY

24

CHAD

Not now.

(CONTINUED)

24 CONTINUED:

24

LISA  
It's important, Chad. I'm pregnant, and it's yours.

CUT BACK TO:

25  
thru OMITTED  
26

25  
thru  
26

27 INT. SHAME'S APARTMENT - PEACHES' AREA - DAY

27

PEACHES  
(to the TV)  
Oh, that's it! That's it! It's on! You two-timing, panty-chasing, can't-get-enough bastard! I hope your prostate falls out.

(to Gloria)  
Can you believe that, Glo? Where's Lorena Bobbitt when you need her?

\*

The phone rings.

PEACHES  
(continuing; to Gloria)  
Hold on.  
(the other line)  
Hello? Investigative Services, please hold. Well, hold some more! Excuse me? You don't seem to understand, I'm in the middle of a crisis here.

Peaches slams down the phone and resumes her conversation with Gloria.

PEACHES  
(continuing)  
Yeah girl, some fool tripping on the other line. Speaking of fools? Did you see Oprah the other day? They had a black man married to a white woman talking 'bout he can't love the baby 'cuz it's too white. Now what did homeboy expect his baby to look like? Whoopi Goldberg?

CUT TO:

27A EXT. SHAME'S OFFICE BUILDING - DAY

27A

We see Shame drive up. The garage door opens, he drives in. We see a sign on the wall that says: ANDRE SHAME, PRIVATE INVESTIGATOR. WHEN YOU CAN'T CALL A COP, IT'S A LOWDOWN DIRTY SHAME. Shame enters, the garage door closes.

CUT BACK TO:

27B INT. SHAME'S APARTMENT - PEACHES' AREA - DAY

27B

She hears Shame.

PEACHES

Uh oh. I gotta go. Okay, okay, I said I gotta go. Girlfriend, put a sock in it, I'll call you back.

Peaches hangs up the phone, fixes her face quickly, mutes the TV, and turns on the radio. Shame enters. We hear rap music blasting from the radio and see a commercial on the TV in the b.g.

\*  
\*  
\*  
\*

PEACHES

(continuing)

Hey, Shame. How you feeling?

SHAME

I'll live. Turn that shit off.

PEACHES

Uh-uh. The radio station is having a contest. The winner gets \$10,000. I got a feeling today's my lucky day.

\*  
\*  
\*

SHAME

Yeah, you and 20 million other people.

\*  
\*

PEACHES

You know, the least you could do is shave, Shame.

\*  
\*

SHAME

I'm clean.

\*

PEACHES

You should wear a sign that says so. I mean, why don't you dress up anymore? It ain't like you don't have the clothes.

\*  
\*  
\*  
\*

(CONTINUED)

27B CONTINUED:

27B

SHAME

Who am I dressing up for, you?

\*

PEACHES

Maybe if you took better care of yourself, somebody besides me could put up with your ass. Haven't you heard the expression 'you have to dress for success'?

\*  
\*  
\*  
\*  
\*

SHAME

Peaches, I'm four months behind in my rent. They've cancelled my credit cards and my phone's getting ready to be turned off. I am dressed for my success.

Peaches hands Shame an envelope.

PEACHES

Mr. Gold dropped this off for you.

SHAME

Oh, great.

Shame rips open the envelope and looks at the check. We see from his POV that it's a check for \$5,000.

SHAME

(continuing)

What is this shit?

Shame opens the enclosed letter and reads it aloud.

SHAME

(continuing; reading)

'Dear Mr. Shame, We sincerely appreciate your service. And we are pleased to inform you that the insurance company has agreed to pay for the majority of the damages to the hotel. However, the repair of the limousine and the window were not covered. Therefore, the costs that are outlined in this correspondence have been attributed to you and have been deducted from your fee.

(MORE)

(CONTINUED)

27B CONTINUED: (2)

27B

SHAME (CONT'D)

Thank you and we look forward to working with you again in the future. Signed, Jack Gold.' I don't believe this. I don't fucking believe this! I'm hardly going to be able to make the rent with this!

(he looks at Peaches)

Look, I...

Peaches cuts him off.

PEACHES

Hey, you don't have to worry about the money you owe me. I've got a little saved up. I'll be alright.

\*  
\*

Shame is a bit embarrassed. This is not the first time it's happened.

SHAME

You know when I get back on my feet, I'm going to kick you down, right?

\*  
\*

PEACHES

Yeah, yeah. You got company.

Shame turns to see ROTHMILLER standing outside of his office. He is a black male, slightly older than Shame, with a powerful build.

SHAME

Yo sonny, what's up.

The men embrace.

SHAME

(continuing)

Hey, you look good, man. So how are all the bureaucrats treating you in D.C.?

ROTHMILLER

I miss the streets, but it's a paycheck.

SHAME

You remember Peaches?

ROTHMILLER

You still with this bum?

(CONTINUED)

27B CONTINUED: (3)

27B

PEACHES

Yeah. I'm trying to get into heaven.

SHAME

Come on in.

Shame leads Rothmiller into his office.

28 INT. SHAME'S OFFICE - DAY

28

SHAME

Can I get you anything to drink?

ROTHMILLER

Yeah, I'll have a soda. And none of that healthy shit you drink. I want mine with lots of caffeine and sugar.

Rothmiller looks around Shame's office. On the walls we see various diplomas and degrees in Criminology and Forensic Science. We see a plaque from the city and several commendations, along with a photo of Shame and former Mayor Bradley. We see a collection of badges of the most famous police officers that include Wyatt Earp and Elliot Ness, just to name a few. We also see Shame's gold badge framed.

\*  
\*  
\*

As Rothmiller explores, Shame pulls Peaches aside and whispers:

\*  
\*  
\*  
\*  
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\*  
\*  
\*  
\*  
\*  
\*

SHAME

Go get him a soda.

PEACHES

We don't have any.

SHAME

Yes you do. I saw one in your desk.

He pushes Peaches toward her office. After a few beats, she returns with the soda.

ROTHMILLER

(looking at badges)

Wow, Wyatt Earp. Pretty good.

\*

Shame hands Rothmiller his drink.

SHAME

Lieutenant Nunez gave me that one for my birthday.

\*  
\*

(CONTINUED)

28 CONTINUED:

28

ROTHMILLER

Thanks. So how is old Iron Ass  
Nunez?

SHAME

I'm giving him gray hairs, but  
he's doing alright. So what  
brings you to this neck of the  
woods?

Rothmiller sits.

ROTHMILLER

How'd you like to work a case  
with me?

(CONTINUED)

28 CONTINUED: (2)

28

SHAME

What does the DEA need with me?

ROTHMILLER

Not the DEA. Me. This is personal. Off the record and tailor made for you.

SHAME

You got me curious.

Rothmiller tosses a picture of Angela Flowers on Shame's desk. \*

ROTHMILLER

Remember her?

SHAME

Are you kidding? How could I forget? \*

ROTHMILLER

She turned him in, Shame. Six months ago she walked into my office and told me the man she was living with was Ernesto Mendoza. The next day, she skipped town.

SHAME

And you believed her?

ROTHMILLER

Not at first. Then these bodies started showing up.

(handing Shame photos)  
Signature look familiar?

SHAME

Oh come on, sonny. Mendoza's dead and you know it.

ROTHMILLER

Yeah? You sure about that? After you shot him, did you check his vitals? Huh? Or were you like the rest of us trying to get your ass out of there in one piece? Think about it. What if he's not dead?

(MORE)

(CONTINUED)

28 CONTINUED: (3)

28

ROTHMILLER (CONT'D)  
What if he changed his face?  
Then just laid low for a couple  
of years and resurfaced? You  
know they never found that \$20m  
that was in his safe.

(CONTINUED)

28 CONTINUED: (4)

28

SHAME

Sorry, man, you have to find yourself another guy.

ROTHMILLER

Find another guy my ass. Mendoza was your prized bull. We worked five years to infiltrate his organization and it ended in a blood bath with us on the short end of the stick.

Shame becomes very upset.

SHAME

You don't have to remind me about Mexico. I had my nightmares. That's all behind me now.

ROTHMILLER

Yeah? When was the last time you been out? When's the last time you had a good time? Hell, when's the last time you had a date? Look at yourself. You look like shit. You're taking suicide jobs just to make a buck.

SHAME

Who the fuck are you, my therapist now?

ROTHMILLER

No, your friend. Admit it, man, this shit is eating you alive. Now there's a man walking around with your life in his pocket. He beat you and I'm giving you a chance to get even.

Shame thinks for a beat.

SHAME

What makes you even sure that she's in L.A.?

ROTHMILLER

Surveillance photos at LAX put her here about two months ago.

SHAME

You run her through the computers?

(CONTINUED)

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\*

28 CONTINUED: (5)

28

ROTHMILLER  
Every single one. Nothing.  
She's a smart one. Only got  
three days. What do you say?

Shame thinks a beat.

(CONTINUED)

28 CONTINUED: (6)

28

SHAME  
I'll find her in two.

ROTHMILLER  
Yes! If you need anything, you  
can reach me at this number.

Rothmiller hands Shame a card and rises. Shame walks him  
to the door.

SHAME  
You gotta promise me you'll let  
me be there when you slap the  
cuffs on Mendoza.

ROTHMILLER  
Under one condition. You dress  
up for the occasion. I hate for  
that son of a bitch to see you  
like this.

SHAME  
Hell, I'll even get a haircut.

ROTHMILLER  
This is going to be great, man.  
Just like the old days. We're  
going to nail this fucker.

They walk out into Peaches' area.

28A INT. SHAME'S OFFICE - PEACHES' AREA - DAY

28A

Rothmiller heads for the door. He turns to Shame.

ROTHMILLER  
Hey, how cold are we?

SHAME  
(reluctantly)  
Sub zero.

ROTHMILLER  
And when we step.

Shame is a little more into it.

SHAME  
We step correct.

ROTHMILLER  
Putting suckers in check.

(CONTINUED)

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28A CONTINUED:

28A

SHAME  
'Cuz we don't joke.

ROTHMILLER  
We'll smoke that ass.

SHAME & ROTHMILLER  
Like ham. Like Spam. Like a  
motherfucking pack of Kools.

The men laugh.

(CONTINUED)

28A CONTINUED: (2)

28A

PEACHES

I don't want to bust ya'll  
bubbles or nothing. But Kris  
Kross you ain't.

ROTHMILLER

Take care, Peaches.

Rothmiller exits. Shame walks back into his office and  
Peaches follows.

28B INT. SHAME'S OFFICE - DAY

28B

Shame turns on the radio, a smooth R&B station. We hear  
the sounds of Toni Braxton or Babyface.

Peaches picks up the picture that is on Shame's desk.

PEACHES

Gosh, she's almost as fine as I  
am. Who is she?

Shame looks at Peaches.

SHAME

I know you heard the whole  
conversation.

PEACHES

Are you accusing me of spying?

Shame just looks at Peaches.

PEACHES

(continuing)

Okay, okay, okay.

SHAME

And you know I'm not getting paid  
for this one. I only have two  
days and I've got a lot of ground  
to cover. I could use your help.  
But if you want to sit this one  
out, I understand.

Peaches thinks for a beat.

PEACHES

Shame, you've been looking out  
for me since I was 16 years old.  
You know I got your back, what do  
you need me to do?

\*  
\*  
\*  
\*

(CONTINUED)

28B CONTINUED:

28B

SHAME

Thanks, Peaches.

PEACHES

But Shame, if she's not in any of the computers, how are we going to find her in two days?

SHAME

We'll start with what we know. She's not using her real name and she's probably buying everything on a cash basis so she's not leaving a paper trail.

\*  
\*  
\*

PEACHES

Very smart.

SHAME

Oh, she's shrewd, but she's also very vain. The girl could be on planet Mars and still find a way to keep her hair and nails done. She's obsessed with that.

\*  
\*  
\*

PEACHES

But there's a million salons in L.A.

\*  
\*

SHAME

You're right. But there's something I know that nobody else knows.

\*  
\*  
\*

Shame writes something down on a piece of paper. Peaches looks at it.

PEACHES

What's this?

\*

PEACHES

Elite Da Femme. It's her favorite perfume. It's the only thing she wears. It's very expensive, very exotic, and even more important, very hard to find. There's only one place in L.A. that carries it.

\*  
\*  
\*  
\*

PEACHES

How do you know?

(CONTINUED)

28B CONTINUED: (2)

28B

SHAME

Because I bought her a bottle for  
her birthday once.

PEACHES

You used to date her?

SHAME

Why you say it like that?

PEACHES

Because she's so... you know...  
And you're so...

SHAME

Yeah. We were from two different  
worlds.

PEACHES

Is that why ya'll broke up?

SHAME

No. She left me for another man.  
Anyway, today's your lucky day.  
You get to go shopping.

PEACHES

Haaaaay.

SHAME

I want you to check this place  
out and a couple of shops in the  
area. Buy a couple of things,  
ask around. See what you can  
come up with.

Peaches counts the money.

PEACHES

Buy a couple of things like what?  
Socks? Key chains?

SHAME

What?

PEACHES

Honey, in Beverly Hills, this  
little bit of change won't buy  
nothing but some trinkets.

Shame gives Peaches more money.

(CONTINUED)

28B CONTINUED: (3)

28B

SHAME

Here. Damn! This should be enough. And I better not hear that you were at the Crenshaw Swap Meet going buck with my money.

Shame and Peaches are about to exit, but pause to watch Lieutenant Nunez on TV. Peaches picks up the remote and takes off the mute. \*

CLOSE ON TV. We see a REPORTER interviewing Lieutenant Nunez on the steps of the police station. \*

REPORTER (V.O.)

Good afternoon. I'm Darlene Wilkins live at Police Headquarters. I'm talking to Lieutenant Ricardo Nunez.

(to Lieutenant Nunez)

Lieutenant Nunez, do you have an update for us on that devastating shootout that occurred yesterday afternoon at the hotel?

LIEUTENANT NUNEZ (V.O.)

Yesterday's events marked the end of a three-month investigation into the jewelry heist and homicide that took place in Los Angeles. A special team, under my command, led the raid and we captured three of the robbery murder suspects. No police officers were killed or wounded.

REPORTER (V.O.)

Thank you very much, Lieutenant. And there you have it. Another fine example of the LAPD bringing criminals to justice. Back to you in the newsroom.

Peaches and Shame look at one another for a beat, then they exit.

29 OMITTED

29

29A INT. POLICE STATION - RECORDS ROOM - DAY

29A

Shame enters. He is greeted by a friendly face behind the counter. The officer's name is BENNY.

BENNY

Hey Shame, how you doing?

(CONTINUED)

29A CONTINUED: (2)

29A

SHAME

You know me, Benny. Always trying to make a dollar out of 15 cents. Look here. I need to see a file.

BENNY

You got the proper paperwork?

SHAME

No.

BENNY

I didn't think so. Come on back.

He slips Shame in the back of the room.

NEW ANGLE

We see Shame looking through a file. The name on the file says ERNESTO MENDOZA. Shame begins to flip through it. We see Mendoza's picture. He is an unattractive Latino male with a mustache. He has long, stringy hair, dark eyes, pockmarked skin, a large nose and very unattractive teeth.

\*  
\*

On the wanted sheet we see his crimes. Conspiracy, counterfeiting, money laundering, narcotics possession, and murder. Also in the file are pictures of the dead associates.

Shame finds a picture of another man who is not one of the deceased. He is also Latino, younger. His name is Luis.

SHAME

Do you have a current address on this clown?

BENNY

No, give me a few days, I can get it.

SHAME

No, that's okay. Could you just make a copy of this for me?

BENNY

Go ahead. Just take it.

SHAME

Thanks, my brother. I owe you one.

Shame tucks the file in his jacket and starts to exit when he's stopped by Lieutenant Nunez.

(CONTINUED)

29A CONTINUED: (3)

29A

LIEUTENANT NUNEZ

Hey! What the fuck are you doing here?

SHAME

I'm taking your advice. I found myself a missing person's case.

LIEUTENANT NUNEZ

No bullshit?

SHAME

No bullshit.

Shame continues down the hall. He stops.

SHAME

(continuing)

By the way, Ricardo. I saw you on TV this morning. You looked good. And I just want you to know that as a private citizen it makes me feel good that LAPD's finest is on the job.

LIEUTENANT NUNEZ

Outta here, you smart ass.

Lieutenant Nunez walks away and Shame exits.

DISSOLVE TO:

30  
thru OMITTED  
31

30  
thru  
31

31A EXT. DMV - PARKING LOT - DAY

31A \*

Shame is sitting in his car as he works on his Apple laptop. The latest in PC technology. Shame writes a message, hits the fax button, and we see the message being faxed:

WARNING!! THIS COMPUTER SYSTEM  
HAS BEEN INFECTED WITH A VIRUS.  
SUSPEND USE IMMEDIATELY UNTIL  
SERVICED BY ON LINE REPAIR.

THANK YOU.  
ON LINE REPAIR COMPUTER SERVICE.

Shame gets out of his car and opens his trunk. In the trunk we see several different uniforms and hats.

\*

(CONTINUED)

31A CONTINUED:

31A

Shame puts on one of the shirts that has an embroidered patch that reads: ON LINE REPAIR COMPUTER SERVICE. He puts on a baseball cap, clips on a fake ID, tucks in his shirt, and walks to the entrance.

\*

CUT TO:

32  
thru OMITTED  
33

32  
thru  
33

33A INT. DMV - DAY

33A

We see long lines of angry customers move along slowly as the people behind the desk take their sweet time assisting the public. It is the DMV that we've all experienced in California.

Shame enters and walks to the counter. He talks to ROY, a DMV clerk.

SHAME

Excuse me. But I would like to see your supervisor.

ROY

Sorry, you'll have to stand in line.

SHAME

Oh no. You don't seem to understand. I'm here to service the computers.

ROY

Oh no. YOU don't seem to understand. I said you'll have to stand in line.

SHAME

What's your name, pal?

ROY

Roy. Why?

SHAME

Well, Roy, you got about five seconds to get up off your fat ass and bring your supervisor here. There's a virus in the computer's main frame that is going to hit any minute.

(MORE)

(CONTINUED)

33A CONTINUED:

33A

SHAME (CONT'D)

That means that you will be responsible for the destruction of all the driving records in Los Angeles County. Not to mention the thousands of traffic offenders who will just walk out of here, scot-free, and the millions of dollars worth of revenue owed to the County that will be lost. I guarantee you that if that happens, you will be the one standing in line. The unemployment line.

ROY

Alright. Alright. Hold on.

Roy gets up and lumbers over to his SUPERVISOR. We see their conversation. The Supervisor walks over to Shame.

SUPERVISOR

Yes. May I help you?

SHAME

There's a virus in your main frame. And I need to service it right away.

SUPERVISOR

Well, I wasn't notified about this.

SHAME

You should've received a fax.

SUPERVISOR

A fax? Hmmm. Hold on.

The Supervisor makes her way over to the fax machine and finds it. She walks back over to Shame.

SUPERVISOR

(continuing)

Come on in.

She lets Shame behind the counter.

SHAME

Where is your main terminal, please?

(CONTINUED)

33A CONTINUED: (2)

33A

The Supervisor walks Shame over to the middle of the room where the main terminals are. Shame sits behind a computer.

SHAME

(continuing)

I need your security code.

She looks around, making certain no one can hear her. She then whispers to Shame.

SUPERVISOR

Sweet Meat.

Shame punches the code into the computer. The Supervisor stands over his shoulders.

SHAME

The virus is attached to a name. I need you to stop everyone from working now. If someone punches that name up, it will wipe out everything.

The Supervisor makes her way from cubicle to cubicle instructing employees to stop working. The customers in line become irate. Shame gets to work.

CLOSE ON Shame. He punches in Luis' name. We see a photo of Luis' driver's license. Shame writes down the current address.

Shame then punches in his own name. We see a picture of his license. Shame punches the button for a printout of his traffic violations. We see a laundry list of parking tickets and moving violations, outstanding warrants, etc. Shame then punches in PAID IN FULL.

The Supervisor makes her way back over to Shame.

SUPERVISOR

How much longer do you think it'll be? If we don't take care of these people now, the riots of '92 won't come close to what will happen in here.

\*  
\*

SHAME

Don't worry. Almost done.

\*

We see Shame punch up Jack Gold's driving record. Shame adds a bunch of violations to it and tells the computer to put a boot on the car when found.

\*  
\*  
\*

(CONTINUED)

33A CONTINUED: (3)

33A \*  
\*  
\*  
\*  
\*

SHAME  
(continuing)  
Got it.

(CONTINUED)

33A CONTINUED: (4)

33A

SUPERVISOR

Thank God.

(she turns around and announces)

Alright everyone. The virus has been found and destroyed. Please resume your duties.

The customers give Shame a large round of applause. He bows and makes his way out of the building.

DISSOLVE TO:

34 OMITTED

34

34A EXT. STREET - DAY

34A

Shame is in his car. His phone rings. He answers it. It's Peaches.

SHAME

Yeah, Peaches. What's up? Yeah, I'm not far. I'll meet you there in a minute.

Shame makes a U-turn and makes his way to Peaches.

DISSOLVE TO:

35 thru 44 OMITTED

35 thru 44

45 EXT. UPSCALE BOUTIQUE - SINCATI - DAY

45

We see Peaches exiting. She is covered in Gucci gear from head to toe. It is the tackiest arrangement of clothes ever. The designer's name is stamped everywhere.

Shame walks up to Peaches and stares.

PEACHES

(modeling)

So, you like?

SHAME

I thought I told you not to go to the swap meet.

PEACHES

You know something, Shame, for someone so smart, you sure ain't got no class. Let me enlighten you if I may.

(MORE)

(CONTINUED)

\*



45 CONTINUED: (2)

45

SHAME

Shit, the post office is closing.  
Tomorrow, first thing in the  
morning, I want you to go to the  
post office and check this box  
number out. See what's in there.

46 EXT. BEVERLY HILLS STREET - DAY

46

They walk toward Shame's car. Shame opens the door for Peaches. But she's distracted. From Peaches' POV, we see a tall, handsome man exiting a limousine. He is DARTH BLACKMAN, aka Chad, star of the soap Peaches was watching earlier. He is with his AGENT. Paparazzi hover, taking pictures; people stand around, wanting his autograph. Chad is loving it. \*

PEACHES

Oh my God. It's him! Shame,  
that's Chad.

Peaches walks right up to him.

PEACHES

(continuing)

Chad!?

Chad's Agent seizes the moment.

AGENT

(to photographers)

Make sure you get this.

PEACHES

Chad from As the Heart Turns?

CHAD

(smug)

The one and the only.

POW right in the kisser. Peaches knocks Chad out cold; he flies into a sidewalk table. The photographers catch it all as the Agent tries to stop them. \*

PEACHES

You no-good, two-timing, can't-  
get-enough sonofabitch. That's  
what you get for dogging Donna.  
Ya hear me?!

Shame rushes over and picks Peaches up before she hits Chad again.

(CONTINUED)

46 CONTINUED:

46

AGENT

No more pictures. Enough!  
Please, someone get her!

PEACHES

And if you sleep with her sister,  
I'm going to track you down. And  
when I get through withcha, doing  
the nasty will only be a memory!

Shame carries a kicking and screaming Peaches down the street. Meanwhile, the paparazzi flash away and Chad's Agent screams for help, tries to aid his client, and tries to stop the picture taking all at the same time.

DISSOLVE TO:

47 OMITTED

47

47A INT. SHAME'S OFFICE - DAY

47A

Peaches is sitting down and rubbing her feet. Shame is flipping through the crisscross directory.

PEACHES

Damn! My dogs are killing me.

SHAME

You should buy some shoes that  
fit. That would help.

PEACHES

I do buy my size, thank you.

SHAME

No you don't. Every time I see  
you in a pair of open-toed shoes,  
your toes are hanging all over  
the front. They look like a bag  
of old French fries.

PEACHES

Yeah, well. When this is over,  
you're going to pay to have these  
French fries pedicured. What are  
you doing over there? Just  
looking her up in the phone book?

SHAME

No, this is a crisscross  
directory. It lists people by  
their phone numbers. There's  
nothing in here for that number.

(MORE)

(CONTINUED)

47A CONTINUED:

47A

SHAME (CONT'D)

It must be a service. I want you to call and leave a message. Tell her a new shipment of that perfume is coming in tomorrow. And that if she comes in around two o'clock, you're sure it will be there.

PEACHES

Oh, and then when she shows up, you just grab her?

\*  
\*

SHAME

Wrong. Can't grab her in public. She'll make a scene, we'll blow the whole thing. Now my plan is that she shows up. The store is closed. She goes home. I follow. Boom. I take her there.

PEACHES

Well, how you plan on closing the store down?

SHAME

I'll figure something out.  
(beat)  
I'll see you tomorrow.

PEACHES

Hey. How am I supposed to get home? My roommate's got my car.

\*

SHAME

Take the bus.

PEACHES

The bus?! What am I going to look like on the bus in my fly-ass outfit?

SHAME

Don't worry. You'll blend in nicely with the graffiti.

Shame exits.

CUT TO:

48 OMITTED

48

48A EXT. UPPER-MIDDLE-CLASS HOME - LATE AFTERNOON

48A

We see Shame parked across the street watching the house.  
CLOSE ON garage door. We see LUIS exit in his Porsche and  
speed off. Shame follows.

DISSOLVE TO:

49 OMITTED

49

50 EXT. LATIN SOCIAL CLUB - ESTABLISHING - NIGHT 50  
 51 INT. LATIN SOCIAL CLUB - NIGHT 51

We see a bartender cleaning glasses. The place is empty except for a group of FOUR MEN sitting at a table eating dinner. A beautiful Latin WOMAN is serving them. They are talking business -- in Spanish. All of the Men are well-dressed.

CLOSE ON Luis, 30s, rugged face.

LUIS

Everything is in place. We're ready to move forward. Our territories are secure. Our contacts in Europe are ready.

Sitting next to Luis is an older, HEAVYSET LATINO MAN. He is smoking a cigar.

HEAVY

That all sounds real good. There's only one problem. The money.

LUIS

The money is no problem.

HEAVY

But you are late and that is bad. The people in the South don't look at that as good business.

LUIS

Mi primo's word is his life. He says you have his word. You'll have the money in three days.

NEW ANGLE

We see Shame enter the bar. He walks toward the back.

The Men are laughing at a joke. Shame drops the pictures of the dead drug kingpins on the table.

Everyone stops laughing. Luis looks up. He recognizes Shame.

LUIS

What do you want? We're trying to have dinner here?

Shame sits down, straddling the chair.

(CONTINUED)

51 CONTINUED:

51

SHAME

Thanks for inviting me.

He takes some food from Luis' plate.

SHAME

(continuing)

I love Mexican food.

Shame begins eating.

SHAME

(continuing)

Mmmmm, delicious.

LUIS

What is it that you want, Shame?

SHAME

Somebody's making moves. You could be next. Thought maybe we could help each other.

Luis chuckles.

LUIS

What kind of help can you give me? From what I hear, you're not even a cop anymore. So why don't you do us both a favor and get the fuck out of here.

SHAME

Now, Luis, why you want to talk to me like that? Just because I ain't the cool whip no more? 'Cuz I ain't on top. You gonna dis me like that? You're right, I ain't a cop anymore. I don't give a fuck what you do here with Beavis and Butt-head. I just want you to deliver a message. You tell Mendoza that I know he's alive and there's no hole deep enough for him to hide in. I'm going to find him. This time I won't miss.

\*  
\*  
\*  
\*  
\*  
\*

Luis presses a button under the table. TWO LARGE MEN come from the back room.

LUIS

Shame, you should've left when you had the chance.

\*

(CONTINUED)

51 CONTINUED: (2)

51

Shame looks up and sees the Two Large Men moving toward him.

SHAME

You know, you guys shouldn't put your suits in the dryer. When they shrink up like that, it's so unattractive.

The guys make a move.

Shame tosses Large Man #1 over the top of the bar and kicks Large Man #2 into a jukebox. Shame draws his gun on both Men as they reach for theirs. \*

SHAME

(continuing)

You respect my shit. I respect yours.

Luis signals to the Men to relax. Shame also puts his guns away and turns to walk away.

LUIS

Okay. Okay. You got a lot of balls, Shame. But next time, you may not be so lucky. Those balls of yours just might get cut off. \*

SHAME

Just make sure you don't cut off more than you can chew.

Shame exits.

CUT TO:

51A EXT. MENDOZA'S ESTATE - NIGHT

51A

A LARGE BODYGUARD carries a portable phone by the pool.

In the pool, our handsome Latino man (ERNESTO MENDOZA) surfaces out of the water. He climbs out of the pool. A BEAUTIFUL YOUNG WOMAN brings him a lush terry cloth bathrobe.

The Bodyguard hands Mendoza the phone.

MENDOZA

Luis, que paso? So how did it go?

CUT TO:

51B INT. LATIN SOCIAL CLUB - NIGHT

51B

LUIS

Everything went good. They're a little nervous about the money, but I handled it. Told them not to worry. Primo, we got a bigger problem. El vato loco, Shame, came in here, disrupted the meeting, broke up the place. Started asking questions about you.

CUT TO:

51C INT. MENDOZA'S ESTATE - NIGHT

51C

MENDOZA

Not to worry. I'll take care of him. Make sure you show our friends here a good time, eh?

Mendoza hangs up the phone.

CUT TO:

52 INT. SHAME'S OFFICE/APARTMENT - NIGHT

52

We see Shame pull in. The garage door closes behind him. Out of the darkness, TWO MEN appear, catching Shame off guard. They beat him down with retractable batons.

Shame falls to the floor. Another man steps out of the darkness and leans down into Shame's face. We see Mendoza.

MENDOZA

Hey, Shame. You don't look too good. Do yourself a favor, stay out of business that's not yours. You keep chasing ghosts, you're going to wind up in a graveyard.

\*  
\*  
\*  
\*  
\*

Mendoza gives Shame one final blow to the head and Shame falls unconscious.

DISSOLVE TO:

53 OMITTED

53

53A INT. PEACHES' APARTMENT - NIGHT

53A

There's a knock at the door. Peaches, attired in sleep gear (housecoat, slippers), goes to the door. Before she answers it, she goes to the closet and retrieves a Louisville slugger.

(CONTINUED)

53A CONTINUED:

53A

PEACHES

Damn!! Who the fuck is this at  
my door this time of night?  
Well, it better be Ed McMahon  
with all my money or it's on.

She opens the door. She sees Shame. He's a sight. His  
clothes are torn. His lip and nose are bleeding. His eye  
is fucked up. He's a mess. She puts the bat down and  
helps him into the apartment. Sits him down at the table.

PEACHES

(continuing)

What happened to you?

SHAME

I went for a test drive in my new  
Hyundai.

Peaches gets some ice, wraps it in a towel, starts to ice  
Shame's injuries, washing the blood from his face.

SHAME

(continuing)

I think I'm on to something.  
Going to see Rothmiller in the  
morning.

Peaches presses on one of his wounds. Shame flinches in  
pain.

PEACHES

Hold still.

Shame relaxes in her arms. Peaches' touch becomes more  
gentle. Her eyes more caring.

PEACHES

(continuing)

How come the only time I get to  
hold you like this is when you're  
bruised and bloody?

SHAME

Are you coming on to me?

Peaches presses down harder on one of his wounds.

(CONTINUED)

53A CONTINUED: (2)

53A

SHAME  
(continuing)  
Owww! What was that for?

PEACHES  
'Cause you're an asshole. You're  
not supposed to make fun of me.

Shame sits up.

SHAME  
You're serious? \*

PEACHES  
Yes I am. Do you remember the  
first time I ever saw you? \*

SHAME  
Yeah. You were trying to slip a  
fur jacket up your skirt.

PEACHES  
Yeah well, whatever! But I've  
felt this way ever since then.  
But I was only 16 and I knew it  
wouldn't work. Now I'm 22,  
almost 23. Can't you see how  
much I've grown since then?

SHAME  
You mean you're not wearing a  
training bra anymore? \*

PEACHES  
Goddamnit, Shame! Does  
everything have to be a fucking  
joke with you? Don't you ever  
let yourself feel anything? \*

Shame looks at Peaches. His eyes study her. He knows that  
this is one person that really does care about him.

SHAME  
Come here.

Peaches protests.

PEACHES  
No. Forget you.

SHAME  
C'mon. Sit down.

Peaches sits.

(CONTINUED)

53A CONTINUED: (3)

53A

SHAME

(continuing)

Look, I have noticed. I've watched you grow from an adorable little girl to a beautiful young woman. You're smart, you're fun, you love life, you're giving. You're beautiful.

Peaches starts to smile.

PEACHES

And don't forget sexy.

SHAME

Ah yes. Very sexy.

PEACHES

So, what's the problem? We're perfect. We like all the same things.

SHAME

But we have nothing in common.

PEACHES

How can you say that?

SHAME

Look, Peaches, you wear 70s clothes in the 90s. I wore 70s clothes in the 70s.

PEACHES

So.

SHAME

I like R&B. You like hip hop.

PEACHES

But what about all the things we do have in common? Like boxing. We both like boxing, right?

SHAME

Who's the greatest heavyweight of all time?

\*  
\*

PEACHES

Mike Tyson.

\*

(CONTINUED)

53A CONTINUED: (4)

53A

SHAME

See. See what I'm talking about?  
Tyson. Give me a break. Now  
could Muhammad Ali beat Mike  
Tyson?

\*  
\*  
\*

PEACHES

Oh please.

SHAME

Oh please? You saw the tapes.  
You seen what he did to Foreman.  
You seen what he did to Frazier.  
Ali would beat Mike Tyson like he  
was a pinata on Cinco de Mayo.

\*  
\*  
\*  
\*

PEACHES

How can Ali beat anything running  
around the ring? The man danced  
so much, I thought I was watching  
a rerun of Soul Train.

\*  
\*

SHAME

See what I'm talking about?

Peaches just looks at him.

PEACHES

Well, at least you thought about  
it.

SHAME

Yeah, I thought about it.

PEACHES

My roommate had to work late  
tonight. So the bed is yours if  
you want.

SHAME

Are you sure your roommate won't  
freak out if she comes home and  
finds a half-naked man in her  
bed?

PEACHES

Trust me. If my roommate comes  
home and finds a half-naked man  
in the bed, freaking out is the  
last thing girlfriend is going to  
do.

Peaches walks over to Shame and gives him a sweet kiss on  
his cheek.

(CONTINUED)

53A CONTINUED: (5)

53A

PEACHES  
(continuing)  
Good night, Shame.

Shame watches her. She goes into her room.

DISSOLVE TO:

54 INT. PEACHES' APARTMENT - WAYMAN'S ROOM - NIGHT

54

It's tastefully decorated and very neat. Shame walks around the room, looking for a picture of the roommate. There are none. There is a picture of Denzel Washington in a beautiful frame on the vanity area.

\*  
\*

Shame opens the closet and sees lingerie, etc. Gives a look like "Not bad".

SHAME  
(under his breath)  
Not bad.

\*

Shame takes his shoes and shirt off, lays back on the bed with the icepack on his face, and falls asleep.

55 INT. PEACHES' APARTMENT - WAYMAN'S ROOM - LATER THAT NIGHT

55

We see someone enter the bedroom Shame is sleeping in. Tall, slender body. But the person doesn't turn the lights on and heads directly for the bathroom. After a while, the person turns the light out, exits the bathroom and gets into bed with Shame. Shame is out cold, unaware of someone getting into bed.

DISSOLVE TO:

56 INT. PEACHES' APARTMENT - WAYMAN'S ROOM - NEXT MORNING

56

Shame and Peaches' roommate are entangled in a cuddle. We still don't see this person's face.

Shame wakes up and notices a long, sexy leg draped over him and a well-manicured hand wrapped around his chest. The person next to him starts to wake up.

SHAME  
I hope you don't mind. Peaches  
said it would be okay if I laid  
in your bed.

We see WAYMAN. A tall, skinny black male. He has short hair that is almost orange in color from all the perms and chemicals he's put on his hair. Very effeminate, gay male.

(CONTINUED)

56 CONTINUED:

56

WAYMAN

Mind? No honey, ain't nothing like coming home to a warm man in the bed.

Shame jumps up and yells:

SHAME

Peaches!  
(to Wayman)  
Who the hell are you!?

WAYMAN

Exsqueeze me. Who am I? This is my boudoir.

Peaches enters the room.

PEACHES

Wayman, this is Shame. Shame, this is my roommate, Wayman.

WAYMAN

You better get this Rottweiler!

SHAME

Why didn't you tell me your roommate is a guy?

PEACHES

You didn't ask.

SHAME

Buy you call him girlfriend.

PEACHES

Yeah, I know. That's an expression. Girlfriend.

Shame looks at Wayman, grabs his shirt and his shoes.

SHAME

Well, excuse me, girlfriend, but I'm going to take a hot shower and pretend this was a bad dream.

Shame exits.

WAYMAN

The way he was rubbing up on me last night, I think I need a cold shower.

DISSOLVE TO:

57 INT. PEACHES' APARTMENT - KITCHEN - MORNING

57

Shame has just finished showering. He walks into the kitchen and joins Peaches, who is seated at the table eating and reading the National Enquirer.

SHAME

Why do you read that nonsense?

PEACHES

Because it's informative.

SHAME

Informative? How can you believe anything in there? On one page there's a story that's a complete lie about some celebrity. And on the next page there's a story of a monkey that gets tax tips from aliens.

PEACHES

I'll have you know I saved \$100 last year, thank you. You know, you shouldn't be so close-minded. You just might learn something. For example, you know how afraid you are of dogs?

SHAME

I'm not afraid of dogs, I just don't like them.

PEACHES

It says here that dogs will not attack you if you sing James Brown songs.

SHAME

That's because they think you're out of your fucking mind. What's cooking? It smells good in here.

We see Wayman at the stove cooking. He has on a colorful apron and matching fuzzy slippers. His hair is a mess.

WAYMAN

Sausages. Want one?

CLOSE ON the pan. We see a huge kielbasa sausage.

SHAME

No thanks.

WAYMAN

More meat for me.

\*  
\*  
\*  
\*  
\*  
\*  
\*

\*  
\*

(CONTINUED)

57 CONTINUED:

57

PEACHES

You don't know what you're  
missing. Wayman sure can burn.

SHAME

Well then, he should try keeping  
his hair away from the stove  
while he's burning.

(CONTINUED)

57 CONTINUED: (2)

57

Shame laughs at his own joke.

PEACHES  
(slapping Shame's hand)  
Shhh! Wayman is very sensitive  
about his hair.

Wayman turns around, like "I heard that".

WAYMAN  
Well, Miss Thing. You didn't  
seem to have a problem last night  
when you was running your fingers  
through it.

SHAME  
(defensively)  
I didn't touch you.

WAYMAN  
Don't go getting your boxers in  
a bunch, just 'cuz you was  
cruising in your sleep.

SHAME  
That's it.

Shame goes for Wayman and Wayman holds up the frying pan  
like a weapon.

WAYMAN  
You better get him, he could hurt  
me.

\*  
\*  
\*

PEACHES  
Boys, boys! Look, I gotta go to  
the post office. Do you think  
you can manage to get along while  
I'm gone? I'll be back in about  
10 minutes.

WAYMAN  
(yells to Peaches as  
she exits)  
Girl, while you're at it, could  
you get me some relaxer? And  
make sure it's mild and not  
super.

\*  
\*  
\*  
\*  
\*  
\*

Peaches exits. Now it's just Shame and Wayman in the pad.  
Shame picks up the remote and turns on the TV. Wayman  
grabs the remote and changes the channel.

(CONTINUED)

57 CONTINUED: (3)

57

SHAME

Hey!

Wayman starts to sing an old Diana Ross tune.

WAYMAN

It's my house and I live here.  
And I pay the bills.

\*

Wayman continues to channel surf until he finds his favorite TV show. It's the same soap that Peaches has been watching.

(CONTINUED)

57 CONTINUED: (4)

57

WAYMAN  
(continuing)  
This is my show!

SHAME  
Oh yeah. Is this the one with  
that fine honey on it?

\*  
\*

58 INT. CHAD'S APARTMENT (SOAP) - DAY

58 \*

We see a scene with the evil twin sister, DENISE, and her  
lover, Chad.

\*

SHAME  
Yeah. There she is right there.  
Damn! She's got a nice ass.  
What character does she play?

\*  
\*  
\*

WAYMAN  
She used to be Donna, but she  
came back as her evil twin sister  
Denise.

\*  
\*  
\*

59 OMITTED

59

59A INT. PEACHES' APARTMENT - KITCHEN - MORNING

59A

SHAME  
Oh, I like when they come back as  
the evil twin. That's when the  
actress can really stretch, be  
the real freak. Now this little  
skinny guy right here, didn't he  
used to fuck the girl with the  
big titties?

\*  
\*  
\*  
\*  
\*

Wayman looks at Shame in astonishment.

WAYMAN  
You know, Mister, these  
characters do have names.  
They're not just body parts.

60 INT. CHAD'S APARTMENT (SOAP) - DAY

60 \*

BACK TO the soap.

Chad opens the door. Denise enters.

\*  
\*  
\*  
\*

CHAD  
What are you doing here?

(CONTINUED)



60 CONTINUED: (2)

60

SHAME

Oh yeah, work it, work it. Show me what you got, baby. Show me what you got. Work it.

Denise unzips her skirt. Her skirt falls. We see her buttocks.

Shame is really into it. Whooping and hollering. You'd think he was watching porn.

WAYMAN

You go, boy. Work the beat. Do it to me, do it to me, right now. I wanna see all your goodies!

There's a commercial break.

61 thru 62 OMITTED

61 thru 62

63 INT. PEACHES' APARTMENT - KITCHEN - MORNING

63

SHAME & WAYMAN

Ah man! Damn!

WAYMAN

I hate when that happens.

Shame looks over at Mendoza's file which is sitting on the couch. He retrieves it and starts looking at the photos of Mendoza. Shame looks up and asks Wayman:

SHAME

Wayman, what is it that you do?

WAYMAN

Excuse me?

SHAME

Exactly what do you do?

WAYMAN

Why? Do you want to test your homophobic wit?

SHAME

No, I'm genuinely curious. I saw all the wigs and costumes in your closet. I'd just like to know.

Wayman sees that Shame is sincere.

(CONTINUED)

63 CONTINUED:

63

WAYMAN

I'm an illusionist.

SHAME

You mean like a female  
impersonator.

WAYMAN

(insulted)

Oh no, honey. I don't just  
impersonate. I create illusion.  
I become that person. I am them.  
You are in the room with them.  
Their energy is mine and yours.  
Unlike some other impostors, I  
have a degree in cosmetology.  
That's right, I went to college  
on a football scholarship.

SHAME

No shit. What position?

WAYMAN

I used to be a tight end, but I  
always wanted to be a wide  
receiver.

Wayman laughs. Shame is appalled.

WAYMAN

(continuing)

Oh, grow a sense of humor, why  
don't ya.

Shame takes out a couple pictures of Mendoza.

SHAME

Do me a favor, Wayman. Just look  
at this picture and tell me how  
you would change this face.

Wayman looks at the picture.

WAYMAN

Oh my. I said I was a  
beautician, not a magician. He's  
so ugly, he should be in that  
group Boyz II Men. Look at these  
razor bumps. What is he doing,  
taking shaving tips from Danny  
Glover?

SHAME

Wayman, please.

(CONTINUED)

63 CONTINUED: (2)

63

Shame hands Wayman a pad and pencil.

WAYMAN

Excuse me, Mr. Cro-Magnon Man.  
Haven't you ever heard of  
computers?

63A INT. PEACHES' APARTMENT - LIVING ROOM - WAYMAN'S  
COMPUTER - MORNING

63A

Wayman sashays over to his personal computer. Punches up  
a program and inserts the photo of Mendoza into the  
computer. Then begins to work on the face. We see the  
transformation take place as Wayman describes the makeover.

WAYMAN

Okay. Okay. Well, the first  
thing I would do is give that big  
ole nose back to the Jacksons.  
Just throw it in a room and let  
them fight over it. Then I'd put  
some caps on those little Eddie  
Murphy teeth. Shave back that  
jawbone. Heighten those  
cheekbones. And do something  
with that hair.

The computer finishes with the sketch. We see a woman.

SHAME

This is a woman.

WAYMAN

There's one inside all of us.

Shame doesn't laugh.

WAYMAN

(continuing)

Oh, what a stick in the mud.

Wayman bangs on the keys, gives the picture a once-over,  
and voila. Now we see the face of a man who looks very  
much like Carlos Gutierrez. Shame refers to the old and  
new pictures of Mendoza.

\*  
\*

SHAME

So that can become this.

WAYMAN

If big ole Laurie Davis can sell  
beauty products, anything is  
possible.

(CONTINUED)

63A CONTINUED:

63A

Peaches enters and drops a stack of mail on the table.

PEACHES

That's everything that's addressed to her that hasn't been picked up.

Shame flips through the mail. Just a bunch of magazines, catalogs. Nothing interesting, except for a bill to a storage facility. Shame opens it, reads it and puts it in his pocket.

WAYMAN

Sit down, honey. It was a juicy one today. Miss Denise came over and slept with Chad.

PEACHES

No, girl.

WAYMAN

Umm-hmmm. Her and Chad, they got a plan. They're gonna steal money from what's-his-name?

Shame watches Peaches and Wayman AD-LIB their storytelling.

DISSOLVE TO:

64 INT. COFFEE SHOP - DAY

64

Rothmiller is sitting at a booth. Shame enters and joins him. Rothmiller notices Shame's bumps and bruises.

ROTHMILLER

What happened to you?

SHAME

I had dinner with some friends.

(CONTINUED)

\*  
\*  
\*  
\*  
\*

64 CONTINUED:

64

ROTHMILLER

I see it was love at first sight.  
Okay, so what's so damn  
important? Let me have it.

SHAME

Check it out.

He shows Rothmiller an old picture of Mendoza and a new  
picture of Mendoza.

SHAME

(continuing)

Computer simulation proves that  
this could now be this.

ROTHMILLER

So.

SHAME

So last night I'm following an  
old informer. He's a big player  
now. He's having dinner with  
four guys and they all look like  
heavies. I asked him a few  
questions. He had no  
conversation for me. And when I  
got home, the welcome wagon was  
in full effect.

Shame points to the picture of Mendoza.

SHAME

(continuing)

This guy was in the mix.

ROTHMILLER

Shame, you're barking up the  
wrong tree. Even if this guy is  
Mendoza, we still got nothing.  
The only person who can  
positively ID him is the girl.  
And if we don't get to her before  
they get to her, it doesn't  
matter how many pictures the  
computer comes up with, we don't  
have jack shit. Now stop pissing  
in the wind and let's do this my  
way.

SHAME

Hey, I had a hunch.

(CONTINUED)

64 CONTINUED: (2)

64

ROTHMILLER  
What about the girl? You said  
two days, Shame.

SHAME  
The day ain't over yet.

Shame exits.

DISSOLVE TO:

65  
thru OMITTED  
66

65  
thru  
66

66A INT. UPSCALE BOUTIQUE - SINCATI - DAY

66A \*

We see Shame enter. The store is posh. It sells fine  
women's clothing and accessories, scarves, etc. There is  
only one SALESPERSON in the whole store. She walks to  
Shame.

DIANE  
Hi there. May I help you?

Shame looks at the Saleswoman's name tag. It says D.  
KENDRICKS.

SHAME  
Denise?

DIANE  
No, Diane.

SHAME  
Hi, Diane. I'm looking for  
something for my wife.

Diane picks up a handbag.

DIANE  
This is quite lovely.

Shame looks at the price tag and clears his throat.

SHAME  
Do you have layaway?

DIANE  
Excuse me?

SHAME  
You know, layaway. Where I like  
pay you \$5 a week and pick it up  
in the year 2000.

(CONTINUED)

66A CONTINUED:

66A

DIANE

No, I'm sorry.

SHAME

Well, maybe I should go home,  
break open my piggy bank, and see  
how much I've got.

DIANE

That might be a good idea.

Shame exits and we follow him back to the phone booth. \*

66B EXT. STREET - PHONE BOOTH - DAY

66B

He makes a call from the payphone.

CUT TO:

66C INT. UPSCALE BOUTIQUE - SINCATI - DAY

66C

Diane answers the phone.

CUT TO:

66D EXT. STREET - PHONE BOOTH - DAY

66D

He pretends to be a DJ. INTERCUT Shame and Diane.

SHAME

Turn your radio down. Turn your  
radio down.

DIANE

I'm not listening to the radio.

SHAME

Diane Kendricks?

DIANE

Who's this?

SHAME

Diane. If you can tell me the  
phrase that pays, you could win  
\$10,000. Now tell me, Diane,  
what's your favorite radio  
station?

DIANE

(hesitantly)

Eighty two point three. \*

(CONTINUED)

66D CONTINUED:

66D

SHAME

That's right! You're our new winner. Ten thousand dollars, Diane! From your favorite radio station. Eighty two point three. The place to be!

\*

Diane gets really excited.

DIANE

Oh my God! This couldn't come at a more perfect time. I was about to get a second job. This is incredible. I knew my luck would turn around.

SHAME

Now remember, Diane. You only have eighty two point three minutes to get down here and pick up your prize.

\*

Diane calms down for a bit.

DIANE

Okay, okay. Let me get a pen.

She grabs a pen and writes down the directions.

SHAME

Okay. Take the 5 freeway. Get off at the Pacoima exit. Make a right onto El Cajones. Take El Cajones straight to Mi Culo Grande. And remember, Diane, you only have eighty two point three minutes!

\*

Shame hangs up and watches Diane leave the store, hang an OUT TO LUNCH sign on the door, get into her car, and speed off.

TIME WIPE:

66E EXT. UPSCALE BOUTIQUE - SINCATI - DAY

66E

A few minutes later, we see the woman from the photo, ANGELA. She sees the sign on the door that says OUT TO LUNCH. She checks her watch. Paces momentarily and begins to walk down the street.

CUT TO:

66F EXT. SIDEWALK CAFE - DAY

66F

SHAME  
Where is she going?

Shame follows her by foot for about a block, ducking in and out of doorways, trying to be discrete.

Angela walks into an all-women's spa. Shame follows. The sign on the building says: FOR WOMEN ONLY. \*

66G INT. WOMEN'S-ONLY SPA - DAY

66G \*

Angela pays for a daily membership and makes her way into the spa. \*

Shame watches her from the window outside and proceeds inside. He is stopped at the desk by a LARGE FEMALE BODYBUILDER.

BODYBUILDER  
I'm sorry, pal. But this club is for women only.

SHAME  
Yes, but a friend of mine is in there, and I need to speak to her.

BODYBUILDER  
Sorry, you'll have to wait for her out here.

SHAME  
No, no, no. It's really important that I...

The Bodybuilder becomes aggressive.

BODYBUILDER  
Look, pal. The sign says Women Only.

SHAME  
Well, I see they made an exception for you.

BODYBUILDER  
Alright. Do you wanna leave quietly or do you want me to call security?

SHAME  
Who's that? The rest of the Gladiators?

(CONTINUED)

66G CONTINUED:

66G

Shame turns and walks into the waiting area. After a beat, he decides to exit and begins to do so when he hears a familiar voice call his name. He turns to see Wayman.

SHAME

(continuing)

Wayman, what are you doing here?

WAYMAN

I work here.

SHAME

I thought you were an illusionist.

WAYMAN

That's my hobby. This pays the bills.

SHAME

Look, Wayman. I need you to do me a big favor. There's a woman in there I'm tailing. I need you to go see if she's in there or if she gave me the slip.

WAYMAN

Sorry, darling. I'm on my way to lunch and fish is not on the menu.

Suddenly, we hear another voice. We turn to see a gay, effeminate white male. His name is BERNARD. He makes his way over to Wayman and Shame. Shame pretends to be gay.

SHAME

Who's this?

WAYMAN

This is my friend, Bernard. What's wrong with you?

SHAME

What's wrong with me? Nothing. Is this him?

BERNARD

Excuse me?

Shame slaps Bernard's face.

SHAME

Home wrecker!

(CONTINUED)

66G CONTINUED: (2)

66G

Bernard grabs his face in shock.

WAYMAN

What are you doing?!

Shame grabs Wayman.

SHAME

He's with me.

WAYMAN

Bernard, he's just playing. Stop it, Shame!

SHAME

You didn't say that last night when we were in bed together.

BERNARD

You slept with him? Slut!  
(he slaps Wayman's  
face)  
Don't ever call me again!

Bernard storms out of the gym.

WAYMAN

Bernard, wait! Oh no you didn't. I can't believe you just did that.

SHAME

Yo, just go with the flow. Work with me, okay? Now there's a woman in there. She's wearing a black dress. This is what she looks like. Please.

Wayman snatches the picture, storms into the gym, and looks around. He finds Angela and walks back out to Shame.

WAYMAN

The diva's getting her nails done. Speaking of which, mine are a mess.

SHAME

Thanks, I gotta run.

WAYMAN

Gotta run? You just dissed the nicest man I've met in six months, and all you can say is gotta run?

(CONTINUED)

66G CONTINUED: (3)

66G

SHAME

I'm really sorry about that,  
Wayman, but don't worry about it,  
Wayman. You know what they  
say...

(gay again)

There's always more beef on the  
ranch.

(snapping fingers)

See ya later, girlfriend.

Shame exits.

CUT TO:

66H EXT. STREET - CONSTRUCTION SITE - DAY

66H

We see Diane as she pulls up alongside a large pickup truck  
with several Mexican CONSTRUCTION WORKERS in the back.

DIANE

Excuse me.

(in her best Spanish)

Donde esta El Cajones?

SUBTITLED: "Where are your balls?"

The men look at each other. Then all together, they grab  
their crotches and start to AD-LIB obscenities as the truck  
pulls off.

Diane is disgusted and drives off.

DIANE

(continuing)

Animals!

She drives on. Diane pulls up to a bus stop. A group of  
HISPANIC WOMEN are waiting for the bus.

DIANE

(continuing)

Excuse me. Donde esta Mi Culo  
Grande?

SUBTITLED: "Where is my big ass?"

The Women look at each other, then back at Diane. They  
begin to giggle.

(CONTINUED)

66H CONTINUED:

66H

DIANE  
 (continuing)  
 But I'm looking for Mi Culo  
 Grande. Do you know where I can  
 find it?

The Women shake their heads "no" and continue to laugh.  
 Diane drives off.

66I EXT. UPSCALE BOUTIQUE - SINCATI - DAY

66I \*

An hour has passed. We see Angela standing in front of the  
 store. It's still closed. She gives up, flags down a  
 taxi, gets in the taxi, and drives off. Shame follows.

\*  
\*

CUT TO:

67 EXT. ANGELA'S APARTMENT BUILDING - DAY

67

It is a month-to-month rental like Franklin Towers. A very  
 eclectic group of people live here, from movie stars to  
 call girls.

68 INT. ANGELA'S APARTMENT - DAY

68

We see her enter and lock the door behind her. She goes  
 into the kitchen and puts on a pot of tea and begins to  
 change her clothes. There's a knock at the door. Angela  
 grabs a small handgun, then carefully answers the door.

ANGELA  
 Who is it?

HANK (O.S.)  
 It's Hank.

She opens the door. We see the BELLMAN from the lobby.  
 He's holding a bouquet of flowers. He gives them to her.

ANGELA  
 Are you sure these are for me?

HANK  
 He said 312. Angela Flowers.

He walks away. Angela takes the flowers and sets them down  
 on the table. She opens the card. There's no name. She  
 goes back to the door calling out Hank's name.

ANGELA  
 Hank, did he say what...

(CONTINUED)

68 CONTINUED:

68

She turns and sees Shame standing in the doorway. Angela tries to slam the door, but Shame enters and Angela points the gun at him. Shame snatches the gun from her.

SHAME

Now is that any way to treat a man you were supposed to spend the rest of your life with?

ANGELA

What the hell are you doing here, Shame?

SHAME

You look good.

ANGELA

You look like shit.

SHAME

Yeah, well, it was laundry day.

ANGELA

If this is a social call...

SHAME

Don't let the flowers fool you, honey, it's strictly business.

ANGELA

I thought you weren't a cop anymore.

SHAME

I'm not. I'm a private investigator. I'm working with the DEA.

Shame dials a number on his portable phone.

SHAME

(continuing)

Special Agent Rothmiller, please. Yeah, sonny. I got her. 8517 Artesian Way. See you in a minute.

CUT TO:

69 INT. MENDOZA'S ESTATE - DAY

69

Mendoza is playing pool. Luis approaches.

LUIS  
They found the girl.

MENDOZA  
You handle this, mi primo. Bring  
the girl to me.

LUIS  
And Shame?

MENDOZA  
I want you to enjoy killing him.

Luis smiles. A team of HIT MEN lock and load their  
weapons.

CUT BACK TO:

70 INT. ANGELA'S APARTMENT - DAY

70

Angela is smoking a cigarette and pacing.

SHAME  
Why'd you do it? Why'd you roll  
over Mendoza? I thought you were  
so in love with him.

\*

\*

(CONTINUED)

70 CONTINUED:

70

ANGELA

I thought I was, too. But you fucked that up.

SHAME

That's bullshit. The only thing that you were ever in love with was the power.

ANGELA

Well, they say that power is the greatest aphrodisiac in the world. It's true. Anyway, he never forgave me for what happened between us. He became very ugly with me. He'd get drunk and coked up and I'd have to lock myself in the room. I thought he was going to kill me. I couldn't live like that anymore.

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CUT TO:

71 EXT. ANGELA'S APARTMENT BUILDING - DAY

71

We see Luis and his Men arrive. They enter the lobby.

72 INT. ANGELA'S APARTMENT BUILDING - LOBBY - DAY

72

Hank is behind the desk. Luis shows Hank a picture of Angela.

LUIS

I need to know what apartment this woman lives in.

HANK

I'm sorry, sir, but we can't give out that...

Before the clerk can complete his statement, Luis takes his head and slams it against the table.

Hank looks up. His nose is bloodied.

HANK

(continuing)  
Apartment 312.

Luis gives hand signals to his Men. They each take off in different directions.

CUT BACK TO:

73 INT. ANGELA'S APARTMENT - DAY

73

ANGELA

Tell me, Shame. How did you find me?

SHAME

Your perfume.

Angela smiles.

ANGELA

You remembered? I'm impressed.

For a moment, she relaxes and reminisces about what they once had.

ANGELA

(continuing)

I tell you, Shame. You made me break all my rules.

SHAME

Sorry, I didn't mean to disappoint you. I never meant to hurt you.

\*  
\*

Angela recoils. Her anger and bitterness toward Shame take over.

ANGELA

No. Just use me, right?

SHAME

It wasn't like that.

ANGELA

Bullshit. All that time, I thought you were in love with me and you were just using me to get closer to Mendoza. You know, there's not much difference between you and him. Both of you just want to win. It doesn't matter who you hurt.

SHAME

That's not true. And you know it.

\*  
\*

ANGELA

No. Why did you follow him into Mexico?

(CONTINUED)

73 CONTINUED:

73

SHAME

Is that what you think? You  
think I risked everything for  
him? You think I went into  
Mexico looking for him? I went  
into Mexico to get you.

\*  
\*  
\*

(CONTINUED)

73 CONTINUED: (2)

73

The room becomes silent. They stare at each other for a beat. Angela walks away and sits down at the table.

ANGELA

Why are you telling me this? Why  
are you telling me this now?  
What's done is done. I can't  
change that. I just want it to  
be over with so I can get on with  
my life.

\*  
\*  
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Shame sits down at the table with her.

SHAME

Look, I'll put you in protective  
custody. All you have to do is  
testify against Mendoza. He'll  
go away, then maybe you can start  
with a clean slate.

\*

ANGELA

Boy, you got rotten timing.  
What's wrong? Doesn't the DEA  
tell you anything? I've been in  
protective custody now for the  
past six months. I would've  
testified against Mendoza a long  
time ago, but somebody tipped him  
off. He got away just before the  
Justice Department moved in.

Shame is stunned by the news. He talks to himself.

SHAME

But sonny said that... oh my God,  
it's a set-up.

ANGELA

What?

Shame notices a Man on the balcony lowering his gun.

SHAME

Get down!

Shame drops to one knee spinning around towards the window.  
His gun drawn, he fires, blowing away the Man on the  
balcony. Shame rolls, turns, fires at the door, spins  
again and sprays down the wall adjacent to the bathroom.

(CONTINUED)

\*

73 CONTINUED: (3)

73

CLOSE ON window. Man #1 falls in.

CLOSE ON front door. Man #2 falls in.

CLOSE on bathroom doorway. Man #3 falls in.

\*  
\*  
\*  
\*  
\*

SHAME

Let's go!

74 INT. ANGELA'S APARTMENT BUILDING - HALLWAY/ELEVATOR - DAY

74

\*  
\*

Angela and Shame peek out of the doorway and peer into the hallway, making sure the coast is clear. They make their way down the hallway to the elevator. The elevator door opens and we see a HOOKER wearing a blonde wig and a cheap fur coat. With her is her JOHN. A short, pudgy man, wearing a toupee and glasses.

JOHN

Now the agency says that I can trust you. Because the last time I did this, I wound up stark naked and all my clothes missing.

CUT TO:

75 INT. ANGELA'S APARTMENT LOBBY - DAY

75

Luis and two of his Men are waiting in the lobby. The elevator door opens. We see Shame and Angela. She is wearing the Hooker's wig and coat. Shame is wearing the John's glasses and toupee.

Luis watches Shame and Angela exit the elevator. They kiss, covering each other's faces, pretending to be a lovestruck couple. Luis looks them up and down suspiciously.

(CONTINUED)

75 CONTINUED:

75

They are just about to exit the building when the adjacent elevator door opens. We see the Hooker and the John tied up and half naked. Both of them are bald.

Luis realizes that he's been had. It was Angela and Shame who just passed him in the hallway.

LUIS  
(in Spanish)  
Get them!

Angela and Shame take off like bats out of hell.

Luis and his Men are in hot pursuit.

76  
thru 78  
OMITTED

76  
thru 78

79 EXT. ANGELA'S APARTMENT BUILDING - DAY

79

Shame knocks out one of the drivers of Luis' Jeep. He and Angela jump in and speed off. \*

Luis and his Men come running out of the hotel. They jump in the other cars and the chase is on.

80 EXT. STREETS - DAY

80

Shame is driving. The cars are in pursuit. They are weaving in and out of traffic.

The two chase vehicles pull up alongside Shame. They sandwich him in. The cars maintain an even speed on Shame.

CLOSE ON the cars. We see the Men inside lower shotguns at Shame.

CLOSE ON Shame. He sees the gun barrels on both sides and slams on the brakes just as the Men fire. The blasts miss Shame and the Men kill each other.

The car with the dead driver loses control and crashes. The other car continues the chase.

Shame is now at a dead end. He slams on the brakes and throws the truck into a 180.

The pursuit car slams on its brakes as Shame begins to drive towards him.

Shame drives over the top of the car, crushing it. He is now bearing down on Luis in the disabled car. Shame slams into Luis' car, pushing it down an embankment. The car rolls and lands at a drive-thru for Taco Bell. A voice comes from the box.

(CONTINUED)



83 OMITTED

83

83A INT. PEACHES' APARTMENT - NIGHT

83A \*

Angela is pacing back and forth.

(CONTINUED)

83A CONTINUED:

83A

ANGELA

This is insanity. We should get out of here.

SHAME

Would you chill. This is the last place they'll be looking for us. We're safe here, at least for a few hours. Maybe a few days.

ANGELA

So what are we going to do? Just wait for him to try to kill me again?

SHAME

No. I know what he looks like. And now I know he's in L.A. I'll find him before he finds us.

ANGELA

And then what?

SHAME

Then I take him out.

ANGELA

Oh Shame, please. Anybody can look at you and see you're not half the man you used to be. And even then, you couldn't beat Mendoza. What makes you think it will be any different this time?

SHAME

This time I have nothing else to lose.

Shame hears a noise at the door. He goes to it apprehensively. It's Peaches.

PEACHES

Hey, it's me.

SHAME

Did they have my place staked out?

PEACHES

Yeah.

SHAME

You sure you weren't followed?

(CONTINUED)

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83A CONTINUED: (3)

83A \*  
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ANGELA  
Honey, save the small talk, okay?  
I don't want your man. He's not  
my type. All I want to do is get  
out of here in one piece.

PEACHES  
(defensively)  
First of all, he is not my man.  
Secondly, if he was my man, I  
sure wouldn't be worried about  
YOU taking him away from me. And  
thirdly, the only reason he is  
not my man is because he's not my  
type, either.

Peaches starts to walk away, but turns back.

PEACHES  
(continuing)  
Is that a weave?

CUT TO:

84 OMITTED

84

85 EXT. MENDOZA'S ESTATE - NIGHT

85

Rothmiller arrives at the gate, pulls in and parks his car.

CUT TO:

86 OMITTED

86

87 INT. MENDOZA'S ESTATE - NIGHT

87

Mendoza and his Bodyguard are entertaining a group of YOUNG  
WOMEN.

CLOSE ON Mendoza and his WOMAN, who is very exotic, erotic.  
All that. They are kissing and nibbling each other and  
feeding each other fruit. She teases him.

Mendoza is eating the shit up; in seventh heaven. Laughing  
and thoroughly enjoying himself.

MENDOZA  
Mi Bella, you are so sexy. You  
make me want to be an animal.

He growls, grabs her and kisses her passionately.

(CONTINUED)

87 CONTINUED:

87

Rothmiller enters the room and is stopped and frisked by two of Mendoza's Bodyguards.

ROTHMILLER  
What is this shit?

Mendoza continues entertaining his guest.

ROTHMILLER  
(continuing)  
Mendoza, I need to talk to you now!

Mendoza looks at the Woman.

MENDOZA  
My beautiful flower, please excuse me. There is some business I must attend to. I will be right back.

Mendoza strokes her cheek. Kisses her forehead and then her hand.

MENDOZA  
(continuing)  
Rafael will show you where everything is. Please, indulge yourself.

Mendoza's honcho, RAFAEL, smiles as he walks the lady toward the exit. Mendoza signals to Rafael. \*

MENDOZA  
(continuing)  
Why are you smiling? \*

RAFAEL  
What? \*

MENDOZA  
Dame le mano. \*

Rafael gives Mendoza his hand. Mendoza takes a drag off his cigarette and mashes the butt in Rafael's palm. \*

MENDOZA  
(continuing)  
I told you to show her around. Not to smile. Not too friendly, okay? \*

Rafael nods in pain. Mendoza smiles at the Woman. She blows him a kiss. Rafael takes her out of the room. Meanwhile, Rothmiller is fuming and very anxious. \*

(CONTINUED)

87 CONTINUED: (2)

87

MENDOZA  
(continuing)  
Why did you come here?

ROTHMILLER  
Your men fucked up.

We see Luis and another man enter. They sit on the couch. \*

ROTHMILLER  
(continuing)  
I told you to let me handle this.  
I could've found the girl, but  
you wanted to play this sick  
little fucking game of yours. \*

Mendoza interrupts.

MENDOZA  
No. Shame started this. He  
tried to take my life, my  
business, and my woman. \*

ROTHMILLER  
That's what this shit is all  
about, isn't it? A fucking  
woman.

MENDOZA  
No. All this shit is about  
twenty million dollars. Killing  
Shame and Angela, that's fun. \*

ROTHMILLER  
Well, I got news for you. While  
you're having fun, you're leaving  
a trail of dead bodies and  
they're going to start to point  
to me. Now, I'm warning you, if  
I go down...

MENDOZA  
Are you threatening me?

Mendoza's Men grab Rothmiller. Mendoza walks toward him.

MENDOZA  
(continuing)  
Are you threatening me?

(CONTINUED)

87 CONTINUED: (3)

87

We see Mendoza's eyes. They are menacing and intimidating. They are fierce. Rothmiller begins to humble himself, realizing he's outnumbered.

\*  
\*  
\*

ROTHMILLER

I'm simply saying that things are getting out of hand. And you should let me take care of things from here on. Remember, I trained with this man. I know his weaknesses.

MENDOZA

I think that's a good idea.

ROTHMILLER

I think you need to lay low for awhile.

MENDOZA

Why? No one knows who I am.

ROTHMILLER

Shame does.

Mendoza calmly takes out a knife and slashes the throat of the man sitting next to him. He wipes the blade on the dead man's shoulder. Rothmiller looks on in horror.

\*  
\*  
\*

MENDOZA

Well then, that will be too bad for him.

(MORE)

(CONTINUED)

87 CONTINUED: (4)

87

MENDOZA (CONT'D)

(pause)

I think you should be going, my friend. You have a lot of cleaning up to do, eh?

(beat)

Hey puerco, don't fuck up.

\*

Mendoza's honchos release Rothmiller. He gets the point.

ROTHMILLER

I'll take care of it.

He turns and exits. Just as Rothmiller leaves, Luis comes in, battered and bruised.

CUT TO:

88 OMITTED

88

88A INT. SHAME'S APARTMENT - BATHROOM - NIGHT

88A

We see foam being swept away by a razor.

After several strokes, a man's head is revealed.

The CAMERA PULLS BACK and we see Shame, who is now completely bald and even more handsome than before.

His scruffy beard has been shaven into a goatee.

He splashes water on his face and dries it with a towel.

QUICK CUTS of Shame dressing:

Pants being zipped.

Shoes slid on feet.

Shirt being buttoned.

Holster is on.

Nickel-plated baretta is being loaded, cocked and placed in the holder.

Finally the jacket is on.

CUT TO:

89 OMITTED

89

89A OMITTED

89A \*

90 OMITTED

90

\*

90A INT. SHAME'S GARAGE - NIGHT

90A

We see Shame pull a cover off his car. The one we haven't seen as of yet.

We see Shame getting into his car. A black convertible older-model Aston Martin. Superbly preserved. Very reminiscent of an old James Bond car. The license plate reads LOW DOWN.

Shame gets in. Starts the engine which is smooth, purrs like a contented kitty cat. He pops in a CD and the theme song pumps as Shame drives off.

DISSOLVE TO:

91 INT. SOCIAL CLUB - NIGHT

91

Two men seated at a small card table, playing a game of Dominoes. One of them is Luis, the other is his Bodyguard.

(CONTINUED)

91 CONTINUED:

91

Shame steps into the frame. Both guns are drawn, placed on the Bodyguard's head.

SHAME

Blink and black will be the last thing you see.

(to Luis)

Get up, we're going for a ride.

CUT TO:

92 OMITTED

92

92A INT. PEACHES' APARTMENT - LIVING ROOM - NIGHT

92A

Peaches and Angela aren't speaking. Peaches is watching TV.

\*  
\*

ANGELA

Is there anything to eat around here?

PEACHES

I suggest you look in the refrigerator.

Angela sighs, gets up and goes to the refrigerator. She opens the door and we see remnants of what used to be food. Nothing edible. Angela closes the door and sits back down.

PEACHES

(continuing)

You know what's funny. Shame never mentioned you to me before.

Angela has had just about enough. It's time to put this youngster in her place.

ANGELA

Does it bother you that much that he's still in love with me?

PEACHES

How do you know he's still in love with you?

ANGELA

I can see it in his eyes and so can you.

Peaches is pissed.

(CONTINUED)

92A CONTINUED:

92A

PEACHES

Shame might be soft on you, but I can see right through you. You ain't nothing but a gold-digger trying to gank a man for everything you can. And I'm warning you, if you hurt him again, I'm going to drop you where you stand.

\*  
\*  
\*

Angela doesn't flinch.

ANGELA

Oh how cute. So protective. You know, Shame used to have this puppy, this little stray thing that he found in the gutter. Brought it in the house. He was always doing things like that. Anyway, she kept shitting all over the house. I put up with it for awhile. And then one day the little bitch snapped at me. I took her down to the pound and had her put to sleep.

\*  
\*  
\*  
\*  
\*

PEACHES

Oh, are you calling me a dog? Is that what you're doing? Oh, you want some of this? You want some... you want to throw knuckles? Come on. Let's go! Let's go!

ANGELA

I don't have to take this shit.

PEACHES

Well then, get the fuck out.

ANGELA

I think I'll do that.

PEACHES

Good. Go. I don't care. Go. There's the door.

Angela gets up, leaves the room and slams the door behind her. Peaches paces the room. She knows what she's done isn't going to go over good with Shame. She begins to talk to herself.

(CONTINUED)

92A CONTINUED: (2)

92A

PEACHES

(continuing)

I'll just tell him she left. She  
went to get something to eat.  
No. He's going to kill me.

(CONTINUED)

92A CONTINUED: (3)

92A \*

Peaches rushes to the door and opens it. We see Lieutenant Nunez standing there.

PEACHES  
(continuing)  
Oh shit.

CUT TO:

93 OMITTED

93

94 INT. AUDITORIUM BUILDING - NIGHT

94

Shame and Luis are walking up a flight of stairs.

They enter a room that is empty, with the exception of a lone chair.

SHAME  
Have a seat.

Shame leans up against the wall.

LUIS  
What is this shit, man?

SHAME  
I just wanted us to be able to talk some place private.

LUIS  
Yeah, well, now that we got privacy, what the fuck do you want?

SHAME  
I'm looking for Mendoza.

LUIS  
What is it with you, man? You got a death wish or something? You're fucking with the wrong guy. Now, if you're going to kill me, then do it. If not, I'm not going to sit here and play games with you.

SHAME  
Okay.

LUIS  
(nervous)  
What do you mean, okay?

(CONTINUED)

94 CONTINUED:

94

SHAME

Okay. I asked for your help and  
you said no. You're free to go.

Luis looks at Shame, puzzled.

Shame walks out of the room into the darkness. \*

Luis shakes his head like, "What is it that I just went  
through?"

Luis exits the room. Shame is gone.

The building is somewhat of a maze. Luis walks in circles,  
checking exit doors that appear to be locked. He's cursing  
in Spanish.

CUT TO:

95 OMITTED

95

96 INT. AUDITORIUM - RUNDOWN THEATRE - NIGHT

96

We see an assembly of SKINHEADS.

A banner above the stage reads: SAVE AMERICA FOR THE WHITE  
MAN. \*

There is a SPEAKER at the podium. Talking much shit.

SPEAKER

We have to save our country.  
This is the land of the white  
man. We have to reclaim our  
land. We have to cleanse our  
society. Send the Mexicans back  
to Mexico. The blacks back to  
Africa. The Japs back to Japan.  
Foreigners are the cause of  
disease in our society. They're  
filth that comes from other  
borders.

Suddenly, Luis wanders onto the stage.

Cheers for the Speaker turn to silence.

Everyone stares at Luis. Luis is oblivious to his  
surroundings.

LUIS

Can somebody tell me where the  
exit...

(CONTINUED)

96 CONTINUED:

96

On the word "exit", he realizes where he is.

CUT TO:

97 EXT. AUDITORIUM BUILDING - NIGHT

97

We see Luis bolting out of the front door chased by 75 Skinheads, wielding bats and chains. \*

We follow Luis running down the street, looking over his shoulder and freaking out.

Shame pulls up next to him.

SHAME

Wanna ride?

LUIS

You crazy motherfucker. Pull over!

SHAME

So, where can I find Mendoza?

LUIS

Fuck you!

SHAME

You can't run really fast in a steel-toed boot, but have you ever seen what they can do to the side of a man's head?

Luis can see that the Skinheads are getting closer.

LUIS

I don't know anything! I swear, I don't know anything!

SHAME

Did you know Skinheads run five miles a day?

Luis is starting to get tired.

LUIS

Okay, okay. I'm supposed to meet him tonight. La Isla de Salsa. It's a Latin club in East L.A. Now pull over. \*

(CONTINUED)

97 CONTINUED:

97

SHAME

Sorry, I'm in the mood for  
dancing. Hey everybody, Luis  
says that the white man can kiss  
his ass.

\*  
\*  
\*

(CONTINUED)

97 CONTINUED: (2)

97 \*

Shame pulls off, leaving Luis behind. We hear Luis cursing in Spanish.

98 INT. NIGHTCLUB - NIGHT

98

Hot salsa music is playing. We see a wide mix of people dancing. A cornucopia of cultures enjoying the sounds.

Shame walks through the crowd. He passes a booth on his way.

We see Wayman and a few of his friends. Wayman notices Shame as he passes by, but he's not quite sure that's him. What with Shame's new look and all.

WAYMAN

I think I know that guy.

Wayman watches as Shame walks to the booth.

CLOSE ON Mendoza's booth.

Shame is at the booth and he sits down.

Mendoza looks at Shame.

This is the old Shame. The adversary he used to know.

Mendoza smiles and signals for his Bodyguards to remain seated.

MENDOZA

How did you know that I would be here tonight?

SHAME

Luis told me.

MENDOZA

Where is Luis?

SHAME

He couldn't make it. He had some running around to do.

A WAITRESS comes over to the table.

MENDOZA

So Shame. Let me buy you a drink.

(to Waitress)

A bottle of Patron Silver.

(CONTINUED)



98 CONTINUED: (2)

98

MENDOZA

(jokingly)

You think I should go into show business? Maybe take some singing lessons.

He and his Men start to laugh.

SHAME

No, I was thinking more like shaving your legs and getting yourself a nice tight skirt and a pair of fierce pumps. Put you on the stroll outside the bus station downtown. Make a lot of money. Hell, I bet you'd probably enjoy that.

Mendoza is not laughing anymore.

The Waitress has come back to the table with the tequila. She places the bottle on the table.

Shame grabs an empty vodka bottle on her tray and smashes the bottle across Bodyguard #1's head, knocking him out cold.

Shame draws his gun and smashes Bodyguard #2 in his face. He goes down.

Mendoza goes for his gun, grabs the Waitress, and puts the gun to her head just as Shame points his gun at Mendoza.

Shame gets the drop on him.

Mendoza places the gun up under the Waitress' chin.

MENDOZA

Now you back off, my friend.  
I'll kill this beautiful flower.

SHAME

So what. She didn't want to give me her phone number anyway.

WAITRESS

555-6969. Call me anytime!

Mendoza presses the gun against her face, harder this time.

(CONTINUED)

98 CONTINUED: (3)

98

MENDOZA  
(to Waitress)  
Shut the fuck up!  
(to Shame)  
Now, I'm going to ease out of  
here.

SHAME  
I can't let you do that.

MENDOZA  
You won't shoot. You're a cop.  
You can't kill the innocent.

Shame makes the sound of a buzzer.

SHAME  
Wrong answer. I'm an ex-cop.

Shame cocks his gun.

Suddenly, Wayman appears from the crowd.

\*  
\*

SLOW MOTION

Mendoza points his gun toward Wayman.

CLOSE ON Shame.

He knows that if he takes this shot, Wayman is dead.

Shame makes his move and runs toward Wayman.

(CONTINUED)

98 CONTINUED: (4)

98

Mendoza fires.

The crowd screams and scatters.

Shame lands on Wayman's body, knocking over tables and chairs as they fall to the ground.

Mendoza takes off running through the crowd. Shame goes after Mendoza.

CLOSE ON Wayman. He notices a big, red stain on his shirt.

WAYMAN

Oh Jesus. Oh my sweet Jesus,  
I've been shot! Oh Lord, don't  
let me die!

Wayman's friend, Bernard, runs over to him, also giving much drama.

BERNARD

Please don't die, Wayman. Don't  
die, Wayman. Somebody call a  
doctor!

Bernard checks Wayman's body. No gunshot wounds anywhere.

BERNARD

(continuing)

Calm down, Wayman. Calm down!

WAYMAN

God, please don't take me now.  
I haven't even been to Greece  
yet.

Upon further inspection:

BERNARD

Wayman, you're fine. It's not  
blood, it's just wine.

WAYMAN

Then why do I feel so cold?

BERNARD

You're laying in a bucket of ice.

Bernard sits Wayman up. Wayman's friends are all disappointed. All their tears were in vain.

(CONTINUED)

98 CONTINUED: (5)

98

BERNARD  
(continuing)  
And the nominees for best actor  
are Wayman Harrington...

\*

WAYMAN  
Oh no. Don't even go there.

CUT TO:

99 EXT. NIGHTCLUB - NIGHT

99

We see Mendoza's Ferrari peeling off. Shame just missing  
him by seconds.

CLOSE ON Shame. He's pissed. He hears the sirens of  
police cars. He has to go.

DISSOLVE TO:

100 OMITTED

100

100A INT. PEACHES' APARTMENT - NIGHT

100A

Shame enters. He's calling Peaches' name. He sees Peaches  
sitting on the couch. We can see by her expression that  
something isn't right.

Shame goes for his gun. Turns. He sees Lieutenant Nunez.

LIEUTENANT NUNEZ  
Put the gun down, Shame.

SHAME  
Pretty good, Lieutenant. I knew  
I couldn't fool you.

LIEUTENANT NUNEZ  
You're in deep shit, Shame. I'm  
taking you in.

SHAME  
Where's Angela?

PEACHES  
She left.

SHAME  
What do you mean she left?

PEACHES  
I went to get her something to  
eat and when I came back she was  
gone.

(CONTINUED)

100A CONTINUED:

100A

SHAME

I told you not to let her out of your sight.

PEACHES

Why didn't you tell her about me?

\*  
\*

LIEUTENANT NUNEZ

Shame, are you listening to me?

SHAME

I gotta go find her. I think I know where she is.

Lieutenant Nunez draws his gun.

LIEUTENANT NUNEZ

You're not going anywhere.

PEACHES

Is that who you were getting all dressed up for?

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SHAME

Peaches, I don't have time for this.

Shame walks over to Lieutenant Nunez, ignoring his gun.

SHAME

I almost had Mendoza. He's in L.A.

LIEUTENANT NUNEZ

What the hell are you talking about? Mendoza's dead.

\*

SHAME

Look, I don't have time to explain.

(gives Mendoza's picture to Nunez)

Here's what he looks like now. I need you to seal off the airports, train and bus stations.

\*  
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LIEUTENANT NUNEZ

I can't believe this. The guy is giving me orders.

(CONTINUED)



100A CONTINUED: (3)

100A

LIEUTENANT NUNEZ  
Shame, if you walk out that door,  
I will shoot you.

SHAME  
Yeah, yeah. I'll call you when  
I got something.

Shame walks out of the door.

PEACHES  
How'd you let him walk out the  
door?

Lieutenant Nunez turns his gun toward Peaches.

LIEUTENANT NUNEZ  
Now you, I will shoot. Let's go.

CUT TO:

101  
thru OMITTED  
101A

101  
thru  
101A

102 OMITTED

102

102A EXT. STORAGE FACILITY - ESTABLISHING - NIGHT

102A

103 OMITTED

103

103A INT. STORAGE FACILITY - NIGHT

103A

We pan down a row of storage bins. We see Angela. She takes a key out of her purse. Looks around nervously and begins to unlock the storage door. She opens it and walks into the darkness. Turns on a flashlight.

We see her uncover something. The flashlight shines and we see it's a coffin.

We hear a voice in the darkness.

SHAME  
What did you suddenly get, an  
urge to see an old friend?

Angela turns around terrified. She sees Shame.

(CONTINUED)

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103A CONTINUED:

103A

SHAME  
(continuing)  
You were going to open it,  
weren't you? Go ahead, open it.

Angela knows she's busted. She opens the coffin and we see  
it's filled with money.

CUT TO:

104 INT./EXT. LIMO - STREET - NIGHT

104

We see Mendoza and Rothmiller.

MENDOZA  
I thought you said you were going  
to take care of things. That  
fucking cowboy almost shot my ass  
off.

ROTHMILLER  
Calm down. I'm on top of  
everything. I'm going to get us  
a little insurance.  
(to Driver)  
Pull over.

CUT TO:

105 EXT. STREET - NIGHT

105

CLOSE ON limousine which pulls into an alley. Rothmiller  
gets out.

106 INT. SAFEHOUSE - NIGHT

106

Peaches is sitting on the couch watching Geraldo Rivera on  
TV with one of the COPS. \*

INSERT -- Geraldo on TV: "Hostages Who Fall in Love With  
Their Captors".

Another Cop is playing Solitaire and a third Cop is making  
popcorn in a popcorn maker. \*

PEACHES  
(near tears)  
Oh my God. Are you watching  
this? He beat her and kept her  
in a cage for a week. Then on  
the eighth day, he went to hit  
her in the head and fell in love.  
How romantic. How come I never  
meet guys like that?

(CONTINUED)

106 CONTINUED:

106

COP ON COUCH  
Why don't you watch Nightline?

PEACHES  
'Cause Ted Koppel is boring.  
When was the last time you saw  
Ted hit one of his guests with a  
chair?

The door bursts open, with Rothmiller firing. Before anyone can react, all three Cops are dead.

PEACHES  
(continuing)  
Please don't hurt me.

Rothmiller holsters his gun and walks over to Peaches.

ROTHMILLER  
Shut up and let's go.

PEACHES  
(panicking)  
No, please don't. Please don't  
hurt me.

ROTHMILLER  
I'm not going to hurt you.

PEACHES  
Promise.

ROTHMILLER  
(sincerely)  
I promise.

PEACHES  
Good!

Peaches stomps the instep of Rothmiller's foot. Rothmiller screams.

Peaches kicks Rothmiller in the groin and then gives him a hard uppercut to his face.

Rothmiller doesn't go down, but he sure is pissed.

Peaches runs to the kitchen.

Rothmiller turns over furniture as he chases Peaches.

Peaches grabs the top off the popcorn maker. She throws hot oil and kernels in Rothmiller's face.

(CONTINUED)

106 CONTINUED: (2)

106

Rothmiller screams as he frantically wipes the hot oil and kernels off his face.

Peaches runs for the door.

Rothmiller cuts her off.

Peaches runs right toward him.

Rothmiller braces himself.

ROTHMILLER  
Come on, you bitch!

Peaches slides right between his legs and right past him.

Rothmiller turns to see Peaches run into the hallway.

107 OMITTED

107

108 INT. SAFEHOUSE HALLWAY - NIGHT

108

Peaches climbs out the window onto the fire escape.  
Rothmiller kicks the door open. Rothmiller follows her.

109 EXT. SAFEHOUSE ALLEY - NIGHT

109

Peaches slides down the fire escape ladder. Rothmiller follows unsuccessfully.

Peaches lands in a dumpster. After a few beats, she climbs out.

The Limo Driver points a gun to Peaches' head.

Rothmiller bursts through the back door of the building. He is pissed off big time.

PEACHES  
(sweetly)  
You promised.

ROTHMILLER  
So sue me. I lied.

He knocks Peaches out cold.

ROTHMILLER  
(continuing)  
Get her in and let's go.

CUT TO:

110 EXT. ROADSIDE MOTEL - ESTABLISHING - NIGHT 110  
111 INT. ROADSIDE MOTEL - NIGHT 111

Angela and Shame are there. Shame is standing by the window, looking out.

SHAME

Now, let me get this straight. The \$20 million that was in the safe they smuggled back in a coffin? And then you stole the money from Mendoza and turned him into the Feds? I guess there's no honor among thieves, right?

Angela is upset.

ANGELA

You know, you can go straight to hell. All of you can go to hell. How dare you sit up there and judge me? I've been on my own since I was 12 years old. Nobody ever gave me nothing. I did what I had to do to survive. I saw a chance and I took it.

SHAME

I'm not judging you. I think it's kind of fly. Bad-ass Mendoza tricks the entire U.S. government and then gets ripped off by a girl from the streets of Miami. I always liked that you had balls and brains. So what were you going to do with the money?

ANGELA

I don't know. Travel. See the world. Maybe start my own empire.

Shame laughs.

SHAME

Cleopatra.

ANGELA

What?

SHAME

You told me that when you were a little girl, you always dreamed of being Cleopatra.

(CONTINUED)

111 CONTINUED:

111

Angela laughs.

ANGELA

You never told me what you used to dream about.

SHAME

I used to dream about me and you getting away from all this. And just going somewhere where we could be alone and just chill.

ANGELA

And what do you dream about now?

SHAME

I try not to.

ANGELA

It never would have worked out because you never could have given me what I wanted.

SHAME

What was that?

ANGELA

To be number one. Above everything. It's been that way with me my whole life. I've always had to be number one. I'm just not good at being second.

SHAME

How do you know? You never gave me a chance.

Angela touches Shame's hand softly and begins to cry. Their eyes connect. They begin to kiss. It builds into passion. All of her feelings are starting to come back. But then, Angela breaks the kiss.

ANGELA

(continuing)

Tell me about Peaches.

SHAME

She's just a kid I busted a few years back. I thought she had potential, so rather than let her get caught up in the system, I took her under my wing. And I was right. She turned out great.

(CONTINUED)

111 CONTINUED: (2)

111

ANGELA

I wish I had someone like you in  
my life.

(CONTINUED)

111 CONTINUED: (3)

111 \*

SHAME

You do.

They kiss again. Their passion is interrupted by Shame's phone. He answers it. It's Mendoza.

CUT TO:

112 INT. MENDOZA'S ESTATE - NIGHT

112

MENDOZA

Hello, Shame. Did I interrupt something? You know you should take better care of your women. You turn your back and they could fall into the hands of another man.

Mendoza puts Peaches on the phone.

PEACHES

Yeah, I'm okay.

Mendoza gets back to the phone.

MENDOZA

Now, it looks like I got something you want and you got something I want. Let's be reasonable, huh?

CUT TO:

112A INT. ROADSIDE MOTEL - NIGHT

112A

SHAME

I say when and where. The downtown mall in two hours. Just you and Peaches. Oh yeah, and tell sonny to come along.

MENDOZA

Sure, why not. It'll be just like old times.

Shame hangs up the phone. He's visibly disturbed by the conversation.

ANGELA

Where we going?

SHAME

They got Peaches.

(CONTINUED)

112A CONTINUED:

112A

ANGELA

Look, we can just take the money  
and get out of here.

SHAME

I can't do that. She's my  
friend.

ANGELA

Well, call the cops. They can  
handle it.

SHAME

They will kill her.

Angela tries her seductive prowess on Shame.

ANGELA

We'll fly to an island. We'll  
get a case of that champagne.  
We'll make love under the sun,  
against the waves.

Shame can't believe what he's hearing. He pushes her away.

SHAME

What part of this didn't you  
understand? I said she's my  
friend. I'm not selling her out  
for money, for you, and  
definitely not for a fuck under  
the island sun. You got a  
choice. You can trust me and  
help me put an end to this thing.  
Or you can take your chances on  
your own.

We see Angela's anger and disappointment. Shame has done  
it again. Putting her second.

ANGELA

You care about her that much?

SHAME

Yeah.

ANGELA

(thinks for a beat)  
Shame, promise me you're going to  
smoke his ass.

(CONTINUED)

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\*

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\*  
\*

112A CONTINUED: (2)

112A

SHAME

Baby, like a motherfucking pack  
of Kools.

(he dials another  
number)

Hello, Wayman. This is Shame.  
Look, I know you're pissed, but  
Wayman, Wayman... shut the fuck  
up, Wayman.

(MORE)

(CONTINUED)



112B CONTINUED:

112B \*  
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Rothmiller looks up. Peaches smiles.

ROTHMILLER  
(continuing)  
You are fucking nuts.

Mendoza enters the room.

MENDOZA  
It's time, let's go.

Rothmiller grabs Peaches.

PEACHES  
Oooh, is there something going on here? Is there something between us?

ROTHMILLER  
Shut up and let's go.

113  
thru OMITTED  
128

113  
thru  
128

128A EXT. DOWNTOWN MALL - ESTABLISHING - NIGHT

128A

A limo, four motorcycles, and two vans arrive and park outside. Luis drives the van with the dogs inside. \*

CLOSE ON the first van. FIVE MEN wearing commando gear step out. \*

Rothmiller steps out of the second van along with the Driver, who is also a Commando. Rothmiller signals to the Commandos and they secure the area.

Rothmiller walks to the limousine. Mendoza rolls down the window.

ROTHMILLER  
Perimeter is secure.

MENDOZA  
You sure your men can handle this?

ROTHMILLER  
These guys are military trained. They'll eat Shame's ass alive. If we're not out in 10 minutes, they'll storm it.

(CONTINUED)

128A CONTINUED:

128A

Mendoza steps out of the limousine. He has Peaches with him. Mendoza's Bodyguards follow. Luis remains behind with the Commandos.

CUT TO:

128B INT. POLICE STATION - NIGHT

128B

Wayman enters and walks over to the DESK SERGEANT.

WAYMAN

Excuse me, but I need to speak to  
Lieutenant Nunez right away.

(CONTINUED)

128B CONTINUED:

128B

SERGEANT  
Perhaps I can help you.

WAYMAN  
If you were tall, dark and handsome and looked like Denzel, maybe. But you're not. I don't think I stutter, and I know I speak English. I said I need to speak to Lieutenant Nunez. Tell him I have a message from Shame.

\*  
\*  
\*

The Sergeant calls Lieutenant Nunez's office.

SERGEANT  
Hi, Lieutenant. I got some guy here named Wayman. He says he has a message from Shame.  
(hangs up)  
The Lieutenant will see you.  
(pointing)  
Just go straight.

WAYMAN  
Forward, Mr. Policeman, but never straight.

Wayman snaps his fingers and sashays to Lieutenant Nunez's office.

128C INT. DOWNTOWN MALL - NIGHT

128C

They all get on the elevator and take it to the top level. The doors open. The place is pitch black except for lights leading down the walkway.

Rothmiller, Peaches, Mendoza and two Bodyguards step off the elevator. They walk towards the escalator leading to the atrium area.

Shame is at the top of the elevator.

SHAME  
That's far enough.

He looks at Rothmiller in disappointment.

SHAME  
(continuing)  
So it's like that, sonny?

ROTHMILLER  
Yeah, it's like that.

(CONTINUED)

128C CONTINUED:

128C

SHAME

You were the mole the whole time.  
Mexico was just one big set-up.  
You sold out the whole unit.

ROTHMILLER

C'mon, man, this ain't about  
selling out, it's about getting  
paid.

SHAME

So what, Danny, Big D, Bo and  
Eddie, they died so you could get  
paid?

ROTHMILLER

I was gonna cut them in. I told  
them all, we could split the  
money five ways. You know what  
they said? Only if Shame was  
down. We both know that wasn't  
going to happen.

SHAME

So that's when you made your deal  
with Mendoza?

(beat)

Just one question. Why didn't  
you kill me.

ROTHMILLER

Somebody had to take the blame.

MENDOZA

This is quite a tender moment,  
but I'm a little pressed for  
time. How 'bout we get on with  
this shit? Where's the money?

SHAME

Uh uh. First the women.

Mendoza signals to his Bodyguard. He takes Peaches to the  
bottom of the steps of the escalator.

Shame is at the top of the stairs with Angela. He kisses  
her gently.

SHAME

(continuing)

I got it under control.  
Everything's going to be okay.

(CONTINUED)

128C CONTINUED: (2)

128C

She steps onto the escalator. Shame pushes the button. Angela and Peaches begin to move in opposite directions, Angela toward Mendoza, Peaches toward Shame.

Shame looks at Peaches. Their eyes lock. She knows he has something planned. Shame looks down at the handrail. Peaches' eyes follow his. We see a gun taped to the handrail moving toward Peaches. She knows what she has to do.

CLOSE ON Mendoza.

MENDOZA

Hello, my sweet. I just want you to know that before I kill you, we're going to make love one last time.

He smiles. Suddenly, Mendoza's smile fades to anger. When the light hits Angela, he realizes it's a mannequin. Mendoza goes for his gun.

Shame pulls a pump shotgun from under his coat.

Peaches grabs the gun that is moving toward her. The shit hits the fan.

Shame and Peaches get the drop on Mendoza, Rothmiller and the two Bodyguards. Rothmiller and Mendoza take cover. The Bodyguards eat lead.

Shame grabs Peaches by the hand. They take off running.

Rothmiller into the walkie-talkie:

ROTHMILLER

Hit it!

Commandos come crashing down from all sides.

One lands in front of Peaches and Shame. Another one lands behind Peaches and Shame. They stop.

Shame tosses Peaches in the direction of the Commando. Flying toward him, she unloads her weapon, taking him down.

Shame, on one knee, blows the other Commando back down the escalator.

SHAME

Run! Hide!

Shame, now out of bullets, makes his way toward a sporting goods store.

(CONTINUED)

128C CONTINUED: (3) 128C

Gunfire blows out the windows of the stores behind him.

Shame crashes through the sporting goods store window.

128D INT. DOWNTOWN MALL - SPORTING GOODS STORE - NIGHT 128D

Shame is on his belly, crawling around, looking for supplies.

Shame grabs a crossbow and loads an arrow. A Commando enters the stores and Shame hits him right in the chest, taking him down. Shame loads another arrow. He grabs some bungee cord, secures it to a pipe.

The second Commando comes upon his dead partner and doesn't want to take the chance. He tosses in two hand grenades and takes off running.

We see Shame running out of the store just as it explodes, tossing himself over the side of the railing.

The Commando looking over the side of the rail is shocked when he sees Shame springing back up on the bungee cord. Shame unleashes the arrow, catching the Commando in the throat and taking him out.

CUT TO:

128E INT. DOWNTOWN MALL - DIFFERENT ANGLE - NIGHT 128E

We see Rothmiller looking for Peaches. He passes a clothing store, looks around, sees nothing. He continues to walk.

We see a posing Peaches mixed in rather well with the mannequins. She opens her eyes, sees Rothmiller is gone, and steps out of the window.

128F INT. DOWNTOWN MALL - NEW ANGLE - NIGHT 128F

We see a Commando looking around. He turns a corner and is caught by Shame. A mini fight sequence ensues, with Shame using street moves taking on a karate expert. Shame does much damage.

Shame is ready to pick up the man's gun when Rothmiller appears. He fires at Shame, just missing him. Shame takes off running. Rothmiller chases Shame into a restaurant. Rothmiller is on the radio.

ROTHMILLER  
Bring in the dogs.

CUT TO:

128G EXT. DOWNTOWN MALL - PARKING STRUCTURE - NIGHT 128G

We see Luis open the van. Three vicious dogs on leashes. Luis leads the dogs towards the mall elevator.

CUT TO:

128H INT. DOWNTOWN MALL - COOKING STORE - NIGHT 128H

Rothmiller continues his relentless pursuit of Shame, who is trying to find a weapon. Nothing around but spatulas, spoons, pots and pans.

CUT TO:

128I INT. DOWNTOWN MALL - NEW ANGLE - NIGHT 128I

We see Luis with the dogs. He releases them.

Shame sees the dogs coming at him and he takes off running.

Shame runs into a trash compactor room. The dogs follow.

CUT TO:

128J INT. DOWNTOWN MALL - NEW ANGLE - ROTHMILLER AND LUIS - NIGHT 128J

LUIS

He's all mine.

ROTHMILLER

Fine. I'm going after the girl.

CUT TO:

128K INT. DOWNTOWN MALL - TRASH COMPACTOR ROOM - NIGHT 128K

Shame runs into the trash compactor room. Shame is pinned against the wall. This is his worst nightmare. The dogs are salivating, ready to attack him.

Shame begins to think desperately. He sings a James Brown tune.

SHAME

Say it loud, I'm black and I'm proud. Say it loud, I'm black and I'm proud.

The dogs stop growling and their ears perk up.

CUT TO:

128L INT. DOWNTOWN MALL - NEW ANGLE - NIGHT 128L

CLOSE ON Luis. He hears singing coming from the trash compactor room and makes his way into the room.

CUT TO:

128M INT. DOWNTOWN MALL - TRASH COMPACTOR ROOM - NIGHT 128M

Shame is still singing. The dogs are singing along with him.

SHAME  
... baby, baby, baby...

DOGS  
Woof...

SHAME  
... baby, baby, baby...

DOGS  
Woof...

Luis walks in on the scene and sees how calm the dogs are.

LUIS  
Attack! Attack!

Shame pulls a cord, releasing loads of trash onto Luis. He is covered in meat and food bits. The dogs smell the food and meat.

SHAME  
Now you can get with this, or you  
can get with that...

The smell of the meat is driving the dogs into a frenzy. They start to growl at Luis.

LUIS  
No, no, no!

Suddenly, he starts to sing the Billy Ray Cyrus tune, "Achy Breaky Heart". The dogs are not having it. They look at each other and then attack.

SHAME  
Looks like you got an achy breaky  
ass now...

DISSOLVE TO:

128N INT. DOWNTOWN MALL - UTILITY CLOSET - NIGHT

128N

We see Angela sitting on top of a duffel bag. She hears all the gunfire and tries to remain calm. She accidentally knocks over a shelf in the darkness. Suddenly, the door is snatched open and we see Rothmiller. He turns on the light. He looks at Angela.

ROTHMILLER

Is that the money?

Angela nods yes.

ROTHMILLER

(continuing)

Step away from it.

Rothmiller walks over to the duffel bag, opens it and sees the money. He points his gun at Angela and is about to pull the trigger.

ROTHMILLER

(continuing)

Tell me something, what is it about you that makes men crazy?

ANGELA

Don't you want to find out for yourself?

Angela takes off her shirt. Rothmiller watches her. He is very tempted and lowers his guard. Rothmiller shakes his head.

ROTHMILLER

The nectar is very tempting. But you're poison, baby. I think I'll pass.

NEW ANGLE

Behind Angela, we see she has a small automatic weapon tucked in the back of her bra. She reaches behind her back as though she's going to unhook it.

ANGELA

Very well, then, suit yourself.

In the blink of an eye, she draws the gun, fires and kills Rothmiller.

CUT TO:

1280 INT. DOWNTOWN MALL - NIGHT

1280

The final showdown between Shame and Mendoza. Shame winds up killing Mendoza. Shame sighs a breath of relief. It's finally over. He turns and sees Angela. He smiles. She shoots him.

Shame falls in pain.

Angela walks toward him. She is crying.

ANGELA

I just want you to know that I really loved you. But I have to kill you. It's the only way. You'll come after me. I know you.

(wipes her tears)

Life's a bitch, then you die.

Angela is about to pull the trigger when we hear Peaches. Angela turns.

The gun is kicked out of her hand. Peaches does her karate moves.

This will be a showdown between the two women. A no-holds-barred, blow-for-blow battle of the ladies ending with Angela's demise.

Peaches runs to Shame. They embrace.

DISSOLVE TO:

128P EXT. DOWNTOWN MALL - NIGHT

128P

The police have arrived. Lieutenant Nunez examines the crime scene. POLICE PHOTOGRAPHERS, NEWS REPORTERS, rescue vehicles, ambulances make up the mélange.

Shame is sitting in an ambulance while Peaches tends to his wounds.

Lieutenant Nunez approaches Shame.

LIEUTENANT NUNEZ

Shame, I have to take you in.  
You're going to be charged.  
Sorry, there's nothing I can do.

SHAME

You could take the credit.

LIEUTENANT NUNEZ

Excuse me?

(CONTINUED)

128P CONTINUED:

128P

SHAME

Hey, you could take the credit for hiring me as part of a joint effort between the LAPD and the Justice Department which led to the fatal capture of the DEA Informant and fugitive, Ernesto Mendoza. Not to mention the safe return of \$15 million.

Lieutenant Nunez thinks for a beat.

Shame winks at Peaches.

LIEUTENANT NUNEZ

Well, go on. Get the fuck out of here. Both of you, before I change my mind.

Shame is helped into the back of the ambulance just as the REPORTERS arrive.

We stay with Lieutenant Nunez, who is taking credit for what just happened.

CUT TO:

128Q INT. AMBULANCE - NIGHT

128Q

PEACHES

Hey, Shame. I thought it was \$20 million.

SHAME

It was. But seeing that I was hired by a government official, I'm entitled to my fee, which is 10%. And being that no one knew about the \$20 million, that entitles me to a finder's fee.

PEACHES

And me being your assistant means I'm entitled to...

SHAME

Four forty-five an hour.

PEACHES

Oh, Lieutenant Nunez...

Lieutenant Nunez turns around.

(CONTINUED)

128Q CONTINUED:

128Q

SHAME  
Plus perks and bonuses.

PEACHES  
I thought so.  
(she waves goodbye)  
Thanks.

He looks puzzled, smiles and waves back.

129 OMITTED

129

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\*  
\*

THE END