

BEFORE THE DEVIL KNOWS YOU'RE DEAD

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1 INT. HOTEL ROOM 1

Two people fucking. She's on her knees, her head on her arms, he has mounted her from behind. We're not quite sure which orifice he's in, but they're having a helluva time.

CUT TO:

2 INT. HOTEL ROOM -- MOMENTS LATER 2

The same shot but instead of their heads being camera right, their heads are on camera left, so that it looks as if the previous shot had been flipped over.

CUT TO:

3 INT. HOTEL ROOM -- CONTINUOUS 3

The same angle as the first shot but tighter. Their heads are now out of frame. We just see the two bodies going at it.

CUT TO:

4 INT. HOTEL ROOM -- CONTINUOUS 4

The same angle as the second shot, but again tighter so we just see the bodies.

CUT TO:

AN ECU OF GINA

Her face is sweaty but she's about to come and incredibly hot and happy.

CUT TO:

ANDY -- AGAIN AN ECU

His eyes are darting from left to right. The sweats pouring off him. His mouth wide open. Glory!

CUT TO:

5 INT. HOTEL ROOM -- MOMENTS LATER 5

A wider shot from behind the footboard of a bed. We can see now what is happening. Andy and Gina are on a bed in a hotel room. On either side of the bed are those built-in hotel floor-to-ceiling closets with mirrors on their doors, 2 doors on each closet. The doors have been opened and angled so the couple on the bed can watch themselves going at it.

(CONTINUED)

5 CONTINUED:

5

With rising cries of "Fuck me" and "Yes, baby", they come together and collapse in a heap, arms, legs, bodies entangled sweaty and spent.

6 A HIGH MEDIUM SHOT

6

Of the two of them, breathing hard and slowly recovering.

Andy reaches over to the night table and turns the radio on. A scratchy version of "Come Together" is heard. The two of them burst out laughing. They can't stop. Slowly they get their breath back.

ANDY

Good, God, Gina. We're an old married couple. What the hell happened?

They get the giggles again.

ANDY (CONT'D)

Was it the pot?

GINA

Don't think so. We brought it from New York.

ANDY

What was that old movie? "Blame It On Rio"?

The giggles start again.

ANDY (CONT'D)

Feel my heart.

She does.

GINA

My God, Andy. You going to last 'til dinner time?

ANDY

And on into the night. God, I'd love to live like this.

He means it.

GINA

I'm willing. We got enough money to stay in Brazil for the rest of our lives?

So does she.

CLOSE-UP ANDY

(CONTINUED)

6 CONTINUED:

6

He hears this.

ANDY

Let me think about it.

GINA

(a touch of sarcasm)

Yeah, you do that.

ANDY

You think that's it? Being away?

GINA

Who knows?

She is suddenly quite sad.

ANDY

Hey, babe. Don't spoil it for yourself. Everything's wonderful.

GINA

I don't feel like such a fuck-up when I'm here.

ANDY

Shh. Stop it.

He kisses her tenderly. They form spoons and shut their eyes.

CUT TO:

OPENING TITLES

CUT TO:

7 EXT. GREEN BAY ROAD -- MORNING

7

A silver Ford Taurus moves through a sleepy, suburban neighborhood in the early morning. The sun is shining and the neighborhood glistens.

The Taurus turns onto the main drag and merges into early morning commuter traffic.

The Taurus pulls into a strip mall, crosses the empty parking lot and pulls to the curb in front of Lake Bluff Jewelers.

CUT TO:

8 INT. TAURUS -- SAME

8

Nanette, sixties, leans across and kisses her husband, Charles, who sits behind the wheel.

(CONTINUED)

8 CONTINUED:

8

NANETTE

Good luck.

Charles chuckles as Nanette fishes a fistful of keys out of her purse. She opens her door and gets out.

CHARLES

See ya in a bit.

NANETTE»

(pausing<sup>a</sup>)

I love you.

She shuts the car door and Charles smiles as he watches her approach the store and unlock it.

CUT TO:

9 INT. LAKE BLUFF JEWELERS -- SAME

9

As Nanette enters we hear a bell ring.

She turns and waves as Charles pulls away, then locks the door and moves to shut off the alarm and turn on the lights.

A clock on the wall reads 7:47.

CUT TO:

10 INT. LAKE BLUFF JEWELERS -- LATER

10

Nanette hums as she busies herself behind the counter, checking the cash register, unlocking display cases.

She moves into a back room to the safe.

Nanette fills the display cases from the storage trays.

The wall clock now reads 7:58.

Nanette completes her tasks and crosses to the front door and turns the sign on the door around, announcing that Lake Bluff Jewelers is now "OPEN".

She unlocks the door and moves back to the counter. Her back is still to the door when she hears the bell ring.

Nanette smiles warmly as she turns to greet her first customer.

NANETTE

Good morn...

A man in a ski mask stands inside the door holding a gun.

(CONTINUED)

MAN

Against the wall. Don't touch anything. Don't say anything. Just back the fuck up.

As she does, he locks the door again and flips the sign to read "CLOSED".

MAN (CONT'D)

Don't fucking move!! Just stay right where you are.

Nanette's eyes dart from the man to a buzzer under the counter.

MAN (CONT'D)

Don't even think it.

The man moves towards Nanette.

NANETTE

Please don't...

The man puts the gun in her face.

MAN

Keep your mouth shut or I'll fucking shoot you.

NANETTE

Please...

He raises his arm as if to strike her.

MAN

NO FUCKING TALKING!

Nanette blinks.

MAN (CONT'D)

Keys. Just point. Where are the keys for these cases?

Nanette points to a drawer under the cash register. Keeping the gun trained on Nanette, the man opens the drawer. He fishes out the keys and holds them out.

MAN (CONT'D)

(pointing to the case  
beside him)

Which is the key that opens this one?

She steps towards him, scared, and takes the keys. She's shaking and accidentally drops them.

(CONTINUED)

10 CONTINUED: (2)

10

As she bends down to pick them up the man pushes her back against the wall.

MAN (CONT'D)

No!

Nanette whimpers. The man reaches for the keys, but as he leans down, Nanette strikes out in fear, knocking him off balance.

As he topples to the floor, Nanette reaches over him into the back of the open drawer and produces a gun before the man realizes what she's doing.

She swings it around and points it at the man just as he raises his own gun. They both fire simultaneously.

Nanette is hit in the gut and thrown back against the wall.

The man takes a slug in his shoulder and stumbles back onto the floor, losing his gun.

MAN (CONT'D)

Motherfucker!

The man, now as frightened as Nanette, forces himself to concentrate through the fear. He looks for his gun, sees it on the floor and scoots over to retrieve it.

Surprised his right arm won't cooperate, he picks up the gun in his left hand and rises, unsteadily. He looks around for Nanette and finds her on the other side of the display, crumpled on her left side, unconscious.

MAN (CONT'D)

Oh fuck!

He forces himself back into the moment. He looks at the display cases, at the keys, at the unconscious woman on the floor, and makes a decision.

He moves to the display case nearest him and shoots it. The top shatters, glass flying everywhere. Alarms begin blaring, but the man sets down his gun, pulls a nylon bag from his parka, and with his one good arm begins scooping jewelry into the bag. It is clumsy work.

Because of the alarm, he doesn't hear Nanette behind him struggling to rise. She's unable to get up, but is, however, able to lift her gun.

A shot rings out and the man's eyes go wide with surprise. He's been shot in the back, but isn't sure what happened. He reaches for his gun, but succeeds only in knocking it off the back of the case.

(CONTINUED)

10 CONTINUED: (3)

10

He blinks, steps to his right, then slumps forward, bouncing off the counter, and crumpling to the floor.

A dark patch of blood is spreading across his back. He miraculously manages to pull himself back to his feet. He's disorientated and weak, but remembers the bag and manages to get it into his good hand. He staggers to the door and struggles to open it. He can't think straight. Why won't the door open? Finally, he remembers to unlock it. He does so, but drops the bag in the process.

As he reaches for the bag, another shot rings out and he crashes through the glass door out onto the sidewalk.

MATCH CUT TO:

11 EXT. STRIP MALL - LAKE BLUFF JEWELERS -- CONTINUOUS

11

The man lands face down on the sidewalk. A white car waits, passenger door open at the curb nearby.

CUT TO:

12 INT. WHITE CAR -- CONTINUOUS

12

The panic stricken driver watches the man struggle to rise only to collapse again and remain still, unmoving -- dead?

On the car radio Wham! is singing "Wake Me Up Before You Go-Go":

WHAM!

Wake me up before you go-go,  
Don't leave me hanging on like a yo-  
yo. Wake me up before you go-go, I  
don't wanna miss it when ya hit that  
high...

The driver guns the engine and speeds away.

CUT TO:

13 EXT. GREEN BAY ROAD -- MOMENTS LATER

13

The tires screech as the car skids out of the parking lot into the road.

The door flaps open and then slams shut.

CUT TO:

14 INT. WHITE CAR -- CONTINUOUS

14

On the driver, crazy with fear, hyperventilating.

(CONTINUED)

14 CONTINUED:

14

DRIVER

Oh Jesus - Oh God. Oh Jesus - Oh  
God - Oh Jesus - Oh God help me.

"Wake Me Up Before You Go-Go" is still playing.

The driver repeats "Oh Jesus - Oh God" like a mantra, over and over, until his breathing returns to normal and his powers of thought return. In an effort to act normal, he reaches over and turns up the music.

He checks his rear view mirror, then...

Reaches up and pulls off his wig, tossing it onto the seat next to him. He rips off his fake mustache and then his big glasses. The man is in his mid-thirties, hair just beginning to thin.

This is Hank.

As we move closer on him an effect starts (TBD). It essentially lets us know we are going back in time, like a tape rewinding. The legend appears: "Five days earlier."

CUT TO:

15 EXT. SHEA STADIUM -- DAY -- FIVE DAYS PRIOR

15

A baseball game is in progress. In the stands we find Hank. Seated next to him is his 13 year old daughter, Danielle, bored and distracted. On Hank's other side is a man, mid-thirties. This is Andy.

A vendor moves up the steps shouting.

VENDOR»»

(shouting)  
Hot dogs!

DANIELLE

Can I have a hot dog?

HANK

You've already had one.

DANIELLE

Can I get another one?

Andy signals to the Vendor.

HANK

She already had one.

ANDY

My treat.

(CONTINUED)

15 CONTINUED:

15

Hank shakes his head.

DANIELLE

With everything, please. Lotsa  
ketchup.

The Vendor hands Danielle her hot dog. Andy produces a five  
and hands it to the vendor.

DANIELLE (CONT'D)

Thank you, Uncle Andy.

ANDY

You're welcome, sweetheart.

Danielle begins wolfing down her hot dog.

DANIELLE

My mom doesn't like me eating junk.

ANDY

That's not junk. That's a hot dog.

Andy winks at Hank then turns his attention back to the game.  
Danielle happily eats the hot dog, ignoring the game and her  
father.

DANIELLE

(a beat)

Can I get a Coke?

HANK

(not wanting to be  
the heavy)

Hey, man. One Coke.

Andy starts to pay.

HANK (CONT'D)

I got it. I got it.

CUT TO:

16 INT. MARTHA'S APARTMENT -- DAY

16

A suburban apartment, nice but not outrageous. A woman in  
her mid-thirties with too much makeup sits on the couch, a  
magazine in her lap. This is Martha, a little overweight,  
Brooklyn born and bred. Hank stands in the center of the  
living room as Danielle hangs her coat in the closet.

MARTHA

You didn't feed her junk, did you?

(CONTINUED)

16 CONTINUED:

16

HANK

No. Of course not.

Danielle winks at him and disappears down a hallway.

MARTHA

I don't want her to develop bad eating habits. She looks puffy.

HANK

She doesn't look puffy. You look puffy.

MARTHA

Fuck you. She wore sun block?

HANK

It was cloudy, Martha.

MARTHA

There's still rays, Hank

CUT TO:

17 INT. APARTMENT BUILDING -- CORRIDOR/ELEVATOR -- DAY

17

Hank presses the elevator button. Martha stands nearby.

MARTHA

You got my money?

HANK

Christ, Martha. Do you have any idea what St. Anne's is costing me?

MARTHA

You were the one that wanted to send her there.

HANK

Yeah, 'cause she wanted to go, and it's a damn good school.

MARTHA

You owe me three months.

HANK

I don't owe you. I owe Danielle.

MARTHA

Don't get semantic.

Hank jabs at the elevator button a few more times.

(CONTINUED)

17 CONTINUED:

17

The elevator arrives and we follow Hank as he steps in and pushes the "L" button.

MARTHA (CONT'D)  
March, April, May.

The elevator doors close and Martha is gone. Hank sighs.

CUT TO:

18 INT. MOONEY'S PUB -- NIGHT

18

Noisy, Sunday evening crowd. Andy sits in a booth, doodling on a napkin, drinking a tonic water. Across from him Hank talks on his cell phone, shouting to be heard over the racket. There's a pitcher of beer on the table.

HANK  
Thursday! Wednesday is payday  
so...yeah, of course. You know  
me...Thursday, I swear. Yeah, yeah,  
whatever...

Hank slaps the phone shut, angry, and it breaks in half. He looks at it for a second surprised his day could get any worse.

HANK (CONT'D)  
Piece of shit.

He pockets the phone. Andy is smiling.

HANK (CONT'D)  
Fuck you. Lemme borrow your phone a  
sec?

ANDY  
I don't have one.

Hank gives him a credulous look.

ANDY (CONT'D)  
Brain cancer.<sup>a</sup>  
(he's not joking)  
There's a pay phone by the door.

HANK  
It can wait.

ANDY  
What's happening to you? I used to  
think you had the world by the balls.  
Now I'm not sure you've even got  
any.

(CONTINUED)

18 CONTINUED:

18

Hank starts to say something - stops. Then -

HANK

I got 'em when I need 'em.

ANDY

That's smart - and funny. It's what I've always admired about you. Your wit.

HANK

(really wounded<sup>a a</sup>)

You're a prick, you know that, Andy? I gotta tell you, you're a prick.

ANDY

I always was. So let's see if there are any left.

HANK

What?

ANDY

Balls. You need money. So do I. Let's solve it.

HANK

What are you talking about?

ANDY

There's a place we can knock off. We know it like the back of our hand. Easiest money we'll ever get.

HANK

What are you saying?

CUT TO:

19 INT. PUB BATHROOM -- NIGHT

19

Hanks stands at the sink, staring at himself in the mirror -- a middle-aged loser.

ANDY» (V.O.)

It's worth about six hundred grand, and it's insured so it's a victimless crime. I offer that in case you're faggoty little conscience bothers you. I lay it off at maybe twenty cents on the dollar. That's sixty grand each, give or take.

(CONTINUED)

19 CONTINUED:

19

Hank leans down and splashes his face with water. He looks in the mirror again, dripping -- a wet loser.

CUT TO:

20 INT. MOONEY'S PUB -- NIGHT

20

Andy sips his tonic water as Hank pours from a fresh pitcher. The previous pitcher sits on the table, empty.

HANK

I can't believe it's you talking.

Hank sighs, smiles, shakes his head. Andy drinks.

ANDY

Believe it. It's safe, nobody gets hurt. Everybody wins.

HANK

But why?

Hanks waits for an explanation, an answer, something...

ANDY

Do you need the money or don't you?

HANK

Course I need the money, but this is a serious crime, Andy, and I'm not really a serious crime kinda guy. I got a kid...

ANDY

You've got shit. You said so yourself.

Hanks shakes his head again, maybe tempted. Andy drinks and watches him with cold eyes.

ANDY (CONT'D)

It's not as serious as you think it is. You're my baby brother.

(a beat. Andy smiles)

Trust me.

HANK

My God. My God, Andy.

(a pause)

Is this why you wanted to spend the day with me? To talk me into something crazy?

Andy doesn't answer.

(CONTINUED)

20 CONTINUED:

20

HANK (CONT'D)  
What's the place?

ANDY  
Not another word 'til you commit.

CUT TO:

21 INT. WORKPLACE -- DAY

21

Hank, dressed in a suit and tie, comes out of his cubicled office. He looks anxious. He passes a receptionist desk heading for the elevator.

HANK  
Got an appointment. Back in a few.

The receptionist smiles and nods.

RECEPTIONIST  
(to herself, sarcastic<sup>a</sup>)  
Course you do, it's Monday†.

CUT TO:

22 INT. TENEMENT APARTMENT BUILDING -- DAY

22

Hank enters, passing through a security door and heading up the stairs to...

23 INT. THIRD FLOOR LANDING -- DAY

23

A woman sits on the steps. It's Gina.

HANK  
You're early.

GINA  
Well, you know, my days are so busy.

Hank fishes out his keys and opens the door.

CUT TO:

24 INT. HANK'S LIVING ROOM - DAY

24

The apartment is small, but reasonably tidy. On the turntable "Tainted Love" is playing by Soft Cell.

One wall of the living room is covered with shelves of records, tons of 80's music.

(CONTINUED)

24 CONTINUED:

24

Through the open doorway we can see discarded clothes on the bedroom floor and Hank and Gina having sex in the bed.

CUT TO:

25 INT. HANK'S BEDROOM -- LATER

25

She sits up and reaches for her clothes, but he pulls her toward him curling around her, and kissing her tenderly on the hip.

HANK

Tell me you'll at least think about it?

She smiles and tucks his hair behind his ear.

GINA

I thought about it already and came to the conclusion you're crazy. Go where with you? You got child support and Danielle's school. You got the mortgage on their apartment, the rent on this place. You're up to your ears in debt, Hank.

HANK

I'll solve it. I know I can.

GINA

When are you gonna grow up, Hank? You want me to leave Andy and go where? A motel in Englewood? Look, we got a good thing going. We have a good time in bed and I don't ask for anything. Most guys would kill for that. So enjoy it.

HANK

I love you, Gina. I want more.

GINA

So does Oliver Twist. Now can I help you to seconds or do you have to get back?

CUT TO:

26 INT. ST. ANNE'S AUDITORIUM -- NIGHT

26

Hank sits in the audience. He's wearing his best clothes, but looks a little out of place surrounded by the other wealthy parents. He doesn't seem to care, however, and is leaning forward in his seat, watching intently as...

(CONTINUED)

26 CONTINUED:

26

ON STAGE: Danielle delivers the closing lines of "King Lear".

DANIELLE

(as Edgar)

The weight of this sad time we must  
obey; Speak what we feel, not what  
we ought to say. The oldest hath  
born most; we that are young shall  
never see so much nor live so long.

CLOSE ON HANK. He's beaming as he watches the curtain close.  
He breaks into applause.

CUT TO:

27 INT. ST. ANNE'S AUDITORIUM -- LOBBY -- LATER

27

Hank waits with other parents. He fidgets a little, clearly  
feeling out of place now. Danielle approaches.

HANK

You were great, honey.

DANIELLE

I messed up some of my lines.

HANK

I couldn't tell.

Martha approaches. She glares at Hank, but before she can  
say anything, Danielle says to her:

DANIELLE

Can I go see "The Lion King" this  
weekend, Mom? There's a class trip,  
everyone's going.

MARTHA

Did you ask your father?

DANIELLE

Can I Dad?

A little confused.

HANK

Sure, of course. I don't see why  
not.

DANIELLE

It's a hundred and thirty dollars,  
but we're staying overnight, and  
that includes hotel and everything.

(CONTINUED)

27 CONTINUED: 27

Martha smiles at Hank: "Gotcha".

CUT TO:

28 INT. HANK'S OFFICE 28

Hank's office - one of those cubby holes on a main floor with twenty other cubby holes. Hank is dialing.

CUT TO:

29 INT. ANDY'S OFFICE 29

Andy's office - private and fairly decent but he hardly works for IBM. His phone is ringing. Andy enters. He hurries to his desk, picks up his phone...

ANDY

Yeah?

HANK (V.O.)

Andy, I want to see you.<sup>a</sup>

ANDY

Where are you?

HANK

Down the hall, in my office.

ANDY

Thirty seconds.

As quickly as he can, does a line of coke. He makes sure there's no trace of coke left, opens his computer and makes believe he's busy.

CUT TO:

30 INT. THE GENERAL SECRETARIAL POOL AREA 30

We see Hank emerge from one of the honeycomb sections that serves as his office.

As he passes a secretary...

SECRETARY

Hank, the super at 111 Riverside says the boiler is really kaput. He -

HANK

I'll call him later.

He enters Andy's office, sits. A pause.

(CONTINUED)

ANDY

So?

HANK

The place you were talking about -

ANDY

What place?

HANK

That you wanted us to -

ANDY

To knock off. To rob. Say it.

HANK

Tell me about it.

ANDY

Not 'til you sat you're in. And once you say it, there's no way out.

HANK

(a painful pause)

I'm in.

ANDY

Let me see your hands.

Hank raises his hands.

ANDY (CONT'D)

Now say it again.

HANK

What are you talking about?

ANDY

Say it again. "I'm in."

HANK

I'm in.

ANDY

I just wanted to make sure you weren't pulling any chicken shit baby stuff like when we were kids. "It doesn't count. I had my fingers crossed."

He roars with laughter. Even Hank smiles.

HANK

I'm in. What are we doing? And when?

(CONTINUED)

ANDY

A jewelry store. Does this ring a bell?

He grabs a legal pad and draws a quick floor plan on it.

HANK

No.

ANDY

What if I tell you it's got a McDonald's on one side and an Eddie Bauer on the other.

Hank's eyes widen.

ANDY (CONT'D)

That's right. You got it. Now listen. We don't want Tiffany's. We want a Mom and Pop operation. We want something small. In a busy place. On a Saturday with the week's take in the safe. We both worked there. We know the safe combinations. We know the burglar alarm signals. We know where everything is. Between the week's sales and the jewelry in the cases and the vault, there's at least a \$500,000 dollar haul. I figure probably six. That dumb old lady who works there is alone 'til noon. She won't be any problem.

HANK

(in total shock)

Andy. That's mom and dad's store.

ANDY

That's what I said...a mom and pop operation.

HANK

You can't do that.

ANDY

Yes, we can. Think about it. It's perfect. In and out in a minute. Insurance takes care of mom and dad, so they're not hurt. Nobody will give a shit. In a week the cops put it into the back of the file cabinet.

HANK

My God. Why do you want me in on it?

(CONTINUED)

ANDY

It can solve everything for both of us.

HANK

What has to be solved for you?

ANDY

Same as you. I need money. I want to start my life over again -

HANK

How do you mean?

ANDY

None of your business. I want out. That's all.

(then with real feeling)

And while I'm getting out, I want to help you. My baby brother.

HANK

God, Andy. I don't know if I can do it.

Andy reaches into his jacket pocket. He takes out an envelope. He shoves it across the desk to Hank. Hank opens it. There's a lot of money inside.

ANDY

You can do it. That's \$2,000. Consider it an advance. See what just that much does for you. Then imagine the rest.

Hank looks at the money.

CUT TO:

Hank is counting out the last \$900.

HANK

That's \$900.

MARTHA

You still owe me April and,...

HANK

Monday. Everything Monday.

MARTHA

You're a loser. You're such a fuckin'...

(CONTINUED)

31 CONTINUED:

31

HANK

I bring you a thousand dollars and --

MARTHA

(interrupting)

If it was for me, okay, but this is...

HANK

I gotta go.

Hank runs for the door.

MARTHA

April and May, you bastard!

CUT TO:

32 INT. MOONEY'S PUB -- NIGHT

32

Hank enters the loud crowded bar and looks around. He sees what he's looking for and pushes his way to a kid at the end of the bar.

This is Bobby, early twenties, greasy mullet, wispy moustache, and baggy clothes. He's a young punk who thinks he's tough.

HANK

Hey Bobby!

BOBBY

Yo, dude.

HANK

Lemme buy ya a drink.

BOBBY

You can buy me a beer but I ain't lending you no more money.

HANK

No, man. I'm flush.

Hank pulls out the envelope, glances nervously around the bar, then pushes it across the table so it sits beside the beer.

BOBBY

Hit an Exacta, dude?

HANK

Somethin' like that. If you're free tomorrow morning I got a proposition.

CUT TO:

33 INT. MOONEY'S PUB -- LATER

33

The table is littered with empty bottles.

BOBBY

What if there's a security guard.

HANK

There isn't. It's a mom and pop place.

BOBBY

I don't know. Who ever heard of a mom and pop jewelry store? What the fuck is that?

HANK

It's not the city. It's the suburbs.

Bobby shakes his head. He isn't so sure.

HANK (CONT'D)

Tell you what. If anything looks outta place, we say fuck it.

BOBBY

Fuck it and we drive our happy asses home. And I keep the money anyway.

Hank hesitates, but sees no other option.

HANK

Fine, you keep the money.

CUT TO:

34 INT. CAR RENTAL AGENCY -- NIGHT

34

Hank sits on a vinyl couch in the overly bright waiting room of the agency. A clerk behind the counter talks on the phone.

Outside the window, a nondescript white car pulls up. The attendant climbs out of the car and enters the agency.

ATTENDANT

Hanson?

HANK

That's me.

Hank rises and takes the keys.

CUT TO:

35 EXT. HELL'S KITCHEN APARTMENT HOUSE - PRE-DAWN 35

Hank parks, approaches the door and rings the bell. Bobby appears in his underwear. He's covered with tattoos.

HANK  
We gotta go, Bobby.

BOBBY  
I just gotta throw on some clothes.  
Only take a sec.

CUT TO:

36 INT. BOBBY'S APARTMENT -- LATER 36

Small, messy living room, cluttered with kid's toys, papers, clothes, etc. Hank clears a place on the couch and sits.

In the adjacent kitchen, Bobby and his girlfriend, Christine (aka Chris), are arguing in whispers.

CHRIS (O.S.)  
It's just so fuckin' early. If Boo wakes up you can fuckin' sit up with him.

BOBBY (O.S.)  
I tol' you, it's work.

CHRIS (O.S.)  
I don't give a fuck what it is.

Bobby enters the living room, pulling on his shirt. He grins sheepishly, embarrassed.

BOBBY  
Chris ain't used to gettin' up early.

Hank nods. Bobby flops onto the couch, sitting on a Darth Vader action figure. He pulls the figure from beneath himself and tosses it on the floor.

BOBBY (CONT'D)  
Shit! Boo loves this shit. He thinks he's Darth Vader. Just like his old man.

Chris enters with two cups of instant coffee and sets them in front of the men without a word.

BOBBY (CONT'D)  
Thanks, baby.

(CONTINUED)

36 CONTINUED:

36

HANK

Thank you.

Chris scowls and pulls her robe tighter, as if cold.

CHRIS

You guys keep it down. You wake Boo  
and I'll kick your ass.

(to Hank)

Yours too.

Both men nod as Chris exits. Bobby lights a cigarette.  
Hank tastes the coffee and makes a face.

HANK

We gotta get goin', Bobby.

Bobby rises.

BOBBY

Let's do it.

CUT TO:

37 EXT. FDR DRIVE -- DAWN

37

As the sun begins to rise the white rental car leaves  
Manhattan.

CUT TO:

38 EXT. MAJOR DEEGAN EXPRESSWAY -- MORNING

38

The car flies along the open road. In the opposite direction  
the highway is packed with morning commuters

CUT TO:

39 INT. RENTAL CAR, MOVING -- LATER

39

Hank is at the wheel, tense and anxious. He's listening to  
an 80's station on the radio.

Bobby is fast asleep on the passenger side.

Hank pulls into a gas station and parks.

He grabs his bag and opens the door. Bobby wakes, startled.

BOBBY

We there?

(CONTINUED)

39 CONTINUED:

39

Hank slams the door and heads for the bathroom. Bobby looks around, sees where they are and settles back to sleep.

FADE TO:

40 SAME -- LATER

40

Hank opens the car door, tosses the bag onto the seat and climbs in. Bobby wakes and looks at Hank in his disguise: wig, fake mustache, sun glasses.

BOBBY

Who the fuck are you supposed to be?

HANK

I worked there once. I can't take a chance of being recognized.

Bobby begins to laugh his annoying laugh.

BOBBY

You ain't never done this, huh?

HANK

So?

BOBBY

I'll tell you something. You're making me nervous. You're pussy. I wanna do this alone.

Hank is secretly relieved.

HANK

What if you need help?

BOBBY

I got all the help I need.

He pats his jacket, pulls out a 32.

HANK

No shooting. No way.

BOBBY

I'm not looking for it.

HANK

No shooting.

BOBBY

You do the drivin' and I'll do the thing. Right?

(MORE)

(CONTINUED)

40 CONTINUED:

40

BOBBY (CONT'D)

You don't got the balls to do the thing, I got the balls and I got the gun. That's the deal. Or else I'm gettin' out right here.

Hank, pissed off, puts the car in gear and backs up abruptly. Bobby laughs and sticks the gun back in his jacket. Hank brakes suddenly.

HANK

(terrified)

No shooting.

Hank throws the car in gear and peels out of the rest area.

CUT TO:

41 INT. RENTAL CAR - GREEN BAY ROAD -- DAY

41

The car is parked on the side of the road, a hundred yards from the strip mall. An 80's tune is playing on the radio, something poppy and electronic. Hank checks his mustache in the rear view mirror. Bobby is breathing rhythmically, psyching himself up. Hank watches a car pulling out of the parking lot.

HANK'S POV:

The silver Taurus approaches, Charles at the wheel.

As he passes, Charles glances casually at Hank, but then returns his attention to the road.

Hank looks at his watch. It's 7:47.

HANK

Ten minutes.

Bobby pulls a CD out of his coat, slides it into the CD player and cranks it up. Head-banging speed metal kicks in loud.

HANK (CONT'D)

What the fuck is this?

BOBBY

You can listen to that gay 80's shit all the way home, but right now I gotta get into character.

He closes his eyes, bites his lower lip and begins nodding his head to the music.

(CONTINUED)

41 CONTINUED: 41

ON HANK thinking: "What the hell have I gotten myself into?"

CUT TO:

42 EXT. RENTAL CAR - PARKED ON GREEN BAY ROAD -- LATER 42

The speed metal is still blasting.

Hank glances at his watch, takes a deep breath and says:

HANK

Ok, this is it. You ready?

BOBBY

Car in front, door open. I jump  
back in, you take off. Simple as a  
pimple.

Hank puts the car in gear and pulls away into the distance.

The camera stays where it is, but pans, following them into the parking lot. We watch from afar as they park a few doors down from Lake Bluff Jewelers.

Nanette is barely visible from this distance as she turns the sign in the door to "OPEN".

Bobby steps out of the car. He pulls down his ski mask, approaches the store and disappears inside.

CUT TO:

43 INT. RENTAL CAR -- AT THAT MOMENT 43

CLOSE ON HANK as he swallows. Shit, he's scared.

The speed metal is still on and it's not helping his nerves any. Hank hits a button, returning it to his 80's station.

As "Wake Me Up Before You Go-Go" comes on...

Two simultaneously shots rings out!

TIGHT ON HANK. He can't move, can't think, can't breathe.

HANK

Oh Jesus - Oh God. Oh Jesus - Oh  
God. Oh Jesus - Oh God help me.

He pulls forward so he's in front of the store, but due to glare, he can't see anything inside. He reaches across to open the passenger door, struggles with it, and finally gets it open.

(CONTINUED)

43 CONTINUED: 43

A third gunshot! Hank's moaning now and tears are running down his face, but he's not aware of it.

He looks around the parking lot. Nothing.

Another gunshot! He hears the ring of a bell and turns to see Bobby crashing through the door onto the sidewalk.

HANK (CONT'D)  
Jesus fucking Christ!

Bobby struggles to rise, but then collapses.

ON HANK frozen in horror: "Do I help him? Do I leave him behind? Is he even alive?"

Bobby is motionless. Hank guns the engine and speeds away.

CUT TO:

44 EXT. GREEN BAY ROAD -- DAY 44

The car swings out of the parking lot, swerving recklessly, the passenger door still flapping open. As Hank cuts the wheel hard, skidding through the turn, the door slams shut.

CUT TO:

45 INT. GAS STATION - BATHROOM -- DAY 45

Hank washes his face, trying to get the spirit gum off. He washes his hands. He looks at himself in the mirror. He is doomed. Fuckin' doomed.

CUT TO:

46 EXT. GAS STATION -- DAY 46

HANK, shaking, approaches a pay phone, fumbling with change. At last he steadies himself enough to get a quarter in the phone and dial.

HANK  
(stammering)  
Gimme Andrew Hanson...uh, Mooney.  
Tell him it's Mooney.

CUT TO:

47 INT. ANDY'S OFFICE -- DAY 47

Andy is wearing a gray suit and stands by the window in his office. He's looking out at the city.

When the intercom buzzes, he turns and picks up the receiver.

(CONTINUED)

47 CONTINUED:

47

RECEPTIONIST (O.S.)

There's a Mr. Mooney on line two.  
He's sounds like some nut case, but...

ANDY

I'll take it.  
(jabs a button)  
Yeah?

<sup>a</sup>As Andy listens, all the color drains from his face. He looks like he might faint and reaches out to his chair and slowly sits into it.

As we move closer and track around him, our visual device indicating flashback starts and

ANDY (V.O.) (CONT'D)

No, honey, no, it's just some  
mistake...

We are brought to...

48 INT. ANDY'S OFFICE -- DAY -- TEN DAYS EARLIER

48

Andy is still on the phone, but appears to be fine now, although somewhat irritated.

ANDY

Either the bank's or mine...well,  
maybe I didn't move enough money  
into the joint account...no, don't  
worry. Of course we have the money.  
I'll call. I'll take care of it,  
okay? ...Yes. Ok.

He hangs up and lets out a long sigh. He resigns himself: "Ok, let's fix it." But first he reaches into his wallet and pulls out a small bag of heroin. He opens his desk drawer, dumps some onto the top of a CD case, rolls up a bill and snorts it. Now he's ready to work.

CLOSE ON ANDY'S HAND reaching way into the back of a drawer in his desk. He pulls out a metal box, unlocks it, opens the box, revealing stacks of \$100 bills. He picks up a stack and bent over behind the desk begins to count.

There is a sharp knock on his door.

JAKE (O.S.)

Andy?

Startled, Andy drops the money into the drawer and sits up as Jake opens the door. Jake is Andy's boss: 40's, balding, corporate. From the door he can't see what Andy's doing.

(CONTINUED)

48 CONTINUED:

48

JAKE

We're waiting for you in the  
conference room.

ANDY

Sure. Ok. I'll be right in.

Jake disappears. Andy returns the box and file to the drawer. He locks the desk, pockets the key, puts on his jacket, and heads out.

CUT TO:

49 INT. CONFERENCE ROOM -- DAY

49

A gathering of men in suits around a large conference table.

JAKE (O.S.)

Ok, next. The auditors. Some of  
you guys may have heard we're gettin'  
hit with an IRS audit. The auditors  
will be here a week from Monday.

Andy is lost in thought, tapping his teeth with a pen,  
enjoying the numbness in the back of his throat.

JAKE

Each department should have them for  
a day or two. On Monday, they'll  
start with Payroll.

Andy's reverie is broken. His eyes grow large with concern,  
but he quickly recovers.

JAKE (CONT'D)

So, you're up first, Andy.

Andy swallows and nods, seemingly calm, but underneath alarm  
bells are going off.

ANDY

Great. No problem.

Andy continues nodding longer than necessary.

CUT TO:

50 INT. THE DORSET -- DUSK

50

Andy climbs out of a cab in front of a fancy East Side  
apartment building. The doorman nods and opens the door for  
him.

DOORMAN

How are you tonight, sir?

(CONTINUED)

50 CONTINUED: 50

Andy nods and moves inside.

CUT TO:

51 INT. DORSET ELEVATOR -- DUSK 51

Wood paneled, shiny brass -- this place has class. Andy stares at the lighted numbers above the door.

CUT TO:

52 INT. DORSET CORRIDOR -- DUSK 52

Andy knocks on a door and it's opened by a boy, 20 years old, with delicate, almost feminine features. He wears only a robe. This is Justin. He smiles and Andy enters.

CUT TO:

53 INT. JUSTIN'S APARTMENT -- DUSK 53

Justin closes the door and Andy waits as he crosses to a chest nearby and casually puts a small gun back into a drawer. He shuts the drawer and they move into...

54 INT. JUSTIN'S LIVING ROOM -- CONTINUOUS 54

The apartment is nice, but sparsely furnished: an easy chair, a huge plasma TV, a coffee table, and a big window with a great view of the lake.

ON TV it's "Different Strokes" Episode #25. Gary Coleman says:

GARY COLEMAN

What 'chou talkin'bout, Willis?

Andy pulls a wad of several hundred dollars from his pocket and hands it to Justin who heads to the kitchen without saying a word.

Andy takes off his coat and drapes it over the easy chair.

He pauses to watch as Dana Plato enters the Drummond living room with Muhammad Ali. Coleman does a double-take then looks at Father O'Brien (James Cromwell) who smiles and nods.

Andy heads for...

55 INT. JUSTIN'S KITCHEN -- CONTINUOUS 55

Justin is cooking an omelet. He flips it expertly with one deft motion of his wrist. Andy watches.

(CONTINUED)

55 CONTINUED:

55

JUSTIN

Hungry?

Andy smiles, but shakes his head "no".

JUSTIN (CONT'D)

Have a drink.

ANDY

No, thank you.

JUSTIN

Have a tonic water.

Andy goes to the refrigerator and opens it. Inside there's mostly beverages. Andy pulls out the tonic water and pours himself a glass. Justin slides the omelet onto a plate.

Justin shuts off the stove and exits with his omelet.

Andy follows and we move with him down a long corridor to...

56 INT. JUSTIN'S BEDROOM -- CONTINUOUS

56

Andy sits on the edge of the bed, loosening his tie.

Justin is in a large walk-in closet. There are clothes to one side, but on the other is an open safe in which we can see a large amount of cash. He kneels in front of the safe and puts Andy's money in it, then reaching into the back, he pulls out a handful of small packets of drugs -- bindles.

Andy takes off his shirt and lays back on the bed.

57 INT. JUSTIN'S CLOSET -- CONTINUOUS

57

Justin is cooking up heroin and filling a syringe. He taps the syringe and exits the closet, leaving the safe open.

REVERSE ANGLE:

Looking out of the closet we see Andy sit up as Justin hands the syringe to him along with several additional bindles.

MEDIUM SHOT: Andy, the needle in his arm now.

He pushes the plunger of the syringe and as he does his eyes flutter and roll up back into his head. He pulls the needle out of his arm and slowly lays back on the bed.

SAME -- LATER

Andy is on the bed, a sheet draped across him. Justin sits in a chair by the window eating his omelet.

(CONTINUED)

57 CONTINUED:

57

ANDY

(high)

Here's the thing about real estate accounting. You can add down the page or across the page and everything works out. Every day, everything adds up. The total is always the sum of the parts. Clean. Neat. Clear. Absolute.<sup>a</sup>

(beat)

But my life...

(he blinks, swallows hard)

It doesn't add up. Not down or across. Nothing connects to anything else. I am not the sum of my parts. All my parts don't add up to one...one me.

JUSTIN

(bored)

You should get a shrink. Or a wife.

ANDY

I've got a wife.

Andy looks at Justin who stares back at him. He eats the last of the omelet and says:

JUSTIN

Get a shrink.

Justin rises and heads out of the room with the dirty plate. Andy reaches for his shirt on the floor.

CUT TO:

58 INT. ANDY'S APARTMENT -- NIGHT

58

Andy and Gina are lying in bed having just finished making love. Or not making love, actually.

ANDY

Was it me, honey?

GINA

Who the hell knows. You. Me. What difference does it make? Another strike-out.

ANDY

It makes a lot of difference. You're all I want.

(CONTINUED)

GINA

What for? I'm useless. The house looks like shit - I'm a lousy cook, I'm a lousy lay - I don't know why you even want to keep me. You should throw me the hell out.

ANDY

You weren't in Rio.

GINA

I wasn't what?

ANDY

A lousy lay.

GINA

Yeah - well - like you said, Blame It On Rio.

A slight smile from both at the memory.

ANDY

Suppose I could get us back there?

GINA

What do you mean? To live?

ANDY

Absolutely.

GINA

You're crazy.

ANDY

Why crazy, Gina? Maybe that's what we need. To get the hell away from everything. Start new - start fresh. Your family, my family. A new job. Start again.

GINA

What would we live on?

ANDY

The real estate market is exploding in Rio. There's a lot of new money. They'll want the same as Europeans, the Arabs. Everybody wants real estate in New York, in America. I know the market here.

GINA

You don't even know the language.

(CONTINUED)

ANDY

(his enthusiasm rising)

I'll learn it. Jesus, Gina, when I met you my biggest prospect was inheriting a mom and pop jewelry store in a fucking shopping mall in Westchester. I know it's not Trump Plaza, but look at how we're living now. I took a lousy job in that real estate office - I was practically a gofer. I'm pulling down six figures now. I'm smart. I know the angles.

GINA

I'll bet you do.

ANDY

What the hell's that supposed to mean?

GINA

I'm smart, too, you know. Why Rio?

ANDY

You know why.

GINA

Because the sex was good?"

ANDY

Sex was great. Don't minimize it, Gina. You know how it makes me feel when you come like that? I want you the way you were down there.

GINA

You'd be doing it for me?

ANDY

Us.

GINA

Whatever you're thinking about - would it have anything to do with Brazil?

ANDY

What are you talking about?

GINA

There's no extradition agreement between the United States and Brazil.

ANDY

How the hell would you know that?

(CONTINUED)

58 CONTINUED: (3)

58

GINA  
I remember from a movie I saw once.

ANDY  
(smiles)  
I think I saw the same movie

GINA  
What are you thinking?

ANDY  
Don't ask, don't tell. All I want  
is for us to get back there. I've  
seen heaven, Gina. It's a nice place  
to stay.

The atmosphere is heating up.

GINA  
What language do they speak there?

ANDY  
Portugese.

GINA  
I know a little Spanish.

CUT TO:

59 INT. DOWNTOWN JEWELRY DISTRICT -- DAY

59

ESTABLISHING SHOT: Jewelry stores line the street.

Andy walks down the street, finds the shop he's looking for  
and enters.

60 INT. JEWELRY STORE -- BACKROOM -- DAY

60

An old man, WILLIAM, sits at a metal desk in a cramped office,  
a jeweler's loupe around his neck. Several diamonds sit on  
a piece of black felt in front of him. Andy sits opposite  
him, nervous. The old man eyes him skeptically for a moment  
and then says:

WILLIAM  
Why'd you come to me?

ANDY  
I know you from way back. I know  
what you do.

WILLIAM  
  
(beat)  
You're a cop.

(CONTINUED)

60 CONTINUED:

60

ANDY

I'm not a cop. I just wanted to see if you were still around. I'll bring you what I got soon. Either you take it or you don't, but I know you will.

WILLIAM

You could work for the cops.

ANDY

Check me out.

Andy hands the old man a business card which the old man squints to read.

ANDY (CONT'D)

(rising)

I'll be back.

Andy walks out of the dark storeroom.

On the old man watching him go, steely-eyed, calculating. He smiles as he goes back to work.

CUT TO:

61 INT. ANDY'S OFFICE -- DAY

61

HANK

I'm in.

ANDY

Let me see your hands.

Hank raises his hands.

ANDY (CONT'D)

Say it again. "I'm in."

HANK

I'm in.

ANDY

I just wanted to make sure you weren't pulling any chicken shit baby stuff like when we were kids. "It doesn't count. I had my fingers crossed."

He roars with laughter. Even Hank smiles. Andy reaches into his pocket. He takes out an envelope. He shoves it across the desk to Hank. Hank opens it. There's a lot of money inside.

(CONTINUED)

ANDY (CONT'D)

That's \$2000. Consider it an advance.

Hank looks at the money. And he takes it.

HANK

So how do we start?

ANDY

Not we. You.

Hank is stunned.

HANK

Me? What the hell do I know about robbing a jewelry store?

ANDY

You'll learn. On the job training.

He laughs.

HANK

Cut it out, Andy. This is serious.

ANDY

As a heart attack. Number one: I can't go up to the mall. Three months ago I had to walk the whole goddamn area with a Home Depot representative. They were thinking of buying up a lot of space. We own some of the land in the mall. I'm getting a lot of big handshakes - "Hey Andy, baby! How are you? Ain't seen you since you left all those years ago." All that bullshit. They figure on making a killing because a big chain wants to buy them out. Somebody could remember me too easily.

HANK

So we postpone.

ANDY

We wait what - a year? I don't know about you but my problems are pressing.

HANK

Jesus God, Andy. I don't even know how to start.

(CONTINUED)

61 CONTINUED: (2)

61

ANDY

Stop being a baby. You get yourself a toy gun. In a kid's store. That old lady that works there on Saturday - what's her name?

HANK

Doris.

ANDY

Yeah, Doris. Mom's friend. She's what? Sixty? Seventy? Blind as a bat. Those toy guns look so real they fool cops all the time. You go in at 8AM, just as she opens up. Put her in the backroom. You empty the vault. All the cash, all the trays. Just dump them in a sack. Remember. Neatness doesn't count.

HANK

God, I don't know, Andy.

ANDY

You can do it, Hank. Any man can.

Hank gets up.

HANK

I gotta think.

ANDY

Too late. This is for the future, Hank.

Hank gets to the door.

ANDY (CONT'D)

Hank...

HANK

Yeah?

ANDY

Don't fuck it up.

Hank goes.

CUT TO:

62 EXT. JEWELRY SHOP IN THE MALL -- MORNING

62

Hank's white rental car is in front of the shop.

(CONTINUED)

62 CONTINUED:

62

A gunshot! Bobby comes crashing through the glass door onto the sidewalk.

Bobby struggles to rise, but then collapses.

ON HANK frozen in horror: "Do I help him? Do I leave him behind? Is he even alive?"

Bobby is motionless. Hank guns the engine and speeds away.

CUT TO:

63 INT. ANDY'S OFFICE -- DAY

63

Andy is wearing a gray suit and stand by the window in a spacious, well-appointed office. He looking out at the city.

When the intercom buzzes he turns and picks up the receiver.

RECEPTIONIST (O.S.)

There's a Mr. Mooney on line two.  
He sounds like some nut case but...

ANDY

I'll take it.

Andy, in his gray suit as before, stands by his desk holding the phone to his ear. He is pale and his eyes reveal fear and horror.

HANK (O.S.)

(hysterical)

It just...just came apart...it...oh  
my God...Andy? Andy? What the fuck'm  
I gonna do.

Andy sinks into his chair.

CUT TO:

64 INT. HOSPITAL -- DAY

64

Gina and Andy hurry down a long corridor to...

65 INT. HOSPITAL WAITING ROOM -- DAY

65

They turn into it and both stop. A lone man sits hunched over in a chair with his face buried in his hands. Andy runs to him as Gina hangs back.

ANDY

Dad!

The man looks up and we see it's Charles.

(CONTINUED)

65 CONTINUED:

65

His eyes are red, his face unbearably sad. Charles is unable to rise. Andy stops and the two men stare at each other. Gina moves to Charles and hugs him.

CHARLES

She's unconscious and they  
say...she's...they're trying...

His voice just trails off.

Once again, our flashback time device and:

66 INT. CHARLES &amp; NANETTE'S HOME - NIGHT - TWO DAYS EARLIER

66

Comfortable suburban home in Lake Bluff. Charles and Nanette sit in the den watching television. Charles has a Driver's Manual open on his lap, but he's speaking on the phone.

CHARLES

Yes, I feel old!

Nanette, overhearing, laughs.

CHARLES (CONT'D)

I've been studying all week, but I  
can't retain a thing.

KATHERINE

(through the phone)  
You'll pass with flying colors, Dad.

CHARLES

That's how I'm going to celebrate my  
birthday. Taking that damn test.

KATHERINE

(through the phone)  
Arthur and I will be up on Saturday  
to take you out to celebrate in grand  
style.

Charles eyes light up, excited.

CHARLES

That'll be great.  
(a beat)  
Have you spoken to your brothers?

KATHERINE

A few weeks ago.

CHARLES

How are they.

(CONTINUED)

66 CONTINUED:

66

KATHERINE

Busy.

CHARLES

Yeah?

KATHERINE

You know, Dad, Hank is Hank and Andy's  
Andy.

CHARLES

How's Gina doing

KATHERINE

She's good. Sick of the city.

CLOSE ON CHARLES lost in thought.

CUT TO:

67 INT. CHARLES &amp; NANETTE'S HOUSE -- MORNING

67

Charles sits at the kitchen counter, drinking coffee and  
reading a Driver's Test Manual. He doesn't notice Nanette  
enter.

She stops and watches her husband absorbed in his reading.

After a moment, she pulls the manual off the counter and  
holds it to her chest.

NANETTE

No more cramming, Birthday Boy.  
It's the moment of truth.

Charles breaks into a big grin. He pushes himself off the  
stool and heads for his coat.

CHARLES

What time will Doris get to the store?

NANETTE

She said by noon at the latest.  
She's got to baby sit for her  
daughter.

CHARLES

I'll pick you up after my test.

CUT TO:

68 INT. STRIP MALL - LAKE BLUFF JEWELERS -- DAY

68

The silver Taurus is parked in front of Lake Bluff Jewelers.

(CONTINUED)

68 CONTINUED:

68

Nanette unlocks the store's door. She enters and the Taurus pulls away.

LONG SHOT of Taurus leaving the parking lot. We pan as it approaches the white rental car parked on the side of Green Bay Road.

CUT TO:

69 INT. TAURUS -- ON CHARLES

69

As he drives, Charles notices...

The white rental car parked on the side of the road with two men sitting in the front seat.

CUT TO:

70 INT. DEPARTMENT OF MOTOR VEHICLES -- DAY

70

Charles stands, anxiously shifting his weight from one foot to the other, as the Grader finishes scoring the test. The grader looks up at Charles and smiles.

GRADER

Perfect score, Mr. Hanson.

CHARLES

Bingo!

GRADER

Congratulations. If you'll just take this over to Window C, they'll give you the eye test.

CHARLES

Might not be so perfect on that one.

The Grader laughs and Charles beams.

CHARLES (CONT'D)

'Course, I've been studying hard.

CUT TO:

71 INT. TAURUS - MOVING TOWARDS STRIP MALL -- DAY

71

As Charles approaches he sees...

A flurry of police activity around Lake Bluff Jewelers. A crowd of spectators flank the yellow tape which surrounds his shop. Police officers man the line, wander in and out of the store and around the parking lot speaking with civilians and combing the area.

(CONTINUED)

71 CONTINUED: 71

Charles begins to panic as he pulls in and parks.

CUT TO:

72 EXT. STRIP MALL -- CONTINUOUS 72

He jumps out of his car and walks towards the store, leaving the driver's side door open. After several paces, he breaks into a trot.

As he reaches the yellow tape, he ducks to go under, but an officer steps in front of him, blocking his path.

OFFICER

Sorry, sir, no one is...

CHARLES

That's my store. What's going on?

OFFICER

i...let me find the Sergeant.

CHARLES

What happened? Tell me what's happened.

OFFICER

Come with me, sir, we'll find the...

Charles breaks away and starts towards the store again, but the officer restrains him, signaling to a tall man in the center of the police activity. Charles starts struggling with the young officer. He's incredibly strong for a man of his age.

CHARLES

Where's my wife?

Several other officers rush to help the first restrain him, but this only seems to make it worse. Charles freaks out and punches one of them in the face. He begins to holler, punching wildly. All sound fades away as they wrestle him to the ground.

FADE OUT:

73 INT. HOSPITAL INTENSIVE CARE -- NIGHT 73

Nanette lies unconscious in a hospital bed, attached to tubes, IV's and Life Support systems. Charles is standing beside the bed. He's holding her hand and staring down at her. He leans down and kisses Nanette's forehead.

(CONTINUED)

73 CONTINUED: 73

CHARLES

I love you.

CUT TO:

74 INT. HOSPITAL WAITING ROOM -- DAWN 74

Charles sits on a couch next to Gina, her eyes red and swollen. Charles remains numb as he listens to a doctor. Andy stands beside the couch.

DOCTOR

There are more tests we can do, but from what we've seen so far it seems very unlikely...

CUT TO:

75 INT. HOSPITAL GIFT SHOP -- DAWN 75

Andy waits nearby as Charles, in a trance, buys a pack of cigarettes.

DOCTOR (V.O.)

There's no physical damage that we can see, but there's also no activity. Statistically speaking there is very little chance of recovery.

CUT TO:

76 EXT. HOSPITAL ENTRANCE -- DAWN 76

Andy is very still. Charles smokes.

CHARLES

Tastes like shit. Haven't had one in fifteen years.

Andy doesn't react, doesn't seem to care. Clearly there's not a lot of love between them

Andy looks away. He doesn't want to have this conversation.

CHARLES (CONT'D)

Why?

ANDY

(irritated)  
Why what?

CHARLES

Why would anyone do this?

Andy looks away again. A beat.

(CONTINUED)

ANDY

Why was Mom working? I thought she didn't work in the store anymore. That's what Katherine told me.

CHARLES

Doris had to baby sit and I had to go down to the DMV to get my eyes tested.

(a beat)

It's my birthday. Where's your brother?

ANDY

He says he can't take it. To let him know if he can help but he can't look at her like that.

CUT TO:

Charles (wearing a change of clothes to indicate a day has passed) sits at a table. A tall, thin detective sits beside him with a notebook. The is Detective Barrett. Pacing behind them is a severe looking woman in her early 40's. The is Katherine, Charles's daughter. Charles stares at his hands and speaks in a slow monotone.

CHARLES

I dropped her off. I watched her open the store and she turned and waved to me as I left...

Charles trails off, thinking. Barrett waits a moment, sympathetically, and then gently prods.

DETECTIVE BARRETT

Did you see anyone in the parking lot? Any cars?

Charles shakes his head. Katherine moves to Charles and puts a hand on his shoulder. He barely seems to notice.

DETECTIVE BARRETT (CONT'D)

Could there have been someone in the store when she went in? Someone waiting?

CHARLES

No.

DETECTIVE BARRETT

Do you know that for sure?

(CONTINUED)

KATHERINE

You don't have to badger him. He answered your question.

DETECTIVE BARRETT

Ma'am --

CHARLES

No, the alarms --

KATHERINE

You're grilling him like --

CHARLES

Katherine...

DETECTIVE BARRETT

Ma'am, perhaps you could wait outside?

KATHERINE

And give you free reign to treat my father like a criminal?

CHARLES

Katherine, I'm fine. Wait outside.

Katherine stops. She opens her mouth then closes it again.

KATHERINE

Fine. I'll be out in the hall.  
(to Detective Barrett)  
Treat him with respect.

Katherine leave in a huff.

CHARLES

I'm sorry. My daughter...

DETECTIVE BARRETT

It's alright. I understand.

Charles looks exhausted.

CUT TO:

Charles brings the newspapers in from the front yard and sits in an easy chair. Clearly he's had very little sleep.

He opens the paper.

CLOSE ON HEADLINE: "DEAD ROBBER IDENTIFIED IN LOCAL HOLD-UP"

Underneath is a high school photo of a smiling, cocky Bobby.

(CONTINUED)

78 CONTINUED:

78

ON CHARLES as he reads the article, his sorrow and confusion beginning to turn to rage.

CUT TO:

79 INT. HOSPITAL INTENSIVE CARE -- DAY

79

Charles and Katherine sit vigil at Nanette's bed. Charles stares at his wife. Katherine holds her hand, eyes closed, rocking slightly.

KATHERINE

(softly, rhythmically)

Thank you, merciful Jesus, for your wondrous healing powers. You are Lord. You are Light and Truth.

Charles stands, never taking his eyes off Nanette.

KATHERINE (CONT'D)

Show your mercy and your loving healing hand. Look upon your humble servant Nanette who has served you --

Charles, irritated, leaves the room. Katherine stops for a beat, looking at the empty space in the doorway.

KATHERINE (CONT'D)

...Your humble servant Nanette...

CUT TO:

80 INT. HOSPITAL CAFETERIA -- DAY

80

Charles, newspaper in front of him, sits at a table with Andy and Gina as they eat.

CHARLES

...Only twenty two years old. This goddamned punk from Red Hook. Red Hook! What the hell was he doing up here? I mean, what in the fucking world...?

He stops. Gina is shocked. This isn't language he uses. Andy looks away. Charles chokes back some of his anger and continues.

CHARLES (CONT'D)

What? He put a map on the wall and threw a dart? I mean, it's so goddamned absurd, so goddamned arbitrary, so...I mean, why? Why me? Why her? What was this goddamned kid doing?

(CONTINUED)

80 CONTINUED:

80

He breaks off again. Charles stares at the picture of Bobby and shakes his head.

CHARLES (CONT'D)  
You belong in hell.

CLOSE ON ANDY

CUT TO:

81 EXT. STRIP MALL -- DAY

81

Charles, Andy, and Detective Barrett stand in front of the store.

Barrett's unmarked car sits nearby, a uniformed officer at the wheel. Andy stares at the shattered front door which is now covered with plywood. He's lost in thought.

A sign in the window of the store reads:

"CLOSED UNTIL FURTHER NOTICE"

CHARLES  
Right over there. As I pull out I pass it on my left. White car just sitting there. I was surprised because the parking lot was empty and this car's in a 'no parking' place.

He points to the road. Barrett makes a note. Andy is startled by this information.

DETECTIVE BARRETT  
Did you notice the make of the car?

CHARLES  
No, no, it was just, uh, average typical. It was like any car. They all look the same these days. I don't know.  
(beat)  
I'm sorry.

DETECTIVE BARRETT  
That's ok. Fine. Good. What else do you remember?

CHARLES  
Two guys. There were two guys just sitting there by the side of the road on a Saturday morning. Two guys. Not one.  
(MORE)

(CONTINUED)

81 CONTINUED:

81

CHARLES (CONT'D)

Not just the punk kid but someone else, see? Someone else who planned it or...

Charles trails off.

ON ANDY, beginning to panic.

DETECTIVE BARRETT

Did you get a look at them?

CHARLES

Yes, I looked right at 'em.

DETECTIVE BARRETT

Could you describe them?

Charles stops. His face falls.

DETECTIVE BARRETT (CONT'D)

Mr. Hanson?

CHARLES

No, I just...I saw them and thought "that's odd." But I was thinking of something else. I was thinking about that stupid test and about...

He breaks off.

DETECTIVE BARRETT

It's okay. This is helpful.

(a beat)

Did you happen to notice the license plates?

Charles just looks at him, clearly feeling a deep sense of failure. Andy looks relieved.

DETECTIVE BARRETT (CONT'D)

It's okay. Really.

CUT TO:

82 INT. HOSPITAL INTENSIVE CARE -- NIGHT

82

Nanette is lying in bed hooked to machinery. She's still unconscious. Lights blink, machines beep, and Charles stands beside her, frustrated, angry. He holds his hands over her like a faith healer.

83 INT. HOSPITAL WAITING ROOM -- DAY

83

Charles is dozing in a chair when a security guard touches him lightly on the arm. Charles wakes with a start.

CHARLES

What? What is it?

SECURITY GUARD

I'm sorry sir. Are you Charles Hanson?

CHARLES

(panic)

Yes, yes I am.

SECURITY GUARD

Would you be so good as to come with me, sir?

CHARLES

With you?

SECURITY GUARD

Yes, sir. Please.

CHARLES

i...yes, yes alright.

Charles swallows and blinks. He rises a bit unsteadily.

CUT TO:

84 INT. HOSPITAL GIFT SHOP -- DAY

84

The grim manager sits at a desk. Across from him is Gina, looking small, frail, and terribly frightened. Her eyes are red from crying and she holds a kleenex to her nose. On the desk are several magazines. The security guard enters and Charles follows, still confused.

SECURITY GUARD

This is Mr. Hanson.

CHARLES

Gina?

Gina, embarrassed, looks away.

MANAGER

Thank you for coming down, Mr. Hanson. I know this is difficult...

CHARLES

Gina, are you alright?

(CONTINUED)

84 CONTINUED:

84

Gina can't look at Charles.

MANAGER

Shoplifting.

(indicating the stuff  
on the desk)

We don't like to prosecute these situations, but you understand I have to call someone's attention to the problem.

CHARLES

Shoplifting? Gina?

Gina chances on "help me" look at Charles, then quickly looks away.

CHARLES (CONT'D)

(to manager)

I'm certain this is a mistake.

MANAGER

Very possibly, sir. The stress.

CUT TO:

85 EXT. HOSPITAL ENTRANCE -- DAY

85

Charles holds a crying Gina. Gina manages to calm down and pulls away from Charles embarrassed. Charles fumbles for a cigarette.

GINA

Please don't...please don't tell Andy.

Charles nods as he gets his cigarette lit.

GINA (CONT'D)

I...I'm so ashamed. And with everything you're going through, you certainly didn't need...

CHARLES

You just forgot to pay. That's all.

GINA

I...I forgot...

CHARLES

I forgot to shave. Look at me.

Gina smiles.

CUT TO:

86 INT. PRECINCT HOUSE -- DAY

86

Charles stands at a counter speaking to the Desk Sergeant.

DESK SERGEANT

It might be better if you call and  
make an appointment...

CHARLES

No, no. Thank you. I'll wait.

Charles moves away from the counter and sits on a bench. As he waits he stares at the picture of Bobby in the paper.

ANDY (V.O.)

Dad?

CUT TO:

87 INT. CHARLES'S &amp; NANETTE'S HOME - NIGHT -- NIGHT

87

Charles is sitting, weary. Andy and Katherine stand opposite him.

ANDY

You have to make a decision, Dad.

CHARLES

(preoccupied)

The gun was bought in Texas. Stolen  
Texas Driver's License as ID. Fake.  
It shows up in New York one year  
later...

ANDY

Dad, Mom needs you to make--

KATHERINE

Leave him alone, Andy. Just leave  
him--

ANDY

(to Katherine)

Something has to be done. He has to  
make a decision.

KATHERINE

Mom is in the hands of Jesus. We  
can't divine the reason--

ANDY

Oh, stop with that crap.

(CONTINUED)

87 CONTINUED:

87

KATHERINE  
 ...or the purpose of his will. And  
 you shouldn't--

Charles stands abruptly and they both pause as he exits.

ANDY  
 (to Katherine, angry)  
 A decision has to be made, goddamn  
 it.

KATHERINE  
 There's no need to take the Lord's  
 name.

88 INT. IN THE HALLWAY -- CONTINUOUS

88

Charles stops a moment, listening to his children bicker,  
 disappointment in his eyes.

Charles turns away and moves down the hall.

CUT TO:

89 INT. PRECINCT HOUSE -- DAY

89

Charles sits on the bench, waiting to see Detective Barrett.  
 He clutches the newspaper to his chest, fuming.

KATHERINE (V.O.)  
 Nothing's sacred to you, is it Andy?

ANDY (V.O.)  
 Don't give me this self-righteous  
 bullshit.

Charles gets fed up with waiting. He stands and leaves.

CUT TO:

90 INT. TAURUS - PRECINCT PARKING LOT -- DAY

90

Charles gets into his car, slamming the door hard. He's  
 really pissed.

He starts the car and puts it into reverse, glancing in his  
 rear view mirror as he prepares to back up.

KATHERINE (V.O.)  
 You can't spend your whole life  
 hating. It's like a cancer and it'll  
 destroy you. Everything you touch  
 will wither and die. Like Jesus,  
 you'll have to learn to forgive.

(CONTINUED)

90 CONTINUED:

90

He jams the peddle to the floor, spinning the tires as he careens back and slams -- full speed -- into the side of a police car which is parked behind him.

CRUNCH!

The force of the impact makes no impression on Charles. He calmly puts the car in drive and...

91 EXT. PRECINCT PARKING LOT - CONTINUOUS

91

Charles drives away.

FADE OUT:

92 INT. HOSPITAL CONFERENCE ROOM -- DAY

92

The family is seated around a large table. At one end is Charles, who stares at his hands in his lap. Gina and Andy sit across from him. Katherine, grim faced, tight lipped, and clearly pissed off, sits next to Charles. Hank sits, his face buried in his hands. The doctor leans against the wall.

CHARLES

Do it. Let her go.

Charles head comes up and we see the pain in his eyes.

Through the numbness Charles is struggling to resurface.

CHARLES (CONT'D)

Let her go.

Hank sobs. Charles reaches across the table to take his hand.

Katherine looks away. The doctor rises.

CLOSE ON ANDY.

DISSOLVE TO:

93 EXT. CEMETERY -- DAY

93

Bare trees line the perimeter of the somber gathering.

Charles stands stoic and brave. Andy looks like a ghost of his former self. Hank looks worse.

On the other side is Katherine and her husband, Arthur, a short, pudgy man in his mid-40's. As the Priest begins a prayer, everyone bows their heads.

(CONTINUED)

93 CONTINUED:

93

ON CHARLES whose hand reaches into his overcoat pocket to touch the folded newspaper article there.

CUT TO:

94 INT. CHARLES'S HOUSE - LIVING ROOM -- DAY

94

Charles, Andy, and Hank stand at the door greeting mourners. Katherine and Gina are bringing food platters from the kitchen. Hank tries to catch Gina's eye. She avoids it, heading back into the kitchen.

HANK

No way I can make this scene, Andy.

And he flees. Charles sees him go.

CHARLES

He was always such a baby.

CUT TO:

95 INT. CHARLES'S HOUSE - KITCHEN - SAME

95

Andy enters. Gina is there. She's wearing an apron. She was in the middle of arranging a tray of cold cuts.

Andy pauses and looks at her. Neither one says anything. He goes out the back door. Charles enters.

Gina's cell phone rings.

GINA

Yeah?

HANK (V.O.)

Gina?

GINA

I can't talk now. This isn't a good time.

HANK (V.O.)

That's the thing. I need to talk to you.

GINA

I can't right now. Andy needs me. I gotta go.

She hangs up as Charles passes through the kitchen and out the back door, totally oblivious to her, following Andy into the backyard. Gina moves to the window.

CUT TO:

96 EXT. CHARLES'S BACKYARD - DAY 96

Andy sits at a picnic table. The yard and BBQ grill look forlorn.

Charles approaches. He opens his mouth to speak, but changes his mind. Instead he brushes off a space at the other end of the bench and sits.

CHARLES

She hated when I barbecued.

Andy doesn't look at him.

CUT TO:

97 INT. CHARLES'S HOUSE - KITCHEN - AT THAT MOMENT 97

Gina watches them through the window. She can't hear what Charles is saying, but she sees him beginning to cry and she moves away.

CUT TO:

98 EXT. CHARLES'S HOUSE -- DAY 98

Charles stands on the porch watching Andy and Gina pull away in their car. Gina waves but Charles remains still. When the car is out of sight, Charles turns and goes inside.

CUT TO:

99 INT. CHARLES'S HOUSE -- DAY 99

Charles moves to the phone and dials quickly. This is a number he has memorized.

CHARLES

Detective Barrett, please.  
 (through gritted teeth)  
 ...Is there anyone there who knows anything about the Nanette Hanson case? ...Charles Hanson. ...Yes.

Charles paces while on hold. His rage is building.

CHARLES (CONT'D)

Yes? Good morning, Sergeant. I've been trying to reach Detective Barrett, but he doesn't return--

OFFICER (O.S.)

Would you like to leave a message, sir?

(CONTINUED)

99 CONTINUED:

99

CHARLES

No, I don't want to leave another message! Doesn't anybody down there give a goddamn? Doesn't anyone down there work for a living?

OFFICER (O.S.)

Would you like to leave a message, sir?

He looks at the phone in disbelief, then slams it down with all his might. He stands there a moment, shaking, impotent, then moves to the couch and sits.

On the coffee table is the newspaper. He picks it up and places it in his lap. He closes his eyes.

PUSH IN ON CHARLES, eyes closed. Our usual flashback intro and we've been transported back to...

100 INT. TAURUS AT LAKE BLUFF JEWELERS -- DAY OF THE CRIME 100

Charles waves at Nanette as he pulls away from the shop.

CUT TO:

101 EXT. GREEN BAY ROAD -- MOMENTS LATER 101

Charles turns out of the parking lot. As he passes the white rental car parked by the side of the road, he glances at it and sees...

TWO MEN

ON HANK in disguise, sitting at the wheel. We stay with Hank.

CUT TO:

102 EXT. GAS STATION - PHONE BOOTH -- DAY 102

On Hank, no disguise, on the phone, bordering on hysterical.

His hands are shaking. He hangs up, exits the booth, and crosses the parking lot to the rental car.

He can barely function. He accidentally drops the keys.

Rather than retrieve them, he leans against the car and takes several deep breaths. Calmed a bit, he picks up the keys and opens the car.

CUT TO:

103 INT. RENTAL CAR - PARKED AT SERVICE STATION -- LATER 103

Calmer now, Hank methodically wipes down the car for prints.

He struggles to remember everything Bobby may have touched and wipes it...

The dashboard.

The passenger side door handle, inside and out.

The seat belt.

The radio.

CUT TO:

104 EXT. CAR RENTAL AGENCY -- DAY 104

Hank pulls in and parks in front of the office. He retrieves the bag and checks to make sure he's not forgetting anything. Satisfied,, he exits the car and enters the office.

We move toward the car in through the open window, and toward the radio. We move closer, closer and into...

105 INT. CD PLAYER -- AT THE MOMENT 105

Close on Bobby's heavy metal CD...covered with fingerprints.

CUT TO:

106 INT. MOONEY'S PUB -- NIGHT 106

Hank sits in a booth in the back, a pitcher of beer in front of him. Hank gulps from a mug.

HANK (V.O.)

Baby, I'm so sorry.

CUT TO:

107 INT. HANK'S APARTMENT -- DAY 107

Hank is slumped on the couch speaking into the phone. He's slurring slightly and has one shoe on and one shoe off. He's been drinking for a solid day.

DANIELLE (O.S.)

Don't you know how important this is to me?

HANK

I know, honey.

(MORE)

(CONTINUED)

107 CONTINUED:

107

HANK (CONT'D)

I thought I was going to be able to,  
but I just couldn't get the money.

DANIELLE (O.S.)

Everybody thinks I'm gonna be there.  
What am I supposed to tell my friends?

HANK

There will be other field trips.

DANIELLE (O.S.)

Not to "The Lion King" there won't.  
If you weren't gonna pay for it you  
should have just said so and save me  
the humiliation of having to tell  
all my friends you're a loser.

She hangs up. Hank listens to the dial tone.

CUT TO:

108 INT. HANK'S APARTMENT -- DAY

108

Windows drawn. Lights off. Hank peeks out the window. The  
phone rings. Hank jumps, startled, letting the curtain fall  
shut.

He stares at the phone as it rings. After three rings, the  
machine picks up.

HANK

(on machine)

Hi. This is Hank. Must be out so  
leave a message at the beep.

The machine beeps.

ANDY

(on machine -  
whispering, but  
vehement)

I know you're there, Hank. Pick up  
the phone you fucking faggot!!

Hank picks up the phone.

HANK

Andy? I'm here.

ANDY

(on phone)

Where the fuck you been?

(CONTINUED)

HANK

Here. I called in sick.

ANDY

What the fuck was that punk kid doing with you? I didn't say anything about a punk kid with a gun. Goddamn you.

HANK

I was scared so I...

ANDY

We gotta talk.

HANK

Andy, I'm so sorry. If I...

ANDY

Meet me at Mooney's. Six o'clock. You still can't get by to see Mom?

HANK

Andy, what can I say?

ANDY

Don't say anything.

He hangs up.

HANK

Andy, I --

He stops, sees that his hands are shaking.

CUT TO:

Hank is halfway through a pitcher. Andy is staring out the window.

ANDY

So who else knows?

HANK

Nobody.

ANDY

You didn't tell anyone?

HANK

No.

(CONTINUED)

ANDY

Nobody saw you talking with Bobby?

HANK

No. No.

Andy finally looks at Hank.

ANDY

Nobody saw you here?

HANK

It was busy. It was crowded. No. Nobody.

ANDY

He rent the car with you?

HANK

He what?... No.

ANDY

You picked him up?

HANK

Yeah. Yeah, at his house.

ANDY

And nobody saw you?

HANK

(lying)  
No.

ANDY

You wipe down the car?

HANK

Totally.

ANDY

And you didn't leave anything in it?

HANK

Of course not.

Andy sips his tonic water and thinks a moment.

ANDY

We're probably okay. So long as nobody connects the car, we're probably okay.

HANK

That's what I figure.

(CONTINUED)

109 CONTINUED: (2)

109

ANDY

Go back to work. Try to look normal.

HANK

Ok. Ok.

They both drink.

HANK (CONT'D)

Andy, I'm so sorry. I don't know if I can get through this. I loved her so much.

ANDY

Just shut up.

(a beat)

If you had to take someone out, why couldn't it have been him.

Hank stares at him in horror.

ANDY (CONT'D)

...And pull yourself together. You look like shit.

Starts to leave.

HANK

Andy! I need...I need some money. I don't have any money.

Andy looks at him with disgust, then tosses a few twenties on the table and walks away.

CUT TO:

110 INT. HANK'S APARTMENT -- NIGHT

110

Hank enters and notices there's message on his machine. He hits "Play".

MIKE

(on machine)

This is Mike Steuben calling from Hertz for a Mr. Henry Hanson. Mr. Hanson, you returned a car the other day, and it seems you forgot some personal items in it. Please give me a call at 555-2649. Ask for Mike Steuben.

Again, it's Mike Steuben.

(CONTINUED)

110 CONTINUED: 110

Hank wasn't expecting that. He's stunned. He struggles to remember what he could have forgotten and suddenly it hits him:

FLASHBACK TO:

111 INT. RENTAL CAR -- DAY OF THE CRIME 111

Bobby pulls the CD out of his coat. CLOSE ON the CD covered with Bobby's greasy fingerprints.

Speed metal blasts and then we're back at...

112 INT. HANK'S APARTMENT -- AS BEFORE 112

HANK

Fuck.

Hank picks up the phone and calls.

RECORDING

You've reached Hertz. Our office is currently closed. Please call back during business hours which are from 6AM to 8PM, Monday through Friday and --

Hank hangs up.

CUT TO:

113 INT. MOONEY'S PUB -- NIGHT 113

Hank approaches the bar.

HANK

Hey J.P. Lemme get a Bud.

J.P. gives him one and moves away as...

CHRIS (O.S.)

That's him. That's the guy.

Hank is tapped on the shoulder and turns to see Chris' brother, Dex. Dex is built like a brick shit house and used to be a very handsome guy, but has had the misfortune of having once had his face chopped in half with a machete. His left eye is milky white and he has a scar that runs from his hairline to his chin. Chris stands next to him, but Hank doesn't recognize her and turns away.

DEX

Yo, buddy.  
(to Chris)  
This guy?

(CONTINUED)

CHRIS

Yeah.

Dex grabs Hank's arm and spins him around. You don't turn your back on Dex when he's talking to you.

HANK

What?

DEX

You with Bobby Lasorda Saturday?

Hank gulps. Thinks. Reaches for his beer...

DEX (CONT'D)

I asked you a fucking question.

Hank looks at Chris, finally realizing who she is.

HANK

Yeah. Um...

DEX

What's your name?

HANK

uh...Hank, look, let's...

DEX

Hank what?

HANK

Let's talk over here.

Hank moves to the back where it's less crowded. Dex sticks close. They slide into a booth.

DEX

So what's the deal, huh? My sister here, who is quite all sudden a widow, says you and Bobby had some "work."

CHRIS

Bobby said it was work.

DEX

Work that involved him gettin' shot and killed, but not you gettin' shot and killed.

HANK

No, man, I just got him the car.

DEX

Fuck that mean?

(CONTINUED)

HANK

(trying to hide his  
fear)

Um, Bobby told me he needed a rental car but he didn't...this was Friday night. But Bobby says he didn't have a credit card so I told him I'd get him a car. I...I owed him money. I swear that's all it was.

CHRIS

He's lyin'. If Bobby needed a car, he'da stole one.

DEX

Go wait outside, Chris.

CHRIS

Dex --

DEX

Wait in the fuckin' car! Lemme handle this.

She exits. There a bowl of nuts on the table and Hank watches as Dex eats one. When Dex speaks his tone is light.

DEX (CONT'D)

You got a driver's license?

Hank is confused. This isn't what he expected.

DEX (CONT'D)

You know, a driver's license you show when you rent a car.

HANK

Yeah, yeah. I got a license.

DEX

Lemme see it.

Hank pulls out his wallet, flips it open, but Dex snatches it and takes the license. Dex takes another nut and reads:

DEX (CONT'D)

Henry Hanson.

(to Hank)

This address right?

HANK

Uh...yes.

(CONTINUED)

DEX

I'm gonna be straight with you, Chico.  
Mind if I call you Chico?

HANK

Most people call me Hank.

DEX

Bobby was a piece of shit. I know  
it, you know it, but that's not the  
point. Point is, that piece of shit  
was the father of my sister's kid  
and he was paying the bills - and  
now he's dead. I'm looking 'round  
thinking, who's gonna pay those bills?

HANK

Shit man. I'm real sorry about Bobby,  
but I don't know what--

DEX

Sorry ain't gonna pay the bills,  
Chico.

Dex smiles. Hank swallows hard. He can see where this is  
going. Dex eats a nut and says:

DEX (CONT'D)

You like some kinda precious gem  
specialist?

HANK

Uh...

DEX

Doesn't matter. We gotta negotiate  
a settlement so make me an offer.

HANK

A settlement?

DEX

Ten grand? Done. Ten grand and  
I'll consider us even.

HANK

Ten grand?

DEX

You got a problem with ten? 'Cause  
we can make it fifteen.

(Hank swallows. Dex  
continues)

My sister wants me to kill you...

(MORE)

(CONTINUED)

113 CONTINUED: (4)

113

DEX (CONT'D)

(popping a nut in his  
mouth)

...Or I could go to the cops. But I  
don't like cops and that certainly  
ain't gonna pay Chris' bills. So I  
think a settlement is pretty fair  
all around.

(Hank doesn't know  
what to say)

Day after tomorrow, Chico. Here.  
Eight o'clock.

Dex pockets the license and Hank begins to object, but thinks  
better of it. Dex shakes his head, grabs some nuts and  
leaves. Hank is a wreck.

CUT TO:

114 INT. HANK'S APARTMENT -- NIGHT

114

He is lying in bed, staring up at the ceiling.

The clock reads 4:04AM.

Hank gets up and goes into the bathroom his sleeping pill  
vial is empty. He starts to shut the medicine cabinet door.  
He stops.

WE CUT TO a bottle with a "Fatal If Swallowed" warning label  
on it. He holds it in his hand, staring.

CUT TO:

115 INT. CAR RENTAL AGENCY -- 6 AM

115

Hank approaches and enters.

CUT TO:

116 INT. CAR RENTAL AGENCY -- CONTINUOUS

116

Hank waits at the counter as the Agent talks on the phone.

CLOSE ON HANK. He looks like shit: big bags under bloodshot  
eyes, rumpled clothes, desperation on his face.

AGENT

That will be two-fifty-five plus  
tax, but for an additional seventeen  
a day I could upgrade you to a  
luxury...or for...let me see...Okay,  
sir.

(MORE)

(CONTINUED)

AGENT (CONT'D)

Yes, the mid-size will be two-fifty-five, plus tax...unless you'd like to upgrade to an SUV, which I could give you for an additional twenty-nine ninety-nine per day...

Hank waves his hand trying to get the Agent's attention.

HANK

Excuse me, is Mike Steuben here?

AGENT

I'll be with you in a moment, sir.

HANK

Can you just tell me if Mr. Steuben is here.

The agent ignores the question, returning to his call. Hank waits, his frustration growing. Hank looks around, nervous and notices a surveillance camera on the wall behind him.

AGENT

So would you like me to upgrade you to the SUV, sir? Okay, okay, mid-sized it is then, unless you'd like...Okay, sir. I perfectly understand. Thank you for calling Hertz.

The agent finally hangs up.

AGENT (CONT'D)

Good morning. What can I do for you?

HANK

I got a message from Mike Steuben. Apparently I left something in a car I returned last Saturday. I'm pretty sure it was a CD...

AGENT

You'll have to talk to Mr. Steuben about that. He's the manager.

HANK

So could I talk to him?

AGENT

He isn't here. You'll have to come back.

(CONTINUED)

116 CONTINUED: (2)

116

HANK

When does he get in?

AGENT

He won't be in at all today.

HANK

Maybe you could help me?

AGENT

Sorry.

The agent smiles. The phone begins to ring.

HANK

So...you can't just?...

AGENT

Sorry. If you'll excuse me.  
 (picking up the phone)  
 Hertz rentals.

HANK

Will Mr. Steuben be in tomorrow?

The agent ignores him.

HANK (CONT'D)

Excuse me?

MARTHA (V.O.)

Are you fucking crazy?!

CUT TO:

117 EXT. MARTHA'S APARTMENT -- DAY

117

HANK

Martha, you know --

MARTHA

(interrupting)  
 You bet your ass, I know. I know  
 you owe me two thousand dollars.  
 I'm shocked as shit you'd even ask.  
 Get the hell outta here.

HANK

I'm in serious trouble.

MARTHA

I don't give a shit what you're in.  
 The next time you show up here it  
 better be to pay me.

(CONTINUED)

117 CONTINUED: 117

Defeated, Hank moves towards the door.

HANK  
(without looking back)  
Tell Danielle I love her.

MARTHA  
If you loved her you'd pay her fucking  
child support.

He quickly leaves.

CUT TO:

118 INT. HANK'S BEDROOM -- NIGHT 118

Hank is staring at the ceiling still unable to sleep. He  
looks at the clock: 2:15AM

Hank gets out of bed and we move with him into...

119 INT. HANK'S APARTMENT - BATHROOM -- NIGHT 119

He opens the medicine cabinet again - stares at the bottle.  
He slams the door shut.

120 INT. HANK'S LIVING ROOM -- CONTINUOUS 120

...And sits on his couch.

CUT TO:

121 INT. CHARLES'S HOUSE - LIVING ROOM -- DAY 121

Hank is on the receiving line with Andy and Charles. He see  
them handling people who come in. But his hands are shaking.

HANK  
No way I can make this scene, Andy.

He flees.

FADE TO:

122 EXT. CHARLES'S HOUSE -- DAY 122

Hank emerges. He pulls out his cell phone, punches a number.

GINA (O.S.)  
Yeah?

HANK  
Gina.

(CONTINUED)

122 CONTINUED:

122

GINA (O.S.)  
I can't talk now. This isn't a good  
time.

HANK  
That's the thing. I need to talk to  
you.

GINA (O.S.)  
I can't right now. Andy needs me.

Hank doesn't know what to say.

GINA (O.S.) (CONT'D)  
I gotta go.

She hangs up.

CUT TO:

123 INT. CAR RENTAL AGENCY -- DAY

123

A different agent is working today. Hank enters, approaches  
the counter and addresses the agent.

HANK  
Excuse me. Is Mike Steuben here?

AGENT #2  
Not 'til noon. Can I help you?

HANK  
I returned a car on Saturday and I  
guess I forgot something in it.

AGENT #2  
Hanson?

HANK  
Yeah.. I think maybe it was a CD...

AGENT #2  
Hang on.

The agent goes into the back. Hank fidgets as he waits. He  
turns and glances at the surveillance camera.

AGENT #2 (O.S.)  
Here you go Mr. Hanson.

The agent is holding Bobby's CD.

HANK  
Great....thanks.

(CONTINUED)

123 CONTINUED:

123

AGENT #2  
 (not giving it to him)  
 I'll just need to see some ID.

Hank reaches into his pocket and then remembers Dex has it.

HANK  
 I uh...I lost my license...actually.

It sounds pretty stupid and the agent looks at him a little suspicious, but given that it's only a CD he says:

AGENT #2  
 Do you have your credit card? The  
 one you used to rent the car?

Hank pulls it out.

CUT TO:

124 EXT. HANK'S APARTMENT BUILDING - STAIRWELL -- DAY 124

Hank climbs the stairs. He approaches each landing cautiously, fearful of some lurking danger.

125 INT. HANK'S APARTMENT BUILDING - STAIRWELL -- DAY 125

When he reaches the third floor his door appears to be untampered with.

Hank seems to relax a bit. Inside the phone begins to ring.

CUT TO:

126 INT. HANK'S APARTMENT -- CONTINUOUS 126

The phone is ringing. Hank enters and answers it.

HANK  
 Hello?

ANDY (O.S.)  
 It's me.

HANK  
 Andy, Jesus. We got problems.

ANDY (O.S.)  
 Whatta ya mean problems.

CUT TO:

127 INT. ANDY'S APARTMENT - LIVING ROOM -- CONTINUOUS 127

Andy stands in the middle of a mess, the phone to his ear. It looks like a tornado hit.

There are books and magazines everywhere, the coffee table is overturned, and the bookshelf and all its contents are on the floor.

As we move in on him, our flashback device, and we are transported back to...

128 INT. HOSPITAL INTENSIVE CARE -- NIGHT -- FOUR DAYS EARLIER 128

Andy stands beside the bed looking at his mother amidst the tubes, lights, and beeping machines. On his face we read sadness and shame, but it's changing to resolve: "I will get through this."

ANSWERING MACHINE (V.O.)

Received Monday at 4PM.

JAKE (V.O.)

Hi Andy, um, this is Jake at the office. I'm so sorry to bother you but the auditors are here and if, well, if you get a chance, it sure would help if you could call in and talk with them.

CUT TO:

129 EXT. STRIP MALL -- DUSK 129

Andy sits in his car in front of Lake Bluff Jewelers, his phone to his ear.

JAKE (V.O.)

They've, uh, noticed some problems. Well, they have some questions to ask you. It's pretty urgent. So give a call when you get this.

As he listens, Andy's face registers growing alarm.

He hangs up, gets out of the car and crosses to the store. He stares at the closed sign hanging in the window.

CUT TO:

130 INT. CHARLES'S KITCHEN -- NIGHT 130

Andy brings two cups of steeping tea to the table where Charles sits. Charles is taking off his shoes.

(CONTINUED)

130 CONTINUED:

130

ANDY

You're going to have to get some sleep tonight.

Charles grunts.

ANDY (CONT'D)

Dad, have you given any thought to the store?

Charles removes his socks, ignoring the question.

ANDY (CONT'D)

I mean, you've got to give it some consideration. It's just...

Andy trails off as Charles neatly folds his socks into his shoes and sets them to the side.

ANDY (CONT'D)

I could open it up, you know, while you're at the hospital. Just a few hours a day so people know you're still there.

Charles reaches for his tea. He pulls the tea bag out and squeezes it over the cup, all his frustration and rage directed at the little paper tea bag. It breaks and he drops the mess onto the table.

CHRIS

We should burn the goddamn thing down.

Charles rises and goes to the sink for a wash cloth.

CLOSE ON ANDY sipping his tea. His eyes dart back and forth as he struggles to figure out what to do.

ANSWERING MACHINE (V.O.)

Received Tuesday 11:16AM

CUT TO:

131 INT. HOSPITAL WAITING ROOM -- DAY

131

Andy stands at the pay phone listening to his messages.

JAKE

(on phone)

This is Jake. Andy, I hope you're checking messages because we got a real mess here.

(MORE)

(CONTINUED)

JAKE (CONT'D)

The auditors say there are two terminated employees from your department still drawing checks...and there's something about unpaid OASDI taxes. Um, Andy, we need you to call us. What we really need is for you to come in and straighten all this out. Call me.

Andy slams down the phone. Katherine, who's been reading a magazine, glances over at him, but then returns her attention to the magazine.

Charles and Gina enter. Charles has his arm around Gina who looks like she's been crying. Charles gives her squeeze and heads off to Intensive Care.

Andy crosses to Gina.

ANDY

I have to go into the office tomorrow.

Gina doesn't respond.

ANDY (CONT'D)

There's a problem. I'll go in the morning, but should be back here later.

GINA

Okay.

Then he looks at Katherine.

ANDY

Don't let Katherine bother you.

Gina nods and bites her lip. Andy moves back to the pay phone. Gina sits down next to Katherine.

KATHERINE

His mother's dying and he's going back to work?

Andy shoots Katherine a withering look then speaks into the phone.

ANDY

(whispering but  
vehement)

I know you're there, Hank. Pick up the phone you fucking faggot!!

CUT TO:

132 INT. DORSET CORRIDOR -- DAY 132

Andy stands at the door as it opens to reveal Justin holding a gun behind him. When he sees it's Andy he puts his gun back in the drawer. He doesn't look happy to see Andy.

JUSTIN

What are you doing here?

Andy stutters.

JUSTIN (CONT'D)

You don't have an appointment.

ANDY

I was just...

JUSTIN

You know the deal. You can't just show up.

ANDY

I know. But I just...

Justin's eyes narrow.

JUSTIN

Come back in an hour, Tonic Water.

Justin slams the door.

CUT TO:

133 EXT. PARK -- DAY 133

Andy shivers as he sits on a bench. He looks at his watch. He closes his eyes and shivers.

CUT TO:

134 INT. JUSTIN'S BEDROOM -- DAY 134

ECU: Syringe as a small amount of blood flows back into it and then the plunger comes down.

HIGH ANGLE: Andy lays back onto the bed.

CUT TO:

135 INT. SAME -- LATER 135

Andy lies on the bed, shirtless. Justin sits nearby, bored. He wants Andy to leave.

(CONTINUED)

135 CONTINUED:

135

ANDY

(high)  
My mother is dying.

JUSTIN

(couldn't care less)  
Bummer.

Justin rises, picks up Andy's shirt off the floor and tosses it onto him as he heads for the door.

JUSTIN (CONT'D)

Next time, make an appointment.

Justin exits. Andy stares at the shirt as if he doesn't know what it is or where it came from.

CUT TO:

136 INT. MOONEY'S PUB -- DAY

136

Hank is waiting in a booth with a pitcher of beer. Andy sits opposite him and the two men stare across the table at each other. Finally Hank opens his mouth, but Andy cuts him off.

ANDY

(even, low)  
You stupid piece of shit.

HANK

(suddenly it bursts  
but not loud)  
Stop talking to me like that!

Andy is surprised.

ANDY

Oh? Do I see some balls growing on you?

Hank smashes his beer stein. Mooney looks up from the bar. Andy gets up, goes to the bar.

ANDY (CONT'D)

It's okay, Mooney. I got it.

He returns with a towel.

ANDY (CONT'D)

Why was there even a gun?

Hank looks away. Andy continues, voice low, but the rage rising as he wipes.

(CONTINUED)

136 CONTINUED:

136

ANDY (CONT'D)

I gave you all the information you needed. Why was Bobby Lasorda even there? Are you a fucking idiot? I couldn't have been any clearer.

He stops. He breathes. Hank won't look at him.

HANK

I didn't think I could do it alone.

ANDY

I should fucking kill you.

Hank looks at Andy and for a moment thinks Andy means literally kill him, but then Andy looks away, shakes his head and changes his tone.

ANDY (CONT'D)

How are we gonna fix it so your shit don't land on my shoes?

Andy stares out the window, thinking for a beat then says:

ANDY (CONT'D)

So think now. Who else knows.

CUT TO:

137 EXT. CEMETERY -- DAY

137

On Andy and Hank and Gina as the Priest speaks about what kid of woman Nanette was. Something catches Andy's eye.

ANDY'S POV

Across the cemetery Detective Barrett stands beside his unmarked car.

CUT TO:

138 EXT. SAME -- LATER

138

LONG SHOT of mourners as they move away from the grave.

Charles gets into a waiting limo accompanied by Katherine.

Barrett approaches and draws Andy aside.

ON ANDY and Barrett as they move away from the car.

DETECTIVE BARRETT

I know this is a bad time and all,  
but I needed to talk to you.

(MORE)

(CONTINUED)

DETECTIVE BARRETT (CONT'D)

Your father is calling six, seven times a day. He's showing up at the precinct. You've got to get him to back off a little.

ANDY

He's upset.

DETECTIVE BARRETT

Of course he is, but he's been getting abusive. We're doing everything we can, but from now on I wanna deal with you and you can relay information to your father.

ANDY

(nodding)

Ok, I'll talk to him.

Barrett puts a hand on Andy's shoulder, pleased.

ANDY (CONT'D)

What have you learned? Do you know who was behind it?

Barrett considers the question. It's a strange way to put it.

DETECTIVE BARRETT

Nothing concrete yet, but we're looking for connections between Lasorda and people who might have known your father.

Andy blanches, but manages a nod and a feeble...

ANDY

Good.

CUT TO:

139 INT. ANDY'S CAR -- DAY

139

Backing out of Charles's driveway. As Andy backs out into the street, Gina waves to Charles who is watching them from the porch. Charles doesn't wave back.

CUT TO:

140 INT. ANDY'S CAR -- DAY

140

Moving. Andy and Gina are on the Expressway heading back to the city. Andy is growing emotional. He rubs his eyes and tries to concentrate on the road. Gina notices.

(CONTINUED)

GINA

Andy?

No response.

GINA (CONT'D)

Are you okay?

A beat. Suddenly something snaps inside Andy. It's like a dam breaking. His body begins to shake, the tears and snot begin to flow and Andy finally stops trying to hold it all in.

It's the first time Gina has ever seen him cry and she's not sure what to do.

ANDY

My dad...

He's breathing hard, unable to speak.

GINA

Do you want to pull over?

He pulls over onto the side of the highway.

ANDY

My dad...

Cars are whizzing by as Andy begins bawling. He puts his head on the steering wheel, struggling to catch his breath.

ANDY (CONT'D)

It's not fair...

He breaks off again as his body is racked by spasms of pain and sorrow. After they pass he tries to slow his breathing.

Gina watches. Andy is finally able to speak.

ANDY (CONT'D)

I've always been afraid of becoming like him. All my life. All my life with you. And it's not fair...he can't just say he's sorry and make it go away...it's too late. It's not that easy. It's just not fair...it's like a fuckin' yoke on my back...

He starts to cry again. He curls forward and turns away from Gina, eyes closed, gritting his teeth and pushing his face into the window. It's as if his pain and anger are actual physical beings inside him, struggling to get out -- his demons, perhaps.

(CONTINUED)

140 CONTINUED: (2)

140

He opens his mouth wide but no sound comes out.

After a moment, it seems to pass. He slumps back into his seat and stares at his hands for a moment, trying to digest what just happened.

Gina is shocked by what she's witnessed, even a little scared.

GINA

Andy?

He ignores her. He seems to be withdrawing into himself again, receding from her and from the world.

GINA (CONT'D)

Andy?

It's as if she isn't there.

ON GINA watching him as he puts the car in gear and glances over his shoulder to see if there are any cars coming. She is deeply disturbed.

CUT TO:

141 EXT. EXPRESSWAY -- CONTINUOUS

141

Long shot: Andy pulls back out onto the highway and drives away.

FADE OUT:

142 INT. ANDY'S APARTMENT -- KITCHEN - THE NEXT MORNING

142

Gina is eating breakfast when Andy enters the kitchen. He's pulled himself together. He's actually receded even further than usual. He's totally closed off emotionally.

ANDY

I'll be back in a bit.

She just looks at him.

ANDY (CONT'D)

(irritated)

What?

GINA

Where are you going?

ANDY

I'll be back soon. I just gotta go deal with some stuff.

(CONTINUED)

142 CONTINUED:

142

Gina snorts. She thought they were having some kind of emotional breakthrough, clearly she was wrong.

ANDY (CONT'D)

What?

GINA

Do you wanna talk about what's going on, Andy?

No response.

GINA (CONT'D)

What if you came home one day and I just wasn't here?

ANDY

You got someplace else you gotta be?

She thinks about this a moment.

GINA

You don't realize how lucky you are to have me.

ANDY

Yeah, sure, whatever.

He exits.

CUT TO:

143 EXT. HANK'S APARTMENT BUILDING -- DAY

143

Andy approaches Hank's building, distracted and upset.

He climbs the steps and rings the buzzer. There's no response. Andy tries again. He gets angry and kicks the door several times.

The door is badly dented, but remains secure.

Andy gives up and leaves.

CUT TO:

144 INT. ANDY'S APARTMENT -- DAY

144

Andy enters, takes off his coat and hangs it in the closet.

He rubs his arms and heads for the kitchen when he notices Gina sitting in the living room, a suitcase and overnight bag on the floor next to her.

Andy stops.

(CONTINUED)

GINA  
Your boss called. He said you need  
to call him right away.

Andy doesn't move. His face is still.

GINA (CONT'D)  
Are you in trouble?

ANDY  
They just miss me.

Silence. She wishes he would talk to her.

ANDY (CONT'D)  
Where are you going?

This is really hard for her. She knows he's going through a  
lot, but she's at the end of her rope.

GINA  
Something has to change.

ANDY  
What does that mean, Gina?

GINA  
It means this isn't working for me.

ANDY  
What?

GINA  
This. This life we have. It was  
lousy before Rio. Now it's worse.  
You never talk to me about anything  
that's going on with you.

ANDY  
I don't understand.

GINA  
Neither do I. I mean, what goes on  
inside you, Andy? What was that in  
the car yesterday?

No response.

GINA (CONT'D)  
I want to understand. I want to be  
able to help.

ANDY  
I don't need any help.

(CONTINUED)

GINA

I do. I need more than this...

(a beat)

Do you know I've been having an affair?

ANDY

What's that suppose to mean?

GINA

It means I've been fucking another man, Andy. Do you need me to elaborate? Every Monday me and your brother Hank, we get together and we fuck. Not only that, but - and this may seem really strange to you -- but he tells me he loves me. He finds me beautiful and attractive and he wants to be with me. Not just on vacation. Every time he sees me.

ANDY

Hank?

GINA

Yeah, Hank. Jesus, Andy, you're like a fucking zombie. Get upset, get angry, get something.

He doesn't. Gina picks up her bag.

ANDY

Where are you gonna go?

GINA

I'm going to my mom's.

She pauses, hoping he'll ask her to stay...

ANDY

Do you want a ride?

A beat.

GINA

I'll get a cab.

(a beat)

I could use some money though.

Andy takes out his wallet and hands her all his cash. It's not much, a ten and some ones.

(CONTINUED)

144 CONTINUED: (3)

144

ANDY

(lameley)

I'll go to the bank tomorrow. I'll  
call you.

She lifts her suitcase and head for the door.

Gina leaves Andy standing in the middle of the room

He stands there a moment, thinking...

Suddenly the phone starts to ring, startling him.

It rings two times and then the machine picks up,.

OUTGOING MESSAGE

(Gina's voice)

Hi you've reached Gina and Andy.  
We're not here so --

Andy kicks the coffee table. He kicks it again and it turns  
over. The answer machine goes flying.

He picks up Gina's magazines and decorating books and throws  
them. He pulls down the bookshelf.

Andy stands there surrounded by the mess, his mind racing to  
figure a way out. A beat.

He sits on the couch, picks up a CD case off the floor, and  
pours some heroin onto it. He rolls up a dollar bill and  
prepares to snort a line.

CLOSE ON THE OVERTURNED PHONE.

As it being to emit a beeping busy signal, we move closer.

CUT TO:

145 INT. CHARLES'S CAR -- AT THAT MOMENT -- DAY

145

Stuck in downtown traffic. Charles is on the other end of  
the line, listening to a busy signal. He's totally oblivious  
to all the honking around him.

He moves the phone away from his ear and looks at it,  
perplexed.

WE MOVE CLOSER ON CHARLES, our flashback effect and find  
ourselves transported to...

146 EXT. CHARLES'S BACKYARD -- TWO DAYS EARLIER -- DAY

146

Charles sits at the picnic table with Andy again.

(CONTINUED)

146 CONTINUED:

146

CHARLES

She hated when I barbecued.

Andy doesn't look at him.

After a long pause, Charles opens his mouth to speak, but isn't sure how to start. Andy senses it, but still doesn't look at him.

CHARLES (CONT'D)

I know I've never really been what you wanted me to be.

Andy doesn't move. Charles presses on.

CHARLES (CONT'D)

I've never been very good at talking about feelings or showing you that kind of affection or support...

He trails off.

CHARLES (CONT'D)

I'm sorry I wasn't able to be the father you wanted, but I guess I just wanted you to be better than me and I thought if I pushed you...

Charles begins to cry and turns away, unable to look at his son.

CHARLES (CONT'D)

It might not mean anything to you, but I want you to know I really do love you and I'm sorry. I'm just so sorry.

Andy turns and watches his father cry. Finally he speaks and there's no sympathy in his voice.

ANDY

Gina and I've gotta get back to the city.

Andy rises and walks away. Charles watches him go.

CUT TO:

147 INT. CHARLES'S HOUSE -- DAY

147

Through the open door we see Charles standing on the porch watching Andy and Gina pull away. When they've gone he comes back inside.

148 INT. CHARLES'S HOUSE -- CONTINUOUS 148

CLOSE ON THE PHONE as Charles dials quickly.

JUMP CUT TO:

149 INT. CHARLES'S HOUSE -- LATER 149

CHARLES

No, I don't want to leave another message! Doesn't anybody down there give a goddamn? Doesn't anyone down there work for a living?

OFFICER (O.S.)

Would you like to leave a message, sir?

CLOSE ON THE PHONE as Charles slams down the receiver with all his might.

FADE OUT:

150 INT. CHARLES'S HOUSE -- THE FOLLOWING MORNING 150

Charles comes down the stairs wearing a change of clothes. He crosses to the phone, picks it up and dials. His movements are calm and deliberate. This is a man with a plan.

CHARLES

New York City, please. Lasorda, Robert. For the address...L-A-S-O-

CUT TO:

151 INT. CHARLES'S HOUSE - STUDY -- MORNING 151

Charles crosses to his desk, opens a drawer and pulls out...

NICKEL-PLATED SNUB NOSE

...Which he tucks into the back of his pants.

CUT TO:

152 EXT. CHARLES'S HOUSE -- MORNING 152

The Taurus is parked in the driveway. Charles approaches keys in hand.

The back end is smashed in from his accident at the precinct, but he doesn't seem to care.

CUT TO:

153 EXT. EXPRESSWAY -- DAY 153

On Charles's car heading south.

CUT TO:

154 INT. CHARLES'S CAR -- AT THAT MOMENT 154

Charles keeps his eyes glued to the road. On the seat next to him is the newspaper, the picture of Bobby staring up.

After a moment, he reaches across and flips open the glove compartment. He pulls out a pair of sunglasses and puts them on.

CUT TO:

155 EXT. STREET - EAST VILLAGE -- DAY 155

Charles's car moves slowly along the street. Charles cranes his neck trying to read the numbers on the houses.

CUT TO:

156 EXT. BOBBY'S HOUSE -- DAY 156

Charles stands on the stoop waiting. The door opens and Chris peeks out.

CHARLES

Are you Mrs. Lasorda?

CHRIS

Who are you?

CHARLES

My name is Hanson. Did Bobby Lasorda live here?

CHRIS

What do you want?

CHARLES

My wife was shot by your husband.

Charles holds up the tattered newspaper. Chris opens the door a little further.

CHRIS

He was my boyfriend.

CHARLES

We both lost somebody important to us. I just want to know why.

(CONTINUED)

156 CONTINUED:

156

She stare at him for a beat, then says:

CHRIS  
Come back in an hour.

CHARLES  
Miss?

CHRIS  
Just come back in an hour.

She shuts the door. Charles stands there a moment, confused, then slowly makes his way back down the steps.

CUT TO:

157 INT. BOBBY'S HOUSE -- DAY

157

In the living room, cluttered with toys, Charles, Chris, and Dex sit uncomfortably. Dex eyes Charles suspiciously.

DEX  
You a cop?

CHARLES  
Do I look like cop?  
(no response)  
I'm not a cop.

DEX  
So what do you want?

CHARLES  
Just like I told your sister. I want to know what happened and who else was involved. I just need to know.

CHRIS  
Bobby never hurt anybody...

Dex cuts her off with a wave of his hand.

DEX  
We don't know anything.

CHARLES  
If you don't know anything then why did she tell me to come back?

Charles looks from Chris to Dex and back. He's getting nowhere with this approach.

Charles concentrates on Chris.

(CONTINUED)

157 CONTINUED:

157

CHARLES (CONT'D)

Please. I only want justice...you  
do too, don't you?

Chris' eyes well with tears. She covers her face.

CHRIS

Dex.

Charles shifts his attention back to Dex and the two men  
regard each other in silence for a beat.

CHARLES

I'll pay you money.

CUT TO:

158 INT. CHARLES'S CAR -- LATER

158

Moving. Charles is driving. Dex sits besides him.

CHARLES

You gonna tell me where we're going?

DEX

There's a guy who was involved  
somehow...

CHARLES

Did you tell the police this?

DEX

Thing is, this guy owes me money, so  
once I get it you can do whatever  
you want -- kill him, turn him in,  
whatever. Pull over in front of  
that store.

They pull over and park in front of a deli down the street  
from Hank's apartment building.

Dex opens the door. Charles opens his, too, but Dex says:

DEX (CONT'D)

Stay here. I'm just getting something  
to drink.

Charles hesitates, but Dex gives him a look and he shuts it.

DEX (CONT'D)

You want anything?  
(Charles shakes his  
head)  
We might be here a while.

(CONTINUED)

158 CONTINUED:

158

CHARLES

Here?

DEX

Yeah. That's his building up there.

He points to Hank's building. Charles can't make any sense of it.

DEX (CONT'D)

So we're just gonna hang for a bit.  
I'll be right back.

Dex closes his door and goes into the store.

FADE TO:

159 INT. SAME -- LATER

159

On Charles, watching Hank's building when something catches his attention.

CHARLES'S POV:

Andy approaches the building.

Charles is confused and doesn't believe it's Andy at first.

He puts the car in gear and starts driving forward. As he gets closer he's shocked to see it's really Andy and he's going up the steps. Andy rings, kicks the door a few times, then leaves.

Charles doesn't know what to do. He keeps driving.

He doesn't even notice Dex yelling at him as he drives away.

DEX (O.S.)

Yo, Chico? Where the fuck you going?

On Dex, seen through the rear window holding a bag of nuts and a soda as he recedes into the distance.

CUT TO:

160 INT. CHARLES'S CAR -- LATER

160

Pulled over. Charles is oblivious to all the city noise around him, the wheels are turning in his head as he struggles to find out what Andy was doing at Hank's.

CUT TO:

161 INT. THE HALL OUTSIDE WILLIAMS JEWELRY

161

We see Charles enter. He reaches the door, is about to enter. He stops. After a beat he picks up his cell phone and dials. It rings twice and then a machine picks up:

OUTGOING MESSAGE

(Gina's voice)

Hi you've reached Gina and Andy.

We're not here so --

The line goes dead. Charles is confused. He stares at the phone for a second and then hits redial, but gets a busy signal. He hangs up the phone and closes his eyes, almost in prayer, then enters.

CUT TO:

162 INT. JEWELRY STORE -- BACKROOM -- DAY

162

William sits at his desk. Charles stands in the doorway opposite him.

WILLIAM

Last person I ever thought I'd see again as long as I lived is Charlie Hanson.

CHARLES

You still a crook?

WILLIAM

You come all this way to insult me?

A beat. The old man smiles.

CHARLES

You know anything about a holdup at the Westchester Shopping Mall?

WILLIAM

What would I know about Westchester? That's only for upstanding citizens such as yourself.

CHARLES

Have you heard anything?

WILLIAM

Why would I hear anything about anything. I sell diamonds.

CHARLES

And fence 'em.

(CONTINUED)

WILLIAM

Never.

CHARLES

Ever hear of a kid named Bobby  
Lasorda?

WILLIAM

Wrong tree, Charlie.

CHARLES

Couple 'a punks shot my wife in a  
holdup. She's dead.

WILLIAM

I'm sorry.

CHARLES

I don't give a shit about your little  
side business. I don't care about  
anything anymore except finding the  
guy behind this... Do you know  
anything?

William studies Charles for a few beats.

WILLIAM

I remember when Charlie Hanson started  
out on this street. Young, cocky,  
good cutter. Long time ago, Charlie.  
You always hated my guts. Called me  
a crook... But you didn't know shit  
about how the world works and what  
people will do for money.

William has fished out the business card Andy left him.

WILLIAM (CONT'D)

I guess now you know...

William hands Charles the card. Charles stares at it.

CLOSE ON THE CARD: Andrew Hanson

WILLIAM (CONT'D)

The world is an evil place, Charlie.  
Some of us make money off that and  
others get destroyed.

ON CHARLES, shocked and confused. He leans against the  
doorway for support as a wave of nausea passes over him.

William grins, taking perverse pleasure in this.

(CONTINUED)

162 CONTINUED: (2)

162

WILLIAM (CONT'D)  
Looks just like ya, Charlie. He  
walked in here and I knew him right  
off the bat.

ON CHARLES, his worst fears realized. He turns and walks  
away.

WILLIAM (O.S.) (CONT'D)  
Ironic.

ON WILLIAM, smiling with crooked teeth, a sinister gleam in  
his eye.

CUT TO:

163 EXT. ANDY'S APARTMENT BUILDING -- DAY

163

The car is parked across the street. Charles waits. He's  
hopelessly sad and defeated -- a broken man.

CHARLES POV

Andy comes out of the building carrying the overnight bag  
and duffel bag. He hails a cab and pulls away, followed by  
the Charles's car.

CUT TO:

164 INT. CHARLES'S CAR -- DAY

164

Parked on the street.

CHARLES POV:

CLOSE ON SIGN: AIRLINE TICKET AGENCY

Andy emerges from the office carrying his overnight bag and  
an envelope. He steps into the street and hails a cab.

Charles puts the car into gear.

CUT TO:

165 EXT. HANK'S APARTMENT BUILDING -- DAY

165

The cab stops in front of the building. The car, half a  
block away, pulls to the side and stops.

Charles watches Andy get out of the cab and enter Hank's  
building.

Charles finds a parking place opposite Hank's building.

CUT TO:

166 EXT. HANK'S APARTMENT BUILDING -- LATER 166

Hank and Andy emerge. Andy is carrying his two bags. They head up the street without noticing Charles's car as it pulls away from the curb and follows. Andy hails a cab.

CUT TO:

167 EXT. THE DORSET -- DAY 167

Charles watches as Hank and Andy get out of the cab in front of The Dorset.

CLOSE ON ANDY: As he bends to pay the cabbie, our flashback effect and we are transported back to...

168 INT. ANDY'S APARTMENT -- EARLIER THAT DAY 168

ECU: Andy does a line of heroin off a CD case.

He's back in the trashed living room as before.

He takes a deep breath then picks up the phone and dials.

He waits, biting his lip.

HANK

(on phone)

Hello?

ANDY

It's me.

HANK

Andy, Jesus. We got problems.

ANDY

Whatta ya mean problems?

HANK

Bobby's girlfriend's got a brother who's blackmailing me. Says he'll go to the cops or kill me if I don't pay him ten grand.

ANDY

I'm not going down with you.

HANK

If he goes to the cops it's not gonna take long before they connect me to you.

(CONTINUED)

168 CONTINUED:

168

ANDY

Ok. Ok. Stay where you are. I'll be over for you when I figure this out.

HANK

Andy, this guy isn't fucking around.

ANDY

Don't worry. I'll figure something out.

He puts his head back. He's so weary he can hardly move. He seems to fall asleep. Suddenly his eyes pop open, he jumps up.

CUT TO:

169 INT. SAME -- LATER

169

Andy moves quickly through the trashed apartment. He pulls his passport out of a drawer in the smashed coffee table.

He carries it into the bedroom where he's packed an overnight bag. He lifts the bag as well as an empty duffel bag off the bed and heads out.

CUT TO:

170 INT. ANDY'S OFFICE -- DAY

170

He saunters and goes right to his desk, opens it and pulls out his cash box. Inside are still some hundred dollar bills. He pulls them out, when his secretary enters.

SECRETARY

Andy, Jake needs to see you. They're all in the conference room with the IRS guy. They're going all the way back through your accounts.

ANDY

Fuck'em. Got to get to my Dad's.

He rushes out.

SECRETARY

(calling after him)

I'm gonna have to tell him you were in.

CUT TO:

171 EXT. DOWNTOWN -- DAY 171

CLOSE ON SIGN: AIRLINE TICKET AGENCY

Andy emerges from the office as before. He steps into the street and hails a cab.

He doesn't notice the Charles's car waiting up the street.

CUT TO:

172 EXT. ANDY'S APARTMENT BUILDING -- DAY 172

Andy's cab pulls up. Andy rushes upstairs.

CUT TO:

173 INT. HANK'S APARTMENT -- DAY 173

Hank and Andy are sitting opposite each other, neither saying a word. After a while -

HANK

Say something, for God's sake.

Andy gets up, moves to Hank. There is something frightening in his look at Hank. We feel he's about to say something but he turns and goes back to his seat. Then -

ANDY

Ok. We're in trouble. The worst trouble imaginable. You're aware of that, right.

No answer.

ANDY (CONT'D)

So I'm going to try and fix it. There's almost no choice. But you've got to follow my lead - no questions, no hesitations.

HANK

I did that once. That's why I'm sitting here looking at my life going down the tubes.

ANDY

You poor self-pitying son of a bitch. Fuck you. I'll do it alone. You can sit here 'til you wind up in jail taking it up the ass for the rest of your life.

He gets up to go.

(CONTINUED)

173 CONTINUED:

173

HANK

What's your idea?

ANDY

We call Chris and tell her to get her brother over to her apartment.

HANK

What for?

ANDY

To meet us. He figures we owe him \$10,000. We have to resolve it.

HANK

Resolve it how?

ANDY

We play it by ear. Maybe we pay him.

HANK

He'll never let us off the hook. We'll be paying off the rest of our lives.

ANDY

You finally figured something out for yourself. Let's bring money. See what happens.

HANK

Where do we get \$10,000?

ANDY

That might be easier. Call Chris.

CUT TO:

174 EXT. HANK'S APARTMENT -- DAY

174

Andy and Hank emerge, get into Andy's waiting car. It pulls out. So does Charles.

CUT TO:

175 EXT. THE DORSET -- DAY

175

Hank and Andy emerge from the car, carrying the two bags. Charles's car pulls up a short distance away.

CUT TO:

176 INT. JUSTIN'S APARTMENT -- DAY

176

The doorbell rings and rings until Justin comes out of the bedroom in his robe. He moves to the front door and opens the drawer to get his gun, but as he does he says:

JUSTIN

Who is it?

ANDY (O.S.)

Tonic Water.

Justin sighs, annoyed, takes the gun, pulls open the door.

JUSTIN

I told you...

Andy bursts in, pushing the door into Justin who falls back onto the floor

The gun goes flying. Andy comes hurtling after it. Justin grabs him and they start wrestling, both reaching for the gun. Hank moves in, grabs Justin from behind, pulling him off Andy and pinning his arms. Andy jumps up, grabs the gun.

ANDY

You miserable fuck!

And he smacks Justin viciously across the jaw with the gun. Justin sinks to the ground as Hank lets go of him. In a second, Andy is all over the fallen Justin. He clubs him over and over again 'til Justin must be pulp. Hank has never seen Andy like this. He moves in and pulls Andy off.

HANK

Andy, stop! Stop! You'll kill him!

Andy stops and with one final kick, turns to the bedroom.

CUT TO:

177 INT. JUSTIN'S BEDROOM -- CONTINUOUS

177

A naked guy with the needle still in his arm is trying to focus and sit up. Hank and Andy are terrified at the sight of him.

Andy hesitates, then moves decisively to the bed. He puts a pillow around the gun and fires in to the junkie's head.

ANDY

Come on.

(CONTINUED)

177 CONTINUED:

177

He pulls Hank into Justin's closet. It's the same as when Andy would get his shots. Clothes neatly hung, safe open.

Andy kneels and starts shoveling thousands of dollars, small nickel bags and even two kilo packs into the duffel bag.

ANDY (CONT'D)

Come on, help me!

Hank is reacting like a zombie. He moves to the safe.

HANK

(holding up some nickel  
bags)

Do we take these?

ANDY

Yeah. They're worth money.

The safe is just about empty. They rise, turn, then stand stock still.

CUT TO:

178 INT. JUSTIN'S BEDROOM -- CONTINUOUS

178

Justin is in the doorway. Blood is pouring out of his mouth, nose, even his ears. He has a large kitchen knife in his hands. He's barely able to stand.

JUSTIN

You cocksucker!

ANDY

(as he reaches for a  
pillow)

I'm afraid that's your hobby.

And he fires. Justin goes down. Andy moves over and gives him one more in the head, just to be sure.

HANK

Andy, my God, you've gone crazy.  
You didn't have to kill him.

ANDY

(ignoring him)

Did you touch anything?

He pulls a shirt off a hanger and starts wiping off the safe interior and door.

HANK

He's a dealer! He wouldn't have  
gone to the cops!

(CONTINUED)

178 CONTINUED:

178

ANDY

No, just other dealers! And suppliers. That's all we need. Ten South Americans chasing us for the rests of our lives. Did you touch anything!?

HANK

I don't think so.

ANDY

You don't think so!

He moves into the living room, wipes the door knob.

ANDY (CONT'D)

Think Goddamn it! Did you touch anything!

HANK

No.

ANDY

Let's go.

A cautious look out the door and they're gone.

CUT TO:

179 EXT. THE DORSET -- MOMENTS LATER

179

The ballet is repeated. Andy and Hank emerge, into the car. The car takes off. Charles's car follows.

CUT TO:

180 EXT. BOBBY'S HOUSE -- LATER

180

The car pulls up. Charles's car parks up the street.

CUT TO:

181 INT. BOBBY'S APARTMENT -- CONTINUOUS

181

Dex is sitting in a big chair eating a pizza out of a box. Chris is behind him. Hank and Andy stand by the door, the duffel bag between them.

DEX

You got the dough, right, Chico? I don't like useless trips.

(to Andy)

You don't look happy. You mind if I call you Groucho?

(CONTINUED)

181 CONTINUED:

181

Off screen the baby starts crying. Chris moves into the next room to tend to it.

ANDY  
No, I don't mind.

He opens the duffel bag and tilts it to Dex. Dex's eyes widen.

CUT TO:

Over Dex to Hank and Andy. Inside the pizza box where a slice used to be lies a .22 Dex's hand rests on the grip.

ANDY (CONT'D)  
Like what you're seeing?

DEX  
Yeah. A lot.

Andy pulls his gun out.

ANDY  
Stand up.

Dex places the pizza box on his chair and stands.

ANDY (CONT'D)  
Turn around.

He does. Andy moves up to him and starts a careful frisk.

ANDY (CONT'D)  
So how do we do this, Harpo? I mean I'd gladly pay you the money. We've got plenty of it. But how do we keep you from bleeding us every couple of months?

DEX  
I just want enough to take care of Chris.

ANDY  
That's nice. My brother wouldn't take care of me like that.

Chris comes in from the bedroom. She stops. Her eyes widen, her mouth drops open. Dex, his back to Andy and Hank, desperately flicks his eyes from her face to his chair with the pizza box on it. She stares. He does it again. She looks down.

(CONTINUED)

ANDY (CONT'D)

What do you say, Chris? Can I trust  
this guy?

CHRIS

(her voice a whisper)  
Yes.

ANDY

What?

CHRIS

(louder)  
Yes!

ANDY

I don't think so.

And he shoots Dex. Dex pitches forward to the floor. Andy  
is looking directly at Chris. It's obvious what's going to  
happen next. Suddenly -

HANK

Don't do it, Andy.

Andy turns to him.

ANDY

What was that?

HANK

You can't do it, Andy. I won't let  
you.

ANDY

You won't let me?

HANK

There's a baby in there. You gonna  
kill him, too?

ANDY

No. A baby can't testify.

HANK

I've had it. No more. You kill  
her, you'll have to kill me too.

ANDY

(he slowly raises the  
gun, inches from  
Hank's face)  
Not such a bad idea.  
(MORE)

(CONTINUED)

ANDY (CONT'D)

(pause)

In fact, a good one.

(pause)

You know, I know.

HANK

You know what?

ANDY

I know.

HANK

(he gets it)

I'm sorry you know. I've fucked it all up. So go ahead. Do it. You'll do me a favor.

Intercut the longest pause in show business.

CUT TO:

ANDY'S FINGER.

It starts to tighten on the trigger. SHOT!

CUT TO:

OVER HANK TO ANDY

Andy's eyes open wide and he falls right into Hank's arms. It reveals Chris, Dex's gun in her hand, still smoking.

CUT TO:

AT HANK

Andy slides down to the floor, his blood smearing Hank.

He stares at Chris.

CHRIS

Get the hell out of here.

HANK

What about you?

CHRIS

He shot Dex. I shot him. Self-defense. Go!

Hank reaches into the duffel bag, throws her two packs of money, takes the bag and goes.

CUT TO:

182 EXT. BOBBY'S HOUSE -- THE STAIRS -- CONTINUOUS 182

Hank is running down them, duffel bag clutched to hide Andy's blood stains. We hear someone yelling off screen.

VOICE (O.S.)

(yelling)

I swear I heard a second shot! Call 911 again!"

CUT TO:

183 EXT. BOBBY'S HOUSE -- CONTINUOUS 183

Hank bursts out, runs up the street.

CUT TO:

184 INT. CHARLES'S CAR -- CONTINUOUS 184

Charles in his car.

He gets out looking down the street. Was that Hank? We're hearing sirens. He gets back in his car, starts it, heads up the street.

CUT TO:

185 EXT. BOBBY'S STREET - CONTINUOUS 185

A police car turns the corner, coming the wrong way down the street towards Charles. With cars parked on both sides, there's no way Charles can get through. He backs up and see another police car and an ambulance behind him coming up the street.

He backs into his original parking spot. The police car and ambulance pull up to Chris' place. There's no way he can get out.

CUT TO:

186 EXT. BOBBY'S HOUSE -- LATER 186

The front. The yellow tape is up. Lots of cops, people, more police cars, a NYPD morgue van up the street.

Charles is outside his car now trying to see what's happened. A stretcher with a body on it is already rolling up the street toward the van.

Another stretcher comes out the front door. It starts rolling quickly towards the ambulance whose open back doors are not that far from Charles.

(CONTINUED)

186 CONTINUED: 186

The gurney bounces off the sidewalk, swings around as the EMT's start to lift it into the ambulance.

CUT TO:

CLOSE-UP CHARLES

His eyes widen. He looks as though his heart will break.

CUT TO:

CHARLES POV

Andy's face, partially covered by an oxygen mask, is lifted into the ambulance.

CUT TO:

187 EXT. BOBBY'S STREET - CONTINUOUS 187

The street as a cop car and the ambulance back out of the street, sirens blasting.

CUT TO:

CHARLES

The pain in his face is unbearable.

CUT TO:

188 INT. HOSPITAL CORRIDOR/NURSES STATION -- DAY 188

A long shot of the hospital corridor. In the foreground, a chair outside a door with a cop's uniform jacket draped over the back. The cop is up at the nurses station, kibitzing with one of the nurses.

Charles moves slowly down the corridor. He's aged a hundred years, a full days growth on his face. He stops by the nurses station.

NURSE

Hi, Mr. Hanson. Stick your head in.  
If he's awake now you can spend a  
couple of minutes with him.

Charles comes toward us.

CUT TO:

189 INT. HOSPITAL ROOM -- DAY 189

Charles enters. Andy seems to be asleep. Charles goes over to the heart monitor, watches it.

(CONTINUED)

189 CONTINUED:

189

Then reaches up and turns it off, then on again. He moves rapidly to the door.

CUT TO:

190 INT. HOSPITAL CORRIDOR/NURSES STATION -- CONTINUOUS

190

Charles emerges, calls up the nurses station.

CHARLES

The heart monitor. It cut out for a second.

NURSE

(enjoying her time  
with the cop)

It does that. Don't worry. If it happens again, just press re-set.

CUT TO:

191 INT. HOSPITAL ROOM -- NIGHT

191

Charles stands looking at his son as the door closes behind him. Andy lies in the bed with his eyes closed. Charles steps closer and Andy opens his eyes.

ANDY

(weak)

Dad.

Charles stands next to the bed, but doesn't move or speak.

ANDY (CONT'D)

Dad. It was all a mistake. I never meant to hurt her. I just needed money. There wasn't supposed to be a gun. She wasn't supposed to be in the store. Everything just went wrong.

Andy looks for comfort from his father, but Charles remains distant and cold. Andy weeps silently, closing his eyes.

Finally Charles reaches out and brushes the hair back from his son's forehead. Andy responds greedily to the touch, but he's too weak to take his father's hand. He stops crying.

CHARLES

It's okay, Andy. Everything's okay.

Andy seems to fall back asleep. Charles unbuttons his own shirt. He moves over to the heart monitor, flips the switch to "OFF". he rapidly undoes the two leads that are attached to Andy and puts them on his own chest.

(CONTINUED)

191 CONTINUED:

191

Then he switches the heart monitor back on. All seems normal.

He stares at Andy a long while. He slowly reaches up and pulls the two oxygen plugs out of Andy's nose.

Charles reaches for a pillow behind Andy's head. Instead of fluffing it, however, he lifts it and moves it over his son's face and begins to suffocate him. Andy struggles, but Charles holds the pillow tightly in place.

CLOSE ON CHARLES as he struggles to keep the pillow firmly over his son's face.

Charles is staring straight ahead as he continues to hold the pillow over Andy's face.

After a few moments Andy stops struggling and grows still.

Charles releases the pillow. He puts the oxygen plugs back into Andy's nose. He puts the leads back on Andy's chest. The machine is still on flat line. It starts to beep loudly.

CUT TO:

192 INT. HOSPITAL CORRIDOR/NURSES STATION -- CONTINUOUS

192

Charles emerges.

CHARLES

(he calls)

Nurse.

The machine is beeping at the nurse's station. She looks at her monitor then starts toward the room at a run. The cop comes with her.

Charles starts up the corridor, walking away from us.

Once more our flashback effect starts. Only this time instead of indicating we're going backwards in time, the legend reads:

"SIX MONTHS LATER"

193 EXT. BEACH -- DAY

193

A beach with crystal clear blue water sparkling in the sunlight. We could be anywhere; the Bahamas, the Caribbean, Tahiti...all that matters is that it's idyllic.

The camera starts to pull back and pan around, past the palm trees and toward a clearly luxurious hotel room.

We dolly toward two open french doors. We hear heavy breathing. It gets louder. Over the balcony railing and into a glorious bedroom. On either side of the bed are two antique armoires with mirrors on the doors.

(CONTINUED)

193 CONTINUED:

193

The doors are angled in such a way that the people in bed  
can watch themselves fucking.

CUT TO:

CLOSE-UP GINA

CUT TO:

CLOSE-UP HANK

BLACK