

BREAKING IN

by

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1. EXT. HOUSE, NIGHT

The front of an extensive San Francisco hilltop house. A well-dressed man comes out, flicks on the porch lights, locks the door behind him.

CUT TO:

2. HOUSE, MAN

seen from the inside of a car parked across the street. We see a man's gloved hand resting on the steering wheel. The man from the house backs his car out of the garage, the door bussing down automatically behind him.

CUT TO:

3. DRIVEWAY, CAR

watching now from the side of the house, peering over a row of garbage cans, the bare hand of another watcher resting on one of the lids. The car pulls away-

CUT TO:

4. PATIO, SCREEN DOOR

We approach a screened-in patio on the other side of the house. The gloved hand appears, clips a hole in the screen right by the door handle with a pair of wire-cutters, reaches in and lifts the hook-

CUT TO:

5. GARBAGE CAN

we follow a can being carried by the bare-handed person. He sets it by the house, steps up on it (he's wearing sneakers), then steps up to a foothold on a window sill-

CUT TO:

6. DOOR, GLOVED HANDS

inside the patio now, working on the main house door, pulling picks from a leather case and jiggling them into the keyhole-

CUT TO:

7. BARE HANDS

grabbing a drainpipe, hand over hand up to the rain gutter, to the shingles, fingernails digging in-

CUT TO:

8. PATIO, DOOR

the gloved hands working, click! The door opens a few inches-
 chained on the inside. Out come the wirecutters- snip-
 the door swings open onto the dark house-

CUT TO:

9. ROOF, FEET

we follow the sneakers across to a dormer, tilt up as the bare
 hands lift the window-

CUT TO:

10. INT. BATHROOM

the sneakered feet swing in through the open window-

CUT TO:

11. FLASHLIGHT

in the gloved hand, beam pointing at the floor as he walks
 through the living room. Extensive, leather shoes. The
 beam tilts up-

CUT TO:

12. BEAM

we follow it across the wall till it stops on a painting. We
 come closer, the painting is lifted off. Bare wall. The
 painting is replaced, straightened by the gloved hands-

CUT TO:

13. BEDROOM, BARE HANDS

pulling a picture off the wall above the head of a double bed,
 then rehanging it upside-down.

CUT TO:

14. FLASHLIGHT BEAM, GLOVED HAND

pulling another picture off the wall. It hides a wall safe.

CUT TO:

15. BEDROOM, BARE HANDS

we follow the hands as they shortsheet the bed.

CUT TO:

16. BEAM, GLOVED HANDS
laying tools on the floor from a large black bag-

CUT TO:

17. STAIRS, SNEAKERS
coming down a flight of carpeted stairs-

CUT TO:

18. KITCHEN, REFRIGERATOR
the bare hands open the door and poke around at the food-

CUT TO:

19. LIVING ROOM, GLOVED HANDS
laying tools out. A noise from the kitchen, the hands freeze-
then we follow as they rehang the painting over the wall safe
in a hurry-

CUT TO:

20. TRAY OF FOOD, KITCHEN
we follow a tray loaded with food as the bare hands carry it
down a hallway, into the living room, reach to flick the light
and-

CUT TO:

21. GLOVED MAN
standing frozen in the sudden light with tools in hand. He is
around sixty, wearing a business suit. He holds his breath,
looks to the front door. Ernie.

CUT TO:

22. YOUNG MAN
around twenty, holding the tray as well as his breath, looks
toward the front door. Mike.

MIKE
(smiling) Hey.

CUT TO:

23. TWO SHOT

ERNIE

(rising from the bag, smiles) Hey. Uh-h.
I come to fix the TV.

MIKE

Oh. (brightens) Yeah, right, the TV. Forget
all about that, I was just comin in to watch.
Listen, we don't know if it's the antenna or the
set itself-

ERNIE

I got held up at the last place. It's not too
late, is it?

MIKE

Late? Nah, what is it, what, only eight o' clock
or so. (glances at tools on floor)

CUT TO:

24. TOOLS

we pan over them, stopping on a small hatchet.

CUT TO:

25. TWO SHOT

MIKE

Repairman, right. Kind of tough workin in the
dark, isn't it?

ERNIE

Couldn't find the switch. (pause) Your father
let me in. On his way out.

MIKE

Right. Listen, you go ahead on the thing there,
I'll be right out in the kitchen. You need
anything just holler.

We follow Mike out and down the hall. He lays the tray at the
foot of the stairs and starts up them fast-

CUT TO:

26. MIKE, BATHROOM
climbing out the window--

CUT TO:

27. MIKE, ROOF
we follow him across, down the drainpipe to the sill to the can
to the ground. Ernie is sitting on a can waiting for him.

ERNIE

Kid, I think you an me are in the same business.

MIKE

(startled) Huh?

ERNIE

Monkey business. These people got no antenna,
they're on cable. You said antenna.

MIKE

Oh.

ERNIE

You shoulda noticed that on the roof. Come
on, the side door's open.

CUT TO:

28. LIVING ROOM, MIKE AND ERNIE
Mike in a chair and Ernie by the painting over the safe.

ERNIE

So what are you after in here?

MIKE

Huh?

ERNIE

You crash a spot there must be something
you're after. What were you gonna take?

MIKE

Nothing. I just- you know- I look around.
Check the refrigerator, maybe watch some TV,
read the mail-

ERNIE

What?

MIKE

I don't steal anything. I mean, not like
money or anything. I just like to-

28. cont.

ERNIE

Spare me what you like to do. Probly cream
in your pants comin through the window. Fuckin
whacko.

MIKE

I don't do Anything weird, I just- well, sure,
sometimes I get excited- it's a real rush when
you first come through-

ERNIE

A milkbottle, a doormat thief out for jewelry
and loose change, it would be one thing-
(he uncovers the wall safe)

MIKE

Hey, wow, how'd you know that was there?

ERNIE

This character runs a supermarket, gets a lot
of cash kicked his way from the milk and meat
companies. A lot of cash he doesn't want on
any bank records. It figures he'd have a stash.

MIKE

You know how to open that?

ERNIE

I know a few things.

Ernie leaves the room, Mike calls after-

MIKE

You do this for a living? Opening safes?

ERNIE

(off) Don't do it for my health.

MIKE

No shit. I never met anybody who did- you know-
crime for a living. I had a cousin held up a
gas station on his bicycle once, but he was
crazy.

ERNIE

(returning with a wet towel) Runs in the family,
does it?

28. cont.

MIKE

Are you with some kind of organization?

ERNIE

West San Francisco Home Owners Association.

He daubs the wall around the safe with the wet towel.

ERNIE

Keens the plaster dust down a little. My sinuses.

MIKE

I meant like the Mafia. Or do you work for yourself?

ERNIE

For myself, by myself and of myself. I had a partner but he died.

MIKE

In prison?

CUT TO:

29. ERNIE

regarding the safe, rummaging in his bag-

ERNIE

In Daly City. Heart attack. Man who smoked three packs of butts a day, drank like a fish and chased bad women. You figure it out.

MIKE

(off) How do you get one of those things open?

ERNIE

It's a very delicate operation-

Ernie ups with the hatchet WHAM! and punches through the plaster on one side of the safe-

CUT TO:

30. MIKE

MIKE

Jesus!

CUT TO:

31. ERNIE
 chomping around the safe-

ERNIE

The companies that make these don't spend any more than they have to. Nice strong front to make the sucker who bought it happy- but the back end is a tin can, you can punch right through it.

Ernie has chomped all the way around. He pulls the safe out, plaster still attached here and there, and lays it on the carpet. He sneezes into his handkerchief several times.

ERNIE

And what do you do for a living, kid? Raid people's iceboxes?

MIKE

I work in this garage. Bob's Tire and Body.

ERNIE

Mission and 52nd Street.

MIKE

You been there?

ERNIE

I know the city. (sneezes)

Ernie chomps down on the back of the safe, opening a gash, which he starts to pull wider with a pair of pliers.

MIKE

They got me on tires now, but I'm tryin to pick up some mechanics from the other guys. You know cars you can get a job most anyplace. (extends his hand, smiles) My name's Mike. What's yours?

Ernie stares at him a moment, goes back to work.

MIKE

Where'd you learn all this stuff?

31. cont.

ERNIE

Correspondence course I saw advertised on a matchbook. 'We're looking for people with a restless urge to burgle.'

MIKE

(nodding) It's nice to have a skill.

Ernie looks at him again, shakes his head, goes back to work.

MIKE

I only been in the city a couple months now. Moved up from Castroville.

ERNIE

Artichoke Capitol of the World.

MIKE

(pleased) You been there?

ERNIE

I know the state. You know anybody here in town?

MIKE

(shrugs) The guys at work, I guess. My landlady. I haven't really made any friends.

ERNIE

Well if you make any, don't tell em about me, okay?

MIKE

Course not. What do you think I am?

ERNIE

I think you're a fuckin whacko, goes creepin through people's houses for the thrill of it.

MIKE

(just as Ernie is pulling cash from the safe) Need any help?

ERNIE

Sure kid. Food back in the icebox, wine down everything you've touched and cop a heel outa here, fast. That'll help.

31. cont.

MIKE

Don't worry about my prints, the cops don't have them.

ERNIE

The cops don't need them, way you operate. Now get a move on 'fore you get me in trouble.

MIKE

(un to leave) Sure thing. What was your name?

ERNIE

Ernie.

MIKE

Ernie what?

ERNIE

Ernie's enough. And hey kid-

MIKE

Huh?

ERNIE

What did you do upstairs?

MIKE

(shrugs) Nothin.

ERNIE

Don't gimme that, what did you do?

MIKE

(shrugs again, mumbles) Short-sheeted the beds.

ERNIE

Fuckin whacko.

CUT TO:

32. INT. BODY AND TIRE SHOP, MIKE, DAY

Mike rolling a couple retreads over to a pile of tires-

MUSIC AND CREDITS BEGIN

CUT TO:

33. MIKE
we follow as he takes a flat off its rim on the mounting machine, puts a new one on, balances it, never breaking rhythm.

CUT TO:

34. MIKE, EXT. BACK OF SHOP
eating brown-bag lunch with the other employees, sitting on the roof of a wreck. The older grease-monkeys all laughing, Mike laughing along but clearly not included-

CUT TO:

35. MIKE, SHOP
power-wrenching the nuts off a tire of a car up on the lift, wearily hexfiting another and setting it on the bolts-

CUT TO:

36. MIKE
watching two guys fix a fender, intent, till the boss appears, taps his shoulder, and jerks his thumb at a huge pile of unmounted tires-

CUT TO:

37. MIKE
mounting a tire on a rim. The boss approaches, whistles to get his attention-

END MUSIC, CREDITS

BOSS

Phone call, Lefevre. Don't take all day.

CUT TO:

38. MIKE, OFFICE PHONE

MIKE

(on phone) Huh? Oh, right, yeah. What? Uh- sure, why not? Fourth and what? Sure, seven-thirty, charm. Should I bring tools or something? Hey, don't get sore, how am I- yeah. Yeah. I'll be there.

38. cont.

He hangs up. The boss eyes him as he heads back to work-

MIKE

My uncle Ernie. Goin in for his prostate gland, he's real worried.

CUT TO:

39. STREET, EVENING, MIKE

a pawnshop and pawnshop area, Mike takes a deep breath and heads into a dingy bar-

CUT TO:

40. INT. BAR

Mike straining to see if Ernie is there yet through the darkness-

CUT TO:

41. PATRONS

white, middle-aged, a scurvy-looking crew. They continue their conversations, eye Mike warily-

CUT TO:

42. MIKE

saunters to the bar, sits on a stool and swivels to face the door-

CUT TO:

43. BARTENDER

a fireplug. walks over, rans the counter behind Mike, Mike turns-

BARTENDER

You drinkin?

MIKE

Huh?

BARTENDER

This aint the Christian Science Reading Room.

MIKE

Oh. Yeah. Give me a draught.

43. cont.

We follow the bartender to the pumps. He draws a beer, glances to see if Mike is looking-

CUT TO:

44. MIKE

smiling at a barfly a few stools down who just stares back. The beer arrives, the bartender waits, Mike lays a dollar on the counter. The bartender looks at it, waits. Mike is surprised, puts another bill down. The bartender takes both to the register, Mike watches, waiting for change. There is none. Mike shrugs, turns to the barfly-

MIKE

Inflation.

Mike reaches for a bowl of pretzels- whoops- a patron snatches it away. He takes a long drink of beer. We follow him to the juke box, but another patron cuts in front, punches enough songs to keep it occupied for hours. Mike looks over his shoulder as he selects-

MIKE

Just what I would have picked.

No response as the patron walks away. An accordion waltz starts playing. Mike goes to the stool, drains his beer. He turns to face the door. He frowns. Squirms. Looks around-

CUT TO:

45. SIGN, MIKE'S P.O.V.

'GENTS'

CUT TO:

46. MIKE

hurrying past the counter down a dim hall, breaking into a trot, gets to the men's room- locked. He is desperate, trots back to the barroom, slowing only when he is in the patrons' sight.

MIKE

Uhm- could I have the key to the men's room?

46. cont.

BARTENDER
S'outa order.

MIKE
You know where there is one?

BARTENDER
Ninth Street diner, five blocks down,
other side a the street.

MIKE
Thanks.

Mike takes a few calm steps then bolts out. We hold on the bartender, smiling-

CUT TO:

47. STREET, ERNIE
walkin. He passes an alley between buildings and someone hisses at him from the shadows-

MIKE
(off) Hey Ernie! Ernie! It's me, Mike.

ERNIE
What the fuck you doing in there?

MIKE
(off) I got a problem. You gotta help me-

ERNIE
You got oatmeal for a brain is what you got.
You went in there without me, right, and
they give you a beer-

MIKE
(off) Yeah, but-

ERNIE
And then you find the donicker locked, right?
Wait here, I'll be back in a minute.

MIKE
(off, calling as Ernie leaves) Ernie? Ernie?

CUT TO:

48. INT. BAR, ERNIE
caking his way out with a roll of toilet paper, the patrons
snickering-

PATRON #1
Friend of yours, Ernie?

ERNIE
Not hardly.

PATRON #2
You should housebreak em fore you invite em in
here, Ern.

PATRON #3
We'd known he was yours we'd of gone light on the
dose.

ERNIE
Bunch a comedians.

CUT TO:

49. INT. DINER
Ernie wolfing a hamburger, Mike regarding it queasily-

ERNIE
Sure you don't want something? Growin boy
like you, oughta eat.

MIKE
I think I'll pass.

Ernie pulls a stuffed envelope from his inside pocket, hands it
to Mike. Mike peeks into it.

MIKE
Jesus, what's this for?

ERNIE
Your part of the score the other night.

MIKE
It's almost a thousand dollaro. I mean I
didn't do anything.

ERNIE
You were there when I beat the place. That's
grand theft. I figure it's better to have a
partner than a witness.

49. cont.

MIKE

This makes me an accomplice?

ERNIE

You want to give it back?

MIKE

(thinks) No.

ERNIE

(smiles) You got larceny in your blood, kid. I known that the minute I saw you.

MIKE

Listen, Ernie- as long as I- I got my feet wet here- well if you ever need an assistant-

ERNIE

Tonight. You stand lookout for me.

MIKE

Tonight?

ERNIE

You wanna learn the trade or not?

MIKE

Sure, but-

ERNIE

We learn by doing, kid. Pass the ketchup.

CUT TO:

50. STREET, ERNIE & MIKE, NIGHT
walking in a semi-industrial area, they pass around a corner-

ERNIE

That's the phone booth. You got the number in your head?

MIKE

508-9625.

ERNIE

The building is full of bugs, so it's gonna take a while. (points to a fire escape behind a building) You can sit up there in the dark, see three streets. You see cops stopping by and you get on that phone and rimme the office, I'll be lightin a rag on the first ring.

50. cont.

MIKE
No sweat.

ERNIE
When my ass is on the line, kid, you damn well
better sweat. Keep your eyes open.

DISSOLVE TO:

51. FIRE ESCAPE, MIKE
hidden in the shadows, watching the streets below. Very alert-

DISSOLVE TO:

52. FIRE ESCAPE, MIKE
later, less alert. Yawns.

DISSOLVE TO:

53. MIKE
watching, shivering a little. Sees something-

CUT TO:

54. PATROL CAR, STREET
cruising by the industrial buildings, slowing, slowing, then
nicking up speed and driving away-

CUT TO:

55. MIKE
sighing with relief.

DISSOLVE TO:

56. MIKE
later, eyes heavy, starting to nod off- he jerks awake, shakes his
head to clear it. He starts to do isometrics, still watching
the street-

DISSOLVE TO:

57. MIKE, DAWN
the sun beginning to color things. A man's foot appears on the
step behind Mike-

ERNIE
Kid-

Mike jumps, turns-

CUT TO:

58. MIKE & ERNIE

MIKE
Jeez, you shouldn't sneak up like that. Did
you do it?

ERNIE
I done what I set out to do.

MIKE
What did you get?

ERNIE
I set out to see if you could follow orders, if
you got the right kind of patience.

MIKE
What?

ERNIE
I been watchin you all night, kid. Think I'd
go on a real job with somebody I hadn't checked
out?

MIKE
But where- ?

ERNIE
(indicates the stairs behind him) Rented room
up there. Ringside seat.

MIKE
I feel ridiculous.

ERNIE
You are ridiculous, kid, but you got potential.
Maybe you can work with me. Maybe.

MIKE
I'm overwhelmed. What now?

58. cont.

ERNIE

Now you go home and catch an hour of sleep.
You got all them tires to wrestle with.

CUT TO:

59. EXT. BODY SHOP, DAY, MIKE

sitting on a crate drinking a soda. A car crammed with six chattering high school girls comes bumping in, one front tire completely flat. The girls pile out chattering and the driver calls to Mike-

GIRL

Hey, could you help us out? We got a flat and there's no jack in the trunk.

MIKE

You got a spare?

GIRL

(opening trunk) Yeah, but I'm not sure if it's the right size. I just got this thing a week ago.

MIKE

(glances at tire) That'll do. You girls go to school together?

GIRL

Uh-huh. You go to school?

MIKE

I'm out.

GIRL

(indicates soda) You got a machine here?

MIKE

Across the street at the filling station.

GIRL

(to others) C'mon you guys, let's get something to drink! (to Mike) We'll be right back.

They leave talking. Mike lifts the spare out and bounces it, watching them hungrily.

CUT TO:

60. INT. ROOM, NIGHT

Mike doing pushups in his crummy basement room. A loud party, soul disco music, is blaring upstairs. Mike sits and flexes his arms, then stands in a karate pose making low Bruce Lee noises, then strikes out with a kick, fist and elbow thrust. Not too impressive. He makes faces in a mirror on the wall, stencilled to look like the cover of People magazine. He does an awkward L.A. hustle across the room to the music upstairs, finds his TV Guide-

MIKE

(reading) 'Rhoda gets involved with her boss.'
'Burt and Mary see a psychiatrist and Eunice meets Jodie.'
'Felix tries to make up with his ex-wife.'
'Starsky battles to save Hutch's sight.'
'Alice tries to surprise Ralph on his birthday.'

Mike tosses the guide, looks around the room. He sits in a chair, crosses his legs, smiles pleasantly-

MIKE

Well, I love the Coast, Johnny- don't get me wrong though, I think New York is just great- but the pace out here, and the weather- as a matter of fact I'm originally from a little town just up the Coast- called Castroville- (acknowledges cheers)- that's half the population right there- (acknowledges laughter) Uh- I'll be opening this week at Bob's Tire and Body on Mission and 52nd- wonderful room, a fantastic audience Bob has built up over the years-

CUT TO:

61. INT. BEDROOM

Ernie's well-furnished bedroom. The TV is propped at the foot of the bed showing and electric pong game- Ernie sits in his underwear with a remote control in each hand, giving each stroke some body English. There is a long volley, then his left hand scores against his right-

ERNIE

Game, set and match.

CUT TO:

62. SCORECARD

on his night table. Two columns- Gonzales vs Tilden, with a nearly equal number of tallies under each. He pencils another under Gonzales-

CUT TO:

63. ERNIE

ERNIE

(to his left hand) Nice work, Pancho.

DISSOLVE TO:

64. STREET, DAY
a little tacky-tacky West San Francisco neighborhood, box-houses,
nearly identical-

CUT TO:

65. MIKE
going up to ring the bell of a house. Ernie appears at the door
just as a plane roars overhead, very close-

CUT TO:

66. INT. LIVING ROOM, ERNIE & MIKE
passing through, several elaborate junk-sculptures mounted all
around-

ERNIE
We're right in the flight path. It has its
advantages.

MIKE
You do these?

ERNIE
Internal Revenue has me pegged for a sculptor.
I sell a few and the neighbors don't wonder about
all the tools I got. Coors or Miller's Malt?

MIKE
Coors. Listen, what did you call-

ERNIE
(off, in kitchen) Sorry to be mysterious on
the phone. Old habit.

MIKE
So what's up?

ERNIE
(returns with a beer) Today, my friend,
Mr. Wizard is going to show you how to make
grease.

MIKE
Grease?

ERNIE
Nitroglycerine. Liquid explosive, very unstable
at low temperatures. (smiles, winks the tab)

CUT TO:

67. BASEMENT, ERNIE & MIKE
a workshop with a pegboard wall hung with tools, some small
combination safes in various states of assembly, a darkroom
sink-

ERNIE
Welcome to Santa's Workshop.

MIKE
Why do you make your own?

ERNIE
What, there's a section in Sears & Roebuck for
safecrackers? Course I make my own.

MIKE
Is it dangerous?

ERNIE
If it wasn't dangerous it wouldn't be worth
making.

CUT TO:-

68. TEMPERATURE GAUGE
above the sink, set at 40°. We tilt down to see large bottles
of chemicals sitting half submerged in sinkwater.

ERNIE
(off) Nitric acid, sulfuric acid, glycerine.

CUT TO:

69. MIKE AND ERNIE
Ernie pouring liquid from a measuring cup into a bucket-

ERNIE
Sunny house thinks I'm a chemistry teacher.
That's the only hairy part, the rest is like
cooking a meal.

MIKE
Hope you're a good cook.

ERNIE
You know a little about catalysts, the right
proportions, the saturation point, and you got it.
Old-time wetmen used to steal dynamite sticks and
boil them down for the grease. The Feds stepped
in and made the manufacturers put in some bonding
agent that fucked up the practice. (stone pouring)
You're gonna survive you got to adapt.

ERNIE: (off)

70. ERNIE & MIKE

Ernie holding the bucket down in the sink water, stirring-

ERNIE

I apprenticed to a fella name of Floyd Wilson when I was sixteen. Back in the Big Apple. I used to own that town. (sneezes violently, Mike jumps back). Don't worry, kid, it aint sou'n yet.

MIKE

Why'd you leave, cops get wise to you?

ERNIE

Those guys couldn't catch a cold. It got too organized for me. The Anti-Trust Act don't apply to crime, see. You get known around as a guy has a way with safes, pretty soon some monkey with garlic on his breath looks you up and says 'Friend, you got a partner'.

MIKE

But don't they protect you from the cons?

ERNIE

You work when they want, where they want, and keep maybe twenty percent of your score. Forget it. I want a boss I'll back it in and go civilian. Up in Canada and out West here it's not quite so organized. But all you got today is neclers and bangers, guys who walk in with a sledgehammer on their shoulder. (looks in pail) Kid, I think we got us some grease.

CUT TO:

71. ERNIE & MIKE

Ernie pouring thick yellowish liquid into little medicine bottles through a funnel, Mike capping them-

ERNIE

You keep this stuff nice and warm. Let it chill and it gets brittle- a wrong move and you're headed for the hard section.

MIKE

So what do we do with it now?

ERNIE

I been laying this supermarket all week. We hit it tonight.

71. cont.

MIKE
Tonight? For real?

ERNIE
For real.

CUT TO:

72. INT. CAR, NIGHT, MIKE, ERNIE
driving them through a Bay area town-

MIKE
There's this feeling of- I don't know-
power, I guess- being out when everyone
else is asleep, going into their places when
they don't know about it. It's like you got
control over them, like you're in on some
big secret they don't know-

ERNIE
And you never took anything?

MIKE
Nothing big. I'd always leave some sign that
I'd been in there. So they'd know. Crazy, huh?

ERNIE
(shrugs) I keep nitroglycerine in my cellar.
Who am I to judge from crazy?

CUT TO:

73. INT. CAR, ERNIE & MIKE, SUPERMARKET
we see through the window as they cruise by. A low, not so
modern supermarket-

ERNIE
The safe is in the manager's office. I got
gloves and rubbers and coveralls for us, throw
em away after and they can't trace the safe dust.
Spot like this all the doors and windows will be
taped. Where do you suppose we go in?

MIKE
(thinks hard a moment) Through the roof?

ERNIE
You're a prospect, kid. A real prospect.

CUT TO:

74. EXT. REAR OF MARKET

Ernie and Mike climb from the hood to the roof of a delivery truck parked flush with the loading dock, Mike carrying a duffel bag full of tools. We follow them to the roof of the loading shed, across it to the roof of the market-

CUT TO:

75. ROOF, ERNIE & MIKE

squatting, Ernie pulling up tarpaper-

ERNIE

I need the drill with the expansion bit and the keyhole saw.

Mike reaches in the bag, comes out with an umbrella-

MIKE

Expecting rain?

ERNIE

(takes it) We cut enough hole to make this through, right, then hang it down and (opens it open) open it up. When we cut the big hole it catches the plaster and sawdust. You don't want a lot of shit suspended in the air if a doorshaker comes by and shines through the window.

MIKE

Right.

ERNIE

And it saves a lot of wear and tear on my sinuses.

CUT TO:

76. STREET, PATROL CAR

cruising past the supermarket, unable to see above the roof line. It eases out of sight-

CUT TO:

77. ROOF

Ernie sawing, Mike holding the umbrella into the hole. Ernie sneezes--

MIKE

You want me to take it?

77. cont.

ERNIE

Too late, kid- (saws, the hole collapses in) there we go. Now fold it as much as it will go, that's it. Lift it up real gentle, careful now, don't dump it- beautiful, beautiful-

Mike lays the umbrella full of scrap to one side. Ernie lays a long wrecking bar with a rope tied to its middle across the hole, begins to tie the other end of it to the duffel bag-

ERNIE

Always send your tools down first. If somebody's layin in the dark for you they might jump at the tools and give you a warning.

CUT TO:

78. INT. MARKET

looking up at the hole in the ceiling. The bag appears, lowering down at us. It settles on the floor and then Mike appears, climbing down the rope-

CUT TO:

79. MIKE

close-shot of him hung above the aisles, descending hand-under-hand-

CUT TO:

80. MARKET FLOOR, MIKE

stepping off and moving aside as Ernie comes down after him. Ernie is panting hard when he lands. They are by the check-out counters. Ernie points to a little boxed-in room to one side of them-

ERNIE

Manager's office.

We follow them down an aisle to the meat department. Ernie tries a large metal fuse box open with a knife, peers in with a pen-sized flashlight.

ERNIE

A.D.T. It's a silent bug, if we trip it we won't know till we feel the handcuffs. The manager's office will be taped too.

30. cont.

MIKE
So?

ERNIE
We go through the wall.

DISSOLVE TO:

81. ERNIE & MIKE
have cut a hole big enough to crawl through the wall of the manager's office. Ernie takes a few small things from the duffel bag, crawls in, Mike following-

CUT TO:

82. INT. MANAGER'S OFFICE
they are tugging a large safe out from a niche in the wall-

ERNIE
This here is an old Chubb round-door. Got a sky-high insurance rating, most guys couldn't handle it.

MIKE
Can you?

ERNIE
Gimme the time and the tools, kid, I can crack anything.

MIKE
I felt better up on the roof. You could run.

ERNIE
I feel better down in here. That's good, we'll keep each other sharp.

The safe is out and Ernie leans on it, working something white and malleable in his hands.

ERNIE
Soft soap. You shape it into a funnel for the grease. We gotta shoot twice on this, first here (taps center of the door) for grease, make the door dish in a little and crack open a bit around the edges. Then we lay a jam shot in the edge and she's open.

82. cont.

Mike holds up a switch box with wires running from it-

ERNIE

That's your electric knocker. The old days we had powder fuses, had to time it all perfectly, cut the right length. You don't spark that grease right when it's running down the crack you got a world of trouble.

DISSOLVE TO:

33. SOAP CUP

built up against the center of the round door. We pull back, Ernie is setting the detonator wires into the cup.

ERNIE

You got the change, right? I'll be ready by the time you climb back up ton. Take a look around, then drop one quarter down. I'll shoot when I hear that quarter hit.

MIKE

How loud will it be?

ERNIE

You'll hear. It'll be a few minutes while I set up for the jam shot, then I'll tug on the rope. You count twenty, take a last look, drop the quarter and come down. Anything bad shows up you drop that whole pocketful a change down and make tracks.

Ernie has a bottle of grease out and is taking it up with an eyedropper-

MIKE

I hope to hell this works.

ERNIE

Never talk pessimism on a job, kid. The power of positive thinking. Now let's do it.

Mike hurries out the hole-

CUT TO:

84. ROOF

Mike emerges from the hole, looks around 360 degrees, slowly. He pulls out a quarter, drops it down the hole. We hear it ring. There is a muffled boom, then sneezing from below. Mike smiles. He stands and stretches, looking out-

CUT TO:

85. TOWN, MIKE'S P.O.V.

We pan around at the sleeping town, a few lights sparkling, peaceful-

CUT TO:

86. MIKE

still smiling. Yawns. Looks down-

CUT TO:

87. HOLE

the rope is wagging on the bar-

CUT TO:

88. MIKE

counting silently, giving a last look. He drops another quarter, there is a nother boom. Mike climbs into the hole-

CUT TO:

89. INT. MARKET

Ernie standing outside the office, sneezing as dust and smoke come roiling out of the hole in its wall. Mike joins him, they watch the air clear. They move to the hole-

CUT TO:

90. INT. OFFICE

Ernie crawls in, stares in direction of the safe, Mike crawls in, stares-

CUT TO:

91. SAFE

the door hanging wide open by its hinges-

CUT TO:

92. SAFE, MIKE & ERNIE

MIKE

Gives you a rush, don't it?

ERNIE

That it does, kid, every time. Let's see what we got.

Ernie moves to the safe, pokes through its contents-

ERNIE

Shit. I shoulda known.

MIKE

What's wrong?

ERNIE

(waving a handful of paper) Food stamps. Federal fuckin food stamps. Nobody works for a living anymore.

DISSOLVE TO:

93. INT. ROOM, NIGHT

Mike sits on his bed stacking money into seperate denominations on the bedspread. He evens the edges of the stacks ur-

MIKE

Mr. Washington, I'd like you to meet Mr. Lincoln and Mr. Hamilton. And I'd specially like you to meet Mr. Jackson.

He smiles at the bills, then scoops a bunch into the air-

MIKE

Moneceey!

CUT TO:

94. INT. PIZZA PARLOR

Mike ordering, reading the combination above the counter-

MIKE

Uhm- a medium sausage-- ah, make it a large. Sausage and mushroom. And penners. What the hell, large with everything. Except anchovies. Don't like the hair.

PIZZA PERSON

You want it cut in six or eight nieces?

MIKE

Uhm, six. I don't think I could finish eight.

CUT TO:

95. INT. GREYHOUND BUS

travelling south on rte. 1. Mike is sitting by a younger girl who seems very impressed by him-

SALLY

I mean did you cook your own or did they give you lunch money for school or what?

MIKE

(smiles) Oh, we had a cook and a nutritionist. People hear orphanage and right away they think gruel, right, potato soup and moldy bread. It wasn't bad. A little heavy on the starch, but not bad.

SALLY

Have you ever tried to find out- who your real parents were?

MIKE

What's the point? Either they're dead or they want to be left alone. One way or another, you're on your own.

SALLY

God, it's depressing.

MIKE

Nah. There's a song- 'You Can't Spend What You Aint Got and You Can't Lose What You Aint Never Had'

SALLY

I guess.

DRIVER

(off, as bus stops) Los Gatos!

SALLY

Whoops, that's me. (rises) It was really nice talking to you. I hope your operation goes okay.

MIKE

Thanks. Take it easy.

Sally smiles, exits, and new passengers start filing in. An older Chicana sits by Mike-

MIKE

Hi.

ALMA

Hello.

MIKE

Where you headed?

95. cont.

Monterey.

ALMA

MIKE

I get off at Castroville. My father's in the hospital.

CUT TO:

96. CASTROVILLE, STREET

Mike walking under the main street banner, 'Artichoke Capital of the World'

CUT TO:

97. EXT. DINER

Mike entering a diner with a giant artichoke built into its side-

CUT TO:

98. INT. DINER

Mike leaning over the counter to hug his sister Lianne, wearing a waitress uniform-

LIANNE

Why didn't you call?

MIKE

I didn't know I was coming till the last minute.

LIANNE

You should call. Mom only just got back from Sacramento.

MIKE

Oh no-

LIANNE

She's still at it. Listen, wait here and I'll try to get Connie to cover for me. (exits)

MIKE

(calling after) How bout a Coke to go?

He sits. There's an oldtimer eating chili just down the counter, studying him-

OLDTIMER

You're familiar.

MIKE

Used to live here.

OLDTIMER

(snaps his fingers) Tommy LeFevre's brother. (Mike nods) He was a good boy, Tommy. Hell of a runnin back.

MIKE

(sighs) Yeah.

99. INT. HOUSE

we slowly PAN ACROSS a little shrine-like display on the living room coffee table, framed pictures of Mike's father and brother, both in uniform, then TRACK into the kitchen where Mike, Lianne and Mom sit eating-

MOM

Cambodia.

MIKE

His unit wasn't in Cambodia.

MOM

That's what they say. They give out false information on special forces. To fool the enemy.

MIKE

The war's over, Mom-

MOM

You think they're going to admit they lied?

MIKE

Different people are in power now-

MOM

Not in the Army they're not. Tommy's a prisoner. Somewhere in Cambodia.

MIKE

Mom-

MOM

We've written to the President and to Governor Brown and Senator Cranston and we went to Senator Hayakawa's office-

MIKE

Mom-

MOM

We told them to put pressure on Cambodia.

MIKE

I thought you saw Tommy on the news that time, in a North Vietnamese camp?

MOM

They lied about where the films came from. He's in a camp somewhere, like you're father was. They're brainwashing him.

MIKE

What if he wasn't captured?

99. cont.

A long silence. Lianne catches Mike's eye, shakes her head-

MIKE

In any war there are a lot of casualties
where they never find-

MOM

(sharply) Don't start that again.

Another silence.

MIKE

You can catch crabs right off the piers.
In these wire baskets you lower down. I
went once and got a whole lot of little ones.
Mostly it's the Chinese you see doing it,
but they got everything there- Italians,
Samoans-

MOM

We're going to get in to talk to Senator
Hayakawa personally.

CUT TO:

100. INT. POOL HALL

Mike kibbitzing while town young guys play-

MIKE

-but mostly I like the action, y'know?
There's always something happening, something
to do.

AL

(unimpressed) Uh-huh. Seven in the corner.
(shoots)

STEVE

Hah!

AL

Rat bastard.

MIKE

You guys see Fox around?

STEVE

Nah. He's married.

MIKE

Yeah? To who?

STEVE

Some girl. Twelve in the corner (shoots)
whammo!

100. cont.

MIKE

What about Chino?

AL

He went back to school.

MIKE

No shit.

STEVE

Two in the side. Yeah, an his cousin there won the scholarship at the high school. Kenny Sanchez.

MIKE

What scholarship?

AL

The football one. Named after your brother.

MIKE

Oh. Right.

STEVE

Fourteen, off the cushion. Lotta good snatch in San Francisco?

CUT TO:

101. EXT. BUS STATION, MORNING
Mike and Lianne sitting on a bench-

MIKE

-I'm like an apprentice. Learning the trade.

LIANNE

Is that good money, being a locksmith?

MIKE

Figure how many people a day lock themselves out of their cars and don't want to bust a window. Five dollars a shot, just to turn a key. Listen, I'm gonna send some home-

LIANNE

We don't need it, Mike.

MIKE

Course you do-

LIANNE

We got her disability and the government checks for Dad. It's enough.

MIKE

What about you?

101. cont.

LIANNE
I've got a job. I'm fine.

MIKE
I mean to get out of here.

LIANNE
Why? I like it, people know who I am-

MIKE
What if you want to be somebody different?

LIANNE
Huh?

MIKE
I don't know- act up, be crazy, whatever.
The city, I can be anybody I want, nobody
cares, nobody knows your mother-

LIANNE
Like when I went to Camp Shumash and told them
I was a quarter Indian?

MIKE
Yeah, sure. But all the time. Your life
is your own.

LIANNE
You go out with a lot of girls?

MIKE
(shrugs) Hey, I haven't been there that long.

LIANNE
Will you call me when you get a steady girl?

MIKE
'Steady girl', what's this, high school?

LIANNE
You know what I mean. Will you?

MIKE
If you'll write to me when you're not a virgin
anymore.

LIANNE
How do you know I still am?

MIKE
It's a small town. Deal?

LIANNE
Okay. Deal. (they shake on it)

MIKE
As long as it isn't that Burroughs kid.

DISOLVE TO:

102. REAR OF BODY SHOP

Mike sits eating lunch with Bud and Lou, two of the older body men. They're giving him a hard time-

BUD

You got a girlfriend back there?

MIKE

Not really.

LOU

You got one here?

MIKE

Not really.

BUD

Not really. What's that mean?

MIKE

I haven't been here that long.

BUD

It isn't healthy, you know, bein' storned
up like that for long periods of time.
Bad for the blood pressure.

LOU

And your eyes start to bug out. At the
very least you should jerk off. Like an
apple a day, right?

MIKE

I'll bear that in mind.

CUT TO:

103. STARTING GATE, RACE TRACK

the gate buzzes open, thoroughbreds charge out, the crowd cheers-

CUT TO:

STANDS, ERNIE & MIKE

seated by the finish line, watching-

ERNIE

You should of laid something on Flash Gordon
like I said, kid. Lookit him pull away.

MIKE

I don't like to gamble. I feel like I'm
gonna lose.

ERNIE

Of course you're gonna lose. But sometimes
you're gonna win, that's the fun of it. You're
only a sucker if you think you're gonna come
out ahead.

MIKE

I don't see the point.

103. cont.

ERNIE

Kid risks a jail sentence to short-sheet a bed, he wants a point. Look we scored big. You stick it in a savings account or buy all kinds of expensive stuff and you're on the record, it attracts attention. Here it just disappears, very anonymous.

MIKE

What, you gamble all your money away?

ERNIE

I figure my overhead for the next six months, add ten percent cushion, that's my nut. You never touch your nut, no matter how bad the horses treat you. Takes self-control, which you gotta develop, kid.

MIKE

I don't even gamble.

ERNIE

Here they come! What the fuck, he's holdin him back, he's got to be! Come on, you little fucker, let him run!

The lead horse is nipped at the wire. The patrons slowly sit back down.

ERNIE

You see that? He practically mugged his own mount! How you gonna win a buck, they got dead meat out on the track?

MIKE

I would of lost.

ERNIE

Sure, kid, just like me. If I never blow a box I'd never get caught. I'd also be broke. Control- that's the ticket. Listen, I gotta take a leak, you want anything?

MIKE

Another beer.

ERNIE

Comin right up.

Ernie leaves and two older men immediately sit on either side of Mike. One tall, one short, they act like detectives-

103. cont.

TALL

Mind if we ask you a few questions sonny?

SHORT

It won't take a minute.

MIKE

What about? Who are you?

TALL

Never you mind who we are.

SHORT

A few questions about your friend there.

MIKE

Hey, he's not my friend.

TALL

You looked pretty friendly to me.

MIKE

I just ran into him here at the track. He gave me a tip on a horse.

SHORT

I'll give you a tip, sonny. Come clean with us, or it'll go hard on you.

TALL

You got any idea who your friend there is?

MIKE

(shrugs) Said his name was Ernie. That's all I know about him.

SHORT

Did he say what he does for a living?

MIKE

Yeah. I told you, he gave me a tip on a horse. He says he's got a system.

TALL

He's got a system all right. System like that could bring you some time in the joint.

SHORT

That's Explosive Ernie Mullins you're hangin with- as if you didn't know.

103. cont.

TALL

Zip it up, Shoes. Here he comes.

CUT TO:

104. ERNIE

returning with two beers, sees the men, is surprised. He grins.

ERNIE

Look what the cat drag in. Thought you two were in a nursing home somewheres.

SHORT

Hiya, Ernie. Didn't know you liked the monies.

ERNIE

I'm gettin old, figured I needed a vice. You meet these guys already, kid?

MIKE

I'm not sure.

TALL

We were havin a little fun with him. The station house routine.

SHORT

But he done real nice. Told mostly the truth without givin anything up.

ERNIE

Mike, this is Johnny Scat (tall one) and this runt here they call Shoes. These two were grifting the year they invented water.

SHOES

And you started the year before. You living around here now?

ERNIE

I got a place by the airport. Listen, I'm in the book, why not come over tonight, we'll play poker, cut up some old scores?

JOHNNY

Sure thing. But we're off to Denver tomorrow and we got to make the fare.

ERNIE

What are you working?

104. cont.

SHOES

This mark we cut into from Oregon, thinks he's
helpin us beat a race-fixing mob. If you see
us hauling an old fat man this afternoon give
us the chill.

ERNIE

Good luck. (watches them leave) Con men.
(shakes his head) They're like kids.

CUT TO:

105. INT. ERNIE'S HOUSE, NIGHT

they sit around a table playing poker, Ernie just finishing a
deal. The con men look very old in the harsh light, Johnny
wearing thick glasses and Shoes with a hearing aid.

JOHNNY

Gimme two.

SHOES

One.

MIKE

Five.

Ernie stares at him, gives him a new hand.

SHOES

How bout Mike the Snake?

JOHNNY

The Snake? What's that mean?

SHOES

Who knows? But it rhymes.

ERNIE

So does kike. Gotta do better than that.

MIKE

I don't see why I need a nickname.

JOHNNY

Course you need one. You don't have a monicker
how are people gonna know who you are? One
buck.

MIKE

I thought the point was not to attract attention.

105. cont.

SHOES

Oh, that's just Ernie. See you one buck. He's always been a hermit. Only way he got to be known at all was through Red.

MIKE

Who's Red?

ERNIE

Used to be my partner. Very flashy guy.

JOHNNY

That was a real shame. He never took proper care of himself, Red.

SHOES

But I never seen a guy get a bigger kick out of ruinin his own health.

ERNIE

He wasn't a serious person. What's your play?

MIKE

Um- I pass.

ERNIE

That figures. I raise five bucks.

JOHNNY

Where you from kid?

MIKE

Castroville.

SHOES

The Artichoke Kid!

JOHNNY

Already was one, remember? Fella worked outa De-troit. He liked to eat em.

SHOES

So? He's dead.

JOHNNY

It's disrespectful. How'd you feel if some kid just turning out started going by Shoes? See your five.

SHOES

I pass.

105. cont.

JOHNNY

What'd you used to do, Mike?

ERNIE

He still does. Works on cars. Raise another five.

MIKE

Tires. I work with tires.

JOHNNY

(snaps his fingers) The Firestone Kid.

SHOES

Where the rubber meets the road!

MIKE

(considers it, smiles) I like it.

JOHNNY

It's yours, Firestone. See you and call you.

ERNIE

Three kinds.

JOHNNY

(throws hand in) You're killin me, Ernie, killin me.

CUT TO:

106. KITCHEN, ERNIE AND MIKE

Mike pouring chips into a bowl, Ernie wrestling the ice-cube tray-

ERNIE

Stay out of the next deal.

MIKE

Huh?

ERNIE

Shoes is gonna have the cards this time, I'm gonna drop a mile to him. You just pass and hold onto your money.

MIKE

But I'm dealing. How can you-

ERNIE

I'll cold-deck you when I cut. There'll be a straight in the cards for Shoes, queen high. I'll draw two for a ten-high straight. Make it look close.

106. cont.

MIKE
Why?

ERNIE
That last hand just about cleared them out.
They came here hoping to get a stake.

MIKE
I thought they took some guy off today?

ERNIE
These are con men, kid. Living is a reflex.
They blew it, they're behind the six. They're
watchin the cards too careful.

MIKE
So why not loan them the money?

ERNIE
Con man lives by his wits, kid, they pride
themselves on that. They'd have to swallow a lot
of pride to come out and put the bite on me.

MIKE
Anything I can do to help?

ERNIE
You can catfoot upstairs an use my phone, find
out what train fare is to Denver.

CUT TO:

107. TABLE, ERNIE & MIKE
cleaning up after the others have gone.

ERNIE
They went home hanny.

MIKE
They did their best to hide it though.

ERNIE
Those two used to be tops. Bad habits caught
up with them. Personal habits, life style.
I seen more guys throw their careers away
cause they couldn't control their bad habits.

MIKE
Like what?

107. cont.

ERNIE

Clothes, jewelry, flashy cars. Some guys hit the booze, others they start dabbling with the needle, pretty soon they're hustling just to make their daily rations.

MIKE

They get greedy.

ERNIE

They cut into their nut and have to go back rootin' before things have cooled down enough. Some guys it's women. You got a girl?

MIKE

(apologetic) Naw. I only been in town a-

ERNIE

Just as well. You tie in with a straight Jane and you got to answer too many questions. Listen, it's pretty late to be busin' back, why don't you rack out on my couch tonight?

MIKE

Uh- nah- I think I better-

ERNIE

I'm not oucer, kid, if it'll put your mind at ease. I know guys got a taste for it in the joint, I mean it's no big deal, but I'm strictly for the broads.

MIKE

I didn't think-

ERNIE

I read you like a book, kid. There's blankets in the hall closet.

MIKE

It is kind of late.

ERNIE

Yur, bad habits. Some guys it's the clothes, some guys it's booze or dope, some guys it's women. (he shakes his head) And some guys, they just gotta have an audience. Good night, kid.

CUT TO:

103. EXT. REAR OF BODY SHOT, DAY
 Mike sitting eating lunch with Bud and Lou-

LOU

Imo get me one a them Dodge panel trucks-

BUD

When your ship comes in.

LOU

One a them with a big picture-scene painted on the sides-

BUD

I seen Custer's Last Stand on one-

LOU

Fix it up all nice inside, carpet, stereo, little ice chest for the brew, fold-out bed-

BUD

An you got yourself a cathouse on wheels.

LOU

Damn straight, Bud.

BUD

I got my eye on one a them new Mustangs just come out. The two-tone jobs with the spoilers and them nointy chrome wheel things like ole Ben Hur had on his chariot.

LOU

It's nice, but it don't have the family room a van does. What about your kids?

BUD

They come of age they can buy their own damn car. This one's for me.

They chew their sandwiches in the nause, wondering their dream cars

MIKE

I want to get an Alpha Romeo. (they look at him blankly) An Alpha Romeo Spider Sport with everything they can fit under the hood, velvet interior, racing slicks, the works.

They look at him silently a moment-

108. cont.

LOU

Gonna have to mount a shitload of tires, sonny, fore you rate that kind of wheels.

BUD

But you get crackin on it right now, you could have her by the time you're fifty.

BOSS

(calling, off) Lefevre!

LOU

Better hop to it, son. We'll finish your lunch for you.

Mike hurries off, Bud and Lou grinning after him.

BUD

(shaking his head) Alpha Romeo my ass.

CUT TO:

109. INT. CAR, EVENING

Ernie driving Mike through downtown San Francisco. Both are dressed up, Ernie fairly sharp, Mike off-the-rack and uncomfortable.

MIKE

So just who are these girls?

ERNIE

Whatta you, nervous?

MIKE

I just like to know what I'm getting into.

ERNIE

You're getting into the sack with her, you play your cards right. I knowm Doshine three, four years now. Yours I never met, but Del says she's a right broad. Name of Carrie Watson.

MIKE

Carrie, huh. She won't be too old for me?

109. cont.

ERNIE

Does it make a difference? She's a woman, what more do you want? Delphine is only twenty herself, her friend can't be too much older.

MIKE

Oh.

ERNIE

You stick with me, kid. I own this town.

CUT TO:

110. STREET, CAR

two young women come out from an apartment building to the double-marked car, smiling. Delphine is black, Carrie is white, both are very young and dressed on the verge of parody in classy, slinky evening gowns. Delphine give Ernie a big greeting kiss, he walks around and opens the passenger door for her. Mike does the same, stiffly, for Carrie, and gets into the back with her-

CUT TO:

111. INT. CAR

MIKE

Hi Carrie, I'm-

CARRIE

It's not Carrie.

MIKE

Oh. Sorry, I thought-

CARRIE

Angelique. I've taken a stage name.

MIKE

You're an actress?

DELPHINE

S'what she call herself.

MIKE

Far out. What have you been in?

CARRIE

Oh, I'm not at the performance stage yet. I'm still developing my instrument.

Ernie and Delphine crack up at this as the car pulls away-

CUT TO:

112. INT. ITALIAN RESTAURANT
an expensive looking place. A waiter is laying bowls of salad
and a big plate of antipasto on their table-

ERNIE

And could we have a bottle of chianti to
start with?

WAITER

Certainly. (exits)

MIKE

What is all this stuff? We didn't order it.

ERNIE

Relax, kid. They just keep bringin it for a
while, then you get a choice from a list of
entrees.

DELPHINE

(a bit condescending) It's called family style..

MIKE

Not my family.

CARRIE

I always like to let the waiter order for
me. They pick out whatever's best on the menu.

ERNIE

I'll try that next time I'm at Burger King.

DISSOLVE TO:

113. RESTAURANT, LATER
they are in the middle of the ravioli course-

CARRIE

-so anyway you shoot finger and the guy who
wins gets to say who drinks and who doesn't-

ERNIE

And there's a new round of drinks every shoot?

CARRIE

Right. The winner says you, you, you and you
can drink, the rest of you go dry.

ERNIE

I've played the Irish version of that. Whiskey
instead of wine. Makes for a shorter game.

113. cont.

CARRIE

So this guy whose wife is cheating on him and who likes Gina Lollobrigida, every time he gets left out. He can't get a drink. See, everybody knows what the wife's been up to all these years, knows he knows it too and he hasn't shot her or anything-

DELPHINE

That's Eye-talians all right-

CARRIE

And when he wins he lets everybody drink, so they'll like him. But next round they go back to freezing him out. Every Saturday night it's the same, but he keeps coming back for more.

DELPHINE

Man got no pride.

ERNIE

What was this again?

CARRIE

I didn't see the credits. Marcello Mastroianni was in it though.

DELPHINE

All this girl want to do is look at them damn movies. Matinees, on television, whatever. Instead of readin up and improvin her mind.

MIKE

You can learn a lot from movies.

DELPHINE

Yeah, lotta bullshit. Never seen one bit a good it done her.

CARRIE

I like to watch great performances. As part of my training.

DELPHINE

Kind of training you need don't happen in no picture show.

ERNIE

Maybe he just wanted to feel part of something.

113. cont.

MIKE
Huh?

ERNIE
To be in the club even if it meant everybody
got to dump on him. The guy in the picture.

MIKE
Oh. Yeah, maybe.

CUT TO:

114. INT. NIGHTCLUB
they are at a table near the stage, drinks in front of them,
topless waitresses circulating past them. Two very old
comedians are on stage-

IKE
Hey, you can't go in the dressing room with
those binoculars. What'll the girls say?

MOE
I'll tell em I'm on a field trip. I'm a bird
lover.

IKE
Bird lover, huh? Did you ever hug a parrot?

MOE
No, but I've kissed a cockatoo.

Rim shot, little laughter except for Ernie cracking up. Delphine
laughs along with him.

IKE
I think you got sex on the brain.

MOE
It aint my fault, it's all around me. The
other day I was playing golf, sliced a ball
into the woods. I walk in after it and
there's this beautiful naked girl lying in
the rough, whispering to me that she's got
to have a man, right away-

IKE
That's incredible! What did you do?

MOE
Took a two-stroke penalty and used my wedge
to the green.

114. cont.

Ernie laughs loudest once again. Carrie looks at Mike, who shrugs-

IKE

That's the dumbest thing I've ever heard.
How far did you get in school?

MOE

I never went. I'm a self-made man.

IKE

So why didn't you finish the job?

CUT TO:

115. TABLE

Ernie roaring, Delphine laughing with him, holding his arm.

CARRIE

Does he know something we don't?

MIKE

I think he remembers them from his childhood.
Nostalgia. Delphine seems to be having a nice
time, though.

CARRIE

(admiringly) Yeah, she's good at it, isn't she?

Mike looks at Carrie, not sure what she means-

CUT TO:

116. INT. BAR

a quiet, dark, expensive-looking place. They are in a corner
booth, Carrie very high, giggling-

CARRIE

Come on now, tell me what you really do for
a living-

DELPHINE

Honey-

CARRIE

Cause I don't see you selling insurance at all-

116. cont.

DELPHINE

Money, that int none a your business-

ERNIE

Okay, I'll come clean. I'm a chastity-belt repairman.

CARRIE

(giggling) Is that so? Is there much call for that?

ERNIE

It's a dying art. I'm a victim of the new morality.

CARRIE

(to Mike) And what do you do?

MIKE

I work in a tire and body shop.

CARRIE

(giggling) No, really.

MIKE

That's what I do. You ever have a flat-

DELPHINE

Carrie, I think we better go to the powder room.

CARRIE

The what?

ERNIE

(getting up) She wants a word with you in the car. I got a little business to take care of myself. How bout you kid?

MIKE

I'm fine.

ERNIE

I had your kidneys I could conquer the world. Come on along anyway, keep me company.

CARRIE

(to Delphine as they rise) What's wrong with asking a person's occupation?

CUT TO:

117. INT. MEN'S ROOM

Ernie slapping cold water on his face-

ERNIE

So how do you like her?

MIKE

She's pretty. She seems very nice.

ERNIE

So what's wrong with her? (he starts doing knee bends, puffing)

MIKE

Nothing. Nothing, she's fine. She's nice. What's that for?

ERNIE

You get my age, kid, the blood don't flow so good. And with women that's your whole ball game, your circulation. That Delphine takes a lot of energy out of a guy.

MIKE

Oh.

ERNIE

You enjoy things more if you have to work at them a little.

MIKE

I'll remember that.

CUT TO:

118. INT. ERNIE'S HOUSE

we wait in the living room, hear them laughing outside, then the light flicks on and they come into the room-

CARRIE

My God, you were telling the truth about the sculptures. Look, they're all made of scrap metal-

DELPHINE

Man is a artist, honey.

ERNIE

I took the liberty, kid, and made up the guest room down here for youse.

118. cont.

The couch has been pulled out and made up into a bed.

MIKE
Thanks.

ERNIE
(leading Delphine upstairs) If you need anything
just grope around till you find it. Have a nice
time.

Mike and Carrie look at each other, suddenly shy. Carrie sits
on the bed, takes her shoes off, smiles-

CARRIE
Well. Tell me what way you like it.

DISSOLVE TO:

119. CANDLE
being lit in the dark room. We pull back to Mike lighting it,
bare, Carrie lying under the blankets watching him.

MIKE
(climbing back in) You look as nice as you felt.

CARRIE
Thank you. (nause) It smells funny.

MIKE
Huh?

CARRIE
The candle. It smells funny.

MIKE
I think it's meant to keep mosquitoes away.
It was all I could find. Now what are you
going to do for me?

CARRIE
I wish I had some kind of costume here.
It's hard to get into character without the
right costume. I had the right dress I
could do Faye Dunaway in Bonnie and Clyde.

119. cont.

MIKE

Don't chicken out on me. Is there something you can do in bed?

CARRIE

Let's see- (thinks) -have you ever seen Cries and Whispers?

MIKE

I don't think so.

CARRIE

Well there's this one sister who spends the whole movie in bed, she's got this disease- see if I can do it-

Mike watches as Carrie clamps her eyes shut a moment and concentrate. She opens them wide and out of focus, and begins to wheeze. Desperate, last-breath wheezing, a real death-rattle. Mike smiles, then breaks out laughing, snapping Carrie out of character-

CARRIE

Hey! It's not supposed to be funny!

MIKE

(surprised) Oh. I'm sorry, I didn't- I thought it was that one with what's his name- Woody Allen in it.

CARRIE

God. Woody Allen in Cries and Whispers. God.

MIKE

Hey, I don't know diddly-shit about acting. I'm sorry.

Carrie turns her back to him, hurt.

MIKE

I mean it's nothing, you were really good, I just didn't know the set-up.

No response. Mike frowns, then begins to stroke her hair, very softly.

119. cont.

CARRIE

Although- they say- I've heard, that the line between tragedy and comedy is very thin.

CUT TO:

120. ERNIE'S KITCHEN, MORNING

Mike, Carrie and Delphine seated, finishing breakfast, Ernie at the stove-

ERNIE

If nobody wants the last of these eggs I'm gonna finish them.

MIKE

Go ahead.

ERNIE

(sits by Delphine) Bet even you can't make eggs like these, Del.

DELPHINE

(proudly) I don't cook. Never learned how.

ERNIE

Everybody oughta learn to cook, at least breakfast. Your first meal of the day is your fuel, not your fat, so it should be the biggest one.

CARRIE

I'm not usually out of bed in time for breakfast.

ERNIE

So call it lunch. (a car honks outside) Must be your chariot, girls. Sure you don't want to hang around?

DELPHINE

(rising) We got to be goin.

ERNIE

(slips an envelope into Del's handbag) That oughta handle the cab fare, too. Token of our esteem.

CARRIE

I had a lovely time.

120. cont.

ERNIE

Don't mention it, honey. You take care of Delphine for me, now.

DELPHINE

I take care of my own evil self, Ernie.
(kisses his cheek) You know that.

CUT TO:

121. KITCHEN SINK

Ernie washing, Mike drying, looking depressed.

MIKE

You maid them, didn't you? In that envelope.

ERNIE

What? Oh yeah. But don't worry about it, this one's on me.

MIKE

I didn't know. About them being- you know-

ERNIE

You think I'm irresistible to twenty-year-old girls?

MIKE

I thought taking them out on the town and all- I never maid before.

ERNIE

Sure you did. One way or another. Look, just enjoy it. It's one more luxury the IRS won't get wise to.

MIKE

Doesn't it make you feel- I don't know-

ERNIE

I'm over sixty years old. I'm not a matinee idol. Every once in a while I'm feelin' good, the blood is circulatin, I like to get laid. So what am I sposed to do, got to the County Home and hustle old ladies?

Mike is quiet for a bit, dries dishes.

121. cont.

ERNIE

You must be something else, kid.

MIKE

What do you mean by that?

Ernie wheezes in imitation of Carrie the night before.

ERNIE

Sounded like she was dyin in there.

MIKE

Oh. That was- um- never mind. (pause)
Were you ever married?

ERNIE

Yes and no. Lived with this one old girl over ten years. She was a paper hanger when I met her, bad checks from coast to coast.

MIKE

What happened?

ERNIE

(shrugs) I wanted to lie low, stay smart and out of stir. This (indicates house) wasn't fast enough for her. She missed her friends. It started to curdle and we come to a parting of the ways.

MIKE

Where is she now?

ERNIE

Tehachapi.. Checks caught up with her. We don't correspond.

MIKE

Oh.

ERNIE

So I been seeing Delphine now and then for the past few years. She's real sharp, you never got a hassle with Del. (Mike still looks down) Hey, it aint love, kid, but it's as close as you or me'll ever get.

CUT TO:

122. INT. DINER, DAY

Ernie and Mike sit by the window looking out at a young barefoot girl in a white dress who is selling flowers to passers by. She smiles constantly. A clean-cut young man approaches, exchanges a few words with her- she empties her collection box into a cloth sack he is carrying and he continues down the street.

ERNIE

There it is, twelve share. They been havin' problems with the girls bein' hassled on the way back to headquarters, so they started picking up a couple times a day.

MIKE

And it all goes to the same house?

ERNIE

Right. And from there into the pockets of His Serene Holiness, the noted Oriental Jesus freak. (rising) Let's go, he's gettin' out of sight.

CUT TO:

123. STREET

the money runner approaches us, passes. Ernie and Mike appear a half-block behind him, strolling in the crowd. When they reach us we follow along with them. Mike is carrying the duffel bag, looking unshaven and scruffy.

ERNIE

The Revenue people are all up in arms about this outfit, think they shouldn't be tax-exempt. They're under investigation, right, so I figure they might be holding a lot of their cash outa the bank right now.

Ernie sees something ahead, frowns-

ERNIE

(whispers) Wait for me at Powell and Dush.
(loudly now) You go down here two blocks, take a left, and then it's the middle of the street right opposite the tobacco shop.

MIKE

(catching on) Oh. Yeah. Thanks a lot Mister.

123. cont.

Mike turns to leave and almost bumps into a well-dressed man who is standing there staring at him. Mike hurries away. The man watches him go, then turns with a smile-

TIN MITTENS
Hello, Ernie.

CUT TO:

124. STREET CORNER

Mike waiting, looking across the intersection-

CUT TO:

125. HOUSE, MIKE'S P.O.V.

a beautifully restored three-story house. The money runner is on the stoop talking with another clean-cut young man just inside the doorway-

ERNIE
(off) Don't turn around, kid, just listen.

CUT TO:

126. MIKE & ERNIE

Ernie bent over behind Mike tying his shoe, Mike still looking across the street-

ERNIE
That's the joint. You got your act together?

MIKE
Who was that guy?

ERNIE
Tin Mittens. You want insurance against prosecution in this town you kick to him. You don't and he considers you scab labor.

MIKE
You mean he's a fixer. Why Tin Mittens?

ERNIE
He likes to hear the coin clinkin in his hands. Listen, forget it, you're not on his list yet. Get on with your pitch. Can't tie my shoes all day here.

Mike takes a deep breath, walks out of the shot to the house.

127. EXT. DOORWAY, HOUSE

Mike ringing the bell, a young man appears-

YOUNG MAN

Can I help you?

MIKE

Uh- this guy I run into thumbing on Route One, he said if you didn't have any place to stay in the city you could crash here.

YOUNG MAN

We don't allow any drugs or weapons on the premises.

MIKE

I'm not carrying a thing. (offers duffel bag) You could look.

YOUNG MAN

(smiles, opens door) Your word is all we ask. Welcome to Faith House.

CUT TO:

128. STREET, ERNIE

walks along the sidewalk, turns into the house, up the steps, hangs a card on the doorknob, hurries away-

CUT TO:

129. CLOSE SHOT, CARD

very official-looking. The large print reads-

CITY OF SAN FRANCISCO

Notice of Action for Pest Control

DISSOLVE TO:

130. DINING ROOM, EVENING

Mike and a few other travelers seated around a huge table with the straight-looking Faith House members. A huge pot of stew steams in the middle of the table, loaves of bread sit uncut, pitchers of milk unopened, plates lie empty. A girl stands, addressing them-

130. cont.

GIRL

And just as Satan is able to send his agents Marx and Lenin and Castro to the earth to test our faith, God in Heaven sends his own agents to give us strength. And that is where His Serene Holiness fits in. Now I'll say grace for the fruits he has given us-

As the others bow their heads, Mike keeps an eye on a runner who has just entered with a full sack, who smiles to the girl and continues down a hallway-

GIRL

Oh Lord, who lighteth our way through the dark of the void, we thank Thee humbly for this our sustenance, and pledge to thee our undying faith in Thy supreme benevolence. We also thank Thee, o Serene Holiness, for Thy earthly presence, for Thy courageous fight against-

DISSOLVE TO:

131. HALLWAY, MIKE

much later, Mike prowling. We hear many voices singing a hymn in another room-

VOICES

(off) How can you refuse him now?
How can you refuse him now?
How can you refuse Jesus Christ?
With tears in His eyes
On the cross there He died.
How can you refuse him now?

We follow Mike down the hallway, trying doors. After a couple shallow closets he opens one that leads to the basement. He looks around, flicks the light on, starts down-

CUT TO:

132. BASEMENT

We follow Mike. There is a work-bench loaded with candle-making stuff, a huge poster of His Serene Holiness leaning on a wall. Between the hot-water tank and the pump there is a large, square safe. Mike pulls out a tape, measures its height, width, depth. He tries to lift it, tilt one corner up for a moment. He stands back, smiles at it.

CUT TO:

133. INT. BODY SHOP, DAY

Mike balancing a tire, smiling, loudly humming the hymn we heard at Faith House. Lou approaches him from behind.

LOU

What's that you singin', sonny? Sounds religious.

MIKE

It is, Lou. I found Jesus last night.

LOU

Didn't know he was missing.

MIKE

You'll get yours in the Hereafter.

LOU

Better late than never. How's it comin on that dream car a yours?

MIKE

Just fine, Lou. I'm gonna make a believer outa you. 'Ask and it shall be given'.

LOU

'Render unto Caesar' buddy, here comes the boss.

BOSS

(calling, off) LeFevre!

CUT TO:

134. STREET, EVENING

Mike walking in a slight rain with a bag of groceries, passes a run-down diner, sees Carrie inside moaning over a cup of coffee. He stops, considers, starts in-

CUT TO:

135. INT. DINER, COUNTER

Mike sits by Carrie. She seems neither pleased nor displeased to see him.

MIKE

Angelique.

CARRIE

Jacqueline.

MIKE

I thought-

135. cont.

CARRIE

Jackie for short. I think it'll sound more familiar to American audiences.

MIKE

Oh. Business slow tonight?

CARRIE

Huh?

MIKE

I figure- with the rain and all, you know, there aren't so many guys on the street and-

CARRIE

Hold it, hold it! Guys on the street? Business? You think I'm some fuckin muddle-jummer, out workin the streets?

MIKE

Well, I saw you in here- and you're- you know- I figured-

CARRIE

Well you figured wrong, buddy.

MIKE

I'm sorry.

CARRIE

You better be sorry.

MIKE

I am. I wasn't sure how deep- uh- oh never mind.

A pause. She stares miserably at her coffee.

CARRIE

I usually wouldn't be caught dead in a place like this. Only this guy broke a date and I got stuck in the rain.

MIKE

Oh.

The counterwoman passes with a coffee pot-

135. cont.

COUNTERMAN

Wother cun, Angie?

CARRIE

Jackie. No thanks.

COUNTERMAN

What happened to Angie?

CARRIE

She ate a hot dog in here and dropped dead.

COUNTERMAN

Anything for you? (Mike shakes head, counter-
man exits)

MIKE

Listen, it's nice seein you, but I gotta run-

CARRIE

Hey, don't go. I mean, I'm- I'm not mad at
you or nothin. I can see where you might of
thought- well, a lot of the street girls do
come in here.

MIKE

Were you waiting for someone?

CARRIE

Nah. Like I said, a date cancelled and here I
am with nothin to do.

MIKE

Why don't you go to a movie?

CARRIE

(shrugs) I don't know. Sometimes it makes me
feel better, sometimes it just depresses me.
Goin alone.

MIKE

I could go with you.

CARRIE

(looks at him warily) You got your groceries.

MIKE

(peeks in bag) Nothin that's gonna melt. I
even got some cookies here, we could eat while
we watch.

135. cont.

CARRIE
What kind?

MIKE
Mallomars.

CARRIE
(smiles) Far out. (fishing) Only, I uhm, I
don't have the money. On me, I mean.

MIKE
It's on me.

CARRIE
Really?

MIKE
What am I, a niker, take a girl to the movies
and make her say?

CARRIE
(happy) Whatta you want to see?

MIKE
Hey, you're the expert, Jackie, whatever's around
that's good.

CARRIE
You can call me Carrie.

MIKE
Oh. Okay.

CARRIE
Be just as easy till I settle on my stage
name.

MIKE
Sure. Carrie.

CARRIE
So listen, do you like Barbra Streisand?

CUT TO:

136. STREET, NIGHT

Mike & Carrie walking out of the movie theater, Mike carrying the groceries-

CARRIE

-she's always so- I don't know- in control. Even when it's a picture about how she's nuts about some guy and will do anything for him, you get the feeling that she's really calling all the shots, you know? Reminds me of Del.

MIKE

How long have you known Del?

CARRIE

Oh, we go back a long ways. They got these correctional places, for if you run away or something, me and Del got together there. And her brother Royal and me, we got together after that. He's gone now.

MIKE

Gone?

CARRIE

Chino. Parole violation.

MIKE

What was the parole from?

CARRIE

Oh, some old guy said he got robbed. Anyhow, Del's been really good to me. Introduced me to the right people, helped me break in without going through a lot of hassle, arranged things with the fixer-

MIKE

Fixer?

CARRIE

You want to stay out of jail you keep on his good side. Anyhow, Del's been training me, what to wear, how to talk. We're gonna go first class.

MIKE

That's nice of her. Listen, my place is just up here two blocks, if you'd like to come over-

CARRIE

(considers, smiles) Okay.

CUT TO:

137. INT. APARTMENT BUILDING

Mike and Carrie on the landing on a tenement. Mike opens a door leading down-

CARRIE

It's down there?

MIKE

Yeah. It's the basement apartment. Come on.

CUT TO:

138. INT. MIKE'S APARTMENT

Mike enters and flicks the light on. Carrie hangs outside the door, looking in-

MIKE

The heat isn't so good but it's not as noisy down here. You get to look at everybody's legs from the window-

CUT TO:

139. APARTMENT, CARRIE'S P.O.V.

a mattress on the floor, one wooden chair by a card table, magazines scattered around, a little Sony TV on a packing crate-

MIKE

(off) If I'd known you were coming I'd of cleaned up a bit-

CUT TO:

140. DOORWAY, CARRIE

CARRIE

Take me home.

MIKE

Huh?

CARRIE

You weren't kidding, were you? About the body shop.

MIKE

Listen, I got a few things in the fire. With Annie, you know?

CARRIE

Just take me home.

CUT TO:

141. MIRROR, MIKE
staring at himself in it. He has a Fu Manchu mustache. We
pull to see Ernie watching him, in the bathroom of Ernie's
house. Ernie also has on a fake mustache, is wearing glasses.
Both are wearing white uniform jackets with PEST CONTROL
printed on the back.

ERNIE

They'll never recognize you. They were
interested in your soul, not your face. Just
be careful you don't get it tangled when
we put the gas masks on.

MIKE

Where'd you get the truck?

ERNIE

Junkyard. Nice paint job, huh?

CUT TO:

142. HIGHWAY, PANEL TRUCK
moving in traffic. Painted on the side is MUNICIPAL PEST CONTROL
and a dead cartoon rat.

CUT TO:

143. INT. TRUCK
Ernie driving, Mike sitting in back with a strange-looking
contraption on wheels that looks like a portable sandblaster-

MIKE

Where'd you find this thing?

ERNIE

Made it.

MIKE

No shit.

ERNIE

Welded it together from a couple air-conditioners,
couple vacuum cleaners. Found em at the same
yard I got this, where I go for my sculpture
stuff. Nobody gets suspicious.

Mike flicks a switch, the machine makes a high whining sound,
he shuts it off.

143. cont.

MIKE
Jesus.

ERNIE
Battery controlled. Just a little armature
inside. But we can pretend to plug it in if
somebody's watching.

CUT TO:

144. EXT. FAITH HOUSE

Ernie and Mike at the door with the machine sitting behind them,
a young man answers-

ERNIE
Pest control.

YOUNG MAN
What?

ERNIE
You got the notice. We gotta do your cellar
today. We got this whole block, startin here-

YOUNG MAN
Oh. I'll just-

ERNIE
(moving in quick) You wanna open it real wide
so's we don't bump it with the sprayer- atta boy-

Mike tips the machine and begins to wheel it in-

MIKE
Won't take but fifteen minutes. It kills the
roaches after we go.

YOUNG MAN
We don't have any roaches.

ERNIE
See? We come here two years ago. (nats the
machine) Works like a charm.

CUT TO:

145. INT. HALLWAY

Mike and Ernie struggling to get the machine down the cellar steps, the young man looking on, worried-

YOUNG MAN

It doesn't do anything to wax, does it? Your gas?

ERNIE

Wax?

YOUNG MAN

We've got our candle-works down there.

ERNIE

(pulls out a gas mask) No problem. It's not so great for lungs, though, so you wanna keep that door shut tight.

YOUNG MAN

Oh. Sure. (shuts door)

Ernie and Mike smile now that he's out of the way, haul the machine down the steps and wheel it over to the safe. Ernie pauses to catch his breath.

MIKE

This mustache itches.

Ernie raises his hand for silence, flicks on the noise switch of the machine.

ERNIE

I never kidnapped a safe this big.

MIKE

Think we can get it back up the stairs?

ERNIE

We might ask a couple of them Bible-thumpers to give us a hand.

Ernie turns a latch on the machine and pulls the side panel of the machine open. The whole thing is hollow, big enough to fit the safe in.

ERNIE

Gimme a minute to rest, then we'll load her up. (sits on safe) You see any roaches, squash em.

DISCERN TO:

146. TOP OF STAIRS

Mike is bottom man on the machine, balancing it on a step, trembling with the strain. Ernie is on the top step spraying the doorway area with a can of Raid.

MIKE

Is there such a thing as a quadruple hernia?

ERNIE

Keep your pants on. We got to cut a little Christian-repellant in the air.

MIKE

(wincing) God, that's awful.

ERNIE

That's the point, kid. That's the point exactly.

CUT TO:

147. EXT. FAITH HOUSE

a young man helping Ernie and Mike get the machine down the front steps while a few House members look on-

ERNIE

That's it, that's it, let her down easy, beautiful. Thanks a lot, this thing gets heavier as the day goes on.

MIKE

You guys'll be clear of roaches for the next couple years now.

ERNIE

But you better not go down there for four, five hours.

YOUNG MAN

Five hours?

ERNIE

(waving gas mask) If I had some extras I'd leave you one. Takes a few hours for the poison to settle out of the air. (begins to wheel the machine away) Well, have a nice day.

HOUSE MEMBERS

You too.

CUT TO:

148. INT. TRUCK

Ernie driving, Mike sitting behind, reading from a pamphlet.

MIKE

'-and so His Serene Holiness needs our faith and support for his Righteous Crusade against Satan's representatives on earth. It is our joyous privilege to honor and to serve Him in this fight, to enlist our worldly energies and goods in His cause- '

ERNIE

Knock that off, willya? Gimme the creeps.

MIKE

Just want you to know who you burned.

ERNIE

Kid, you beat a spot, not a person. You start worryin about who you're stealing from you should hack it in and go into social work.

MIKE

But you only steal-

ERNIE

(scolding) I only steal from people who got enough to make it worth my time. If you're too-eared enough to risk a fall for short money you deserve whatever you get. I'm a thief, kid, and so are you. If the word bothers you it's not too late to get out.

MIKE

(sullen) I don't want out.

A bit of silence between them.

ERNIE

You look like hell in that mustache.

CUT TO:

149. ERNIE'S WORKSHOP

Mike & Ernie have their disguises off, the safe is sitting on a low workbench. Ernie turns the combination dial a fraction to the left, then a fraction to the right. The safe door clicks open.

MIKE

Jesus, how'd you do that?

ERNIE

Somebody's lazy, don't want to run through the whole combination every time a runner comes in with money. So they don't spin the dial when they close it, leave it on the hitch.

MIKE

Should of checked that back there, saved me a groin operation.

Ernie swings the door open. There are several bags of coins in it, and another safe a quarter of the size of the big one. Ernie takes it out.

ERNIE

This here is a keister. They probly got the paper money in it, transfer it every night. More fire resistance. Lotta times, in private homes, these'll have jewelry in them.

MIKE

(pulling bags from the safe) They're mostly dimes and nickels.

ERNIE

Gonna have to sit on those for a while. The banks'll be on the lookout for anybody changing a lot of metal.

Ernie tears a newspaper into several piles of dollar-sized pieces, lays them in the safe and slams the door shut. He spins the dial.

ERNIE

Okay, kid. She's all yours.

MIKE

Mine?

ERNIE

Hands-on training. You open her up.

149. cont.

MIKE
Here? Now?

ERNIE
You got an hour till the one o'clock departure comes over, you'll have to shoot her then.

MIKE
What are you gonna do?

ERNIE
I'm gonna clear everything that's either explosive or valuable out of this room.

DISSOLVE TO:

150. SAFE, MIKE
has sealed the far edge of the door from top to bottom with the soft-soap, sealed the detonator wires into it and built a soap funnel on top. He gently uncaps a vial of nitroglycerine-

MIKE
Ernie?

CUT TO:

151. ERNIE & MIKE
Ernie is standing behind a wall of piled safes across the room, the detonator wires running beyond him. He checks his watch-

ERNIE
Any second now, she's due. And remember what I said about that grease- moderation in all things.

A plane approaches overhead, getting louder, louder, Ernie nods to Mike. Mike slowly pours grease into the funnel, then hurries back by Ernie-

CUT TO:

152. ERNIE & MIKE
crouching in the shelter of the safes, Mike switches the detonator-

CUT TO:

153. SAFE
exploding, the door blowing off like a cannonball-

CUT TO:

154. ERNIE & MIKE
rising slowly, Ernie sneezing. He walks back to the far wall where the safe door lies, having slammed a dent in the cellar wall. Ernie grunts, fingers the dented cinder-block. He walks to Mike, standing by the smoking, blown safe. He reaches inside, comes out with a handful of newspaper, burned and shredded to confetti. He tosses it in the air, they watch it float down-

MIKE
(sheepish) Too much, huh?

ERNIE
We learn by doing, kid.

CUT TO:

155. KEISTER, ERNIE
has the smaller safe on the floor, knocking an iron wedge down the door seam with a sledge hammer. The other side has already been chiseled, Ernie gives a last whack and the door pops off.

ERNIE
Crude but effective. Never use grease if there's a simpler way.

MIKE
What have we got?

ERNIE
(pulling out bills) What we got, my friend, is His Serene Riv-off Artist's main stash. Lookit this, these are all twenties and fifties.

MIKE
You're kidding.

ERNIE
Somebody's been cashing in their chips. Looks near to a thousand of em.

MIKE
That's a lot of dead Presidents.

ERNIE
And half of em are yours my boy. (Mike reacts)
Equal risk, equal pay.

155. cont.

MIKE

Why all the big bills?

ERNIE

You ever try to hide thirty thousand dollars in nickels?

DISSOLVE TO:

156. EXT. REAR OF BODY SHOP

Mike, Bud and Lou eating lunch on the wrecked car.

MIKE

-and it'll have air-conditioning and reclining seats and- what do you call that thing where you can just set the speed and take your foot off-

BUD

Cruisomatic.

MIKE

Right. Cruisomatic for when I go to Vegas. Just set her at seventy and float across that desert-

LOU

How bout the swimmin pool in the back seat?

BUD

And the MagicFingers in the front?

BOSS

(off) LeFevre!

LOU

I think you're bein paged, sonny.

MIKE

(misses, calling) What?

BOSS

(off) Come on in, I got a job for you.

MIKE

It's my lunch break.

LOU

Careful, sonny, hell hath no fury like a boss-man scorned-

156. cont.

BOSS

(off) I need it done now! Lady needs her tires rotated.

MIKE

(softly) Why don't you do it?

The boss comes out. He looks unhappy.

BOSS

Why don't I what, LeFevre?

MIKE

Rotate.

Bud and Lou strain not to break up. The boss turns red.

BOSS

When you finish those tires see me in my office.

MIKE

I'll get to them after lunch. My lunch break is till 12:30, I got ten minutes left.

BOSS

(quietly) You're fired LeFevre. Bud, you take care of the lady. (walks off)

BUD

(whistling) I hope you got a rich uncle, sonny.

MIKE

Yeah. My Uncle Ernie. And don't call me sonny.

BOSS

(off) Bud, get in here!

CUT TO:

157. INT. UNEMPLOYMENT OFFICE

Mike waiting in one line, sees Carrie waiting in the next one over, waves and gets her attention.

CARRIE

Hey! You quit your job?

157. cont.

MIKE

Got fired. Same thing. Ernie insisted I come down here and open my unemployment case.

CARRIE

Insisted? You don't need the money?

MIKE

(shrugs) I got a few other things going for me.

CARRIE

Yeah. Delphine told me.

MIKE

Hey listen, how do you rate- I mean I didn't think they gave- uh-

CARRIE

I did some waitressing earlier this year.

MIKE

Oh.

CARRIE

I think it's important for an actress to have experience from all walks of life.

MIKE

Yeah. What are you doing this morning?

CARRIE

Nothing much. Until three. I got my lesson at three.

MIKE

You want to- I don't know- hang out, do something together?

CARRIE

It's nine-thirty, I only got up to get my check here. What can you do in the morning?

MIKE

Who knows? But it's on me, all right? Like I said, I got a few things going.

CARRIE

(smiles, Mike is to the office door) Okay. Hey, tell em you're an actor. You never have to lie about not finding work.

CUT TO:

159. cont.

CARRIE

What do you mean? What's wrong with how I look? I look damn good.

MIKE

I didn't mean-

CARRIE

You want to know how good a guy I had a date with last week thought I looked? You want to know how much?

MIKE

No. I don't wanna know how much.

CUT TO:

160. AQUATIC PARK

Mike and Carrie sitting on the stone steps watching the ocean. We hear them on the track-

CARRIE

Is Ernie your best friend?

MIKE

Well, not my- oh, maybe. Here in San Francisco. I mean I had a lot of friends where I grew up. They're all still there.

CARRIE

It seems a little funny. I mean he's so old.

MIKE

He's not that old. He's what- sixty-two, sixty-three

CARRIE

That's pretty old. To be your best friend I mean.

MIKE

You play the hand you're dealt. He's taught me a lot.

CUT TO:

101. CARRIE'S BEDROOM

small and tidy with a big vanity set-up against one wall. There is a huge blow-up of Farrah Fawcett over the bed. Mike and Carrie are lying in bed together.

MIKE
Carrie?

CARRIE
Hmmm?

MIKE
Next time, let's try it the way you like it.

CARRIE
What do you mean?

MIKE
You always say 'All right, how do you like it?'
Next time let's do it the way you like to
do it. (pause) What way do you like to do it?

CARRIE
(thinks) I never gave it much thought.

MIKE
Hey, listen do you think you might want to
help me pick out a few things?

CARRIE
Things?

MIKE
A few things I been meaning to buy. Some
clothes, maybe some records, a car-

CARRIE
A car!

MIKE
(smiles) Yeah, like I said-

CARRIE
-you got a few things going. Of course I would.
When?

MIKE
Why not right after your-

CARRIE
Oh my God! (hops out starts to dress) My lesson!
Hurry, get dressed, my lesson!

MIKE
Where do you have to get to?

161. cont.

CARRIE

It's here. Get dressed, hurry, Del will be back any minute!

CUT TO:

162. BEDROOM

Del sits in one chair, looking daggers at Mike. Mike sits on the edge of the made bed, trying to look cheerful. Carrie sits in between them at the vanity, making up.

CARRIE

(turning to Del) How's this?

Del moves behind her to look in the mirror-

DELPHINE

Too much eye shadow. You're not on stage, girl, and you're not twitchin' your butt down Columbus Avenue. High-class man don't want no five-un-dime mudkicker.

CARRIE

Well you said I should put some on.

DELPHINE

For the time bein', whatever you think looks right, you cut it in half, dig? That goes for that blush-on shit too.

CARRIE

It doesn't show up so much on you.

DELPHINE

An I still don't glop it on like you. Let's do some situations. (sits back down)

CARRIE

Okay.

All through this Del looks hardeyes at Mike while Carrie studies her face in the mirror-

DELPHINE

Okay, fifty-five years old, corporation lawyer from New York, stayin' at the Mark Hopkins-

162. cont.

CARRIE

Uhm- the Mark Hopkins I gotta wear my best just to get through the lobby- so it's the yellow evening gown- and he's a lawyer, I say I'm just eighteen-

DELPHINE

Unless he really wants you to be younger-

CARRIE

And I don't talk politics till I find out whether he's Republican or Democrat.

DELPHINE

Corporation lawyer that don't make a shitload of difference. Now what if he comes kinky on you?

CARRIE

I act like maybe I'm not quite sure what it is he wants, but seem eager to have him show me.

DELPHINE

Am you call him Lister Trick. Even if he give you his first name. They like that. 'Oh, Mr. Trick, what is that you doin to me?'

CARRIE

(pleased) I got most of them right, didn't I?

DELPHINE

Not bad. (smiles evilly at Mike) Okay, forty, fat, owns a fleet of trucks, holed up in his office after hours, and all it says in the book is 'oral freak'.

CARRIE

(studying her eye-shadow) Well, first off I go with the brighter red lipstick-

CUT TO:

163. INT. CLOTHING STORE

Mike modeling a body shirt for Carrie, who holds several he's already selected-

CUT TO:

164. INT. SHOE STORE

Carrie sitting by Mike as a shoe clerk squeezes for toe-space on a new pair of shoes he's trying on-

CUT TO:

165. INT. RECORD STORE

Mike casually flicking through the racks, adding albums to the stack Carrie is lugging for him-

CUT TO:

166. EXT. CAR LOT, EVENING

extensive luxury and sport models here, Mike hanging by a shining Alpha Romeo. Carrie, holding his arm, has her eye on something else-

MIKE

-and the way it handles corners- like a totally different experience from regular driving. Or so they say. You open her up on flat ground, she can do-

CARRIE

Flat ground? You see any around here? You hit forty-five between traffic lights you're lucky. Wouldn't you rather have something that's real smooth and has a lot of room inside?

MIKE

Like what?

CARRIE

(points) That one over there-

CUT TO:

167. EL DORADO

long, bronze-tinted, glinting under the lights-

MIKE

(off) That? Isn't it a little- showy?

CUT TO:

168. MIKE & CARRIE
a lot salesman easing up behind them-

CARRIE
And this fuckin road-rocket isn't?

SALESMAN
Could I help you young people with something?

MIKE
(awkward) Uh, yeah- I was wondering what
you guys had to offer in the way of- uhm-
optional features?

CUT TO:

169. EXT. MIKE'S APARTMENT BUILDING, NIGHT
the El Dorado pulling in. A bunch of tough-looking boys stare at
Mike as he gets out. He tests the door to be sure it's locked.
They stare at him sullenly as he passes into the building, then
gather round to look at the car. The light in the cellar window
comes on, Mike's worried face appears, looking out-

CUT TO:

170. EXT. GOLF COURSE, MORNING
Ernie and Mike on the still-dewy putting green. Ernie has a full
bag of clubs, Mike carries only a two-iron and a racket full of
extra balls. Ernie sinks a long putt, then Mike surrounds the
hole with six lousy shots, finally sinks it. They walk toward
the next tee-

ERNIE
I tell you, kid, you can't play this game with
only one club.

MIKE
I can't play this game period, so why carry
all that iron around? You always come out
this early?

ERNIE
I got my eye on the clubhouse safe.

MIKE
When?

ERNIE
I keep a lot of possible marks in mind, case
I need some cash in a hurry. Me and Red almost
got lagged once, had to buy our way out of it.

170. cont.

ERNIE

(cont.) We hit six spots in three nights. They were all planned far in advance, see.

MIKE

Most guys back then have a partner?

ERNIE

I suppose. It aint like your raw-jaw characters today. It was- it was a regular society.

MIKE

Like the Mafia?

ERNIE

More social than that. You broke in to a racket and you were a member of something. You were a neta-man the other neta-men and guys in other rackets knew who you were, respected you for it. You were known.

MIKE

(teeing up) Sounds nice.

ERNIE

(fishing) By the way, I heard you bought a car.

Mike swings wildly, tears a huge divot as the ball skies away.

MIKE

That's right.

ERNIE

Get rid of it.

MIKE

(steeling himself) No way.

ERNIE

Might as well wear a sign around your neck, 'I am a thief.'

MIKE

You said it's something you should take pride in.

ERNIE

(teeing up, agitated) I told you to sit on that money.

170. cont.

MIKE

What the hell good is it if I can't spend it?

ERNIE

(takes stance) I do okay.

MIKE

You want me to buy a little box in the suburbs, settle down and play cards with the geriatric ward?

ERNIE

(raising voice) Get rid of the car!

MIKE

No.

ERNIE

You act like that you're excess baggage to me, I can't be around you. Get rid of it.

MIKE

No.

CUT TO:

171. ERNIE
about to swing-

ERNIE

Do it or get out. That's final.

MIKE

(off) You need me.

ERNIE

I need nobody, kid. (he swings)

CUT TO:

172. BALL
hurtling down out of the sky, catches the edge of the green, bounces, rolls, rolls, right into the cup-

CUT TO:

173. ERNIE
amazed, staring after it-

ERNIE

A hole in one. Holy shit, a hole in one! Did you see that, kid? Did you see what I did? (turns, Mike is gone, the two-iron on the grass) Kid?

174. EXT. FRONT OF BODY SHOP

Mike cruises up in the El Dorado. Lou comes out wiping his hands on a rag, stops dead-

LOU

Hey Bud! Buddy! Get your ass out here and lookit this!

Bud joins him and they stare as Mike gets out and sits on the hood, smiling-

MIKE

How do you like it?

LOU

Looks like you been to the wimmobile palace, sonny.

MIKE

I figured I'd never really get to open the Alpha up around here, and they had this sitting on the lot, so-

BUD

(stunned) It aint no white man's car.

LOU

(suspicious) You must've been pinching your pennies pretty tight, even make the down-payment on that thing.

MIKE

I never buy on time. You're gonna own something own it free and clear.

The boss comes out, glares when he sees Mike.

BOSS

What are you doing here?

MIKE

(smiles) Came to pick up my last check.
(nats car) Oughta buy me a tankful.

BOSS

You'll get it next week (glances at car) After I do an inventory on the tire stock. (walks away)

174. cont.

MIKE

Turkey dick. You guys like a ride?

LOU

(starts back in) No thanks, sonny. I'd just
get the velvet greasy.

MIKE

I got the nink skin with me if you're worried
about that.

BUD

(following Lou in) Aint no white man's car.

CUT TO:

175. BEDROOM, HOTEL

very classy. Del is climbing into her clothes, Tin Mittens
is sitting up in bed, bare-chested, watching her with a grin.

TIN MITTENS

(needling) Where'd you learn that one?

DELPHINE

(sullen) Your Mama taught me.

TIN MITTENS

Don't be fresh. You're a talented girl, Del.
You were white you'd make a fortune.

DELPHINE

I was white I'd be President. I do okay.

TIN MITTENS

But not as good as your little friend is going
to do when you get her set up.

DELPHINE

(bristling) So?

TIN MITTENS

(shrugs) I think she's cute.

DELPHINE

You want a date I can have her call you.

TIN MITTENS

By the way, who's her new boyfriend? The kid
with the flashy wheels.

175. cont.

DELPHINE
You know bout him.

TIN MITTENS
If I did I wouldn't be asking you.

DELPHINE
He's not kicking to you?

TIN MITTENS
Not a cent.

DELPHINE
No shit. Name is Mike LeFevre. He's in with
Ernie Mullins. Was in with him.

TIN MITTENS
And what does this boyfriend do?

DELPHINE
You do know Ernie.

TIN MITTENS
(smiles) Yeah. Well, Mr. LeFevre isn't my friend.
Remember that.

DELPHINE
Hey, what about the money?

TIN MITTENS.
That's right. The money.

Delphine comes to the bed, digs in her handbag, starts tossing
bills on his lap-

CUT TO:

176. ERNIE'S LIVING ROOM

Ernie on the phone, waiting. No answer. He looks glum as he
hangs up. He turns the TV on. Junk. Switches channels, junk,
more junk. He switches it off.

CUT TO:

177. WORKSHOP

Ernie at a half-finished sculpture, holding the welding arc,
staring into space. He snaps to, sighs, turns the flame off.

CUT TO:

178. LIVING ROOM

Ernie dialing, waiting, no answer again. Lays the receiver down gently.

CUT TO:

179. INT. APARTMENT

a. new, unfurnished apartment, wall-to-wall, baseboard heating, pastel walls. The manager is cheerily showing Mike in-

MANAGER

And if you take the elevator to the sub-basement below the parking garage you'll find our laundry and our rec room, which we keep open till two every night. Any other questions?

MIKE

Uh, no. It's fine, it's nice.

MANAGER

The other tenants are mostly young professionals like yourself, very easy to get to know, a really super group. So here's your front door key and your apartment key and the parking garage key. If you have any problem just give me a buzz. (exits)

MIKE

Thanks a lot.

Mike looks around, alone now. He sits in the middle of the floor in the empty apartment.

CUT TO:

180. INT. BEDROOM, ERNIE

staring into space. The pong game is on the TV screen at the foot of the bed, the ball lazily bouncing from corner to corner. Ernie snaps to, looks at it, smiles-

CUT TO:

181. PINBALL HEAVEN, NIGHT

pinball machines, shooting galleries, pong games etc. in an outdoor penny arcade area. We pull back to see that we're at a huge amusement park, then see Ernie strolling past the machines, the same little smile on his face, hatching something-

CUT TO:

182. STREET

Mike is seated in his car, Carrie standing on the walk beside him in her yellow evening gown-

CARRIE

Well what can I do? I gotta make a living too, you know. Somebody like this calls and you don't come it's bad word of mouth.

MIKE

You could of taken the phone off the hook. You knew we were supposed to-

CARRIE

It's Del's phone too. And I was afraid to tell her I was going out with you.

MIKE

What, I'm gonna corrupt your morals?

CARRIE

Don't be mean. If you want to you could drive me over there.

MIKE

Wonderful.

CARRIE

But you got to let me out a block away.

MIKE

(considers, sighs) Get in.

CUT TO:

183. INT. BAR

disco music, topless dancers, Mike strolling in in his new clothes. A lot of hard-looking young guys, a Mean Streets bunch, sit at the bar. Mike slides onto an empty stool. The hard guys glance, then ignore him. The bartender comes over, raises his eyebrows.

MIKE

Whiskey sour.

The bartender pours it. He raises two fingers.

MIKE

Two? Oh- (nulls out a twenty) take it outa this.

183. cont.

The bartender holds it up to the light.

MIKE

(smiling) It's Andrew Jackson.

The bartender gives him a cold look, munches the register, lays the change on the counter and walks off. Mike sips his drink. A sharp-looking young guy comes in, the hard guys greet him with a lot of back-slapping and laughing. Mike turns and tries to look disinterestedly at the topless dancers. He smiles over at the two guys talking next to him. They notice him, move away to a table. He finishes his drink in a gulp, signals the bartender.

MIKE

One of the same.

The bartender pours the drink, lays it down, raises three fingers.

MIKE

Three? A minute ago it was two.

The bartender stares at him. Mike sighs, pushes three singles forward.

MIKE

At least I don't have to run to the can.

A young guy in a white tailored suit and a gold earring approaches the bar.

WHITE SUIT

Hey, who owns that big El Dorado out front?

MIKE

(pleased) I do.

WHITE SUIT

Then move it the fuck outa my way.

CUT TO:

184. BAR, PHONE BOOTH
Mike inside dialing, listening-

CUT TO:

185. INT. ERNIE'S LIVING ROOM
The phone ringing and ringing. We pan around the darkened room,
from sculpture to sculpture-

DISSOLVE TO:

186. INT. HARDWARE STORE, DAY
We follow Mike down the aisles. He plucks out a wrench, a couple
screwdrivers, a drill with a set of bits, work gloves, a
welding visor, pliers, lengths of wire- he lays the armload in
front of a startled cashier and walks out of the shot. The cashier
has thick glasses on, picks each item up to peer at it as he
rings up the price. He is almost through when Mike reappears
with a torch, crowbar, sledge-hammer, cold chisel, and dumps them
on the counter too.

CASHIER
Cash or charge?

MIKE
Cash. (sees the man looking at him oddly)
I'm buildin a battleship in my back yard.

CUT TO:

187. INT. BOWLING ALLEY, NIGHT
Mike walking behind the busy lanes, carrying a bowling-ball bag
and wearing a bowling shirt with FIST CONTROL stitched on the
back of it. He walks past the manager's stand, on down to
where the pinball and refreshment machines stand. There is a
large popcorn machine standing just out from the corner, an
Out of Order sign hung on it. Mike stands by it, digs for
change, looks around him-

DISSOLVE TO:

188. INT. BOWLING ALLEY, NIGHT
dark now, everyone gone. We pan as in #173, past the manager's
stand, down to the popcorn machine. It begins to move, Mike crawls
out from behind, dragging his ball-bag. We follow him back down
to the manager's stand, he vaults over the counter-

CUT TO:

189. MIKE
squatting in the stand, shining a flashlight on a little three-
foot safe. He pulls a torch and welding visor from his bag,
puts the visor on, lights the torch-

DISSOLVE TO:

190. CITY STREET, DAWN

we are in the middle of one of the highest streets in the city, looking down toward the Embarcadero, everything deserted and peaceful. Suddenly a bowling ball is rolling down the street right at us, we watch it pass, turn to watch it roll faster and faster, down block after block of hill, bouncing off curbs and cars till it is too small to see anymore-

CUT TO:

101. INT. MIKE'S NEW APARTMENT

furnished haphazardly now. Mike and Carrie have been arguing a while when we join them-

MIKE

I just don't understand what the big fucking attraction is!

CARRIE

It's what I do! It's what I'm good at.

MIKE

I thought you wanted to be an actress.

CARRIE

I do. I will be. (hedging) But- but it takes more than talent. You need capital to live on while you wait for your chance. And connections, all the famous actresses, they had connections.

MIKE

I doubt if they got them with their face in somebody's crotch!

CARRIE

Don't be so fucking sure! What do you know about it?

MIKE

Look, you could stay here with me. I can get enough money for the both of us. More than enough.

CARRIE

I got to make my own.

MIKE

Why?

CARRIE

I couldn't hold my head up if I didn't.

191. cont.

MIKE

Hold it up to who? Who gives a shit?

CARRIE

Delphine gives a shit! And the girls, they'd laugh me out of town! And I do. I give a shit.

MIKE

So make it some other way.

CARRIE

You know another way I'm gonna make twenty thousand a year? Huh? And live as high as I live and meet the people I meet and go the places I go? Huh? What the fuck am I gonna do, learn to type? Work in a fuckin body shop?

MIKE

(weakly) Sure. Why not?

CARRIE

Delphine was right.

MIKE

About what?

CARRIE

About you. You're a waste of time. (she walks out)

Mike looks at the doorway a moment, sits in a chair.

MIKE

(very quietly) Whore.

CUT TO:

192. EXT. ERNIE'S HOUSE, DAY

Mike on the porch, ringing the bell. No answer. A woman appears on the porch of the house next door, calls over-

WOMAN

He's on vacation!

MIKE

Pardon?

192. cont.

WOMAN

He said he was going on vacation. Left about a week ago. He didn't say when he'd be back.

MIKE

Oh.

WOMAN

We've been taking care of his yard. Can I give him a message when he gets back?

MIKE

No thank you. I'll just drop him a note through the mail slot here.

He digs in his pocket till the woman goes inside, then hurries over to the side of the house-

CUT TO:

193. INT. BATHROOM

Mike crawling head first through the window. He stands inside and right at eye-level, hanging by a string from the ceiling, is an envelope-

CUT TO:

194. ENVELOPE

swaying slightly. HIYA KID! is scrawled on it in red. We follow as Mike takes it down and pulls a letter from it. We read over his shoulder-

'Better learn another point of entry. I am currently laying the mark of a lifetime. If you're interested I'm at the Fairgrounds Sky-Ride between 12 and 1. Deer in the icebox, borrow what you need from the cellar. I knew you'd come around.

Ernie'

CUT TO:

195. HALLWAY

Mike coming up from the workshop with a box full of tools and a small safe. We follow him down into the living room, where he bumps into Shoes, gives a startled cry and drops his load with a thud. Shoes holds his heart, gasping-

MIKE
Jesus!

SHOES
Oh my God!

MIKE
What the hell-?

SHOES
I thought I heard Ernie- I- hi Firestone.

MIKE
How'd you get in?

SHOES
The door- the front door was open- I thought Ernie might be asleep and I didn't, what-

MIKE
He's not here.

SHOES
Oh. (eyes box of stuff)

MIKE
I was just picking up some stuff he left me.
He's in Canada.

SHOES
(sits, still panting) I see.

MIKE
You guys make it to Denver?

SHOES
Pardon?

MIKE
Last time I saw you guys you were heading for Denver.

SHOES
(distracted) Oh yes. We've been there and back. There and back. Very successful engagement. We took off some good scores, some really big ones. (pause, he drifts, comes back) Johnny left us.

195. cont.

MIKE
What?

SHOES
Johnny Scat. He left us. (taps chest) His ticker.

MIKE
Oh. I'm sorry to hear that. He was a nice old
guy.

SHOES
I came over- I was wondering- the funeral-

MIKE
Ernie's gone. He said he was going to
Canada. Said it's like the old days up there.

SHOES
I see.

MIKE
I'm sure he would have wanted to help. I
wish there was some way we could wire him
or something.

SHOES
In the old days we'd pass a hat. Somebody sick,
somebody lagged for a five-year bit, somebody
needed to be buried. All the grifters would
put in. They know they could count on the
same.

MIKE
Listen, how much is this funeral business gonna
run you?

SHOES
(not back yet) That's all gone now. You're
all on your own.

MIKE
Look, I got two-hundred on me. You think-

SHOES
(still gone) We gone first class, me and
Johnny. It wouldn't do to have the county
bury him.

MIKE
I'll tell you what. You give me the name of
the funeral home, I'll work it out with them,
okay?

195. cont.

SHOES

(snaps to) Really? Say, that's white of you Firestone. You been taught right.

Mike pulls out his two hundred, offers it.

SHOES

What's that?

MIKE

Might be a little lean for a while, learning to work the con single-handed. You can owe it to me.

SHOES

I don't know, Firestone, it's been rough-

MIKE

Hey, like you said, I give for Johnny Scat, sometime somebody else'll give for me. That's the way it's supposed to work, right?

SHOES

(takes the money) Yeah. That's the way.

CUT TO:

196. INT. GONDOLA

Mike and Ernie sit in a gondola car suspended over a huge amusement park, like Marriot's Great America-

ERNIE

I hear you been bowling.

MIKE

How do you know about that?

ERNIE

I saw the score in the paper an I figure who else is gonna be that stupid?

A bit of silence, Mike pissed-

MIKE

So what's this?

ERNIE

At least a hundred thousand apiece.

Mike looks at him in surprise-

MIKE

You're kiddin.

196. cont.

ERNIE

Guaranteed.

MIKE

So why cut me in, I'm so stupid?

ERNIE

It's a two-man job.

MIKE

There's other guys-

ERNIE

I need you.

They look at each other. Mike nods slowly.

MIKE

What do I have to do?

ERNIE

First, you get a job-

DISSOLVE TO:

197. PARK GROUNDS, MORNING

Mike in a sanitation company uniform, barely awake in the early morning as he follows a garbage truck tossing loaded trash bags into it. Other uniformed workers are scooping and spearing litter on the ground-

ERNIE

(wild track) I can do everything myself except get the money out of the park-

CUT TO:

198. ADMISSION GATES

sanitation men picking around them-

ERNIE

(track) They hit you for admission and ride tickets at the front gate-

MIKE

(track) Like Disneyland-

ERNIE

(track) Right. Mostly fives, tens and singles-

MIKE

(track) That's a lot of bulk-

ERNIE

(track) You bet your ass it is.

MIKE

(track) Do they keep it on the grounds?

CUT TO:

199. PARK OFFICE BUILDING

workers spearing litter in front of a small, flat-roofed stucco building that backs up against a wire fence-

ERNIE

(track) They hold the weekend take till Monday morning. The office building closes eight o' clock Sunday night. It isn't even wired.

MIKE

(track) Jesus. Why not?

ERNIE

(track) They figure there's no need to-

CUT TO:

200. INT. OFFICE

workers are vacuuming the rugs. We TRACK away from them to a safe set in the floor under a lid like a manhole cover-

ERNIE

(track) They keep the goods in a cannonball. It's got the highest insurance rating there is. There isn't a pete-man in a thousand will even bother with it-

CUT TO:

201. INT. BASEMENT, CHALKBOARD

Ernie has drawn a cross-section of a cannonball safe. He stands explaining it to Mike-

ERNIE

There's a long steel tube set in concrete in the floor. You got to shoot for space two, maybe three times and every time it's like Pearl Harbor- the thing is a natural soundbox.

MIKE

So how can we shoot it?

CUT TO:

202. NIGHT SKY, FIREWORKS

exploding over the amusement park-

CUT TO:

203. SPECTATORS

we PAN DOWN a row of people watching, their faces upturned, then stop at Ernie and Mike, both looking down at watches in their hands

CUT TO:

204. MIKE & ERNIE, CLOSER
as the overhead barrage netters out Ernie clicks his stopwatch-

ERNIE

A minute thirty-five for the big boomers.

MIKE

Nine-thirty on the dot.

ERNIE

It's all computerized. There's one at ten, ten-thirty and eleven. We get four shots.

MIKE

And if it's still not open?

ERNIE

We go home and forget about it.

CUT TO:

205. DAY, HALLWAY
of Mike's apartment building. Mike is returning from work, still in his uniform shirt, tired. He finds his door unlocked, we follow him inside. Carrie sits waiting for him. She has a black eye.

MIKE

Long time no see.

CARRIE

I've been trying to reach you. You've been out mornings.

MIKE

I'm working.

CARRIE

(eyes his shirt) My father did that for a while. Sometimes he'd bring us toys people had thrown out.

MIKE

Who hit you?

CARRIE

This guy the other night. I'm dropping his name from my book.

MIKE

You're a real hard case.

CARRIE

Listen, before you start- I didn't mean what I said. About you.

MIKE

That I'm a waste of time? Hey, you might have a point.

205. cont.

CARRIE

I like being with you.

MIKE

(considers this) I didn't mean to come down so hard either. It takes some getting used to- you being with other guys all the time-

CARRIE

It doesn't mean a thing-

MIKE

Oh, it means something. It's just a question of how much it means.

CARRIE

I'm not gonna quit, Mike.

MIKE

I know.

CARRIE

And I know you aren't just throwing garbage. It's for a score, isn't it?

MIKE

(nods) I miss you.

CARRIE

You think we could still see each other?

Mike sits by her, they hug. He looks at her eye-

MIKE

Were you scared?

CARRIE

(nods) He just started hitting me.

MIKE

I'd like to kill him. I'd like to kill em all.

CARRIE

That's not a professional attitude.

MIKE

I'm a safecracker, not a pimp.

CUT TO:

206. INT. BASEMENT

Ernie pouring liquid nitroglycerine he has just cooked up into small bottles-

CUT TO:

207. LATE EVENING, ADMISSION GATE

Ernie trying to enter, a camera around his neck, Cost Plus shopping bag in hand-

CUT TO:

208. GATE

Mike entering at a different gate.

DISSOLVE TO:

209. NIGHT, FERRIS WHEEL

brightly lit, turning-

CUT TO:

210. ROLLERCOASTER

people screaming as they swoon downward-

CUT TO:

211. SHOOTING GALLERY

people blasting away at the revolving ducks-

CUT TO:

212. REAR OF OFFICE BUILDING

Mike and Ernie sheltered from the park, though we hear its sounds all around. Ernie gives Mike a boost up-

CUT TO:

213. MIKE

Mike scales the back of the building- window sill to door frame to roof's edge, up and over. He hauls in the rope attached to his belt, lifting up the shopping bag full of equipment. He anchors the rope, sends it down. Ernie begins to climb with great effort-

CUT TO:

214. HOTEL ROOM, DELPHINE

has only her underwear on as she pads in from the kitchenette shaking a can of whipped cream-

DELPHINE

Honey, Imonna make you a dish like you ain never had. This one thing you cain get at no Swenson's ice cream-

She stops in the doorway of the bedroom. Her trick, a very old man, sits on the edge of the bed in his shorts, hands folded in his lap, looking cold and scared. A tough-looking black detective stands by him, smiling and wagging his shield at Delphine-

DETECTIVE

Party's over sister.

DELPHINE

Oh shit.

214. cont.

DETECTIVE

This hotel got a new manager. Religious fella. Doesn't want you girls defiling his linen.

DELPHINE

Shit.

DETECTIVE

You should know better, come peddlin your ass in Oakland. You friend with the fix can't help you here.

DELPHINE

(coming on weakly) Don't suppose you an me could work this out between ourselves?

DETECTIVE

(laughs) You don't have nothin better than that to hand out at the station house you gonna do time, girl. (puts old man on the head) Sorry pons, you'll have to skip dessert tonight.

CUT TO:

215. INT. OFFICE

Ernie and Mike stand by the safe- the door is bent and buckered but not open. Ernie lays another shot in under the edge-

MIKE

What would you do if somebody walked in?

ERNIE

About ten years.

MIKE

I'm serious.

ERNIE

I never went in for raw-jaw, kid. I never carried a gun in my life. If somebody walked in I'd do my best not to scare him- that's when people get hurt, when somebody's got a gun and they're scared. What time you got?

MIKE

Forty-five seconds.

ERNIE

I think we may get her this time- I laid in an extra dose.

MIKE

It'll go through the ceiling.

ERNIE

You're dealin with an artist, kid. Stand back.

CUT TO:

216. NIGHT SKY, FIREWORKS
loud series of starbursts-

CUT TO:

217. INT. OFFICE
Ernie sneezing violently in the smoke and cement dust-

CUT TO:

218. ROOM
the smoke clearing, we see Mike standing over the open hole in the floor-

MIKE

You nailed it, Ernie! She's open!

CUT TO:

219. MIKE AND ERNIE
looking down at the hole together-

ERNIE

Relax, kid.

MIKE

You think they heard outside?

ERNIE

Nothin we can do about it if they did. You got to develop neta-man's nerves, kid. You blow a can, you stay till it's empty.

Mike holds a large trash bag open for Ernie-

MIKE

So let's clean it out.

ERNIE

You know what you're gettin into now? After this there's no turnin back, you're in the big leagues.

MIKE

Yeah, Ernie. Like you. Let's go.

Ernie reaches in the hole, pulls up a heavy canvas sack full of bills-

CUT TO:

220. INT. POLICE STATION
Delphine on the telephone-

DELPHINE

Yeah, they got my ass in a sling--- well if the date is in Oakland, honey, that's where I got to go--

CUT TO:

221. INT. CLASSY RESTAURANT
 Tin Mittens on the restaurant phone-

TIN MITTENS

You'll have to give them somebody--
 no, not from your book, whatter you,
 stupid? How bout that kid-- yeah,
 Ernie Mullin's punk-- right, lay the
 kid off on them and if they aren't satisfied
 call me again-- I'm sorry sweetheart,
 but that's how it crumbles. Life isn't
 always fair-

CUT TO:

222. BEHIND OFFICE BUILDING
 we watch a trash bag being lowered to the ground by rope.
 Ernie is there to untie it. The rope is tossed down, then Mike
 jumps from the roof, landing by Ernie. They lug the four trash
 bags full of bills over next to two bonafide trash bags already
 sitting by the back door-

CUT TO:

223. ERNIE & MIKE
 looking at the bags-

MIKE

It makes me nervous, just leavin em out here.

ERNIE

You got a better idea?

MIKE

I'll feel safer tomorrow.

ERNIE

You got the number?

MIKE

Tattooed on my brain.

ERNIE

And the meeting?

MIKE

Thirteenth of September, San Diego Zoo,
 half past ten in the morning. By the
 koala bears.

ERNIE

You trust me with the money?

MIKE

Course I do.

ERNIE

Yeah. I guess you do. Now you stay with
 your job till then, the cops'll be watchin

223. cont.

MIKE
I'll be good.

ERNIE
Yeah. Well. (offers hand) See you then.

MIKE
(shaking) Yeah. Take it easy.

Another fireworks display starts overhead, they look up-

CUT TO:

224. FIREWORKS
we hold on them for a bit, then-

SLOW FADE TO:

225. MORNING, AMUSEMENT PARK
long shot of the sun rising over the rides-

CUT TO:

226. GARBAGE TRUCK, MIKE
riding hanging on to the passenger side door as the truck grinds
past other workers cleaning up-

CUT TO:

227. BEHIND OFFICE BUILDING
Mike behind the truck. He looks around, pulls out a roll of white
tape and wraps some around the neck of each of the money-filled
trash bags. He can barely manage to lift them into the rear of the
truck- the driver calls back-

PEREZ
(off) What's your problem back there?

MIKE
Keep your pants on, I'm comin!

Mike throws the two legitimate bags in and trots around to the
front-

MIKE
They must've had a busy night.

CUT TO:

228. PARK PHONE BOOTH
Mike calling. We see workers still cleaning in the background.

MIKE
Ernie? He just took off. Perez, in the
blue truck. Yeah, the guy with the moustache.

CUT TO:

229. INT. MIKE'S APARTMENT

as a squad of cops busts in. They are disappointed to find him gone-

CUT TO:

230 -237. APARTMENT

shots of the cops tearing the place apart. They find a photostat strip of pictures of Mike and Carrie, a check stub from the sanitation company, a canvas bag full of burglary tools and finally a suspiciously heavy box of Rice Krispies in the cupboard-

CUT TO:

238. DETECTIVE

carrying the cereal box to the table-

DETECTIVE

Bring me the serial numbers on that bowling alley job.

He opens the box and dumps out a mixture of Krispies and a wad of bills-

DETECTIVE

These prizes get better every year.

CUT TO:

239. LANDFILL DUMP

long shot, a garbage dump half covered with earth. A few trucks are dumping in the uncovered area-

CUT TO:

240. GARBAGE TRUCK

Perez's blue truck dumping- we see the white-taped bags tumble out.

CUT TO:

241. EXT. POLICE STATION

Delphine and Carrie descending the front steps-

CARRIE

I come all the way over here with bail and they drop the charges.

DELPHINE

Is that a complaint?

CARRIE

No. I just didn't realize you were so popular in Oakland. How'd you manage it?

DELPHINE

Later, honey, I'm tired.

CARRIE

Listen, there's something I got to tell you-

241. cont.

DELPHINE

Can it wait? I'm really wasted-

CARRIE

CARRIE

I'm moving in with Mike.

Delphine stops short, looks at Carrie-

CARRIE

I feel good when I'm with him, y'know?
And we ironed all the stuff out between
us, about me working- can you understand,
Del? It means a lot to me.

Delphine sighs, begins walking down the stairs again-

DELPHINE

We'll talk about it tomorrow.

CUT TO:

242. DUMP, ERNIE

dressed grubby, unshaven, dragging one of the bags across the
dirt of the fill. A family of dump pickers, carrying all sorts
of salvaged treasures, pass by him-

OLD MAN

You won't find nothin in there, friend.
It's your loose items what's valuable.

CUT TO:

243. PARK GROUNDS

a long shot of Mike walking across an open stretch of ground
between rides. Suddenly plainclothesmen are walking towards
him from every direction. Mike stops, watches as they converge
and surround him, blocking him from our view-

DISSOLVE TO:

244. INTERROGATION ROOM

Mike sitting relaxed, two detectives grilling him-

FRED

How bout some we haven't mentioned?
Are there any others?

TED

You're already convicted, son.
Open and shut.

FRED

The bowling alley's just for starters.
But the stunt you pulled last night-

TED

Who's your partner, son?

244. cont.

MIKE

I work alone.

FRED

Bullshit.

TED

Somebody had to teach you, son.

MIKE

I'm a natural.

FRED

Bullshit.

TED

You think it's fair that he goes free and you take all the responsibility? He talked you into it, didn't he son?

MIKE

I work alone.

TED

This could mean a lot of time-

FRED

They'll hang you by your nuts, punk. Your only chance is to come clean with us.

MIKE

Bullshit.

FRED

Ten dollars says you get bum-busted the first day you're inside.

TED

Prison's a mighty rough place, son.

MIKE

I work alone. That's all there is to it.

TED

Okay. Let's take another tack on this- leaving your partner out, if you could clear a few things off our books-

FRED

You give us a break, we'll see you get one back.

TED

Mutual cooperation, son.

244. cont.

MIKE

(thinks a moment) The Ellis Hotel job. Scarlatti's Restaurant. Telegraph Hill Medical Associates.

FRED

Bullshit. Those are over a year ago. You weren't here.

MIKE

I used to commute.

TED

Possible. Any others?

MIKE

The private home of Mr. Edward Baron. The Paris Theater. The Five Corners Market in San Jose.

FRED

You're a regular one-man crime wave.

MIKE

That's right.

TED

And your partner gets to live it up on all that money.

MIKE

I work alone.

FRED

So what happened to all that dough? We only found five hundred at your place.

MIKE

I lost it at the track.

FRED

Lost it? A criminal mastermind like you, lost it at the track?

MIKE

(shrugs) I never said I was lucky.

CUT TO:

245. HALLWAY, COUNTY JAIL

a jailer leading Mike, in his street clothes, to a large, barred day room-

JAILER

We'll find you a cell after lunch. These guys are waiting trial just like you. There's some pretty tough numbers, so keep your nose clean and your asshole tight.

Mike goes in, the door clangs behind. Mike looks at his new neighbors-

CUT TO:

246. COUNTY INMATES

mostly black, playing cards or dominoes or reading magazines. Four or five white guys get up and come over to ring around Mike.

INMATE #1

Well, well. Fresh meat.

INMATE #2

Did you get permission to break in here?

MIKE

Huh?

INMATE #1

Breaking into jail without permission. That's a very serious offense.

INMATE #3

That's a very heavy fine.

MIKE

I don't have anything.

INMATE #4

Oh, there's things you can do to pay it off. There's ways to get around it.

INMATE #2

Hey, wait a minute, I recognize this guy! From the TV? Remember, the safecracker? You're him, aren't you?

MIKE

That's right. (big smile) I'm the Firestone Kid.

CUT TO:

247. INT. WAITING ROOM
of the county lock-up. Visitors, mostly women and children,
wait to be called-

CUT TO:

248. CARRIE, LIANNE
sitting on opposite ends of a bench, Lianne sneaking looks at
Carrie. She moves over beside her.

LIANNE

Excuse me, is your name Carrie?

CARRIE

(Surprised) Yeah-

LIANNE

I'm Lianne. Mike's sister?

CARRIE

Oh right, yeah-

LIANNE

He told me all about you.

CARRIE

He did?

LIANNE

Did you know- know about what he was
doing? Robbing places?

CARRIE

Uhm- no. Not really.

LIANNE

He's protecting somebody. Whoever got him
into this is out walking around and Mike
is protecting him. The lawyer said they
might let him off if he'd say who it was.
But he won't.

CARRIE

You sure?

LIANNE

That's the way he is. You know him.

CARRIE

Yeah. I suppose.

A bit of a silence-

LIANNE

Are you in anything now?

248. cont.

CARRIE
Huh?

LIANNE
Mike said you were an actress. Are you
appearing in something now?

CARRIE
Oh. Uh- nothing big. Just odd jobs,
here and there.

LIANNE
He said you're really good. I'd like
to see you perform sometime.

Carrie gives her a weak smile-

CUT TO:

249. INT. BAR
dark and seedy, Ernie sitting at a rear table with Brock, a scary
looking character-

BROCK
Once he's inside I can have him warned,
I can have him roughed up, I can have
him killed- you name it.

ERNIE
I want him protected.

BROCK
That'll cost you more. Protected from what?

ERNIE
Whatever there is. You know the score
inside. I want word to go out- hands
off. And I don't want him to know about
it.

BROCK
Guardian angels, huh?

ERNIE
Sure.

BROCK
It'll cost a load. What's this kid to
you?

ERNIE
He's my friend.

CUT TO:

250. COURTROOM

Mike standing up before the bench-

JUDGE

Mr. Lefevre, before I read your sentence, do you have anything to say for yourself?

MIKE

Wah. I made one up last night, but I forgot it.

CUT TO:

251. CAFETERIA, SAN QUENTIN

inmates in identical uniforms eating, talking. We ran over the population and settle at a table where Mike sits with three other young white guys.

MIKE

It's waste of time.

PHIL

It's a good trade. You know auto mechanics you can get a job most anywhere.

MIKE

Grease under your nails and your name stitched over your tit. Big deal. They offered me that course, I told them to shove it.

RALPH

In the old days, with indeterminate sentencing, you took whatever they offered you. Looked cooperative to the Adult Authority.

MIKE

Those days are gone. I got better things to do with five years of my life.

JOE

When you gonna give us another lesson, Firestone?

MIKE

Hey, there's only so much I can tell you. It's not like you'll be able to walk outa here and take off a bank vault. We learn by doing.

GUARD

(approaching the table) Lefevre.

MIKE

Yeah?

251. cont.

GUARD
You got a visitor.

MIKE
(brightens) Carrie?

GUARD
Your uncle.

MIKE
Uncle?

GUARD
Yeah. From Castroville. Your Uncle Ernie.

CUT TO:

252. VISITORS' ROOM
Ernie on one side of the grate, Mike on the other-

ERNIE
I see you made the big time, kid. Who's your tailor?

MIKE
How you doing, Ernie?

ERNIE
Not bad. I'm headin' for- au Canada, there. Technology hasn't ruined the racket yet. And yourself?

MIKE
No complaints.

ERNIE
I hear you claimed some of my old scores.

MIKE
They give you a break if you clear their books a little.

ERNIE
You done right, you got off light. How are you at jailing?

MIKE
Okay. This place is- interesting.

252. cont.

ERNIE

(a small laugh) Your cell is about four paces by ten paces. You got a push-button sink and toilet, a gray tin dresser and a jar of dried tooth powder. You can smell the sea from the big yard every noon and you probably work in the textile mill. You hang with the white guys and lie about the big scores you're planning. For a couple packs of cigarets you can rent a stroke book for the night. The guy in your cell does his own time and expects you to do the same. You bought a fence-wire shank for protection in case there's another riot. It's interesting all right.

MIKE

You done a bit here?

ERNIE

I done a bit somewheres. A joint is a joint.

MIKE

I suppose. You gonna stay up there?

ERNIE

Yeah. Sold my house. I wanted to straighten things out with you before I left. Your hunk is over a hundred thousand. Like I said.

MIKE

I want Carrie to hold for me.

ERNIE

You can't keep her that way, kid.

MIKE

I can try.

ERNIE

You're stubborn. That was always your problem, always want to do things your way.

MIKE

It's my life.

ERNIE

In five years it's your life. Right now it belongs to the man.

MIKE

(shrugs) Don't do the crime if you can't hack the time.

252. cont.

ERNIE

I'm sorry, kid.

MIKE

For what? You let me in ^{on} a good thing
and I fucked up. Hey, I'm okay in here.
I got friends.

ERNIE

Yeah. A guy needs friends.

MIKE

You did me a favor.

ERNIE

Whatever I did I did for me, kid, can't
you get that? I needed someone to watch
me work. You come out of here and try
to make it busting safes they'll nail
you. You got no sense, as a con you're
a washout. Understand? You were only
along for the ride and you fell off.

MIKE

Sure, Ernie. Sure.

ERNIE

You never listen.

MIKE

Sure I do, Ernie. You turned me out good.
I just let it go to my head, that's all.
I got a sense of myself now, I know what
I want.

GUARD

(off) Time, LeFevre.

ERNIE

Place gives me the creeps. (rises)

MIKE

Take it light, Ernie.

ERNIE

Take it light yourself, kid.

Ernie walks out, looking very old. Mike watches him walking
down the long hall to the outside, security gates opening and
shutting for him. Mike turns to the guard who has come for
him.

MIKE

Poor old guy.

The guard takes Mike back, clanging an iron door behind them
as we see the-

CREDITS