

## **HENRY'S CRIME**

Written by

Sacha Gervasi

### **INT. TOLL BOOTH - DAWN**

A LONE TOLL BOOTH ATTENDANT sits inside his glass box on an empty stretch of interstate.

This is HENRY.

He looks out at the horizon. It's starting to get light out. There's snow on the ground.

He's neither asleep nor awake.

### **INT. TOLL BOOTH - MOMENTS LATER**

HENRY'S PLASTIC GLOVES unscrew a THERMOS, pour coffee into a Styrofoam cup. There are only a few drops left.

#### **A CAR**

Approaches. Henry straightens, slides open his window. But the CAR veers over to the automated EZ-PASS LANE... Henry closes the window, watches the car disappear. He downs the last of his coffee, looks back out at the horizon again.

It's cloudy out there.

#### **A CLOCK**

flips to 6:00.

### **INT. TOLL BOOTH - LATER**

Henry packs up his thermos, puts on his coat and steps out into the icy morning.

He walks toward his truck. The traffic is beginning to build.

### **EXT. BUFFALO STREET - MORNING**

Henry's old FORD PICK-UP drives past the enormous,  
abandoned CENTRAL TRAIN TERMINAL.

**EXT. BUFFALO STREET - MORNING**

The pick-up turns down toward a neighborhood of modest  
salt-box houses.

**EXT. HENRY'S HOUSE - MORNING**

Henry's truck rolls into his driveway.

**2.**

**INT. HENRY'S HOUSE - MOMENTS LATER**

Henry enters. Hangs up his down jacket on a row of hooks.  
It's clean and ordinary in here.  
His wife, DEBBIE, is in the kitchen. She's wearing a  
NURSES uniform. Henry notices the dining room table set  
for one for breakfast. Eggs, bacon, sausage. He's a  
little surprised. Debbie appears. Lays down the toast.

**HENRY**

Smells good.

**DEBBIE**

Sit down.  
He sits. She smiles. Starts buttering the toast.

**HENRY**

Wow. Thanks.  
He digs in.

**DEBBIE**

How was your night?

**HENRY**

Good. How was yours?  
She's still buttering the toast. Carefully.

**DEBBIE**

Good.  
She sets it down.

**HENRY**

This is great.  
She sits down next to him. Watches him eat.

**HENRY (CONT'D)**

Your shift's at eight thirty?  
She nods.

**HENRY (CONT'D)**

You not eating?

**DEBBIE**

I already did.  
He takes another bite.

**HENRY**

You okay?

3.

Pause.

**DEBBIE**

Are you coming with me to Cindy and  
Bill's on Saturday?

**HENRY**

Sure. What time?  
Pause.

**DEBBIE**

For the baby shower.

**HENRY**

Right.  
She just stares at him...

**DEBBIE**

Well, I don't want to go to Cindy and  
Bill's.

**HENRY**

What?

**DEBBIE**

I mean I want Cindy and Bill to come

here.

**HENRY**

Cindy and Bill are welcome here anytime.  
Pause.

**DEBBIE**

Henry. Isn't it time...isn't it time for us?  
Henry stops eating.

**HENRY**

You're talking about kids.

**DEBBIE**

Of course I am.

**HENRY**

Okay.

**DEBBIE**

'Okay' you want kids?  
Pause.

**HENRY**

I love kids.  
He looks down, resumes eating. A beat.

**4.**

**DEBBIE**

Henry?  
He looks up again.

**DEBBIE (CONT'D)**

Do you still love me?  
He's still as a stone.

**HENRY**

Of course I do.  
She looks at him.

**DEBBIE**

Because I know you did once.  
A very long pause. Henry doesn't do anything now.  
She's crestfallen.

**DEBBIE (CONT'D)**

What happened, Henry?

He just sits.

**THE FRONT DOORBELL RINGS**

Henry gets up, heads to the door.  
Debbie watches him go...

**EXT. HENRY'S HOUSE - CONTINUOUS**

Outside on the step there are TWO MEN in SOFTBALL UNIFORMS. One of them is puking. Behind them TWO more GUYS sit in the back of the car. Henry recognizes the smiling, pock-marked face of EDDIE VIBES. Two parts charm, one part menace. His puking friend is JOE.

**EDDIE**

Henry Torne.

**HENRY**

Eddie Vibes.

**EDDIE**

So how you doin', man?

**HENRY**

I'm okay. What's going on?

**EDDIE**

Listen, I got a man down here.

5.

Eddie glances up and down the street.

**EDDIE (CONT'D)**

Mind if we come in for a second?

**INT. HENRY'S HOUSE - MOMENTS LATER**

Eddie and Henry watch while Debbie attends to the sick JOE, bits of puke still clinging to his softball uniform. She touches his forehead.

**DEBBIE**

He's hot.

He starts to retch.

**JOE**

(holding it in)  
I'm sorry.

**DEBBIE**

You better come with me.  
Eddie glances at Henry as Debbie leads him expertly  
toward the bathroom.

**EDDIE**

Goddamn sausage at Pinwheels.

**HENRY**

Yeah.

**EDDIE**

So we're in a little bind, Henry. Got  
league playoffs in a half-hour and Joe's  
our first baseman. And he's not exactly  
game-ready as you can see...

**HENRY**

Yeah.  
Eddie stares at him. Smiles.

**EDDIE**

So, what do you say?

**HENRY**

What do I say what?

**EDDIE**

You feel like playing a little ball?  
Filling in for Joe?

**HENRY**

It's November.

6.

**EDDIE**

Yeah. They keep the field in perfect  
shape.

**HENRY**

Oh.

Beat.

**EDDIE**

So what do you say?  
Henry looks around the room. For a moment he watches Debbie with Joe in the bathroom, the door half open. She's tending to him, caring for him...  
Debbie looks up. Sees Henry staring at her.

**EDDIE (CONT'D)**

Henry?

**INT. IMPALA - LATER**

Henry drives. He wears Joe's too small softball uniform. Eddie rides shotgun, the other two in the back. They grimly stare out the windows.

**EDDIE**

Appreciate you driving, man.

**HENRY**

So where's this game?

**EDDIE**

Near Kaisertown. Like fifteen minutes.

**CUT TO :**

**EXT. MAIN ST - DAY**

The car turns a corner on to Main Street.

**EDDIE**

Pull up right over here. We gotta grab some beer money at that ATM.  
The car pulls up to a row of stores including the FIRST

**BUFFALO BANK.**

Eddie pats Henry's shoulder.

**EDDIE (CONT'D)**

Just hang tight. We'll be right back.  
Eddie and the guys get out. Henry notes this is strange.

7.

After a moment Henry realizes something stinks. He sniffs his sleeve.

**BEHIND HIM**

In the rearview, Henry doesn't notice Eddie and the two guys slipping on SKI MASKS...

**HENRY'S POV**

A PET STORE OWNER rolls up the security gates of his store and enters. He says good morning to all the animals. It's a strange one man show.

**LOUD ALARMS BLARE --**

Henry startles, looks back to where the sound's coming

**FROM :**

**THREE GUYS IN SKI MASKS**

Fly out of the bank on the corner and scatter in various directions. They're all wearing softball uniforms. A BANK GUARD chases them.

ON HENRY, confused.

A second bank guard FRANK (50s, African-American) is crossing the street toward the bank with two coffees. He sees what's going on, drops the coffees, and pulls his gun :

**FRANK (O.S.)**

You!

Henry turns forward again.

**A GUN**

Is pointing at him through the windshield.

**FRANK (CONT'D)**

Freeze!

Henry slowly raises his hands off the wheel. Frank sucks his teeth, his gun trained on Henry as the distant sound of BLARING SIRENS grows louder. Holding on Henry's stunned expression...

**INT. POLICE STATION, INTERROGATION ROOM - NIGHT**

Henry sits at a small table as a DETECTIVE, whose face we never see, paces back and forth.

**DETECTIVE**

Henry, we know this wasn't your deal.



8.

Henry just listens.

**DETECTIVE (CONT'D)**

All you have to do is give me those names. And you can go home. It's that simple.

Henry's still silent.

**DETECTIVE (CONT'D)**

Come on. Why are you sticking up for these people? They're not your friends. You've got a wife. You've got a job... don't you care?

**(THEN)**

All you have to do is say something. Henry looks up at him, making eye contact for the first time.

**JUDGE (V.O.)**

...in light of the fact that this is a first offence...

**INT. BUFFALO COURTROOM - DAY**

Henry stands in a suit, flanked by his state-appointed ATTORNEY. Debbie sits in the gallery. A JUDGE stares at Henry.

**JUDGE**

...the court sentences Henry Torne to four years in prison for the crime of Felony 1st Degree Armed Robbery.

**WHACK!**

The gavel goes down. Henry blinks. He looks at his lawyer who is pleased with the sentence. He pats Henry, well done. Henry looks back at Debbie. She's just staring at him...

**CLANK!**

A CELL DOOR is SLAMMED SHUT...

**INT. PRISON CELL - DAY**

Henry, wearing a prison jumpsuit, watches as the guard locks the door in front of him.

**MAX (O.S.)**

So. What're you in for?

9.

Henry turns.

**HENRY**

Huh.

**MAX**

I said what are you in for?  
A beat.

**HENRY**

Bank robbery.  
MAX (60s) pulls up his pants, flushes the TOILET.

**MAX**

Good. Clean. Simple. I like it.  
Henry just watches.

**HENRY**

But I didn't do it.  
Max smiles. Goes to the sink. Washes his hands.

**MAX**

Ah. Mistaken identity. A perennial favorite. Identities are just constructs, anyway. They're mistaken all the time.  
He dries his hands. Presents one of them to Henry.

**MAX (CONT'D)**

I'm Max.

**HENRY**

Henry.

**MAX**

Go on. Make yourself at home.  
Henry sits down on his bed.

**HENRY**

So...what are you in for?

**MAX**

Life.  
A beat. It's starting to hit Henry...

**MAX (CONT'D)**

Don't worry, you'll get used to it.

10.

**INT. PRISON CELL - MORNING**

All the cell doors SLAM open. Henry startles awake. Max is already dressed.

**MAX**

Hurry up. We gotta go.  
Henry's disoriented.

**MAX (CONT'D)**

Breakfast.  
A GUARD, seeing Henry still in his bunk, bangs his baton against the bars of the cell.

**INT. DINING ROOM - DAY**

Max and Henry move along a line of convicts waiting for their food.

**MAX**

'Monday is whole wheat bun-day.'  
Henry's lost in thought...

**MAX (CONT'D)**

What are you thinking about?

**HENRY**

Nothing.

**MAX**

You're thinking something. Let me guess.  
You're thinking, 'How did I get here?'  
Henry puts out his tray.

**MAX (CONT'D)**

How do you think any of us got here?

**HENRY**

I'm not sure.

**MAX**

I'll tell you how. Because we committed crimes. But we committed to the wrong thing. You see that was our mistake. We didn't fulfill our potential, we got angry and we took it out on other people.

A bald, TATTOOED GANG-BANGER walks right past them to a table.

**MAX (CONT'D)**

See him?

**11.**

Henry nods.

**MAX (CONT'D)**

Hector. He wanted to be a doctor. He could've been, but he chose not to fulfill his potential, he chose not to commit to his dream. And now look at him.

**(THEN)**

Bad choices, see.  
Henry does.

**MAX (CONT'D)**

By the way, I recommend the potatoes.

**INT. DINING ROOM - MOMENTS LATER**

Max and Henry sit down at one of the long tables.

**MAX**

That's the real crime, Henry. Not committing to your dream.  
They begin to eat.

**MAX (CONT'D)**

So what's yours?

**HENRY**

My what?

**MAX**

Your dream.

**HENRY**

Not sure I ever had one.

**MAX**

Never had a dream? What kind of a life is that?

**HENRY**

I don't know. A pretty good one?

**MAX**

Henry, you're in jail.  
Henry thinks about that. Puts a piece of potato in his mouth.

**EXT. YARD - DAY**

Max and Henry walk through the crowded prison yard.

**MAX**

But here's the good news. We got all this time to do. And time is a medium of exchange. You can buy things with it.

**(MORE)**

**12.**

**MAX (CONT'D)**

Knowledge. Self respect. Forgiveness. And in your case, you can figure out what your dream is.

Max takes his arm :

**MAX (CONT'D)**

Your dream is your truth is your destiny.  
Henry looks at him.

**HENRY**

I told you. I'm here by mistake.  
Max shoots a look back at him.

**MAX**

There are no mistakes.

Max suddenly glimpses some activity over Henry's shoulder.

**HENRY**

What?  
Several convicts are making their way towards them...  
He pulls Henry close, his tone suddenly intense :

**MAX**

But you're going to have to fight for  
that dream, Henry.

**HENRY**

I am.

**MAX**

You're at a crossroads now. There are  
going to be tests!

**HENRY**

What tests?

**CRAACK!**

Henry's punched in the side of the head. The inmates grab  
him, throw him to the ground next to Max.

**MAX**

This is your moment. Whatever you do now  
defines you. Go get em!  
Henry gets up : CHARGES the inmates, arms swinging,  
taking several down. He gives it everything he's got.  
They pile into him, pummeling him. Henry just keeps  
fighting...but it's hopeless.  
GUARDS rush in. Max watches.

13.

**INT. MAX AND HENRY'S CELL - NIGHT**

Henry lies on his bunk, his face battered and bruised.

**MAX**

You did good, Henry.

**HENRY**

I don't feel good.

**MAX**

You're doing better than you feel.  
Henry touches his swollen eye. It stings.

**MAX (CONT'D)**

Go to sleep, Henry.

**(BEAT)**

Sleep is for the blessed.

**INT. PRISON TIER - NIGHT**

One by one we see lights blinking off across the vast string of cells.

**FADE OUT :**

**INT. VISITING AREA - DAY**

Henry's wife Debbie sits at one of the metal visiting tables. She's dressed up. She's really made an effort. A door opens, Henry appears. He looks different. Some time has passed. He smiles, walks over. Then sits.

**DEBBIE**

Hi.

**HENRY**

Hi. You look beautiful.

**DEBBIE**

Thank you. How are you doing?

**HENRY**

I'm okay. How about you?

**DEBBIE**

I'm good.  
A beat.

**DEBBIE (CONT'D)**

Listen, Henry. I have something I need to talk to you about.

**14.**

**HENRY**

Okay.

**DEBBIE**

I fell in love.  
Henry takes that in.

**HENRY**

Oh.  
Pause.

**DEBBIE**

I just...I mean it just happened.  
Pause.

**HENRY**

Okay. Wow...

**DEBBIE**

I'm sorry, Henry.

**HENRY**

It's alright.

**DEBBIE**

You're not mad?  
He thinks.

**HENRY**

No.  
He looks at her.

**HENRY (CONT'D)**

I want you to be happy.

**DEBBIE**

You too, Henry.  
No one moves.

**EXT. PRISON YARD - LATER THAT DAY**

Henry sits on a bench alone, processing what just happened. He looks up at the sky. Gray and empty. Max arrives, sits down next to Henry, carefully puts a hand around his shoulder.

**MAX**

I ever tell you I was married?



Henry turns to him.

15.

**MAX (CONT'D)**

I mean nearly. I had a lovely correspondence going with Jocelyn Steinberg in Utica. Problem was when she finally came on visitor's day she said I was too short.  
Henry thinks.

**HENRY**

Books and covers.

**MAX**

Right. Books and covers.

**CUT TO:**

**TWO YEARS LATER**

**INT. MAX AND HENRY'S CELL - DAY**

There's music on a radio. Pull back to reveal Henry sitting on his bunk. He's grown a beard. Their cell has temporarily been converted into a makeshift BARBERSHOP. CONVICTS of various races wait to get their hair cut by Max the Barber.  
Max holds up a mirror to his customer, FINK.

**MAX**

Clean as a whistle.

**FINK**

(checking himself out)  
Max, I think you missed your calling.

**MAX**

Thank you.

**(THEN)**

Who do we got next, Henry?  
Henry checks the schedule by his side, calls out a name.

**HENRY**

Hector. You're up.  
Standing just outside, A GUARD watches the make-shift  
barbershop carefully.  
Hector takes his seat. Max wraps a sheet around his neck.

**HECTOR**

Hey, Max. When are you up for parole?

**16.**

**MAX**

October.

**HECTOR**

Show us what you did for the board last  
time.

**MAX**

I'm working.  
The other INMATES egg him on.

**OTHER INMATES**

Show us!

**MAX**

Leave me alone.

**INMATES**

Come on! Show us.  
Max finally puts his clippers down.

**MAX**

All right, so I'm sitting there, and the  
head of the board asks me what I'm going  
to do if they let me out this time. And,  
so...  
Max's face starts to shudder...his shoulders jerking back  
a little bit...

**MAX (CONT'D)**

I get this twitch! and then I give him my  
answer: "I'm gonna break in your house, set  
your dog on fire, eat all your food, go on  
a naked rampage through your garden, dance  
in the streets of your l'il hometown like a  
crazed harpee, hurl myself headlong flaming  
through the ethereal sky like God's blackest

angel and explode like a goddamn heavenly  
fireball!  
Eyes ablaze and face beetroot red and twitching like a  
mad man...

**MAX (CONT'D)**

Oh, yeah. You don't want ME. You don't  
want THIS. Not out THERE.  
The inmates look slightly scared. Max casually picks up  
his clippers and smiles :

**MAX (CONT'D)**

Believe me, I'm not going anywhere.  
They crack up. A beat.

**17.**

**HECTOR**

Hey, White Shadow. When's your review  
coming up?

**HENRY**

Next month.

**HECTOR**

You gonna do the twitch like your cellie?

**HENRY**

Nope.

**HECTOR**

What, you don't like it around here?

**MAX**

Everyone knows Henry's innocent.  
Laughter.

**HECTOR**

**(TO HENRY)**

The board don't like it when you deny the  
crime.

**HENRY**

I didn't do the crime.

**HECTOR**

Hey, but you got the time...so you may as

well have done it.  
Everyone laughs.

**MAX**

I like it! `You got the time, so you may  
as well have done the crime!'  
Everyone laughs again.

**MAX (CONT'D)**

Now that's funny, Henry.

**HENRY**

Yeah, you're right.  
Henry ponders.

**INT. SHOWERS - DAY**

INMATES shower. A lot of noise and steam. Henry and Max at  
the end of a row.

**HENRY**

You know you never did tell me what your  
dream was, Max.

**18.**

**MAX**

I'm living it.

**HENRY**

Really?

**MAX**

Sure! It's easier to live in here. You  
don't have to do anything. You just show  
up. In fact they even do that for you.  
I'm living the life.

**HENRY**

This place is horrible, Max.  
Max thinks, lathering his hair...

**MAX**

So why didn't you just say something?

**HENRY**

When?

**MAX**

Back then. When you had the chance. When you were still innocent.

**HENRY**

I thought maybe this was my way out.

**MAX**

And was it?

**HENRY**

Yeah.

**MAX**

See. There are no mistakes.

**INT. MAX AND HENRY'S CELL - MORNING**

It's early morning. Henry's clean shaven, dressed in street clothes. He packs the last of his things into a sports bag, zips it up. Looks over at Max whose eyes are closed. Max looks vulnerable, like a child, the coverlet pulled right up to his neck.

**MAX**

You got everything, kid?

**HENRY**

Yeah.  
Henry, silent for a moment.

**19.**

**HENRY (CONT'D)**

Maybe you should think about getting out of here sometime. I'll buy you a cup of coffee on the outside.

**MAX**

The only thing I've ever missed in twenty three years is a hot bath. And that ain't worth walking out of here for.  
The cell door slides open.

**PRISON GUARD (O.S.)**

Torne! Let's go!  
Henry starts to leave.

**MAX**

Don't forget. Your dream is your myth is  
your truth.  
Pause.

**HENRY**

I thought it was my dream is my truth is  
my destiny.

**MAX**

Just testing.  
Henry continues...stops at the door.

**HENRY**

I'm going to miss you.

**MAX**

Yeah, well. I hope I never see you again.  
Henry smiles.

**HENRY**

I'm still gonna miss you.

**MAX**

Get out of here, Henry.

**EXT. PRISON - DAY**

It's cloudy. Henry walks through the front GATE of the  
prison. He takes a long deep breath of free air. It's  
cold. We see his exhale.  
He starts to walk.

20.

**INT. GREYHOUND BUS - DAY**

Henry sits in the back of the bus, the New York  
countryside streaking past him in a blur...

**EXT. BUFFALO STREET - DAY**

Henry turns onto his old street.

**EXT. HENRY'S HOUSE - DAY**

Henry walks up to his doorway. He hesitates before ringing the bell. A beat.  
The door opens. It's --

**JOE**

The guy who got sick several years before. He's wearing a suit and tie now.

**JOE**

Henry. How you doing?

**HENRY**

Hey.

**JOE**

**(CALLING OUT)**

Debbie! Henry's here.

**(TO HENRY)**

Come on in. Make yourself at home.

**HENRY**

Thanks.

**INT. HENRY'S OLD HOUSE - CONTINUOUS**

Henry enters. His old house looks more or less the same. Joe heads over to small display of KITCHENWARE SAMPLES in the living room.

**JOE**

Don't mind me. I'm just getting set up for my meeting. You want a beer?

**HENRY**

Sure.

**JOE**

**(CALLING OUT)**

Honey, do mind getting Henry a beer?

**21.**

As Joe clips several FLOW CHARTS onto an easel -- they look like they were done by a kid -- Debbie appears with a Bud Lite. She hands it to Henry. She smiles.

**DEBBIE**

Hi.

**HENRY**

Hi.  
It's not so awkward.

**INT. GARAGE - MINUTES LATER**

Debbie leads Henry to a NAVY BAG and a BOX with Henry's name on it.

**DEBBIE**

I think that's everything you wanted.

**HENRY**

Thanks.  
A beat. They just stand there for a moment.

**HENRY (CONT'D)**

Are you happy?

**DEBBIE**

I am, Henry.

**HENRY**

I'm glad.  
He means it.  
Henry picks up the box, shoulders the bag.

**DEBBIE**

So what are you going to do now?

**HENRY**

I don't know yet.  
Joe enters.



**JOE**

Honey, they're starting to arrive.  
Joe grabs a DISPLAY STAND featuring kitchen products.

**DEBBIE**

**(TO HENRY)**

We're having a meeting. It's his new  
business.

**22.**

**JOE**

Hey, maybe you'd be interested, Henry.  
You could become a distributor for Jin  
Chi.  
They all head out of the garage.

**JOE (CONT'D)**

It's Korean kitchenware. The future of  
food storage. Plus, if you recruit  
distributors, you get paid even more.  
Passing through the living room arriving GUESTS notice  
Henry walking out carrying his box.

**HENRY**

You mean like a pyramid scheme?

**JOE**

No! God, no. It's a multi-layered  
marketing paradigm.

**(HENRY'S LOOK)**

Anyway, why don't you give it some  
thought?  
Henry nods, starts to head out.

**JOE (CONT'D)**

Henry.

**HENRY**

Yeah?

**JOE**

Listen, I just wanted to thank you. For  
not giving up my name.  
A beat.

**HENRY**

I don't know your name.

**JOE**

Sure you do. It's Joe.  
A beat.

**HENRY**

Right. You're welcome Joe.

**(TO DEB)**

I'll see you Deb.

**DEBBIE**

Take care of yourself, Henry.  
He leaves.

**23.**

**EXT. STREET NEAR HENRY'S OLD HOUSE - MOMENTS LATER**

Henry walks down the street with his box.  
A NEIGHBOR approaches, recognizes him.

**NEIGHBOR**

Henry! How are you?  
Henry looks over.

**HENRY**

I'm good. How are you?

**NEIGHBOR**

Great. How was Greece?

**HENRY**

Greece?

**NEIGHBOR**

Debbie told us all about your trip.  
A beat.

**HENRY**

I was in prison.

**NEIGHBOR**

In Greece?

**INT. APARTMENT - NIGHT**

A shitty apartment. Tiny. A bed. A desk.  
The TV is on low.  
Henry sits on a chair by the bed, the box between his legs, its contents spread out over the bed.  
Photographs of a long-forgotten vacation in Puerto Rico with Debbie. A Baseball glove.  
A high-school year book. Inside, a page of senior photos. He finds his own picture smiling at the thresh-hold of adulthood. Underneath his name it reads : "MOST NICEST

**GUY"**

He studies the image a moment, flips to the inner cover, graffitied with hand-written messages from classmates including : "Henry don't be such a fag, Eddie Vibes"  
Henry puts the yearbook back in the box. Next to it are a pile of photographs spread out...images from Henry's childhood...of him and Debbie...of different times. He finishes putting everything back.

**24.**

A distinctive JINGLE! on the TV. Henry looks over.  
An ad for the local Buffalo lottery, a PRETTY YOUNG BLONDE in a sequinned dress speaks to the camera.

**PRETTY BLOND**

**(ON TV)**

Take a chance on life, take a chance on Buffalotto!  
Henry closes the lid of the box, regards it.

**INT. PAROLE OFFICE, BUFFALO - DAY**

Henry sits at a desk. He's handed a cup of coffee by his FEMALE PAROLE OFFICER -- whose face we never actually see.

**PAROLE OFFICER (O.S.)**

(re: the coffee)  
Is it okay?  
Henry takes a sip.

**HENRY**

Good. Thank you.

**PAROLE OFFICER (O.S.)**

So what do you think?

**HENRY**

About what?

**PAROLE OFFICER (O.S.)**

About building your life from the ground up.

**HENRY**

Sure. Sounds good.

**EXT. FIELD - DAY**

A grass field. It's raining.  
Henry steps into frame with a SHOVEL. Behind him an OLDER  
MAN in a cap pushes a wheelbarrow.

**IN THE DITCH - LATER**

From a low-angle we watch as Henry digs. He's a few feet  
down. The wheelbarrowman still watches silently.

25.

**INT. APARTMENT - NIGHT**

Henry lies on his bed, staring up at the ceiling. His  
mind turns. He's starting to think...O.S. the sound of  
the 'BuffaLotto' jingle on the TV.

**EXT. DITCH - DAY**

It's snowing. The Wheelbarrowman watches silently as  
Henry digs another small ditch.

**INT. BUFFALO SIX MOVIE THEATRE - NIGHT**

Henry sits in the back row. We watch him as he eats popcorn. The movie flashes across his face. There are guns involved...

**EXT. FIELD - DUSK**

A cloudy spring day. Henry climbs out of the ditch. Throws down his shovel and shakes the wheelbarrowman's hand.

He walks away past ROWS OF GRAVES. He notices a flower poking through the dirt.

**INT. PAROLE OFFICE - DAY**

The female PAROLE OFFICER sets down a cup of coffee. Henry drinks. We still don't see her face.

**HENRY**

Thanks.  
She sits down at her desk.

**FEMALE PAROLE OFFICER**

Seems like yesterday you walked through that door.

**HENRY**

It does?

**FEMALE PAROLE OFFICER**

Henry, You've done your time. You are now a free free man.

**(THEN)**

How does it feel?  
Henry takes a breath.

**HENRY**

Good.

**26.**

She signs a document and hands it to him.

**FEMALE PAROLE OFFICER**

So, What's next?  
Henry doesn't answer.  
The SOUND of boots, move in on HENRY'S EXPRESSION,  
staring, as we

**CUT TO :**

HENRY'S DIRTY BOOTS march along the street with  
purpose...  
We follow them.  
After a while, the boots stop.

**EXT. MAIN ST. BUFFALO - DAY**

HENRY looks up : we travel around him, see what he sees :

**THE FIRST BUFFALO BANK**

Directly across the street. Holding on Henry as he  
contemplates the place...  
Henry takes a deep breath. Focuses in.  
There's something happening, he's not sure what it  
is...an idea perhaps, an instinct that somehow with each  
passing moment becomes more like a knowing....  
A moment of revelation.  
He starts across the street toward the bank, moving now,  
heading right toward the front door, transfixed, as the  
SOUND DROPS out and he begins to smile --

**SCREEEECH!**

A car HITS Henry in the side. He's knocked down.  
A GIRL (30s)  
Rushes out of the car.

**JULIE**

What are you doing? What the fuck are you  
doing? Are you okay?  
(into cell phone)  
Stan. I gotta call you back! I just ran  
someone over. No, he looks okay.

**27.**

She hangs up.

**JULIE (CONT'D)**

You idiot, you weren't even looking where you were going! Are you okay?  
Henry's a little delirious.

**HENRY**

I think I'm okay.  
He grabs his thigh. Winces with pain. Tries to get up.

**JULIE**

No. Stay on the ground.  
The bank Guard FRANK rushes over.

**FRANK**

Is he alright? Don't get up. I'll call an ambulance.

**HENRY**

No, don't.  
(Starts to stand)  
I think I'm okay.

**FRANK**

**(RECOGNIZING HIM)**

You!

**HENRY**

**(RECOGNIZING HIM)**

Yeah. Me.

**JULIE**

(to Frank, confused)  
Is he alright?

**FRANK**

Are you alright?

**HENRY**

Yeah. Fine.

**JULIE**

He just walked right out into the street.  
He came out of nowhere.

**FRANK**

I saw the whole thing. You were on the phone. You weren't even paying attention.

**JULIE**

Yes. I was. I know how to drive.

Cars are honking now as Henry limps his way over to the sidewalk.

**28.**

**JULIE (CONT'D)**

What are you doing? Get back on the ground!

**FRANK**

Park your car. I'm going to take him into that cafe.  
She jumps back in her car and pulls it over to the side.  
Frank comes over to Henry, takes his arm.

**FRANK (CONT'D)**

They let you out, huh.

**HENRY**

Yeah.

**FRANK**

Let's get you a seat in here.

**INT. ORPHEUM CAFE - CONTINUOUS**

Frank sets Henry down in a chair at one of the tables by the door.

**FRANK**

Pierre! Une Verre d'eau.

**HENRY**

Thanks.  
Julie comes in.

**JULIE**

Did you call an ambulance? I'm calling an ambulance.

**HENRY**

It's okay. I really am fine.

**FRANK**

Yeah. He's alright for a guy who just got run over.



(sucks his teeth)  
Lucky I guess.  
Frank leaves.

**JULIE**

I think we should call a doctor.  
Henry just stares at her. For a long moment.

**JULIE (CONT'D)**

What? Are you okay?  
He keeps staring...

**29.**

**JULIE (CONT'D)**

Hello, guy? Are you okay? Do you need a  
doctor?  
A beat.

**HENRY**

No. You look familiar.

**JULIE**

What?  
It takes Julie a moment.

**JULIE (CONT'D)**

Oh. That.

**HENRY**

What?

**JULIE**

**(SINGS)**

'Take a chance on life, take a chance on  
Buffa-lotto'  
A beat.

**HENRY**

Oh, that's why.  
An awkward moment.

**JULIE**

Well, I guess you seem to be okay.

**HENRY**

Yeah. I'm okay.

**JULIE**

Okay. So you're okay?

**HENRY**

Yeah.

**JULIE**

Great.

**(THEN)**

So I can go now?

**HENRY**

Sure.

**JULIE**

Bye.

**(THEN)**

And be more careful.

**HENRY**

Thanks.

**30.**

She leaves. He watches her go.

**WAITRESS**

Anything else I can get you?

**HENRY**

A bathroom?

**HENRY**

Hobbles down the hallway. He notices the photos on the wall. A series of HISTORICAL SHOTS of OLD BUFFALO.

**INT. BATHROOM - MOMENTS LATER**

Henry peeing. His eyes drift to the photos on the wall to his right.

He zeroes in on a prohibition-era newspaper framed FRONT

**PAGE.**

A photo of COPS IN TRENCH COATS posing in front of THE

**FIRST BUFFALO BANK WITH CRATES OF SEIZED BOOZE.**

**`WHISKY IN THE VAULT!'**

**ON HENRY'S FACE**

The sound of Henry's Pee STOPS.

He takes a step closer to the next urinal over. Reads the rest of it...

A COP IN A TUNNEL, smiling as he points up to a HOLE :

**`TUNNEL DISCOVERED'**

After a moment Henry starts peeing again. Thinking about what he's just read...

**EXT. ORPHEUM CAFE - DAY**

Henry comes out. Stares at the bank across the street. Looks both ways and then crosses the road.

**EXT. BACK ALLEY - DAY**

Henry stands in the back alley behind the bank, feeling the place out...his head turns between the back door of the bank and the back of the building opposite...then looks down at his feet.

He looks up again, notices the :

**`BACKSTAGE DOOR'**

**31.**

He goes over to it. It's locked.

**INT. HENRY'S APARTMENT - DAWN**

Henry's still in his clothes, lying on his bed, his mind reeling, the TV on low....

He gets out of bed. Puts his foot in his boot.

**PRISON GUARD (V.O.)**

Max! You've got a visitor.

**INT. VISITOR'S AREA - DAY**

Henry sits at a visitor's table, waiting. A moment passes, a DOOR CLANKS open and --

**MAX**

Emerges with a guard.

**MAX**

I thought I told you I didn't want to see your face again.  
Henry smiles.

**HENRY**

Nice to see you too.  
He goes to hug him.

**GUARD**

No contact.  
They sit. They look at each other a moment.

**HENRY**

I figured it out.

**MAX**

What?

**HENRY**

My destiny.

**MAX**

Good. What is it?  
A beat. Henry leans in.

**HENRY**

The bank.

**MAX**

The bank is your destiny?

**32.**

**HENRY**

Yeah.

**MAX**

What bank?

**HENRY**

The one I didn't rob.  
Pause.

**MAX**

But you went to jail for it.

**HENRY**

Exactly.

**MAX**

What are you talking about Henry?  
Henry looks around. Closer --

**HENRY**

I did the time, I may as well have done  
the crime.

**MAX**

Ah, that. Time. Crime. Right.

**(THEN)**

I still don't get it.  
Pause.

**HENRY**

I need your help.

**MAX**

What for?

**HENRY**

**(A WHISPER)**

To rob the bank.  
Pause.

**HENRY (CONT'D)**

So what do you say?

**MAX**

I'm in Jail. That's what I say.

**HENRY**

You've got your review coming up --

**MAX**

-- So?

**HENRY**

So you can get of here. If you want to.

33.

**MAX**

No. It's not as simple as that.

**HENRY**

Yes, it is.

**MAX**

No, it's not.

**HENRY**

Yes. It is.

**MAX**

No, it's not.

**HENRY**

**MAX --**

**MAX**

I'm happy here. This is my home.

**HENRY**

This is not a home. This is a prison.

**MAX**

Whatever you want to call it, I'm happy here.

A beat. Henry looks at Max now. He looks frail.

**HENRY**

Max. You can't die in this place.

**MAX**

I can die wherever I want.

**HENRY**

You really want to die here?

**MAX**

What do you want, Henry?

**HENRY**

I'm asking for your help.

**MAX**

To rob that bank?!

**HENRY**

I've thought about it. It's the right thing.

**(THEN)**

For both of us.

A long beat. Max gets up :

**MAX**

Henry. I got cards.

**34.**

**HENRY**

**MAX --**

**MAX**

Great to see you, kid.

**HENRY**

Max!

Max exits.

**EXT. BUFFALO STREET - DAY**

Henry stares at the bank again...then walks down Mecca Road glimpses the marquee of 'THE ORPHEUM' theatre. DAREK MILLODRAGOVIC's 'THE CHERRY ORCHARD' by Anton

**CHEKHOV**

**OPENS NOVEMBER 23**

Henry approaches, takes in the large photo of Darek and the PLAY POSTER, featuring a TREE, for the upcoming

**PRODUCTION:**

Each 'tree branch' of this poster dangles a small cherry-shaped PHOTO of the various ACTORS starring in it, including JULIE IVANOVA, the girl who ran Henry over, as Madame Ranevsky.

A black and white American flag wrapped around the trunk of the cherry tree with bloody roots.

Henry regards this with some interest, tries the theatre door.  
This one's open.

**INT. ORPHEUM THEATRE - DAY**

Henry enters the lobby. The light is low. There's something almost magical about this place.  
Henry hears VOICES drifting in from the main theatre as he continues to walk, heading toward the sounds..

**JULIE (O.S.)**

(As Madame Ranevsky)  
Is it really me sitting here? I want to dance and clap my hands!

**INT. MAIN THEATRE - CONTINUOUS**

Henry enters the back of the theatre...sees the girl on

**STAGE :**

35.

**JULIE**

The girl who hit him with her car. She's in mid-speech :

**JULIE (CONT'D)**

(as Madame Ranevsky)  
I think I must be dreaming. God Knows I love my country. I love it deeply. I couldn't see out the train window I was crying so much.

**(SHE'S TEARFUL)**

But...I must drink my coffee...thank you  
Firs, thank you, you dear old man. I'm so glad to find you still alive.  
Henry's transfixed. She's good. ARNOLD, regional actor extraordinaire, plays Lophakin :

**ARNOLD AS LOPHAKIN (O.S.)**

Your brother Leonid Andreyevich says I'm an upstart. A Money grubber!  
(marching to and fro)  
He can say whatever he likes. I don't



care a bit.  
He chews up the scenery.

**ARNOLD AS LOPHAKIN**

**(CONT'D)**

I just want you to believe in me like the  
old days. I just want your wonderful  
tender eyes to look at me like they did

**THEN --**

**DAREK**

Stop! Stop!  
DAREK, the CZECH DIRECTOR -- greasy-haired, balding and  
smoking -- stands up in his seat in the stalls.

**DAREK (CONT'D)**

Too small, too safe! Stop showing me your  
'safe face' --

**ARNOLD**

-- But I was --

**DAREK**

Not you. You're doing the best you can.  
You.  
He points to JULIE.

**DAREK (CONT'D)**

What are you doing?

**JULIE**

I'm...listening.

**36.**

**DAREK**

Listening? You look like you're hearing.  
To hear is to be weak. To listen is to be  
strong. To listen is an action.  
Julie cocks her ear, mockingly. Darek marches up to her.

**DAREK (CONT'D)**

What is that?

**JULIE**

An action. I'm listening. Is this what

you mean, Darek? Is this what you want?

**DAREK**

No, Djula.

**JULIE**

Then what do you want?  
They stare each other down.

**DAREK**

I want you to be more. I want you to be  
better than that.  
He snatches the cup from her hand.

**DAREK (CONT'D)**

Now go drink coffee. And don't think  
about what I want, think about what you  
want!

**JULIE**

Fine. I'll go drink coffee.  
Julie marches off stage...

**DAREK**

I'll go drink coffee too! Let's all `go  
drink coffee'.

**(SHOUTS)**

Ten minutes everyone!  
(to his Eastern European

**ASSISTANT)**

Olga! Coffee. Coffee for everyone. We'll  
all have coffee Djula! Every single one  
of us! And think about what we want!

**HENRY**

Watches as Julie comes up the aisle. She notices him.

**JULIE**

What are you doing here?  
She doesn't wait, just walks right past...  
Henry follows.

**37.**

**JULIE (CONT'D)**

Are you here to sue me?

**HENRY**

No.

**JULIE**

Then what are you doing here?

**HENRY**

I saw your picture outside. The door was open. I came in.  
She exits.

**EXT. ORPHEUM THEATRE - OUTSIDE**

Henry catches up. She crosses the street, ignoring the traffic. Henry follows.

**HENRY**

Is it always like that?

**JULIE**

What?

**HENRY**

(gesturing back to the

**THEATRE)**

That.

**JULIE**

You mean rehearsal?

**HENRY**

Yeah.

**JULIE**

It's a process.

**HENRY**

Looks complicated.

**JULIE**

It's all pain.

**(THEN)**

Chekhov, right?  
They reach the Cafe. He opens the door for her :

**HENRY**

I thought you were listening.

She looks at him, curiously.

**HENRY (CONT'D)**

I'm Henry by the way.

**38.**

**JULIE**

Julie.

**INT. CAFE ORPHEUM - DAY**

They enter. It's busy.

**PIERRE**

Madame Julie!

**JULIE**

Coffee, Pierre.  
She points at Henry.

**JULIE (CONT'D)**

You want one?

**HENRY**

Sure.

**SHE SIGNALS :**

**JULIE**

Two.  
They stand right there at the bar. Silence.  
Henry notices the play poster on the wall over her  
shoulder. Looks at it. Then back at her. Comparing her  
photo to the live person.

**JULIE (CONT'D)**

What?  
She turns to see what he's looking at. A beat.

**JULIE (CONT'D)**

So what do you think?

**HENRY**

Doesn't look like you.

**JULIE**

No, I meant the poster.

**HENRY**

Oh. It's funny.

**JULIE**

Actors on a tree is funny?

**HENRY**

Yeah.

She smiles. Pierre puts the coffees down on the bar.

**39.**

**JULIE**

That's the director's joke.  
She starts dropping cubes of sugar in her cup.

**JULIE (CONT'D)**

He's making a comment on the American  
culture. Actors faces as falling fruit.  
Birth, death, the consumption of the ID.  
Henry's interested.

**JULIE (CONT'D)**

To him, the American dream has become the  
world's nightmare. "You are the country  
of apocalypse."

**(THEN )**

That's what he told us on the first day  
of rehearsal, anyway.

**HENRY**

Oh.

**JULIE**

The irony is, he loves the American  
dream. I mean that's why he's here,  
right?

**(WHISPERS)**

But I know for a fact he hates himself  
for loving it. It's always an inside job,  
isn't it?

**HENRY**

Yeah. I guess.  
Pause.

**JULIE**

But the truth is I wasn't listening. I was playing it safe.

**(THEN)**

He was right. The jerk. About that, anyway...  
She drinks her coffee.

**JULIE (CONT'D)**

You know the Cherry Orchard was Chekhov's last play. He was dying when he wrote it. She thinks. He listens.

**JULIE (CONT'D)**

It's perfect.

**HENRY**

Why?

**40.**

**JULIE (CONT'D)**

It's my last play too. Here in Buffalo.

**HENRY**

You're leaving?  
She downs the last of her coffee.

**JULIE**

Right after we're done.

**(THEN)**

I'm glad you came by. Thanks for not suing me. I'll see ya.  
She leaves.  
He watches her through the glass as she walks across the street...right past the bank on her way back to the theatre.

**INT. PRISON - MORNING**

MAX's cell door opens. He walks, happy and confident this

morning.

**INMATE**

**(CALLING OUT)**

Hey Barber, tomorrow lunch, right?

**MAX**

Right.

**ANOTHER CONVICT**

Give `em hell!

**MAX**

I always do, Felipe!

As Max reaches the end of the walkway, an OLD GUARD opens the next steel door for him.

**GUARD**

Morning, Max. Here we are again.

**MAX**

How's your grandson?

**GUARD**

Just started first grade.

**MAX**

That's great. The socialization begins!

The Guard smiles as he leads him toward the PAROLE BOARD ROOM at the end of another long corridor.

They stop at the door.

**41.**

**GUARD**

How many more of these you think you got in you, Max?

Pause.

**MAX**

As many as it takes.

The Guard shakes his head, opens the door for him.

**INT. PAROLE REVIEW ROOM, PRISON - DAY**

A PAROLE BOARD OFFICER is reading Max's file as he enters.

**HEAD PAROLE REVIEWER**

Good afternoon, Mr. Saltzman. Take a seat.

The OFFICER gestures to the chair. The other members of the Board stare at Max.

The head Parole officer leafs through page after page of denied applications. Max watches the pages turning, the years of his life going by, taking it in...

**HEAD PAROLE REVIEWER**

(CONT'D)

Mr. Saltzman. Could you please tell the board why you believe we should grant you parole?

They all wait for Max's answer. He's silent.

**HEAD PAROLE REVIEWER**

(CONT'D)

(HALF AMUSED)

Come on, Mr. Saltzman, what have you got for us this time?

Closer on Max. He looks like he might start to twitch at any moment....

**HEAD PAROLE REVIEWER**

(CONT'D)

(o.s.)  
Mr. Saltzman?

**MAX**

Well...

**EXT. PRISON GATE - DAY**

The gigantic PRISON GATES clank open. Max emerges, a tiny figure against the imposing facade. He's holding a small black valise. Looks like it was made in the 40s.

42.

Max looks a little less sure of himself.



**HENRY**

Appears. Smiling.

**HENRY**

I knew you could do it.  
Max looks around nervously.

**MAX**

Where's the car?

**HENRY**

I don't have a car.

**MAX**

You don't have a car? What's wrong with you? You came to pick me up without a car. That's not picking a person up.

**HENRY**

Yes, it is. I'm here. I'm picking you up.

**MAX**

I don't know about this. Maybe this is a mistake.  
Max turns....walks back towards the gates. Starts to POUND on them.

**MAX (CONT'D)**

Dave! Carl!

**HENRY**

Max, it's okay. You're free.

**MAX**

Open up! DAVE!  
No response.  
Henry approaches. Takes Max's bag.

**HENRY**

Come on, Max.

**MAX**

I don't like this.

**HENRY**

Take it easy. There's nothing to be frightened of. I promise. You're okay.  
The bus station's just a short walk.  
Max starts to hyperventilate :

**MAX**

I can't breathe. I -- can't breathe...  
Henry hesitates a moment, puts an arm around him...

**HENRY**

You're going to be alright.

**MAX**

(nearly on his knees)  
I'm going to die right here. I told you!

**HENRY**

Come on, Max, we're going to miss that bus.  
Henry helps Max back up again.

**EXT. BUS - DAY**

A GREYHOUND BUS rumbles through the countryside.

**INT. BUS - DAY**

Henry and Max sit up front right next to the driver. Max has his eyes closed. He still looks woozy.

**HENRY**

You hungry?  
He opens his bag and pulls out a sandwich. Offers it to him.  
Max doesn't say anything.

**HENRY (CONT'D)**

It's pastrami. On rye.  
A beat. Max opens one eye...

**A KEY GOING INTO A LOCK...**

**INT. HENRY'S APARTMENT - DAY**

Henry opens the door for Max. They enter.

**HENRY**

Here we are.  
Henry indicates the tiny bed in the corner of the living room. There are some second hand books on the bedside table like 'Future Shock' by Alvin Toffler and Dostoyevsky.

**HENRY (CONT'D)**

That one's yours.

**44.**

Max goes over, looks at the books. Sits down on the bed.

**MAX**

Thanks.

**HENRY**

Anything else you need?  
A beat.

**MAX**

Yeah.

**INT. HENRY'S BATHROOM - LATER**

Max reclines in the steaming TUB, luxuriating in the warm water. He closes his eyes, takes a deep breath, and relaxes.

After a moment he notices a fancy-looking bottle on the side.

**MAX**

(reads the label)  
Ah. The land of milk and honey.  
Pours it into his bath.

**EXT. BUFFALO STREET - DAY**

As they cross a street, Max notices a coffee shop on the other side.

**MAX**

What is this obsession with coffee,  
Henry? When did that happen?

**HENRY**

I'm not sure, Max. But it seems to give people a lot of purpose. They walk into the Cafe Orpheum.

**INT. CAFE ORPHEUM, BATHROOM -- DAY**

**THE PROHIBITION-ERA PHOTO**

Henry looked at earlier when he was pissing. Max is staring at the thing now too...

**MAX**

Oh my God. Are you kidding? This was eighty years ago. It's ridiculous. Oh my God. That tunnel's probably not even there anymore! Are you dreaming, Henry?

**45.**

**HENRY**

It's a start.

**MAX**

A start? This was your plan? An old cartoon in a pissoir?

**HENRY**

It's an article.

**MAX**

Whatever, Henry. Why don't we just go in with guns and do it the old-fashioned way?

**HENRY**

No. No guns.

**MAX**

What?

**HENRY**

Someone could get hurt.  
Pause.

**MAX**

That's sweet, kid.

**HENRY**

(the tunnel photo)  
Maybe it's still there, Max.  
A beat.

**MAX**

**(SURE)**

Uh-huh.

**HENRY**

Maybe it is.  
Max looks at him.

**MAX**

Right. Okay. Yes. First things first. Why  
don't we go take a look at this bank of  
yours?

**(THEN)**

At least we know that's still there.  
Henry looks at him.

**INT. FIRST BUFFALO BANK - DAY**

Max and Henry walk in to the grand banking hall.

**46.**

**MAX**

Money is a mistress with a hard heart.

**FRANK THE GUARD**

observes Max and Henry. Henry glances over at him too.  
Doesn't react.  
Frank watches them as they walk toward the CASHIER.

**MAX (CONT'D)**

I'd like to speak to your manager please.  
I'm interested in opening an account.

**CUT TO :**

A NAME-PLACARD : `HOWARD TUTTLE, Assistant Manager'.

**MR. TUTTLE (O.S.)**

And which kind of account would you like to open?

**ON MAX AND HENRY**

Sitting in front of his desk.

**MAX**

What kind do you have?

**MR. TUTTLE**

Savings. Interest only. Commercial --

**MAX**

**(INTERRUPTING)**

You know my uncle put all his money in that vault when I was a kid, after we came from Europe, before the war...the Brownshirts. He said that vault will be there for three hundred years!

**MR. TUTTLE**

We hope he's right!

**MAX**

He was never wrong. How long's it been there already Mr. Tuttle?

**MR. TUTTLE**

Since 1891.

**MAX**

And in the very same spot, correct?

**MR. TUTTLE**

That's right. On the very same spot.

**47.**

**MAX.**

**(TO HENRY)**

See, my boy!. History. It's all about history.

**MR. TUTTLE**

Now. As I was saying. We have savings.

Interest only. Commercial --

**MAX**

**(INTERRUPTING)**

You'll have to give us some time to think about which one.  
Max gets up.

**MAX (CONT'D)**

Thank you. You've been very helpful.

**MR. TUTTLE**

**(CONFUSED)**

No. Thank you.  
Henry and Max walk out past Frank. He watches them leave...

**FRANK**

Have a nice day, gentlemen.

**EXT. ALLEY, BEHIND THE ORPHEUM - A MINUTE LATER**

MAX AND HENRY stand in the alley. Henry touches the back of the bank wall.

**HENRY**

The vault is here.  
He walks across the alley...

**HENRY (CONT'D)**

The tunnel runs under here...  
He follows it toward the back door of the theatre.

**HENRY (CONT'D)**

And ends up somewhere in there.  
He turns to Max.

**MAX**

It's virtually robbing itself!  
Henry laughs. THE DOOR HITS the back of his head as it SWINGS open.

**JULIE**

Jesus...goddamn! Goddamn Czech Chekhov shit!

**48.**

She storms out, punches the air, screams :

**JULIE (CONT'D)**

**AHHHH!!**

Suddenly notices Max and Henry standing there.

**HENRY**

(rubbing his head)  
Hi.

**JULIE**

Jesus. Henry?  
She looks at Max.

**HENRY**

Julie, Max. Max, Julie.

**MAX**

Hiya.

**JULIE**

What are you doing here?

**HENRY**

Oh, we were, you know --

**MAX**

I was just showing Henry the place I used  
to perform.  
Henry shoots Max a look.

**JULIE**

Oh. What?  
The door opens. SIMON, the Stage Manager, pokes his head  
out.

**SIMON**

That's lunch, Julie.

**JULIE**

Thank God.

**MAX**

Chekov's tough stuff. It takes a steel  
stomach.

**JULIE**

You know Chekhov?



**MAX**

Of course. Apart from Gorbachev he's my favorite Russian.  
She laughs. Max approaches her.

**49.**

**MAX (CONT'D)**

Would you mind if we took a look around?  
It's been over thirty years since I've been inside.  
She considers the request.

**JULIE**

Sure.  
She gestures them inside.

**JULIE (CONT'D)**

Sure. Yeah. Come on in.

**MAX**

Thank you.  
As Henry passes :

**HENRY**

How you doing?

**JULIE**

Great. I'm in hell.

**INT. THEATRE - SAME TIME**

Max walks to centre stage front like he's been there before. He looks out at the auditorium, a little emotional all of a sudden.

**MAX**

Home again.

**JULIE**

So what productions were you in?

**MAX**

Oh. Shakespeare, Ibsen, Mahoney, the greats.

**(A SMILE)**

And the not-so-greats!  
Simon arrives.

**SIMON**

**(TO JULIE)**

Mary wants to fit your wig at four. Darek  
says to stay hungry.

**JULIE**

Fuck him.

**SIMON**

Got it.  
Max and Henry exchange a glance.

**50.**

**MAX**

Would it be a tremendous imposition to  
have a little tour for old time's sake?

**JULIE**

He used to perform here.

**SIMON**

I don't see why not. We're on a break.

**MAX**

That okay, Henry?

**HENRY**

Sure. Go ahead.  
Julie and Henry watch them go.

**JULIE**

Is that your dad?

**HENRY**

No. He's a friend.

**JULIE**

He seems like your dad.  
Henry walks out onto the stage where Max was standing,  
getting the feel of it.

**HENRY**

It's peaceful out here.  
Beat.

**HENRY (CONT'D)**

Is it fun?

**JULIE**

What?

**HENRY**

Pretending to be other people.  
She thinks.

**JULIE**

It's not really like that. I don't  
pretend to be someone else. I find some  
part of me, and reveal it in a new  
way...just inside of a character.

**HENRY**

So, in a way, you're still playing `you'.

**JULIE**

Yes. Exactly. In a way.

51.

**HENRY**

So what part of `you' are you playing  
now?

**JULIE**

That's the question you always have to  
ask yourself.

**INT. THEATRE BACKSTAGE, DOWNSTAIRS - SAME TIME**

Max follows Simon through a tight hallway of DRESSING

**ROOMS.**

They pass ACTORS eating lunch or playing cards. Nothing  
very glamorous.

**MAX**

Ah, the inner sanctum. The magic before

the magic! I remember it like it was  
yesterday.  
They enter the Green Room where ARNOLD is holding court.

**INT. GREEN ROOM - CONTINUOUS**

**ARNOLD**

People often make the mistake in Chekhov  
of going down...but you must always  
always go up...  
Other ACTORS look at him with blank faces.  
Max gestures Simon closer. With a conspiratorial whisper -

**MAX**

Simon, did you know there used to be a  
speakeasy down here during prohibition  
days?

**SIMON**

Yes. And they hid the booze in the bank!

**MAX**

I know.

**SIMON**

And there was a tunnel too!

**MAX**

I know!

**(THEN)**

I forget. Where was it?

**52.**

**INT. THEATRE - SAME TIME**

Henry examines the fake bookshelves on the drawing room  
set. Julie sits in an armchair eating the sandwich she's  
pulled out of her bag.  
She watches him a moment.

**JULIE**

So what's your story, Henry?

**HENRY**

My story?

**JULIE**

I mean, like...what do you do?  
Henry crosses the stage, goes to sit in the chair  
opposite her.

**HENRY**

I'm figuring that out.

**JULIE**

Does that mean you don't have a job?  
A beat.

**HENRY**

I just got out of jail.  
ON JULIE. She wasn't expecting that.

**JULIE**

Jail!

**HENRY**

Sounds worse than it is.

**JULIE**

Really? Jail sounds bad.

**(THEN)**

Why were you in there?  
She takes a big bite of her sandwich.

**JULIE (CONT'D)**

Are you a murderer or something?

**HENRY**

No. Do I look like one?  
She studies him.

**JULIE**

No.

53.

**HENRY**

What do I look like?

She studies him some more.

**JULIE**

I don't know. A criminal.  
He laughs.

**HENRY**

I do?  
She laughs. Then stops. Dead serious :

**JULIE**

Yeah.

**EXT. DRESSING ROOM - SAME TIME**

A taped paper sign on the door reads `LOPHAKIN please knock'. Simon opens it for Max, shows him inside.

**SIMON**

We got to be quick. Arnold doesn't like  
people in his dressing room.

**INT. DRESSING ROOM - CONTINUOUS**

A costume on hangers. A wig and beard in front of the  
mirror.  
Simon walks into the room. Places his hand on the far wall.

**SIMON**

**(ENTHUSIASTICALLY)**

It was right here.  
Max comes up. Feels it now too.

**MAX**

Booze, broads and lucre. The good old  
days. I like it.

**SIMON**

They filled it in, in 1931 when they  
built the theatre.  
Max pads the wall like it's a good old friend, testing  
it...searching...

**SIMON (CONT'D)**

Times have changed.

**MAX**

All good things must come to...  
(he hits a hollow spot)  
...an end.  
Max stops. Turns to Simon, and with a broad smile :

**MAX (CONT'D)**

Do you need volunteers?

**INT. STAGE - SAME TIME**

Henry picks up a marked-up text of the Cherry Orchard that's on one of the chairs.

**HENRY**

The Cherry Orchard.  
(leafing through it)  
So what happens? What's it about? Is it funny?  
Julie gets up out of her chair.

**JULIE**

A woman returns to her family estate in the Russian countryside and realizes she has no choice but to sell her beloved Cherry Orchard, the magical place of her youth, the only place she ever felt safe.

**HENRY**

I guess it's not funny.  
She looks at him.

**JULIE**

It's about being forced to let go of the past and create a new life in order to survive.  
Max's voice booms :

**MAX (O.S.)**

That was great! This place is full of treasures.  
Max comes right up to them.

**MAX (CONT'D)**

Thank you, Julie. And thank you, Simon.

I'll see you tomorrow.

**JULIE**

Tomorrow?

**SIMON**

Max has very kindly offered to volunteer  
at the theatre!

**55.**

**JULIE**

Oh.

**MAX**

Henry, let's get out of these people's way!  
Henry turns to Julie.

**HENRY**

**(TO JULIE)**

What are you doing after rehearsal?

**JULIE**

Why?

**HENRY**

Do you like Chinese?

**JULIE**

Yeah.

**HENRY**

Golden Dragon?

**JULIE**

It's okay.

**HENRY**

Eight o'clock?

**SHE DECIDES :**

**JULIE**

Sure.  
They look at each other as ACTORS return to the stage.  
DAREK moves towards his place in the front seats.



**DAREK**

Work. Work! It's time to work Americans!

**(SEES HER)**

Even you Djula...  
Max grabs Henry --

**MAX**

Let's go.

**HENRY**

See you, Julie.

**JULIE**

Stay out of jail.  
Henry waves.

**56.**

**EXT. ALLEY - MOMENTS LATER**

Max and Henry exit the back stage doors.

**MAX**

You were right, Henry. You got a nose  
like a bloodhound!

**HENRY**

You found it?

**MAX**

Yeah. Right there. In Lophakin's dressing  
room.

**HENRY**

Who?

**MAX**

Lophakin. We find a way to get into his  
dressing room and we're right as rain!  
Henry and Max notice FRANK standing at the corner of the  
alley having a cigarette.  
He glares at them as they pass...

**INT. APARTMENT, BATHROOM - LATER**

Henry gets ready for his date. Max keeps talking, sitting on the side of the tub as he draws the bath...

**MAX**

I can see it, Henry. It's all in front of me. The vault. The bank. The tunnel. The pieces of the puzzle are on the table. All we got to do is put them in the right order!

**(THEN)**

The only thing is the dirt...where does the dirt from the tunnel go?

**HENRY**

What about the vault?

**MAX**

First things first. I'm on the dirt.

**HENRY**

Okay. How do I look?

**MAX**

Like Henry.

**(THEN)**

We had a good day, Kid. It's good to be back in the soup.

**(MORE)**

57.

**MAX (CONT'D)**

(he starts to take off his

**CLOTHES)**

Go have a nice supper.

**A CHOPSTICK**

Henry places it between a PLATE and a NAPKIN, linking them together like...a tunnel...

**INT. GOLDEN DRAGON - RESTAURANT - NIGHT**

Henry waits for Julie. He's all cleaned up. Fresh shirt.

**JULIE**

Sorry I'm late. I'm starving.  
She sits. Looks at the menu. A GUY who's leaving, sees her :

**GUY**

Julie.

**JULIE**

Bruce.  
The guy glances at Henry. Leaves.

**JULIE (CONT'D)**

That guy's a total dick. Hi, Henry.  
She studies the menu.

**HENRY**

Hi. How was rehearsal?  
She puts it down. No answer.

**JULIE**

I feel like duck.

**INT. RESTAURANT - LATER**

**PLATES ARE CLEARED**

It's the end of the meal. Henry listens.

**JULIE**

I don't just want to be good, I want to  
be great. And I don't just want to be  
great in Buffalo.

**HENRY**

Where then?

**JULIE**

Don't laugh.

**(THEN)**

Hollywood.

**58.**

He doesn't.

**HENRY**

I guess that's where people go.

**JULIE**

I don't want my legacy to be a Buffalotto commercial. And it's not going to be. Soon as this thing is done I'm out of here.

**(THEN)**

Before it's too late.

**HENRY**

Sounds like a plan.  
The waitress brings over the check and the fortune cookies.

**JULIE**

I hate fortune cookies.

**INT. JULIE'S CAR - LATER**

Julie sings along to the radio, smoking half a joint from the ashtray.  
Henry watches her. Julie knows she's being watched. She's enjoying herself.

**HENRY**

We going anywhere in particular?

**JULIE**

(hits the joint)  
Want some?  
Henry shakes his head no. She turns the radio up.

**CUT TO :**

**HENRY AND JULIE**

Walk along a precipice near some railings. They move closer to the ROAR.  
They look out at the flood-lit NIAGARA FALLS. Stand there a moment...

**JULIE (CONT'D)**

You know there's a whole bunch of bodies down there churning around. Just caught in the current.

**(BEAT)**

They all took the risk and look what happened to them. Same in death as they

were in life. Imagine that. You kill yourself and nothing changes.

59.

They both stare down into the roaring water.

**JULIE (CONT'D)**

All those dreams churning around down there. It makes you sick.

**(THEN)**

I got to get out of here.

**HENRY**

I get it.  
They start to walk...

**JULIE**

So what did you do before jail, Henry?

**HENRY**

I worked at a toll booth.

**JULIE**

Which one?

**HENRY**

Rainbow bridge.

**JULIE**

No!

**HENRY**

Yes.

**JULIE**

I had family that used to live on the other side. I took that bridge all the time. We must of met a hundred times! He nods. She's probably right.

**JULIE (CONT'D)**

Wow. So you were one of the guys in the tollbooth with those weird rubber gloves?

**HENRY**

Yeah.  
She laughs.

**HENRY (CONT'D)**

What's so funny?

**JULIE**

You were watching everyone go somewhere  
and you were going nowhere.

**HENRY**

That's funny?

**JULIE**

Yeah. Funny sad, not funny funny.

60.

**HENRY**

I worked nights. It gave me time to  
think.

**JULIE**

About what?

**HENRY**

About where I wasn't going.

**JULIE**

See, that's funny.

**(THEN)**

What about now? Where you going now?

**HENRY**

I'm working on it.

**JULIE**

What'd they send you to jail for Henry?

**HENRY**

For trying to rob the First Buffalo Bank.

**JULIE**

What!

**HENRY**

I thought I was on my way to a softball  
game. It was a mistake.  
Pause.

**JULIE**

Sounds like it.  
He looks at her. Decides :

**HENRY**

But now I'm going to rob it for real.

**JULIE**

You're going to rob the bank you already  
went to jail for robbing?

**HENRY**

Yeah.

**JULIE**

Ha!

**HENRY**

There's a tunnel.

**JULIE**

What tunnel?

**HENRY**

Runs from the bank to the theatre.

**61.**

**JULIE**

My theatre?

**HENRY**

Yeah.

**JULIE**

Ha!  
She looks out the falls.

**JULIE (CONT'D)**

You're fucking hilarious, Henry.

**HENRY**

**(SERIOUSLY)**

Thank you.  
A beat. We can't tell what she's thinking...

**JULIE**

You know what?

**HENRY**

What?

**JULIE**

I'm hungry.

**HENRY**

What for?

**JULIE**

(as the thought occurs)  
Ice cream.

**INT. JULIE'S APARTMENT - KITCHEN - NIGHT**

Henry leans against the sink watching Julie at the table eating Ice Cream. There's music on in the b.g. They watch one another for a moment. She takes a big spoonful.

**JULIE**

I can't believe I'm sitting here.

**HENRY**

Neither can I.  
She gets up.

**JULIE**

I want to dance and clap my hands.  
She moves through into the lounge. Henry follows.

**62.**

**JULIE (CONT'D)**

I think I must be dreaming!  
She starts moving around the room, dancing to the music.

**JULIE (CONT'D)**

God knows I love my country. I love it  
deeply.  
She sits down.

**JULIE (CONT'D)**



I couldn't see out the train window I was crying so much.  
Henry's not sure what she's talking about.  
She gestures to her copy of 'THE CHERRY ORCHARD' on the coffee table.

**JULIE (CONT'D)**

Page twenty one.  
Henry opens it.

**JULIE (CONT'D)**

I couldn't see out the train window I was crying so much. But I must drink my coffee.

**(THEN)**

Read Lophakin.  
She points to the right place. Henry, awkwardly :

**HENRY**

'I have to go to Kharkov on the five o'clock train. Such a bother, I wanted to stay and look at you and talk to you.

**(TO HER)**

You're as wonderful as ever....'  
He stops, looks at her :

**JULIE**

Read the next line!

**HENRY**

'Even more beautiful, and dressed like a Parisian...you could blow me down.'

**JULIE**

Say it like you feel it. Like it's real.  
Say it to me.  
Henry takes a beat.  
This time he makes it his.

63.

**HENRY**

Even more beautiful, and dressed like a Parisian...you could blow me down.'  
She laughs like a little girl.

**JULIE**

You're good. Keep reading! And get up.  
Walk around!

**HENRY**

`Your brother says I'm an upstart, a  
money-grubber.'

**JULIE**

Yes, you are. You're a bank robber,  
Henry!  
He laughs.

**HENRY**

(the text again)  
`I don't care a bit. I just want you to  
believe in me like the old days!'

**JULIE**

(pulling him around the room)  
Don't stop --

**HENRY**

`I just want your wonderful tender eyes  
to look at me like they did then.'

**JULIE**

Again!  
Henry's getting into it.

**HENRY**

`I just want your wonderful tender eyes  
to look at me like they did then.'  
She laughs some more. Comes closer.

**JULIE**

I'm glad I ran you over.  
Henry puts the book down.

**HENRY**

Me too.  
They kiss...

**64.**

**INT. JULIE'S APARTMENT -- MORNING**

Henry and Julie asleep in the bed. She opens her eyes.  
Realizes he's there with her...as if sensing her, he  
opens his eyes too.  
They look at one another.

**JULIE**

**(SOFTLY)**

Good morning.

**HENRY**

Good morning.  
She climbs on top of him. Henry smiles.

**HENRY (CONT'D)**

Good morning.

**INT. HENRY'S APARTMENT - MORNING**

Sun streams in through the window. Tchaikovsky plays on a  
tiny transistor radio. Max humming to the music, reading  
'Future Shock' on the toilet.  
The sound of the front door of the apartment opening --

**MAX**

Henry!

**HENRY (O.S.)**

Max.

**MAX**

(pulling up his boxers)  
I figured it out! Once we're in that  
dressing room the dirt from the tunnel  
goes out through the roof!

**HENRY**

**MAX --**

**MAX**

(rushing out into the front

**ROOM)**

That bank doesn't stand a chance.  
HENRY is standing right there, holding a bag of  
groceries, JULIE is right next to him. Max goes white.  
He's in his underwear.

**MAX (CONT'D)**

Ah. Company.

**JULIE**

Good morning, Max.

**65.**

Max is frozen.

**HENRY**

It's alright. She knows.

**MAX**

She does?

**JULIE**

I didn't know the dirt from the tunnel goes out through the roof. She laughs a little. Max looks at Henry like `what the fuck?'

**HENRY**

We brought breakfast. How do you like your eggs?  
Henry enters the kitchen...leaving Max and Julie there.

**JULIE**

It's okay. I'm not going to tell anyone.

**MAX**

Hold on.  
Max follows Henry into the kitchen.

**INT. KITCHEN - SAME TIME**

Henry unpacks the groceries.

**MAX**

You told her?

**(A WHISPER)**

About what we're doing?

**HENRY**

Yeah. I did.

**MAX**

It's a crime. You're supposed to keep crimes a secret.

**HENRY**

It's okay, Max.

**MAX**

No. It's not kosher.  
Pause.

**HENRY**

How do you like your bacon?

**66.**

**MAX**

**(PISSSED)**

Crispy.  
Max leaves the kitchen for the front room where Julie's waiting, amused by the whole thing.  
Max just stands there in his underwear a moment, sizing her up.

**MAX (CONT'D)**

Okay. I'll get dressed.

**INT. APARTMENT - LATER**

They eat.

**JULIE**

So what were you in prison for, Max?  
Max slurps his coffee.

**MAX**

I'm a confidence man.

**JULIE**

You mean a `con' man?

**MAX**

I never liked that word. It's only half of what it is. The word confidence comes from the latin. Fides. With Faith.

Belief.

**(THEN)**

That's what I'm about.  
She considers this.

**JULIE**

You mean you make people feel good...and  
then you rip them off?

**MAX**

Yes.  
He glances at Henry.

**MAX (CONT'D)**

But I was always much better at the  
feeling good part than the ripping off  
part.

**(THEN)**

Hence, the prison.

**JULIE**

Aren't you guys worried about getting  
caught?

**67.**

**MAX**

Not really. For me it's a win-win  
situation.

**JULIE**

How?

**MAX**

I like jail. Three hots and a cot.  
Julie looks at Henry now...

**JULIE**

You too, Henry? You like jail?

**HENRY**

No. I like it out here.

**JULIE**

So why would you take the risk? Is it the  
money?

Henry doesn't answer, starts to collect the plates.

**JULIE (CONT'D)**

It must be the money.  
Henry smiles.

**JULIE (CONT'D)**

You are a criminal. A greedy little  
criminal.

**HENRY**

(washing the plates)  
'Your brother Leonid says I'm an upstart,  
a money grubber...

**(THEN)**

...but I don't care a bit'.  
He turns to her.

**HENRY (CONT'D)**

'I just want you to believe in me like  
the old days.'

**JULIE**

You remember!

**MAX**

What is that?

**JULIE**

It's Chekhov!

**MAX**

Chekhov?!

68.

**HENRY**

We read it last night.

**JULIE**

**(TO HENRY)**

You really are good.

**(TO MAX)**

He's a natural.

**MAX**

I thought you were on a date.

**HENRY**

We were.

**MAX**

Reading Chekhov's a date?  
Beat.

**HENRY**

Yeah.  
She downs her coffee. Stands.

**JULIE**

I got to get to the theatre --

**MAX**

Can you give me a ride there?

**JULIE**

Why?

**MAX**

I'm a volunteer!  
She regards him a moment.

**JULIE**

You weren't in any of those plays, were you?

**MAX**

No.

**(THEN)**

But can you give me a ride?

**INT. ORPHEUM THEATRE - DAY**

Julie as Madame Ranevsky. Her brother GAYEV and her daughter VARYA are also on stage.

**JULIE**

All white! All White! Oh, my Cherry  
Orchard. After the dark, stormy autumn  
and the winter frosts you are young again  
and full of happiness; the heavenly  
angels have never abandoned you...

**(MORE)**



69.

**JULIE (CONT'D)**

Oh, if only I could be free of the stone  
that weighs me down! If only I could  
forget my past!

**REVEAL HENRY**

Watching from the back of the theatre in the semi-  
darkness.

He's transfixed.

Max watches too. He wears his volunteer badge.

**GAYEV**

Yes and now the orchard will be sold to  
pay our debts, which seems impossible...

**JULIE**

Look! It's mamma walking in the  
orchard...in a white dress!

(laughing with joy)

There she is.

**GAYEV**

Where?

**VARYA**

Momma, don't!

A PROJECTION OF THE MOTHER FLOATS ACROSS THE SCREEN and  
dissolves into one of the Cherry Trees...

Henry and Max speak in hushed voices :

**MAX**

This is driving me crazy.

**HENRY**

What?

**MAX**

We could be digging right now!

**HENRY**

We could?

**MAX**

If we were in that dressing room.

**HENRY**

It's rehearsal. There are people  
everywhere.

**MAX**

This is pissing me off.  
Max leaves....after a moment he stops where he  
is...freezes...  
...then turns back to Henry...

70.

**HENRY**

What?

**MAX**

I got an idea.

**HENRY**

What?

**MAX**

You have to be Lophakin!

**HENRY**

What?

**MAX**

If you did we'd be able to get into that  
tunnel whenever we want.

**HENRY**

I'm not an actor.

**MAX**

You're not a bank robber either! And  
you're doing that.

**HENRY**

Max. Come on.

**MAX**

She said you were a natural. That means  
you can do it.

**HENRY**

No, it doesn't.

**MAX**

Yes, it does Henry.

**(SHAKES HIM)**

You ARE Lophakin! A man who came from

nothing. A man who's not afraid to create  
a new life.

**(POINTS)**

A man who's in love with her!  
Henry stares at Julie, mid performance, on the stage.

**MAX (CONT'D)**

Your dream is your truth is your destiny!  
Henry thinks...

**HENRY**

I can't be Lophakin. They have a  
Lophakin.  
Max thinks...

**71.**

**MAX**

What if they didn't?

**HENRY**

There has to be another way.  
Max, frustrated :

**MAX**

Kid, You forced me out of jail to help  
you. And I'm going to goddamn help you.  
But you got to help me help you. Now I  
need to know...  
(a fierce stare)  
...do you want this bank or not?  
On Henry...

**HENRY**

Yes. I want it.

**HENRY (CONT'D)**

Then you're gonna be Lophakin!

**CUT TO :**

**ARNOLD**

Walks down the street. It's snowing. He approaches the  
theatre.

**INT. THEATRE, BACKSTAGE - MORNING**

Arnold enters, shivering, shaking the snow off his coat...

**ARNOLD**

Good morning, everyone!  
None of the actors pay him much attention. He pours himself a cup of coffee, makes his way toward his dressing room.

**EXT. DRESSING ROOM - MORNING**

Arnold opens the door with his key.

**INT. THEATRE DRESSING ROOM - CONTINUOUS**

Arnold enters, hangs up his coat. There is a FORMAL ENVELOPE leaning against his make-up mirror. He approaches. Opens it. Starts to read...

72.

As he absorbs the words he lets out a small gasp.. and...falls into his chair.  
After a moment he puts down the letter and stares at himself in the mirror.

**ARNOLD**

You knew this day would come. You deserve this, lubya.  
He closes his eyes. Bows his head. Starts to weep...

**INT. THEATRE - MORNING**

CLOSE ON DAREK : the veins on the side of his forehead pulsate with rage...

**DAREK**

Unprofessional shit!

**ARNOLD**

Mr. Millodragovich --

**DAREK**

**(HISSING)**

Shit!

**INT. THEATRE - MORNING**

Julie stands in the wings. Max joins her.

**MAX**

What's happening?

**JULIE**

Arnold's leaving the production.

**MAX**

Oh. Gosh.

**DAREK AND ARNOLD**

on the stage. Simon behind them. Darek is right in

**ARNOLD'S FACE :**

**ARNOLD**

But I have no choice it's Willie Lohman  
we're talking about!

(brandishing the letter)

A Ken Waterstone production!

**DAREK**

OOOH-LA-LA! A Ken Waterstone production.  
The heaven's have opened. You lucky boy.

**(MORE)**

**73.**

**DAREK (CONT'D)**

Run, run, to that pandering, populist,  
piece-of-shit-Waterstone and his  
spineless productions! You're perfect for  
it.

**ARNOLD**

Good-bye, Darek.

**(THEN)**

I'm sorry.  
Arnold marches off the stage with his case.

**DAREK**

Simone! I need a new Lopakhin. Now.

**(CALLING OUT)**

I'm dying, Olga! Cigarettes! Cigarettes  
NOW! And COFFEE!

**SIMON**

We'll hold auditions this afternoon,  
Darek! I'll get the list --  
Darek ingests caffeine and nicotine at an alarming rate :

**DAREK**

I've seen that shit-list! It's a  
disaster.

**SIMON**

What do we do?

**DAREK**

I must think.  
He moves stage left past Julie...

**DAREK (CONT'D)**

Djula! Your orchard cannot be felled  
before she has a chance to grow.  
And with that he disappears with Olga out the door.

**JULIE**

Perfect.  
Beat.

**MAX**

**(A SHRUG)**

It is Ken Waterstone.  
She shoots him a look, picks up her stuff and goes...

**EXT. PARKING LOT - DAY**

Julie, on the phone, searches for her keys in the bag as  
she approaches her car.

**74.**

**JULIE**

Yes, Stan, yes! I know it's bullshit but that's what's happening...

**(SHE LISTENS)**

I don't know, he's `thinking'...  
She gets in the car. Tries to find a roach in the ashtray. A KNOCK at the passenger window.  
She looks up. It's MAX.

**JULIE (CONT'D)**

What?  
He gestures, `Can I come in?'. Max gets in.

**JULIE (CONT'D)**

Sorry, I can't give you a ride --

**MAX**

You said he was a natural.

**JULIE**

Stan. Let me call you back.  
(she hangs up, to Max)  
What?

**MAX**

Henry.

**JULIE**

Henry what?

**MAX**

Henry would be perfect for it.

**JULIE**

Perfect for what?

**MAX**

For Lophakin.  
It takes a moment till her mind gets a hold of the idea.

**JULIE**

You mean Henry should play Lophakin?

**MAX**

Yes.  
She laughs.

**JULIE**

He's not even an actor!

**MAX**

Exactly. He'd be playing himself.  
(off her shocked look)  
Think about it Julie! He is Lophakin.

**(MORE)**

**75.**

**MAX (CONT'D)**

A man who came from nothing. A man who's not afraid to create a new life and put his past behind him. A man who's in love with you...Madame Ranevsky.  
A beat. She does think about it.

**JULIE**

Why do I feel like the earth is suddenly shifting under my feet?

**MAX**

Fact is you need a Lophakin and Lophakin needs a dressing room.

**(BEAT)**

Can you get him in to see Darek?  
She hesitates...

**JULIE**

What's going on here, Max? What are you doing?

**MAX**

Nothing.  
She regards him. Suspiciously.

**JULIE**

You made this happen, didn't you?

**MAX**

Sometimes a good guy needs a less good guy to help the good guy be good.  
He smiles. A beat :  
She SLAPS him hard across the cheek.

**MAX (CONT'D)**

Fair enough.  
They just sit there for a moment...

**JULIE**

What am I supposed to do now?



**MAX**

He just needs a shot. One audition. Let the chips fall where they may.

**JULIE**

What if it doesn't work?

**MAX**

They'll get someone else.  
She thinks...

**76.**

**MAX (CONT'D)**

Give him a shot. One shot. That's all I'm asking, Julie.  
She thinks some more...

**JULIE**

Okay, confidence man.

**INT. DAREK'S APARTMENT - NIGHT**

Julie sits, looking at Henry who stands in the middle of the living room of Darek's apartment...

**DAREK**

Circles HENRY...walking around him...an animal tracking its pray...he's chain-smoking...

**DAREK**

...you've never had any training...you've never been in a production...you don't even know the play...

**HENRY**

I read it. I think I know the scene.

**DAREK**

Think.  
He glances at Julie. Then back at Henry.

**DAREK (CONT'D)**

Start.

**HENRY**

**(READING)**

`Your brother , Leonid Andrevich...'

**DAREK**

How can you perform Chekhov and not be able to say AND-REY-E-VICH! Now say it!

**HENRY**

**ANDREYEVICH.**

Darek nods, continue :

**HENRY (CONT'D)**

Your brother, Leonid ANDREYEVICH says I'm an upstart, a money grubber --

**DAREK**

A what?

**HENRY**

A money-grubber!

**77.**

**DAREK**

Are you?

**HENRY**

**NO!**

**DAREK**

Convince her.

Darek pushes Henry closer to Julie. She stands :

**HENRY**

Your brother, Leonid Andreyevich says I'm an upstart, a money grubber. He can say whatever he likes. I don't care a bit --

**DAREK**

(into his ear)

**NEITHER DO I.**

Henry ignores him and with twice the passion --

**HENRY**

I just want you to believe in me like in  
the old days.

**JULIE WHISPERS :**

**JULIE**

Show me, tell me.  
Darek laughs, circling...  
Henry takes her hand now...his voice drops...

**HENRY**

Good God in Heaven. My father was one of  
your father's serfs, and your  
grandfather's serf before that.  
But you, you did so much for me in the  
old days that I've forgotten all that...  
His yearning is suddenly palpable. Intense. Tender.

**HENRY (CONT'D)**

I love you...like a sister...more than a  
sister.  
Henry drops to his knees, supplicates.

**DAREK**

You piece of shit! Yes!  
Henry just breathes. He's unbreakable.  
A beat.

**DAREK (CONT'D)**

Good.

78.

Henry looks up.

**HENRY**

Good?

**DAREK**

Yes.  
Darek considers him.

**DAREK (CONT'D)**

Tomorrow. Be more good.  
Henry and Julie share a look. He actually did it.

**INT. JULIE'S CAR -- NIGHT - MOVING**

She drives. Henry rides shotgun. They both look at the road ahead. In silence.

After a while...

**JULIE**

Does this make me an accessory?

**HENRY**

I think so.

A beat.

**JULIE**

Things have certainly gotten a lot more interesting since you showed up.

**HENRY**

You mean since you ran me over...  
She smiles.

**INT. JULIE'S APARTMENT -- NIGHT**

They make love. It's more intense than before. They climax.

They lie there, breathless, looking at each other...

**INT. KITCHEN TABLE - LATE AT NIGHT**

She makes tea. Henry sits at the table watching her.

**JULIE**

So why are you robbing the bank, Henry?  
He doesn't answer.

**79.**

**JULIE (CONT'D)**

It's not just about the money, is it?

**HENRY**

No.

**JULIE**

So why are you doing it?  
It takes a moment for him to answer.

**HENRY**

I used to sit in that toll booth and think about just getting in one of those cars, going wherever they went. Just joining someone else's life.

**JULIE**

You were asleep at the wheel.  
Henry smiles.

**HENRY**

Yeah, I was.

**(THEN)**

It was easier for me to go to jail than tell my wife the truth.

**JULIE**

Which was?

**HENRY**

That I was going along with everything. I didn't know I could change it.

**(THEN)**

So now I'm changing it.

**JULIE**

Robbing the bank is changing it?

**HENRY**

It already has.  
She gets the honey out of the cupboard. Pours some in her tea.

**JULIE**

What was your wife like?

**HENRY**

Nice.  
A beat.

**HENRY (CONT'D)**

Are you sure you're okay with this? I know it's a lot.  
She turns to him.

80.

**JULIE**

Not for a girl like me, Henry.

**INT. ORPHEUM THEATRE STAGE - MORNING**

Darek addresses the full cast. Henry by his side.

**DAREK**

This is Mr. Henry Smith. He will be taking over the role of Lophakin. If you please.  
He leads a light round of applause. Henry acknowledges

**IT:**

**HENRY**

Thanks. Thank you. Looking forward.

**DAREK**

Top of act three. Twenty minutes. Olga, cigarettes!  
Henry walks briskly away. Julie watches him...

**INT. ORPHEUM THEATRE - MORNING**

Henry enters his dressing room, locking the door behind him. Max is already waiting. He turns the music on. They move the GIANT ARMOIRE that's against the wall aside.

Max spreads a blanket on the floor to catch the falling rubble and holds another against the wall to muffle the sound.

Henry pulls a sledgehammer out of a bag :

**WHACK!**

He POUNDS the wall AGAIN and AGAIN...

**INT. TUNNEL - LATER**

The blanket is pulled aside to reveal MAX AND HENRY on the other side looking in. Max shines his flashlight

**REVEALING :**

**THE EMPTY OLD TUNNEL BEYOND**

It's dusty. Max climbs through the hole, disappears down the tunnel. Henry follows, counting his steps...

81.

**INT. OLD TUNNEL - DAY**

Max and Henry, stooped over, make their way down the dank, dark passage.  
Max's flashlight combs the floor. A glint of light now as something FLASHES.

**MAX**

Tracks! Trolley tracks!  
The beam scours the blackness ahead looking for the end...and there it is. A soot-covered WALL maybe ten feet ahead.  
They reach it. Henry touches the damp, decrepit brick, turns to Max.

**HENRY**

There's still twenty feet to go.  
He turns back to him :

**HENRY (CONT'D)**

We're going to need another pair of hands.

**EXT. 'GAMETIME' SPORTS BAR, BUFFALLO OLD TOWN - NIGHT**

It's cold out. Max and Henry walk inside.

**INT. 'GAMETIME' SPORTS BAR, BUFFALLO OLD TOWN - NIGHT**

A giant screen showing the game. Henry and Max arrive at the bar.

**LOUD VOICE (O.S.)**

No! No! NO! You got to be kidding me! You

suck! You SUCK! Could you possibly SUCK anymore?

**HENRY**

That's him.

**MAX**

That's him?

Henry and Max watch as JOE grabs his head, flops into a chair.

Max looks concerned.

**INT. BOOTH - LATER**

Henry and Max sit with the guy -- JOE who's drunk.

**82.**

**HENRY**

Thanks for meeting us.

**JOE**

Sure.  
Joe is looking worse for wear.

**HENRY**

How's your pyramid scheme?

**JOE**

It wasn't a pyramid scheme.

**HENRY**

Okay.  
Joe hits his Schooner Longneck.

**JOE**

It all fell apart.

**(THEN)**

We were banking on that money, Henry. And now all I've got is a garage full of dumb Korean plastic.

**MAX**

What's he talking about?



**HENRY**

Kitchenware.

**MAX**

Oh.

**JOE**

See what happens when a person tries to go `legit'?

**(THEN)**

It's killing me.  
Joe drains his beer. The WAITRESS arrives with a bucket of steaming wings.

**HENRY**

So how's Debbie?

**JOE**

She's worried, Henry. The baby's due in a couple months.  
He grabs a wing. Rips off the meat.

**HENRY**

She's pregnant?

**JOE**

Yeah, she's pregnant.

**83.**

Henry takes it in.

**HENRY**

Congratulations.

**JOE**

Thanks, Henry.

**(THEN)**

It's okay if you want to punch me out.  
Tonight would be a good night. In fact I could use it.

**HENRY**

Come on. This is great news.  
(off Joe's hopeless look)  
It's going to be okay.

**JOE**

Really? It is? You know how much diapers cost? You know how much it costs to send a kid to college?

**MAX**

You want to send your baby to college? Joe keeps going on the wings. He's making a meal of it...

**JOE**

Of course not. I'm just saying. The kid needs stuff. Stuff that's expensive. Stuff it deserves.

**(THEN)**

These things are hot! I'm on fire.

**HENRY**

Listen, Joe, maybe we can help.  
A beat.

**JOE**

**(WIPING OFF)**

How?

**HENRY**

We might have a job for you.  
Max shoots a look at Henry. Joe chugs a glass of water, looking at both of them now.

**JOE**

No foolin'?

**INT. TUNNEL - DAY**

Henry, Max and Joe stand hunched over at the end of the tunnel.

**84.**

**HENRY**

There's maybe twenty feet till the bottom of that vault.

**JOE**

That's a lot of dirt, Henry.  
Max studies Joe.

**HENRY**

So what do you think?

**JOE**

I think we should get some guns and go  
get the money through the front door!

**HENRY**

No guns. People could get hurt.

**JOE**

What about fake ones?

**HENRY**

They're still guns.

**MAX**

Listen Joseph, guns are dangerous and  
we're not doing a simple hold-up. Tellers  
and tears and chump change. We're doing  
an old fashioned heist. We're going right  
into the belly of the beast.

**(THEN)**

Are you in or are you in?

**ON JOE**

Considering it...  
He picks up a shovel and CRUNCHES into the wall of dirt.

**JOE**

I hope we don't get caught.

**INT. JULIE'S APARTMENT, BEDROOM -- NIGHT**

Henry and Julie are in bed. He memorizes his lines. The  
TV's on low. Julie's Buffaloto commercial comes on. Julie  
snaps it off.

**JULIE**

I hate that commercial.

**HENRY**

I like it.  
She looks at him.

85.

**JULIE**

So what's your plan?

**HENRY**

For what?

**JULIE**

For when it's done. After.

(making light of it)

Am I going to see your picture in the  
post office or something?

**HENRY**

I hope not.

**JULIE**

But have you thought about what happens  
after?

**HENRY**

Not really, no.

He thinks carefully before he says it :

**HENRY (CONT'D)**

I don't know. Maybe I could meet you out  
west...

**JULIE**

Out west?

**HENRY**

Yeah. Maybe you could meet me there.

**JULIE**

**(SHE LAUGHS)**

When did you think of that?

**HENRY**

Just now.

**(THEN)**

So what about it?

**JULIE**

What about what?

**HENRY**

Meeting me --

**JULIE**

-- I'm not going anywhere, Henry --

**HENRY**

You're not?

**JULIE**

No.

**86.**

**HENRY**

I thought that was your plan. Do the play

**AND --**

**JULIE**

Plans change, Henry. Okay?  
She gets out of bed. Throws on her robe.

**JULIE (CONT'D)**

I think I ran out of maple syrup.

**INT. APARTMENT - CONTINUOUS**

We follow Henry as he walks through her apartment and finds Julie in the kitchen, standing at the sink, not moving.

**HENRY**

Is there a reason you didn't leave before?

**JULIE**

Because life is fucked. It never works out the way you want it to.  
Silence...

**HENRY**

Yeah. Well. Maybe...

**(THEN)**

But you could still meet me.

**JULIE**

Right! On the lam? You're dreaming.

**HENRY**

It was just an idea. Why not --

**JULIE**

This isn't going to work out, Henry.  
She turns to face him.

**JULIE (CONT'D)**

Didn't we both know that?  
On Henry.

**HENRY**

I didn't.

**JULIE**

I did.  
Silence.

**87.**

**JULIE (CONT'D)**

I think you should leave.  
Henry just stands there...stunned.

**EXT. BUFFALO STREET - NIGHT**

Henry leaves Julie's apartment. There's snow on the ground. It's freezing out here.  
He starts to walk.

**MAX (O.S.)**

It's going to be incredible. I'm talking,  
Florida...

**INT. HENRY'S APARTMENT - NIGHT**

Max hungrily munches his cheerios at the table.

**MAX**

Palm trees. Sandy beaches. All you can

eat sunshine. Grapefruits as big as your head!  
Henry sits across from him.

**HENRY**

Why couldn't I have met her after?

**MAX**

Who?

**HENRY**

Julie. I asked her to meet me. After we're done.

**MAX**

Oh yeah? What'd she say?

**HENRY**

She said no.

**MAX**

Of course she said no.

**HENRY**

Why of course?

**MAX**

Because life ain't like that. There's always a cost. That's why they call it life. You got to pay somewhere. The piper must be paid to pipe.

**88.**

**HENRY**

I paid already, Max.

**(THEN)**

I don't want to leave her.  
Max looks at him. About to say something --  
A KNOCK at the door.

**MAX**

Who's that?

**HENRY**

I'll check.  
Henry walks to the door.

**HENRY (CONT'D)**

Who is it?

**JOE (O.S.)**

It's me. Joe.  
Henry opens it. JOE stands there. He's drunk. And a little sheepish. Now we see why : EDDIE VIBES is standing right beside him. He walks right on in.

**JOE (CONT'D)**

Sorry, Henry.

**EDDIE**

The same bank. Shit, Henry. Now that's poetry! I like it.

**MAX**

Who is this guy?  
Eddie beams at Max.

**EDDIE**

Your new partner.  
Max looks at Henry : `huh?'

**MAX**

What do you mean?

**EDDIE**

I'm in. Or you're out.

**JOE**

I screwed up. Sorry, Max.  
Joe lies down on the floor. He's drunk as a skunk.

**EDDIE**

(amused by the whole thing)  
Joe tells me you guys might need a little help with that vault. I know the whole story.

**89.**

He sits.

**EDDIE (CONT'D)**

And I don't dig. Dig?



**(THEN)**

Got any cold ones?

**MAX**

Joe doesn't know what he's talking about.  
He's a drunk. He made a mistake. Get out  
of that chair.  
Eddie laughs. Leans back on it.

**EDDIE**

Relax, old man. Henry and I go way back.  
We've known each other since high school,  
isn't that right?

**HENRY**

Yeah. I know you.

**EDDIE**

Appreciate you keeping your mouth shut,  
Henry. One thing I admire in a man is the  
quality of loyalty.

**HENRY**

What do you want, Eddie?

**EDDIE**

Nothing. Just the American dream.

**CUT TO :**

**MAX AND HENRY**

At the window. Looking down as EDDIE gets into his car.  
He senses them watching him. Turns around. Gives them the  
thumbs up.

**INT. APARTMENT - SAME TIME**

Max and Henry watch Eddie leave.

**MAX**

I'm gonna kill him. With a knife.

**HENRY**

You can't kill him.

**JOE**

(slurred, on the floor)  
Yeah. You can't kill him, Max. He's got  
the vault --

**MAX**

Shut up, Joe.

**90.**

He looks over at Joe on the floor. Thinks about how easy it would be to just kick him in the head.

**JOE**

Deb says we can't have sex till the kid's born. Says the kid'll know about it.

**MAX**

Go home. Please. Before it's too late.

**CUT TO :**

**INT. STAGE - DAY**

Henry in period costume. He has a beard. He watches from the stalls as they run a dress rehearsal.

**TROFIMOV**

I'm sorry to be blunt, but, for God's sake, the man has robbed you.

**MADAME RANEVSKY**

(stopping her ears)  
No! No! No! Don't say that!

**TROFIMOV**

He's a scoundrel: everybody knows it but you. He's a petty scoundrel, a user...  
ON HENRY, feeling like the accused. From the stage Julie sees him.

**MADAME RANEVSKY**

You are twenty six or twenty seven, and you're still in the lower grades!

**TROFIMOV**

Who cares?  
She locks eyes with Henry now :

**MADAME RANEVSKY**

You ought to be grown up by now. At your age, you ought to understand about love --

**DAREK**

Where are you, Djula? Where?!

**MADAME RANEVSKY**

(with double the fire)

You ought to love someone yourself! You ought to have an affair. Yes! Yes!

**DAREK**

Yes. Yes. Good Djula! Scene.

**(THEN)**

Carlotta and the girls.

**(MORE)**

**91.**

**DAREK (CONT'D)**

**(A CLAP)**

Let's run the magic scene!  
Julie walks off the stage. She knows Henry is waiting for her.

**HENRY**

What happened last night?

**JULIE**

I came to my senses.

**(THEN)**

And you should too.  
She walks on. He follows...

**HENRY**

We should talk about it.  
She turns.

**JULIE**

I don't want to, Henry.

**INT. DRESSING ROOM - LATER**

Henry arrives to find Max attaching one of the bags of dirt to a pulley. Above them, Joe begins to hoist it up through the open skylight.  
Henry looks up.

**MAX**

(tugging the pulley)  
Three feet of it so far today. We'll make it.  
Henry goes to the open doors of the Armoire. The tunnel  
is deeper now and all lit up...

**EXT. PARKING LOT BEHIND THE THEATRE - LATER**

Henry, Max and Joe make their way toward Joe's car.

**JOE**

What do you think guys? If it's a boy do  
I cut him or not?

**MAX**

Well, you know what they say, cleanliness  
is next to Godliness.

**JOE**

What do you say, Henry?  
Before he can answer :

92.

**VOICE (O.S.)**

I see you guys in the bank. I see you  
guys in the alley next to the bank.  
They turn. FRANK, the bank guard, is standing right  
there. He's in his street clothes.

**FRANK**

Now I see you coming out of the theatre  
behind the bank.  
Frank sucks his teeth.

**FRANK (CONT'D)**

I know what you're up to Gentlemen.  
Henry, Max and Joe look at each other. Frank moves  
closer. Checks around to make sure no one can hear them.

**FRANK (CONT'D)**

And I want in.

**MAX**

In on what?  
Frank snickers.

**FRANK**

We can't talk here. Let's drive.  
Max looks at Henry.

**INT. JOE'S CAR - DRIVING**

Joe's driving. Max is in the passenger seat. Henry in the back next to Frank.

**HENRY**

What's on your mind, Frank?

**FRANK**

The I.C.R.E. Indigenous Currency  
Retrieval and Exchange.  
They exchange glances.

**FRANK (CONT'D)**

Once a month a truck goes to all our  
partner banks across the border in  
Canada, picks up all the currency and  
brings it back home.  
They're listening...

**93.**

**FRANK (CONT'D)**

I'd say on average eight to twelve  
million, held in our vault at First  
Buffalo for just a few hours before it's  
picked up for redistribution.  
Now they're paying attention.

**FRANK (CONT'D)**

Only a bunch of fools would rob that bank  
any other time.  
A beat. He leans closer...

**FRANK (CONT'D)**

I can give you that date. I can help with  
alarms. I can be your guy on the inside.

**MAX**

Hypothetically say you were right about  
what we're up to...which you're not. But

just say...why would you help us rob your bank?

**FRANK**

I got my reasons.

**JOE**

This sounds like a set-up, man --  
Frank grabs Joe. Glares into his eyes.

**FRANK**

I don't fuck around, kid. I told you. I got my reasons.

**MAX**

Well, forgive us, Frank. But we're going to need to hear them.  
A beat.

**FRANK**

The wife got sick a few years ago. Insurance wouldn't pick up all the costs. So I went to the bank. They wouldn't help cover the difference. We were going to retire to the Loire valley.

**(DARKLY)**

We had to use all our savings to cover the bills.

**JOE**

**(GETTING IT)**

The man gave it to you, huh.

94.

**FRANK**

I spent everything we had -- then she died...thirty years I've been at that bank.

**HENRY**

What was her name?

**FRANK**

Annie. Her name was Annie.

**HENRY**

I'm Sorry.  
The moment just hangs there...

**FRANK**

November 23rd. The money's delivered at  
eight and picked up at midnight.  
He turns to Henry.

**FRANK (CONT'D)**

I retire in two weeks. This is it.

**(THEN)**

You set up the table. I make sure dinner  
arrives hot.

**EXT. THEATRE - MORNING**

MAX and HENRY walk up to the theatre. They've got  
coffees. It's drizzling.  
They both look up.

**HENRY**

Shit.  
ON THE MARQUEE : "Chekhov's `The Cherry Orchard'...Opens  
NOVEMBER 23rd, 8 PM"

**HENRY (CONT'D)**

Opening night.

**MAX**

And?

**HENRY**

That's soon.

**MAX**

We're going to have pull some nights.  
Henry thinks...

**HENRY**

Maybe we should wait. Do it closing  
night.

**95.**

Max turns.

**MAX**

We can't. He's retiring. This is a one time deal.

**(THEN)**

I told you there were going to be tests, Henry.  
Henry absorbs that. Looks at Max.

**MAX (CONT'D)**

You're going to have to leave her.

**(BEAT)**

No looking back.

**CUT TO :**

**EXT. HOSPITAL - NIGHT**

AN AMBULANCE Peels into the drive. A PATIENT is wheeled inside.

**INT. HOSPITAL, EMERGENCY ROOM - NIGHT**

**REVEAL HENRY**

Walking down a corridor toward a NURSE'S STATION at the far end.  
The doors open for him...he hesitates

**HENRY'S POV**

DEBBIE in profile, smiling and talking to a seated receptionist who touches her very pregnant belly. Henry takes a step back, the doors close. He watches through the glass a moment...  
Debbie looks radiant. Peaceful. Happy.

**HENRY**

Walks back outside again. It's as if he got all the answers he needed...

**INT. TUNNEL - NIGHT**

Max and Joe are digging. Looks like they've been at it for hours - covered in dirt and sweat. Henry enters the



tunnel.

**MAX**

There he is!

**96.**

Henry picks up his shovel. Starts to dig. He goes at it hard.

Max catches his mood.

**MAX (CONT'D)**

You okay, Henry?

**HENRY**

No.

He turns to Max.

**HENRY (CONT'D)**

I'm not leaving her.

**JOE**

Who?

**MAX**

The girl --

He throws down his shovel.

**MAX (CONT'D)**

Now listen, Henry. You're digging this tunnel. And you're gonna rob that bank. You're gonna take the money and you're gonna put it in the car and we're gonna drive away.

**(THEN)**

This is one thing. Julie is another thing. This is not that. That is not this. Understand?

**ON HENRY**

**JOE**

Hey! I think I got something...

Joe furiously digs his shovel into the caked-in dirt above his head. Suddenly the ceiling of dirt comes free burying Joe who struggles to get out.

Above, from where the dirt once was, is the smooth surface of concrete. The bottom of the vault.

**MAX**

We have arrived! Look at that.  
Joe gets to his feet - he looks dazed.

**INT. HENRY'S APARTMENT - DAY**

Henry and Max are finished packing up the apartment.  
Henry looks out the window. A beautiful clear blue sky.

**97.**

**HENRY**

Not a cloud in the sky.

**MAX**

So clear you can see tomorrow.

**(THEN)**

You're a good man, Henry. Thank you.

**HENRY**

You too, Max. Let's go.

**CUT TO:**

**EXT. ORPHEUM THEATRE - NIGHT**

A line at the box office. THEATERGOERS mill around,  
waiting for friends or chatting, everyone anticipating a  
great evening of theatre.

**INT. ORPHEUM THEATRE, GREEN ROOM - SAME TIME**

The cast, dressed for stage, is gathered in the green  
room, chatting nervously to one another.

**HENRY AND JULIE**

Standing on opposite sides of the room.  
Hush descends as DAREK walks in.

**DAREK**

In this 'American dream' of ours,  
everyone is happy and smiling, they have  
achieved their objectives...and yet in  
life there is only change, upheaval, the  
birth of the new...and that birth is  
painful.

**ON JULIE**

avoiding Henry's gaze.

**DAREK (CONT'D)**

Our play is about misery, disconnection,  
a future that we don't see hitting us  
like a train...but tonight, my players,  
we show them...that this not a future to  
fear!

He leaves. The players applaud --

**GAYEV**

**(THRILLED)**

Off the cushion in the corner ; double  
into the centre pocket!  
Everyone laughs.

**98.**

**SIMON**

Ten minutes people!

**INT. JULIE'S DRESSING ROOM - NIGHT**

Julie sits by her vanity finishing her make-up. A knock  
on the door.

**JULIE**

Come in.  
Henry appears. She's surprised.

**HENRY**

I want you to meet me in California.

**JULIE**

Henry, we've been over this --

**HENRY**

We're doing it tonight.  
She sits there...

**JULIE**

What?

**HENRY**

It's the only time we can get in the

**VAULT --**

**JULIE**

Of course! Opening night. What else? Like  
I said, everything always fucks up --

**HENRY**

Nothing's fucked up. If it's tonight or a  
month from now, what's the difference? I  
still want you to meet me.

**JULIE**

Nothing's fucked up? Have you looked  
around recently? You're leaving. What  
about the goddamn play?

**HENRY**

Arnold's coming back. Max arranged it  
already.

**JULIE**

I'm sure he did.  
He approaches her...

**HENRY**

I want us to be together.  
She laughs. That's so ridiculous to her.

99.

**JULIE**

We screwed a couple of times, Henry! So  
what?

**HENRY**

You know that's not true --

**JULIE**

No, really. A couple of times.

**(THEN)**

Don't you get it? I don't want to be with  
you.  
That cuts him dead.

**JULIE (CONT'D)**

You're a thief. Go rob your bank.  
A beat. He leaves.

**INT. THEATRE - NIGHT**

Max helps seat some elderly people.

**MAX**

Enjoy the show, folks!  
He checks his watch...it's two minutes to eight. He walks  
briskly up the aisle...

**INT. FIRST BUFFALO BANK - NIGHT**

Frank watches through the glass doors out onto the empty  
street.  
He looks at his watch, sucks his teeth.

**INT. THEATER - SAME TIME**

**SIMON**

On a headset. Points to Henry.

**SIMON**

Curtain!  
ON HENRY, watching the curtain start to rise...

**THE CURTAIN COMES UP TO REVEAL :**

**THE NURSERY**

a long white post-modern room. Sounds of wind. It's may  
but frosty.

**100.**

Through the windows. CHERRY TREES in full bloom which  
contrast with the stark modernity of the nursery set.

They're BIG SCREEN projections on real tree trunks :  
LOPHAKIN enters with DUNYASHA, holding a candelabra.

**LOPHAKIN**

Well, thank god the train is in. What  
time is it?

**DUNYASHA**

(checks his watch)  
Almost two.  
(blowing out the candle)  
It's light already.  
Henry yawns and stretches.

**LOPHAKIN**

The train's late. At least two hours.

**AN ARMORED BANK TRUCK**

Rounds a corner into view...

**EXT. STREET - NIGHT**

...pulls up right in front of the First Buffalo Bank.  
BERNIE and STAN jump out. Bernie knocks on the glass door.

**BERNIE**

How you doin', Frank?  
He un-holsters his weapon, covers as Stan opens the back  
of the truck.  
Through the glass, Frank smiles.

**FRANK**

Doin' good, Bernie. Real good.  
He sucks his teeth.

**EXT. BACK DOOR - THEATRE**

Max bursts out the back door of the theatre, his walk  
turning into a run...

**INT. THEATRE - SAME TIME**

Julie as Madame Ranevksy enters the nursery in rapt  
delight.

**MADAME RANEVSKY**

My nursery, my dear, beautiful, sweet nursery! This is where I used to sleep when I was a little girl!

Henry as Lophakin turns to face her, waiting for her to say hello...instead she breezes past him.

**MADAME RANEVSKY (CONT'D)**

I'm still like a little girl...

She kisses Gayev and Varya and then Gayev again. She kisses everyone in fact, except Lophakin.

**GAYEV**

Your train was two hours late. How do you explain that? Is that good management?

**INT. BANK - SAME TIME**

Bernie breaks the seal of an envelope, hands it to Stan. Frank unlocks the plastic casing to the VAULT KEYPAD for Stan who punches in the CODES on the slip of paper that was inside the envelope.

Frank reaches into his pocket. We glimpse his phone. He presses `SEND'...

**EXT. POWER POLE - SAME TIME**

Max struggles to the top of a telephone pole by an open electrical box. His cell phone vibrates. He pulls it out, reads it.

**"YOU"**

He unzips a fanny pack, pulls out a WIRE CUTTER, but his hands are trembling and he drops it...

Thirty feet to the ground.

**CRACK!**

**MAX**

Shit.

**INT. STAGE - SAME TIME**

Standing next to Simon, Henry watches Julie perform from the side of the stage.

**MADAME RANEVSKY**

Oh, my childhood, my innocent childhood!  
I used to sleep in this nursery.

**(MORE)**

**102.**

**MADAME RANEVSKY (CONT'D)**

I looked out from here into the garden. I  
woke up happy every morning.

**HENRY**

Isn't she beautiful?

**SIMON**

Yes.  
She looks out toward the window through which there is  
now a projection of the ORCHARD, this time in autumnal  
decay...

**MADAME RANEVSKY**

Oh, my cherry orchard...

**INT. BANK - SAME TIME**

**ON FRANK**

Waiting...as he and Bernie watch Stan load the money into  
the vault.

**BERNIE**

You ever think what you could do with all  
that money, Frank?

**STAN**

I know what you'd do. Buy the Bills and  
put them in first place.

**BERNIE**

You'd need a lot more money than that.  
But I guarantee you I'd have them back in  
the Super Bowl within two seasons.

**STAN**



Perfect. Another chance to lose.  
Frank laughs nervously.

**EXT. ALLEY - SAME TIME**

Max picks up the wire cutters off the ground, checks his watch. His heart jumps. He starts up the pole again. Finally reaches the top. Struggles to find the right wire.

**MAX**

Oh god, oh god. Where are you, you little  
pischer?  
He finally finds the right one and CUTS IT :

**103.**

**INT. BANK - SAME TIME**

Bernie and Stan place the last of the money in the vault.

**BERNIE**

We're good.  
Bernie closes the vault.

**INT. BANK - SAME TIME**

Stan returns to the keypad. Begins pecking in the re-  
arming code --

**EXT. POWER POLE - SAME TIME**

AS Max quickly attaches the CIRCUIT BYPASS WIRE...

**INT. BANK - SAME TIME**

Stan completes the code. Just as he's about to hit the  
'Enter' button --

**EXT. POWER POLE - SAME TIME**

Max CLIPS the bypass onto the other side of the wire and the NUMBERS START TO COME UP.

**INT. BANK - SAME TIME**

Stan hits `enter' -- the vault CLANKS again. Locked. A RED LIGHT indicates the alarm is on.

**EXT. POWER POLE - SAME TIME**

Max looks at the screen. ALL THE NUMBERS MATCH. The red light turns GREEN.  
He sighs, relieved.

**LOPHAKIN (O.S.)**

I saw this excellent piece of theatre yesterday. Really very funny.

104.

**INT. STAGE - NIGHT -- SAME TIME**

**MADAME RANEVSKY**

I'm sure it wasn't in the least funny. I believe people like you should examine their own lives instead of going to the theatre to observe other peoples!

**LOPHAKIN**

True enough. To be honest. We live a stupid life.

**EXT. STREET IN FRONT OF BANK - SAME TIME**

Frank, Stan and Bernie are by the truck.

**STAN**

Well this is it, Frank.

**BERNIE**

We got you something.

**STAN**

A little retirement gift.  
Bernie produces a neatly wrapped gift.

**STAN (CONT'D)**

Go ahead. Open it.  
Frank does. It's a bag of coffee.

**FRANK**

Thanks guys.

**BERNIE**

We wanted to get you something from  
France.

**STAN**

You like French Roast, right?

**FRANK**

Thanks.

**(THEN)**

You know this isn't from France.

**BERNIE**

What are you talking about? It's French  
roast.

**FRANK**

Right. But over there they call it coffee.

**STAN**

(slightly baffled, at Bernie)  
But this is French roast...

**105.**

**INT. TUNNEL - SAME TIME**

Joe and Eddie in the tunnel, waiting. Eddie looks at his watch.

**EDDIE**

Where is he? Where's that old man?

**EXT. BACKSTAGE DOOR - SAME TIME**

Max pulls open the door, sweating, runs inside... straight into Julie.

**MAX**

Julie -- Break a leg!

**JULIE**

Play's already started, Max.  
She walks past him.

**JULIE (CONT'D)**

Good-bye confidence man.

**MAX**

Good-bye, Julie.

**INT. HENRY'S DRESSING ROOM AREA - SAME TIME**

Max hurries down the stairs, rushes into Henry's dressing room.

**INT. TUNNEL - CONTINUOUS**

Max opens the armoire, looks inside to a waiting Joe and

**EDDIE --**

**MAX**

Go! Go! Go!

**EDDIE**

About time, old man.

**MAX**

Do your job.  
Joe leans over and pukes on the ground.

**EDDIE**

Jesus! Not again! What is it with you?

**JOE**

Sorry.

**106.**

Eddie looks at him.

**EDDIE**

You're a pussy, Joe, you know that?  
Eddie grabs the drill. Starts to make a hole. Joe starts  
to prepare the charges...

**INT. THEATRE - NIGHT**

Lophakin and Madame Ranevsky perform.

**MADAME RANEVSKY**

Well, what should we do? Tell us what to do?

**LOPHAKIN**

I tell you every day. Every day I say the  
same thing over and over. You must rent  
out the Cherry Orchard and the rest of  
the Estate for villas. At once, right  
this second, the auction is coming up  
very soon --  
A muffled BOOM (o.s.)  
Henry freezes. Julie looks at him.

**MADAME RANEVSKY**

It's all so vulgar!  
Another muffled BOOM (o.s.) this time the audience looks  
around. Julie glares at him.

**INT. TUNNEL ROOM - NIGHT**

Henry rushes in to the tunnel to find Joe and Max staring  
at the underside of the steel bank vault. It's like a  
gleaming jewel.

**MAX**

That was good, kid. Good acting.

**JOE**

(a little giddy)  
There she is.  
Henry reaches up, touches the steel vault bottom, rubs it.

**EDDIE**

Get out of there!  
Eddie arrives in his protection suit, holding a thermite burning tool.

**EDDIE (CONT'D)**

This shit comes straight from hell.

**107.**

They scramble out. He puts his protective helmet on.  
Lights it. It's like an inferno

**INT. TUNNEL - SAME TIME**

**WHITE HEAT AND SPARKS**

EDDIE's manic face behind the mask, a man possessed, screaming, a river of molten steel dripping down right in front of him.  
KRUUUNK! The bottom of the vault drops onto the ground.

**INT. TUNNEL - A MINUTE LATER**

Smoke clears to reveal EDDIE. He pulls off his hood.

**EDDIE**

Welcome to my world, bitches.  
They all look up at THE HOLE.

**JOE**

Fuck, yeah.

**ON HENRY**

**INT. VAULT - A FEW MINUTES LATER**

as his head rises into view through the newly cut hole.  
He climbs in and touches the saran-wrapped STACK OF CASH,  
subdivided into bricks.  
He sits on it. Thinking...  
It's dead quiet in here.  
Max pops his head up. Stares at the cash :

**MAX**

**(SMILING)**

You're on, Henry!

**MADAME RANEVSKY (O.S.)**

Is the cherry orchard sold?

**INT. STAGE - CONTINUOUS**

Audience's POV as Madame Ranevsky faces Lophakin on the  
other side of the stage. It's like a showdown.

**LOPHAKIN**

Yes.

**108.**

**MADAME RANEVSKY**

Who bought it?  
Pause.

**LOPHAKIN**

I did.  
Madame Ranevsky is overwhelmed by the news. Varya takes  
her keys and throws them on the floor. Exits in a rage.

**LOPHAKIN (CONT'D)**

I bought it. Wait a minute ; don't rush  
me. I'm all dizzy. I can't talk...

**INT. VAULT -- SAME TIME**

**EDDIE, JOE AND MAX**

Stuff duffel bags full of cash.

**JOE**

Deb's gonna freak.

**INT. STAGE - NIGHT**

Lophakin swirls on stage...

**LOPHAKIN**

...and now the Cherry Orchard is mine.  
Mine!

**(LAUGHING)**

God! God in heaven. The Cherry Orchard is mine! Tell me I'm drunk, tell me I'm out of my mind, tell me I'm dreaming!

**INT. TUNNEL ROOM - A FEW MINUTES LATER**

**EDDIE, JOE AND MAX**

Finish lining up the duffels of cash by the door.

**MAX**

That's everything.

**EDDIE**

Yes, it is.  
Max freezes, suddenly notices Eddie is standing there with A GUN pointed at him and Joe.

**MAX**

What's that, Eddie?

**109.**

**EDDIE**

It's a gun, Max.  
Max doesn't seem so surprised.

**EDDIE (CONT'D)**

(with the gun)  
Joe! Take the money out back to my car.  
Joe doesn't move. Eddie waves the gun.



**EDDIE (CONT'D)**

Joe!  
Max boldly steps right in front of the gun.

**MAX**

Stay right where you are, Joe.  
Eddie puts the gun to Max's stomach.

**EDDIE**

Don't be stupid, Max.

**MAX**

You're not going to do this, Eddie.  
Eddie smiles.

**MAX (CONT'D)**

You can shoot me dead if you want, but  
you're going to have to shoot me dead.  
Eddie PUNCHES Max in the gut, then pops him in the head  
as he throws him back.

**EDDIE**

I'm not playing with you, old man.

**JOE**

What are you doing, Eddie?  
The door swings open -- HENRY -- walks in on the scene...

**EDDIE**

Welcome to the party, Brando.  
Seeing the gun, Henry freezes at the door. Eddie's in the  
middle, Max and Joe by the mouth of the tunnel, Max on  
the floor, a gash on his forehead from Eddie's blow.

**HENRY**

What are you doing, Eddie?  
Eddie turns at him.

**EDDIE**

It's money, Henry. Money.

110.

**MAX**

This was your chance you idiot. You  
could've been a better man but you did it  
again. You messed up. And now you're back  
with the maggots. Just one big missed

opportunity.  
Eddie kicks him again.

**JOE**

Yeah. Come on, Eddie. We're here. We're done. He's right. Come on, man.

**EDDIE**

Shut up, Joe. Get the money. Put it in the car. Shut up.  
He turns back to Henry.

**EDDIE (CONT'D)**

Now move, Torne. No happy ending for you. He gestures to the tunnel.  
Joe suddenly turns back, grabs Eddie's gun hand from behind. THE GUN GOES OFF. They wrestle. Joe bites Eddie's hand.

**EDDIE (CONT'D)**

You animal!  
Max, straddling Eddie, grabs his head, bangs it on the

**GROUND :**

**MAX**

Famach deh mohl! Gey lig mitt'n vahntzin son of a bitch!  
Henry, a little dazed, picks up the gun.

**JOE**

**(TO HENRY)**

Get the extension chord.  
He does. They roll Eddie over, start to hog tie his hands then his legs.  
Eddie starts to freak out.

**EDDIE**

You couldn't have done this without me.

**MAX**

Our new partner. Huh.  
Max stuffs a glove into Eddie's mouth but Eddie still kicks like crazy.  
Max notices Henry's thigh.

**111.**

**MAX (CONT'D)**

You ok?  
Henry sees it now too. It's a graze.

**HENRY**

I got shot.  
Henry hears the tannoy. It's his cue. He's late.

**HENRY (CONT'D)**

I gotta get on stage.  
He rushes out...

**INT. STAGE - CONTINUOUS**

On stage, the lights come up revealing a LINE OF HOODED FACELESS FIGURES standing behind the scrim, axes by their side.  
They walk out onto the stage...

**GAYEV**

Thank you, my friends, thank you.  
Lophakin rushes on stage. He's late. Yasha, holding a tray with small tumblers of champagne, shoots him a look. Madame Ranevsky enters from the other side, hands out cash to the line of hooded figures.

**YASHA**

The peasants have come to say good-bye.

**(THEN)**

They're good fellows, Yermolai Aleksayovich but in my opinion a little stupid...

**GAYEV**

(to Madame Ranevsky)  
You gave them everything in your purse, Lyuba. Wrong, quite wrong!

**MADAME RANEVSKY**

I couldn't help it. I couldn't help it.  
Gayev and Madame Ranevsky walk past Lophakin, ignoring him on their way out.

**LOPHAKIN**

(still a little out of

**BREATH)**

Won't you please come here and drink a

glass as a good-bye?

112.

**INT. TUNNEL - SAME TIME**

Eddie, gagged and bound, lies in the middle of the tunnel as Max closes the door to the dressing room.

**MAX**

Old man, huh.  
Eddie tries to scream but he can't. As Max shuts the door all light is blotted out.

**THE PEASANTS/HOODED FIGURES**

positioned now by the cherry trees behind the scrim and back-lit.

**MADAME RANEVSKY**

We're going and not a soul will be here  
until after we're gone.

**LOPHAKIN**

Until spring.  
She notices he's clutching his thigh...

**EXT. THEATRE - SAME TIME**

Max and Joe load the last of the duffels filled with cash into the back of Joe's car...  
They get inside. Joe starts the engine...

**JOE**

Where is he?

**MAX**

Any minute now.

**INT. STAGE - SAME TIME**

**ANYA**

Goodbye, home! Goodbye to the old life!

**TROFIMOV**

Hello to the new life!  
Trofimov exits with Anya. Varya looks around the room and exits. Yasha and Carlotta exit with the dog.  
Lophakin to Madame Ranevsky and Gayev :

**LOPHAKIN**

Until the spring, then. Goodbye my friends, until we meet again!

**113.**

**ON HENRY**

As he and Julie exchange a final look. She watches him go...it's as if he's moving in slow motion...

**GAYEV**

My sister! My sister!

**MADAME RANEVSKY**

Oh, my dear, sweet, lovely orchard! My life, my youth, my happiness, farewell! Farewell!

**ANYA (O.S.)**

Mamma!

**TROFIMOV (O.S.)**

Aa-oo!

**EXT. THEATRE - MOMENTS LATER**

Henry comes out the back door. Gets in the car.

**MAX**

How's the leg?

**HENRY**

It's fine. Go.  
Joe guns it.

**ON HENRY**

Sitting in the back.

CUT TO :

**INT. STAGE -- SAME TIME**

The Peasants/hooded figures raise their axes. They suddenly have the manner of executioners... They stand ready to fell Madame Ranevsky's beloved orchard.

**JULIE**

(as Madame Ranevsky)  
One last look at these walls, these windows...Dear mother used to love to walk about in this room.

**GAYEV**

My sister! My sister!

**ANYA (O.S.)**

Mamma!

**114.**

**TROFIMOV (V.O.)**

Aa-oo!

**JULIE**

(as Madame Ranevsky)  
We're coming.  
The sound of the HOODED FIGURES as they chop the trees behind her. It's horrific.  
Madame Ranevsky holds her hands over her ears and falls to the ground...and begins to weep...

**INT. CAR - SAME TIME**

**HENRY**

Stop the car!

**MAX**

Henry!

**HENRY**

Joe, stop the car.

**MAX**

He can't stop the car, it's the getaway!

**JOE**

Yeah, you can't --

**HENRY**

**STOP THE FUCKING CAR!**

Joe screeches to a halt. Henry gets out of the car.

**MAX**

What the hell are you doing?  
Henry starts to run back toward the theatre as best he can...  
Max sticks his head out the window.

**MAX (CONT'D)**

Henry!  
But he's already gone...

**INT. STAGE - SAME TIME**

The HOODED FIGURES finish destroying the orchard. TREES litter the stage...  
Madame Ranevsky still holds her hands over her ears on the ground...

**115.**

As the cacophony ends, she gets up slowly and turns to walk off the stage...

**SHE FREEZES :**

**RIGHT IN FRONT OF HER**

Coming down the aisle is  
HENRY as LOPHAKIN  
Pause.  
He comes closer. He's limping slightly....

**LOPHAKIN**

I had to come back. I couldn't get on the train. The moment I stepped on the platform, the blood drained from my

heart.  
ON JULIE, in shock.

**LOPHAKIN (CONT'D)**

I knew I might never see you again.  
He steps up on the stage...

**ON DAREK**

**DAREK**

What is he doing? Why is Lophakin back?!

**ON HENRY**

**LOPHAKIN**

I had to come back.

**MADAME RANEVSKY**

**(A WHISPER)**

Henry, what is this? What are you doing?

**LOPHAKIN**

This is the only way you'll listen to me.  
She looks out to the audience. EAGER FACES awaiting  
Madame Ranevsky's response...

**MADAME RANEVSKY**

You should have gotten on that stupid  
train. You made a mistake.

**LOPHAKIN**

The mistake would have been getting on that  
train without telling you how I feel.

**MADAME RANEVSKY**

Ha! Don't pretend you care about me. All  
you care about is money.

**116.**

She tries to get past him. He blocks her.

**LOPHAKIN**

You think this is about money?

**MADAME RANEVSKY**

Yes.  
He grabs her.



**HENRY**

It's never been about money. You know that.

**MADAME RANEVSKY**

Let go of me!

**LOPHAKIN**

No.

**MADAME RANEVSKY**

Damn it! Just leave, Henry!  
(under her breath)  
Get off the fucking stage --

**HENRY**

Take a chance. Meet me in Moscow.

**MADAME RANEVSKY**

No, I'm perfectly happy here.

**HENRY**

That's not true. Meet me in Moscow.  
She tries to get away again...

**MADAME RANEVSKY**

Let me go!

**HENRY**

I can't.  
Pause.

**MADAME RANEVSKY**

Why are you doing this?

**LOPHAKIN**

You're just afraid.

**MADAME RANEVSKY**

I'm not afraid of anything --  
She kicks out at him.

**MADAME RANEVSKY (CONT'D)**

What am I afraid of Henry? Tell me!

117.

**LOPHAKIN**

You're afraid because I love you.  
That hits her. Pause. She breaks away from him, stepping  
back...

**SHOCKED ACTORS**

On the side of the stage.

**ON JULIE**

**MADAME RANEVSKY**

...what?  
She searches his expression now...

**HENRY**

Meet me in Moscow.  
She can't move. The audience is rapt.

**HENRY (CONT'D)**

**(SOFTLY)**

Tell me you'll meet me in Moscow.  
There are tears in her eyes now...

**AUDIENCE MEMBER**

Go with him!

**ANOTHER AUDIENCE MEMBER**

Meet him in Moscow!

**DAREK**

at the back of the theatre. Stunned :

**DAREK**

**(TO SIMON)**

He loves her.

**JULIE AND HENRY**

She whispers softly. Looks down at his leg.

**JULIE**

Henry. You're bleeding.

**HENRY**

I know.

**IN THE BACK**

Darek is alive once more...

**DAREK**

(whisper to Simon)  
Lights down ten. Down ten more. Slowly...  
Julie and Henry in silhouette now.

**JULIE**

Oh, fuck, Henry...  
The lights fade, as an image of WHITE CHERRY BLOSSOMS  
appears on the projection screen...

**FADE DOWN :**

**FADE UP ON :**

**EXT. THE LOIRE VALLEY, FRANCE - DAY**

...which become REAL BLOSSOMS on a CHERRY TREE, widening  
to reveal an orchard, the most beautiful you've ever  
seen.

**A STONE FARM HOUSE**

Frank sits at a table outside in the garden. He pours  
himself a Pernod. He looks happy as a clam.  
A CAT jumps in his lap, purring.

**FRANK**

Hello miou-miou.  
He looks out at the lush valley below. Smiles.

**CUT TO :**

**THE SOUND OF A CRYING BABY**

**INT. PRIVATE DELIVERY ROOM, SOMEWHERE IN NEW MEXICO -**

**DAWN**

A state of the art hospital room. No expense has been  
spared. A shaky image of DEB's face as JOE frames the  
video camera.  
THE BABY comes into view now. It's beautiful. And  
screaming its little lungs out.

**JOE (O.S.)**  
It's a girl!!!

**DEBBIE**

A girl.

**119.**

A NURSE hands the baby to Debbie. Joe looks on, tears stream down his face.

**CUT TO :**

**EXT. FORT LAUDERDALE - DAY**

We follow A MAILMAN past a row of palm trees as he enters a traditional-looking BARBER SHOP : "MAX'S - A PLACE FOR

**GROOMING"**

**INT. MAX'S BARBER SHOP - CONTINUOUS**

The Mailman hands a few letters to the pretty front desk GIRL. Max, his back to us, finishes a shave, talking his customer's ear off.

**MAX**

Time is a medium of exchange. You can buy things with it. Education. Self-respect. You can even figure out your dream. The Guy nods. Max turns. We see him now. He's super tan. He pulls the sheet off his client.

**MAX (CONT'D)**

You're done. Next!  
Another YOUNG CUSTOMER sits down. There's a few of them waiting their turn, enjoying Max's schtick. The front desk girl hands Max the mail. CLOSE ON A POSTCARD : `Our dream is our truth is our destiny...Love H... xx'  
Max smiles. Flips over the postcard and only now when he pins it above the mirror do we finally see what it is -- an image of THE HOLLYWOOD SIGN.

**MAX (CONT'D)**

So tell me, Javier. What's your dream?

**THE SOUND OF BREATHING**

Fade up on : what looks like the AFRICAN BUSH.  
It's hot. There are insects buzzing around and it doesn't  
look like rain's landed anywhere near here in years.  
A HAND reaches out for another HAND, helping someone over  
the final step.

**REVEAL HENRY AND JULIE**

Sitting right below the Hollywood sign now...

**120.**

Looking down on the whole basin of Los Angeles. She hands  
him a bottle of water. He drinks.

**JULIE**

Look. You can see the ocean.  
He puts his arm around her.

**HENRY**

'Your brother says I'm an upstart, a  
money grubber...but I don't care a bit.'  
She laughs...they kiss in the sun for a while...

**FADE TO BLACK**

**CREDITS START TO ROLL...**

**INT. INTERROGATION ROOM - BUFFALO - DAY**

EDDIE VIBES is being questioned by the unseen DETECTIVE.

**DETECTIVE (O.S.)**

I'm only going to ask you one more time,  
Eddie. Who was it? Who helped you?

**EDDIE**

I told you before. Dopey. Sleepy. Happy  
and Doc --  
WHAACK! The slap knocks Eddie to the ground. He's under  
the table now, his face crushed by the Detective's BOOT :

**DETECTIVE (O.S.)**

You know what you are Vibes? A liar, a  
cheat, a thief and a loser.

He presses his boot down harder ON EDDIE'S FACE :

**EDDIE**

I may be all those things but one thing

I'm not...is a rat.

Eddie smiles. His face squashed sideways like that, it's  
a pretty strange kind of smile...