

HOT STUFF

Screenplay by
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FINAL REVISED SCREENPLAY

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MISSING PAGE 46

HOT STUFF

FADE IN:

1 EXT. MIAMI BAY - DAY

1

A boat rocks gently in the glistening water. The skyline of Miami's Gold Coast sits on the horizon. The boat is obviously rented, powered by a small outboard putt-putt.

IN THE BOAT - THREE MEN

fishing.

DOUG VAN-HORNE. Doug is thirtyish, tan, handsome, with eyes like the water. Biceps ripple through his T-shirt as he gives his line some play.

ERNIE FORTUNATO. A beer keg of a man, about forty. Sips on a Bud and holds the limp fishing rod between his legs. A symbol of the perpetual hard-on he has against the world. Wedding ring.

EDUARDO RAMON DEJESUS SAVERDERA. Early thirties. Fled Havana after Bay of Pigs. He's asleep with his mouth open wide, waiting for a fish to jump in.

DOUG
I'm getting a nibble.

ERNIE
What we should be getting is away from here. To Nassau... Tahiti... Jamaica... the Miami territory is getting too hot.

DOUG
Not enough beer to make it.

ERNIE
Ramon could row us to Cuba and set up a souvenir stand at the Bay of Pigs. Any place.
(sip of beer)
Time. That's what we run out of. And you know something, Doug? I'm glad. I'm just tickled pink. Because my time is up.

DOUG
You can't quit. They won't let you.
(ignoring Ernie)
Take it, fishie. It's good. You'll like it.

(CONTINUED)

ERNIE

Nineteen and three-quarter years.
Nineteen and three-quarter God
damn years and what the hell I
got to show for it? Two bullet
scars and a goat tattooed on my
ass.

He cracks his knuckles.

Doug's pole bends in half. He starts reeling.

DOUG

I got one! I got one!

ERNIE

You got a goat on your ass, too?
(back to point
he is making)

Take a good look at me, Doug.
'Cause you keep goin' and you're
gonna end up the same way. Is
that what you want?

No answer. Doug is concentrating on the fish.

ERNIE

(continuing)
I said is that what you want?!

DOUG

Want what, Ernie?

ERNIE

Want to be like me?!

DOUG

Shit, no! Who'd want to be
like you?

Doug chuckles.

ERNIE

Then do something about it.
Get out! While you still can.

DOUG

You sound like my girl last
night. I don't want to get
out, Ernie. I like it. That's
why I got in.

(CONTINUED)

1

CONTINUED: (2)

1

Ernie puts his arm around Doug. We SEE a black, bulging gun holstered under his arm. Looks at Doug's bent rod.

ERNIE

I think you just caught Jimmy Hoffa. Look, I'm your friend, Doug. I'm telling you for your own good. It's no kind of life.

DOUG

It is for me. Once you're in, you can't get out.

ERNIE

Believe me, it ain't worth it. It stinks! It stinks on ice!

The fish breaks the surface. Fighting hard, but losing.

DOUG

(excited)
What a beauty!

ERNIE

Hello? You hear what I'm sayin'?

DOUG

How can I help hearing you?!

ERNIE

So, what are you going to do about it?

DOUG

Will you look at that snapper, Ernie? He must be eight pounds!

ERNIE

The fish stinks! You stink!
Everything stinks!

Ernie lunges for the fish. He grabs it in his ham-hock hands and starts struggling with it. The fish jumps out of Ernie's grasp, slapping Ramon on the chin. Ramon snaps awake, startled.

In disbelief, Doug stares at Ernie.

RAMON

(Spanish gibberish)

(CONTINUED)

2 EXT. MIAMI ROAD - DAY (LATER) 2

A '78 Pontiac Trans Am, in mint condition, a classic, goes zooming over a drawbridge.

(Puddle transition)

3 INT. CAR - DAY 3

Doug driving, Ernie alongside. Ramon is sleeping in the back. Doug sees something and suddenly squeals into a U-turn on the drawbridge.

ERNIE

Who taught you to drive - - Evil Knieval?

DOUG

I saw something.

ERNIE

Will you come on, Dougie. Let's go home.

4 NEW ANGLE - TRANS AM 4

turning off the road, heading towards the river dock. We hear our boys talking as Trans Am travels over tracks to van.

DOUG

There's a van backed up in there.

ERNIE

This is a dock. They unload stuff here. Maybe they use vans for that.

DOUG

Hey, there might be something in it for us.

ERNIE

Yeah, like you mean trouble.

(CONTINUED)

4 CONTINUED:

4

He goes walking in the shadow of the boat. Ernie watches him disappear. Then, against all his better judgment:

ERNIE
(continuing)
Forty-nine days and I gotta do this
shit! Dumb, stupid kid!

5 EXT. CAR - DOCK YARD

5

Ernie gets out of the car, slamming the car door.
Ramon snaps awake with a start.

RAMON
Hey, Ernie, get me a couple of beers.

ERNIE
(ignoring Ramon; meaning
Doug)
Dumb, stupid kid.

ERNIE
(whispers)
This has got nothing to do with us.

(CONTINUED)

5 CONTINUED:

5

Doug and Ernie open car door. Van's side door flies open and

A SHOTGUN EXPLODES from the van.

DOUG AND ERNIE sensibly dive for the ground. The Assholes leap into the van. Two MEN jump off the ship's deck, into the van.

CUT TO:

INT. VAN - DAY

The van pulls away in a frenzy with gunshots exploding from its side and rear.

(CONTINUED)

5 CONTINUED: (3)

5

THIEFS

Shit! Chinga tu madre cunyo!
Let's get the hell out of here!

CUT TO:

FULL SHOT

The van speeds away at 90 m.p.h., its two open back doors waving 'bye 'bye to Doug as MORE SHOTGUN GLASTS go off. When it's safe --

DOUG AND ERNIE

slowly pick themselves up as Ramon comes INTO SCENE.
Ernie glares at Doug.

ERNIE

You sonuvabitch. You sonuvabitch, you!

DOUG

What?

ERNIE

We almost got killed.

DOUG

You?! Look at my windshield.

ERNIE

You can take your windshield and stick it up your...

DOUG

Hey. I've got 32 more payments on this sucker.

RAMON

(Sticks his head up from back seat)
Gentlemen, we have business to finish.

DOUG AND ERNIE

You're right. (They regrip their guns)

Hal Needham will stage an incredible shot-gun battle with cars, vans and the magnificent destruction of three or more junkers. The van hits a ramp and overturns. Our team runs over, helps out the driver who turns out to be a beautiful woman. They handcuff her as they bring their guns to the temples of our would-be thieves who are unhurt, but shaken and trembling.

5 CONTINUED: (4)

5

DOUG
Don't move you dirty...

ERNIE
(presenting badge)
You're under arrest. We're police officers.

RAMON READING THEM THEIR RIGHTS IN SPANISH.

DOUG
In English, in English.

MUSICAL MONTAGE - TITLES:

6 INT. POLICE STATION - CLOSE ON AN OLD WOODEN DOOR

6

painted on the window pane: BURGLARY TASK FORCE. The door opens and Ernie comes out, carrying a stack of folders, reports, papers. He wears glasses - smokes a cigar.

7 INT. SOCIETY MANSION - ERNIE, DOUG AND A SOCIETY WOMAN 7

They move through her mansion. It is empty. Not even a chair to sit on. Doug writes as the lady points to the bare walls where Dalis and Chagalls once hung. Suitcases. Ernie yawns.

8 INT. POLICE STATION - RAMON AT HIS DESK 8
talking on the phone and writing a report.

9 EXT. SWAPMEET - ERNIE, DOUG AND RAMON 9
They're disguised as Miami tourists and move amongst the display of stereos, auto parts, appliances, CBs, cameras, etc. Ramon and Doug write, Ernie looks at the girls.

10 INT. ROOM - ERNIE, DOUG AND AN ELDERLY BLACK WOMAN 10
Her room is small and stagnant. Everything has been overturned. There is no television or radio. The Woman is in tears. Ernie looks pissed. He cracks his knuckles.

CUT TO:

11 EXT. A LITTLE HAVANA STREET - DAY 11
A crumbling remnant of broken dreams. SPANISH MUSIC fills the sizzling street. It is Sunday. Men sit on stoops, drinking beer, watching teenage girls. After mass, there's not much to do, except steal or get high.

A VENDOR STANDS ON THE CORNER

He sells Cuban sandwiches and papaya drinks from his little cart. Business is good.

PARKED BY THE CURB - A BEAT-UP PLYMOUTH
unmarked, but unmistakably a police car.

INT. CAR - DOUG AND ERNIE - DAY

munching away. Ernie sips from a Budweiser and belches. The car floor is littered with paper bags, plastic cups. The police RADIO CRACKLES low.

(CONTINUED)

11 CONTINUED:

11

ERNIE

Sunday, and I gotta be doing this shit.
(BELCH)

This Cuban food is killing me. I'd be
better off eating one of their cigars.
Supposed to take my kids to the Dolphin
game.

Doug sees something. He nudges Ernie.

DOUG

Hey, Ernie...You see that guy over
there? He looks suspicious.

ERNIE

Show me someone who doesn't look
suspicious here. That's the trick.
Besides, I'm on my lunch hour. I
don't see nothin' when I'm eatin!

DOUG

Look!

ERNIE

I don't wanta look! I don't wanta
see! I don't wanta know! I just
wanta have my lunch ...such as it is.

CUT TO:

CUBAN ON THE STREET - DAY

He is thin, with slick black hair and blue suit,
and he has a big, shiny electric guitar, which he keeps
showing, offering to all the passersby.

DOUG (O.S.)

Now, what would a turkey like him
be doing with a guitar like that? . . .

CUT TO:

INT. CAR - DOUG AND ERNIE - DAY

Ernie takes a quick glance.

ERNIE

Who? That guy? He's a classical
guitarist. Plays for the Miami
Philharmonic.

(CONTINUED)

11

CONTINUED: (2)

11

DOUG

...I'm gonna check him out.

Doug opens the door and gets out. Ernie grimaces painfully.

ERNIE

They oughta check you out, Doug.
You're nuts. Squirrels follow you!

Ernie shovels in the remains of his sandwich and watches Doug.

ERNIE

(continuing; with a
mouthful, to himself)
Forty-six more days I retire, then
I'm through with this garbage.
(a beat)
I'll never make it.

Reluctantly, he opens the car door and gets out.

CUT TO:

DOUG - MOVING TOWARD THE CUBAN

DOUG

Hey, you.

The Cuban looks. Sees Doug coming at him.

DOUG

(continuing)
I'm a police officer - - I want to
talk to you.

That's all the Cuban wants to hear. He runs for his life, clutching the guitar. Doug takes off after him.

DOUG

(continuing)
Was it something I said?

(CONTINUED)

11 CONTINUED: (3)

11

ERNIE SEES

ERNIE

Oh, shittttt!

And Ernie lumbers after also.

ERNIE

(continuing)

Stop, you bastard, we just want you
to play a chorus of 'Melancholy
Baby.'

12 THE CHASE

12

Cuban, Doug and Ernie, who's like a cement truck shift-
ing into gear. They run through the busy streets,
dodging people, cars. One block. Two blocks.

DOUG

takes out his .38 as he runs. He yells out a warning.

DOUG

Police! Stop, or I'll shoot.

CUBAN

He heard. Takes a look over his shoulder and runs
faster. He, too, yells out in Spanish as he runs. As
if to someone ahead of him.

ERNIE

Welcome to the Cuban Olympics.

He can see them a half a block ahead. He can't reach
them.

ERNIE

(continuing)

I'm too old for this bullshit.

13 CUBAN NUMBER TWO - OUTSIDE A POOL ROOM

13

He has heard the yell of his friend and the GUNSHOT.
He sees what's running towards him. He stands on the
sidewalk, jogging in place. His back is to his friend
and he keeps watching over his shoulder as he jogs,
his right hand held out behind.

The First Cuban comes running up, passes the guitar to
Cuban Number Two, who takes off like Houston McTear.

(CONTINUED)

13 CONTINUED:

13

The First Cuban stumbles off to the side and vanishes. Doug goes after Cuban Number Two. He FIRES in the air. People on the street clear the way and dive for cover, screaming.

DOUG

his gun in the air as he runs around a corner.

14 FROM BEHIND A CAR - A WOMAN SUDDENLY POPS UP IN FRONT 14
OF DOUG

She is in her thirties and liberated. Both hands are wrapped around a .45 Smith & Wesson which she has very skillfully aimed at Doug's chest.

WOMAN

Freeze, turkey!

Doug comes to an abrupt, frantic halt, staring into the gun barrel.

DOUG

Don't shoot!

WOMAN

Drop the gun! Slowly.

DOUG

(dropping the
gun slowly)
You don't understand!

WOMAN

Against the wall!

DOUG

You're making a mistake! Let me explain!

WOMAN

One more word and I blow your head off!

She shoves him against the side of the building.

ERNIE (O.S.)

Freeze, turkey!

NEW ANGLE

The Woman turns. Ernie has his .45 pointed at her.

(CONTINUED)

14 CONTINUED:

14

WOMAN

Don't shoot!

ERNIE

Drop that gun! Slowly.

WOMAN

(Dropping the gun slowly)

You don't understand!

Doug picks up his gun and takes off in pursuit of Cuban Number Two.

ERNIE

Against the wall!

WOMAN

You're making a mistake! Let me explain!

ERNIE

One more word and I blow your head off!

He shoves her against the side of a building.

CUT TO:

DOUG IS RUNNING after Cuban along busy street.

CUT TO:

DOUG RUNNING after Cuban into front hotel entrance on the beach. People sitting on rockers, etc. relaxing.

CUT TO:

EXT. BEACHSIDE of hotel and Doug exits excitedly. Then Doug slows down. He's out of breath, gasping. He stops. Stands there, looking at the ocean, sunbathers looking at him and the gun in his hand. Dejectedly, he starts walking back looking around. Puts his gun away.

CUT TO:

15 DOUG WALKING ALONG A SMALL SIDE STREET BACK TO THE CAR.

15

Doug's scowl turns to a smile. Right before him, sneaking out of a tenement doorway, is Cuban Number Two, still holding the guitar. Cuban Number Two walks toward camera with Doug happily walking behind him.

CUT TO:

17 CONTINUED:

17

ERNIE

You know what burns my ass?

DOUG

No.

ERNIE

A flame this high.

He points.

DOUG

Come on, let's get out of here.
I'm sick.

They start walking down the steps.

ERNIE

Hey, cheer up, Doug. There'll
be other crooks. Maybe uptown,
where the food is better.

CUT TO:

18 INT. TASK FORCE OFFICE -- DAY

18

Small, cluttered, with four desks in a connecting square. Bulging, dusty file cabinet. "Wanted" posters cover the bulletin board. Two of the desks are in total disarray, buried under with forms, reports. Doug and Ernie sit at these. Ramon's desk is immaculately neat, all the papers arranged, the in-out box clear. The fourth desk has nothing on it. It's unused. On the floor, a bicycle, TV set, two tires, some men's shirts, all tagged.

ERNIE AT HIS MESSY DESK

pecking out a report on his ancient Royal typewriter. He uses two fingers. Buried amongst the papers is a framed photo of his wife and three kids. To the side, on the wall, is a large bail bondsman calendar. Ernie stops typing, looks at the date, September 11, and he smiles. Every precious day is "X'd" out. Having received some inner strength to continue, Ernie resumes his "typing," with a smile.

(CONTINUED)

18

CONTINUED:

18

DOUG AT HIS DESK

writing a report. Ramon enters the room, arms full of folders. He is on fire, cursing in Spanish.

RAMON

X#%\$%\$*%\$%\$ States Attorney!

He storms over to his filing cabinet.

ERNIE

Another triumph, huh?

RAMON

Three weeks I worked on this investigation and they throw it out without me even going to court to testify. I have enough evidence here to put him in the chair! Witnesses, stolen goods, serial numbers, fingerprints... I had it all! I go in there, and the D.A. says we don't have enough to go to trial. X@\$%\$%\$XX@%\$%\$!

Ramon pauses.

DOUG

You want coffee?

RAMON

Justice! That is what I want!
Justice!

Doug hands Ramon a dollar.

DOUG

Here, go out and get some coffee.

RAMON

(cooler)

Ernie, you want coffee? Doug's buying.

ERNIE

I'll take the money instead.

There is a KNOCK on the door, and then it opens.
Doug and Ernie and Ramon glance up as a Woman enters.

(CONTINUED)

18

CONTINUED: (2)

18

THE WOMAN - THE SAME ONE THAT ALMOST SHOT DOUG

Her name is LOUISE WEBSTER. She is as surprised to see Doug and Ernie as they are to see her. He wears glasses.

LOUISE

Oh, Jesus

DOUG

If it ain't Annie Oakley.

LOUISE

Hi, gunslinger. Who'd you shoot today? A guy with a tuba?

ERNIE

What can we do for you?

LOUISE

I'm to meet Captain Geiberger.

ERNIE

(resumes typing)

Be here any minute.

Ramon gets up. Offers her a hardwood chair.

RAMON

Would you like to sit down?

LOUISE

Thanks.

She does, exchanging looks with Doug. He goes back to his report. She glances around the dump.

LOUISE

I see they didn't clean up after the hurricane.

Ramon can't take his eyes off her.

RAMON

My name is Ramon. I'm very nice.

LOUISE

That's good to hear. I'm Louise.

Ramon smiles and goes back to his filing as:

CAPTAIN GEIBERGER SLOWLY ENTERS

He's a weathered veteran of 55. He moves like a man bearing a heavy load.

(CONTINUED)

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18

CONTINUED: (3)

18

CAPTAIN

Boys . . .

RAMON

(sharply)

Captain!

Geiberger sees Louise, and nods to her.

CAPTAIN

Webster.

LOUISE

Captain.

DOUG

What's the problem now?

CAPTAIN

I have good news and bad news. The bad news is our department is in a lot of trouble. The good news is that Sergeant Webster here has been assigned to help you screw up what remaining days you have together.

DOUG

She already has.

ERNIE

Wait a minute. What are you talking about, John?

CAPTAIN

Washington's cutting us off at the tit. Oh, excuse me, Webster.

LOUISE

That's okay, I've heard of them.

He shows them a memo.

CAPTAIN

(continuing)

Because our recovery rate on burglaries in the past two years is the lowest in the annals of crime fighting, the ...

(MORE)

(CONTINUED)

CAPTAIN (CONT'D)

(reads)

'... Federal Law Enforcement Assistance Administration is herewith cancelling all further funds.

RAMON

What!

ERNIE

Figures...

DOUG

They can't do that! They're copping out!

CAPTAIN

Start letting your beards grow.

LOUISE

Yes, Captain.

RAMON

You mean, we're gonna be --

CAPTAIN

(interrupting)

Yes, we'll all be reassigned to narcotics or metro undercover...

ERNIE

Like hell I will!

CAPTAIN

That's what's going to happen!

Ernie jabs his calendar on the wall.

ERNIE

44 more days 'till my retirement and they think they're gonna get me wasted by some doper? No way! No friggin' way! I'd rather be disguised as a hooker and be picked up by Son of Sam.

RAMON

Why they busting us, Captain? ... of the 643 defendants whose cases have come to court, 617 were acquitted or dismissed because of...

(CONTINUED)

18 CONTINUED: (5)

18

CAPTAIN
(cutting him off)

Ramon!

RAMON
It's not fair! We've got a worse record
than Tampa Bay's first year.

DOUG
I got an idea. Declare the
Constitution unconstitutional.

CAPTAIN
Good. Then, the bad guys won't have
any rights and we send them away . . Good!

ERNIE
Lock up the liberal judges and those
dip-shit public defenders.

DOUG
Instead of chasing these crooks, make
them come to us.

CAPTAIN
Best yet . . How?

ERNIE
Disguise ourselves as television sets.
Were you the one who thought of putting
a smoking section on the Hindenburg?

CAPTAIN
Your suggestions are as great as your
arrest records. Type them up over
your signatures, and I'll submit them.

He leaves. The team looks at each other, despondently.

LOUISE
Well, it was nice working with you guys.

With a whack, Doug knocks the stack of papers and forms
flying off his desk.

(CONTINUED)

18 CONTINUED: (6)

18

DOUG

Shit!

CLOSEUP OF PAPERS

flying through the air.

ERNIE (O.S.)

(to Doug)

Stop that. You stop that bullshit.

CUT TO:

19 INT. ERNIE'S DINING-LIVING ROOM - NIGHT

19

A small, middle-class home. Ernie's wife, GLORIA, sits at the dining room table with Ernie, Ramon and Louise. On the table are the remains of spaghetti and meatballs, Italian bread sticks and two bottles of wine. On the floor by the television set are Ernie's three children: ANTHONY, 14; DAVID, 12; and ANGELA, 8. They wrestle and scream, flinging some papers about. Ernie continues to yell at them. David cries and comes to Ernie.

ERNIE

Come to daddy, I'll make it better. Let me kiss it. Where does it hurt?

David indicates his ass.

ERNIE

(continuing)

Maybe I won't kiss it!

Anthony laughs.

ERNIE

(continuing)

You think that's funny? You think that's funny, right?

(hits Anthony)

You broke his ass, you comfort him! Anthony! David!! Go inside and do your homework. I mean it.

(CONTINUED)

ANTHONY

It wasn't me, Dad.

ERNIE

It's never you! Angela, come
help your mother with the table,

The kids quiet down. Gloria offers more meatballs to Ramon who gestures 'no, thanks.' Gloria dumps the food on Ernie's dish. He starts eating more. Ernie cuts apple.

RAMON

... Two years we've worked together.
260 applicants and they picked us.
The best four. We were going to be
the first federally funded anything
that succeeded. But we failed.

LOUISE

Oh, please. Those programs are
designed to fail.

GLORIA

It's a shame. It really is.

ERNIE

No skin off my nose, 44 more
days and I'm out.

RAMON

That's fine for you, short-timer.
But what about us? What have we
got?

The kids yell out with more screaming.

ERNIE

I'm warning you guys. Behave,
you kids. Straighten up or I
swear I'll sew you together. Then
you can scream each other to
death. I don't care if we do have
company.

(to Ramon)

You got a pension comin' just like
me -- once you give them 20 years
of your guts.

Gloria offers Ramon a bowl of fruit.

GLORIA

It's a shame Doug couldn't come.

(CONTINUED)

19 CONTINUED: (2)

19

LOUISE

Where is Doug?

RAMON

Some snitch gave him a tip.

CUT TO:

20 EXT. VACANT LOT - DOUG - NIGHT

20

He sits in the shadows of a vacant lot. FROM HIS POV, he is looking at an old warehouse. Something catches his eye.

CUT TO:

DOUG'S POV - A MAN - NIGHT

comes starting towards the warehouse. The man's name is IRVING. Seven foot tall, 130 pounds. He's wearing an Army overcoat even though it's 90 degrees. Irving strenuously walks with both his hands cupped under his stomach, as if carrying something heavy. The overcoat bulges at his belly.

CUT TO:

BACK TO DOUG - NIGHT

as he watches Irving stumbling along.

DOUG

(to himself)

The son of a bitch is pregnant.

CUT TO:

IRVING

as he walks in quick little steps, for his "baby" is getting heavy and his arms quite weak. His legs are quite rubbery as he staggers up the warehouse steps. Irving is dripping sweat, ready to drop dead. He leans forward and pushes the buzzer with his pointy nose.

CUT TO:

21 INT. WAREHOUSE OFFICE - NIGHT

21

HYMIE STIGLITZ gets up from behind his desk. Fat. Wears T-shirt and bedroom slippers. Hair piece. Waddles around some cartons to the door and opens it.

IRVING

stumbles in, out of control. Bangs into the counter as he hits his stomach. BELLS GO OFF like a pinball machine. DING-DING. DING-DING. Hymie looks at Irving.

HYMIE

What have you got, Irving?

Irving drops his "baby" from under his coat. Hymie looks at the typewriter.

IRVING

A Mack truck and a hernia. Just give me enough to buy a truss.

HYMIE

You call this thing a typewriter? It's not even electric!

IRVING

It's a collector's item.

HYMIE

It runs on steam.

Hymie studies the machine. Moves the carriage. Plays with the tab key, reverse key, margin release, tab set.

HYMIE

(continuing)

It's old.

IRVING

Worth a lot of money. The Magna Carta was typed up on it.

HYMIE

You could put an ad in the paper. Finsky, tops.

IRVING

Come on, Hymie. At least give me a buck for every letter that works. I'm giving you first shot at it.

(CONTINUED)

21 CONTINUED:

21

HYMIE

I appreciate that, Irving. I really do. Four dollars.

IRVING

Four? It was just five...

HYMIE

The older it gets, the less it's worth.

The DOORBELL BUZZES. Hymie shuffles over. Opens the door an inch, and it's kicked open the rest of the way by Doug, knocking Hymie backwards. Doug is flashing ID and revolver. He kicks the door shut with the back of his heel. Doug looks at Irving, still in his overcoat, and really sweating now.

DOUG

... Irving.

IRVING

Hi, Doug.

DOUG

How's the Mrs.?

IRVING

Fine. Be getting out next month.

DOUG

Shame you won't see her.

HYMIE

This is a frame-up! Where's your warrant? You can't bust in here...

DOUG

Shut up, Stiglitz. You're charged with possession of stolen property. As soon as I get this card out of my pocket, I'll read you your rights. You have the right to remain silent. Anything you say may be...

BUZZ goes the buzzer. Doug thinks quick. Points gun at Hymie.

(CONTINUED)

21 CONTINUED: (2)

21

DOUG
(continuing)
Answer it. Whoever it is, let
them in. You open your mouth,
and you'll have excess iron in
your system.

Doug pockets his piece, keeping his hand on it.
Hymie looks at him.

HYMIE
I'm a legitimate businessman.

DOUG
Hymie, open the door.

Hymie opens the door. CLIFFORD shoots in.

CLIFFORD
Hi, Hymie.
Sees Doug and Irving.

CLIFFORD
(continuing)
Busy?

HYMIE
One of those days.

Clifford takes two cameras out of a shopping bag.

CLIFFORD
Look what I got!

HYMIE
(stumbling)
Oh, yeah... good... that's nice.
Glad you showed up. Why don't you
take a group photo of the three
of us?

CLIFFORD
How much?

HYMIE
(stalling)
Geez, I, uh, don't want those.
Can't use it.

DOUG
Where'd you get it?

(CONTINUED)

21 CONTINUED: (3)

21

CLIFFORD

You're kidding?

DOUG

I can. What'll you take for them?

Clifford looks. He isn't used to suggesting the first number. He tries:

CLIFFORD

A hundred? They're Nikons...

DOUG

You steal them around here?

CLIFFORD

No. On Collins.

DOUG

Apartment? Hotel?

HYMIE

Geez...

DOUG

If I'm giving you a hundred bucks,
I want to know how hot they are.

CLIFFORD

(trying not to show
his delight)

A hotel.

DOUG

Did it have a name?

CLIFFORD

Fountainbleau. Anything else?

DOUG

Yeah.

CLIFFORD

What?

DOUG

(smiling)

You're under arrest.

HYMIE

Geez...

CUT TO:

22 INT. POLICE STATION - IRVING, HYMIE AND DOUG - NIGHT 22

Doug watches, his mind is going fast. They are at the booking desk. Irving empties his pockets of personal effects which are being stuffed into an envelope by a desk sergeant. Irving whispers to Doug. (Black man who looks like Clifford.

IRVING

Doug, I'll cooperate. I'll squeal on everybody.

DOUG

Don't bother me now. I'm thinking.

HYMIE

Don't bother him. He's thinking.

DOUG turns to a uniformed COP.

DOUG

(low, pointing to Hymie)
Epstein, I want the fat one buried for a while.

COP

Okay, Doug . . .

DOUG

Buried . . .

HYMIE

Please, I'm not a well man.

Doug sits at his desk, kicks off his boots, and looks up at the ceiling. A cunning smile on his face.

(OMIT SCENES 23 and 24)

25 INT. TASK FORCE OFFICE - DAY 25

DOUG is in the same clothes. Needs a shave. The rest of the team observes as Captain Geiberger listens.

(CONTINUED)

25 CONTINUED:

25

DOUG

We bust them, the courts free them.
But our way is a 100% guaranteed
lock-up. They have to be convicted.

CAPTAIN

(blase)

Let's hear it

DOUG

We set ourselves up as fences. We
run our own stolen goods operation.

Pause. Waits for Captain's exuberant response.

CAPTAIN

(blase)

That's it? --

DOUG

Brilliant?

CAPTAIN

Go away, Doug.

DOUG

You're making a mistake, Captain.

CAPTAIN

You want us to get into buying
stolen goods?

DOUG

Exactly.

CAPTAIN

Why? Why don't we get into
rape? Rape would be good! Ramon
hasn't been laid in quite a while.

Ramon gives a look.

CAPTAIN

(continuing)

Doug, the idea is stupid.

(CONTINUED)

25 CONTINUED: (2)

25

DOUG

Why?

ERNIE

Because it's never been done before,
that's why!

CAPTAIN

If it was worth doing, somebody else
would have done it!

ERNIE

I think Doug needs a brain bypass.

DOUG

We take over Hymie Stiglitz' operation.

CAPTAIN

Take over? What about Stiglitz?
Does he joing the force?

DOUG

If we're the fence, they come to us.
The crooks come to us.

RAMON

That's entrapment.

CAPTAIN

That's right..

RAMON

Penal code 12-022.5 states . . .

(CONTINUED)

25 CONTINUED: (3)

25

DOUG

No, it's not. I checked with legal.
The bust is for larceny. The crime
happens before we meet them.

CAPTAIN

Do you realize the situation you're
putting yourselves into? You're
asking to be hit.

DOUG

We pretend we're Mafia.

ERNIE

(sarcastically)

That's a good idea. Let's rehearse.
You all ride around in the trunk
of my car for a week.

RAMON

(dubiously)

How'd you like to wake up with a
horse head in your bed?

DOUG

There's still eleven thousand
left for us to use in the Federal
piggy bank.

RAMON

\$11,452.

DOUG

Instead of wasting that money buying
information, we buy stolen goods.

ERNIE

John, he might have something.

RAMON nods.

(CONTINUED)

25 CONTINUED: (4)

25

CAPTAIN (looks at them)
The Bureau commander will never go
along with it.

DOUG
You don't tell him. We go right to the
top man. Take it to the Chief direct.

ERNIE
If nobody in the department knows
what we're doing, then it won't
be all over town.

CAPTAIN
You make your first arrest,
the word'll be out.

DOUG
(a beat)
No, it won't. We put them on film.

LOUISE
Tape.

All heads turn to her.

(CONTINUED)

CAPTAIN

Tape?

LOUISE

Video tape.

DOUG

Look good on your record, John.
It could be a hit show.

RAMON

Yeah, 'Welcome Back, Capone.'

ERNIE

Probably name a high school after
you. You could be buried next
to J. Edgar Hoover.

CAPTAIN

Now, you're all in on this?

RAMON

I don't know... technically,
we'd be receiving stolen
merchandise.

LOUISE

(coming alive)

What we would be doing is an
unprecedented departure guaranteed
to cut the bureaucratic bullshit.
There's no plea bargaining, no
lack of evidence, no overcrowded
court calendars. They incriminate
themselves on instant replay and
they have to be adjudicated with
substantial penalty!

They all look at each other.

DOUG

Case closed!

Captain scratches his head, pondering.

CAPTAIN

... I'm not making any promises.
I'll take it upstairs. Give me
'til tomorrow.

The Captain leaves. Doug looks at Louise appreciative-
ly.

(CONTINUED)

25 CONTINUED: (6)

25

DOUG

I owe you one.

LOUISE

Forget it. Just get me a Rolls
Royce.

CUT TO:

OMIT SCENE 26

27 INT. HALL - DOUG - DAY

27

moving in a rush through the Task Force Office. He picks
up Louise, Ramon and Ernie who is coming out of the john.
They go to the Captain's office.

28 INT. CAPTAIN'S OFFICE - DAY

28

CAPTAIN

The Chief is willing to go along . . .

Big smiles around.

(CONTINUED)

28 CONTINUED:

28

CAPTAIN

(continuing)

However . . . you are on your own.
If the department, or downtown, or
the papers get word of it,
you know he will deny all
knowledge. And so will I,

(pause)

I want books kept, records of
every buy. I want to know
where every penny goes else
we'll all be up for grand
larceny.

(pause)

Remember, too, that there are
27 other cops working burglary,
all of which would love to be
the one to stumble onto this.
In short, gentlemen, you are
putting your ass in the sling.
Don't get slung.

They all shake.

ERNIE

(shaking Doug's hand)

42 more days . . . If I blow my
pension on account of this ...

Ernie holds up a clenched fist.

DOUG

Ernie, stop worrying about your
pension, What are you gonna
do anyway when you're retired?
There's nothing you enjoy.

Doug hugs him.

(CONTINUED)

28 CONTINUED:

28

ERNIE
(after hug)
I enjoyed that.

CUT TO:

29 INT. JAIL CORRIDOR AND CELLS - DOUG AND ERNIE (LATER) 29

A uniformed POLICEMAN with a flashlight on, leads them down a dark, winding metal stairway. They hold onto the iron railing, making their way down, down. We FOLLOW them to the bottom.

COP
Watch your step.

AT THE BOTTOM

They walk along a wet stone floor. At the end of the long tunnel, a dim light glows.

The Policeman shines his light across the floor. The light comes to rest on - -

HYMIE IN HIS CELL

He squints at the light shining in his eyes, shading them with his hand. He staggers off the hard wood cot and stumbles to the prison door, tripping on a bowl of mush. Hymie does not look well.

HYMIE
I'm a legitimate businessman. You
can't do this to me! I'm a citizen.
I want a phone. I have rights.

DOUG
Rights? What rights?

ERNIE
You have no rights.

HYMIE
You can't keep me here.

ERNIE
How much you wanna bet? We're gonna
leave you here 'til the palor on your
face matches your ass.

(CONTINUED)

29 CONTINUED: (2)

29

DOUG
(softening)
However, Hymie, there is a way
out. If you cooperate.

HYMIE
How?

DOUG
We want you to go away for a while.
To Jersey. Visit your wife and
grandchildren.

HYMIE
I don't have a wife and
Grandchildren.

ERNIE
Visit them anyway. We want you to
go away. Understand?

HYMIE
Oh, those wife and grandchildren?
(greatly relieved)
Yes, Yes, I'll go wherever you say.

DOUG
You stay away for 30 days, Hymie.
Thirty days. You come back on
November 1st and we drop all
charges.

HYMIE
You have my word of honor.

ERNIE
Which is worth shit!

HYMIE
I cross my heart.

Doug smiles at Ernie.

CUT TO:

30 EXT. WAREHOUSE - NIGHT

30

Louise is holding a video tape machine. Ramon has arms full of ledgers, books, accounting paper. Ernie has other equipment for machine. Doug picks the lock on the door. They enter.

CUT TO:

31 INT. WAREHOUSE OFFICE - NIGHT

31

They enter and look around. Dusty boxes piled in corner. Filthy floor, overhanging lightbulb. They had expected much more. Doug points things out, enthusiastically selling.

DOUG

This is our office and waiting room. Ramon, that'll be your desk.

RAMON

It's filthy. There's something moving in the top drawer.

LOUISE

Dust it off and consider it a friend. You mean this is where we're gonna be?

(laughs)

Oh, my goodness.

(CONTINUED)

31 CONTINUED:

31

DOUG

(He points to counter)

Our negotiating table.

ERNIE

40 days and 40 nights stuck in this hole.

RAMON

Spanish.

DOUG

Okay, now come on back here.

They follow him into a big, hot warehouse. Look at the vast brick walls, the high-arched ceiling.

LONG ANGLE - ENTIRE EMPTY WAREHOUSE

They walk slowly around. It's empty. Big. Dirty.

LOUISE

Really nice.

ERNIE

Yeah. Great. Great.

(echo)

Great.

LOUISE

Lovely. It's a good fixer upper-
some curtains, maybe a throw rug.

RAMON

Wow, Wow. (echo) You could play
Junion League Jai Lai in here.

LOUISE

Where's the camera going to be?

ERNIE

Let's see, where would Allen Funt
put it?

They move to a closed door.

(CONTINUED)

31 CONTINUED: (2)

31

DOUG

Right! In here, Louise.

Louise opens the door, revealing a lavatory. The floor, sink, bowl are filthy.

LOUISE

Ah, my room!

DOUG

This will be a two way mirror.
(Lifting slide).

LOUISE

With a view! Perhaps a Picasso
print here!

They laugh. She flushes the toilet.

LOUISE

(continuing)

Care to dance?

LONG SHOT OF THEM IN THE WAREHOUSE

The resounding FLUSH of the TOILET ECHOES through the
empty halls.

FADE OUT
Doug and Louise

31(A) INT. WAREHOUSE - TOILET - DAY

31(A)

Our team is installing TV equipment with difficulty; Doug
and Louise are drinking coffee; Ernie and Ramon are carrying
equipment in and out.

LOUISE

I used to be a legal secretary, but
it just wasn't interesting to me.
When I was a kid, I had an uncle I
loved very much; he was a wonderful
man, and he was a cop.

DOUG

And you couldn't resist his uniform!

LOUISE

Right. Where does this go?(holding
up a VTR cable) And when the department
started hiring women, I realized that
police work was something I always wanted
to do.

(CONTINUED)

31(A) CONTINUED: (2)

31(A)

DOUG

I know what you mean. I wanted to
become a cop when they started to
hire women,

LOUISE

How quaint! Where's that other cable?

DOUG

When I was very young, (he hands cable)
I was always playing with guns. My
mother said I'd either become a
cop or a robber.

(beat)

Today, all the kids want to be robbers.
It just kills me to see when young
people go bad!

Ernie and Ramon enter carrying equipment.

LOUISE

They're criminals. But I sympathize
with them. When I was a kid, I was
a tomboy, and my hobby was stealing
hubcaps.

She removes camera from box.

Ernie and Ramon look at each other.--an awkward moment.

FADE IN:

32 INT. WAREHOUSE OFFICE - RAMON - DAY

32

busily cleaning up remains of lunch wrappings. The
PAPER CRACKLES LOUDLY.

ERNIE(O.S.)

Here I come!

RAMON

Just a minute, just a minute!
...Okay, now, what?

Ernie comes in.

ERNIE

'What?' That's how you greet a customer?

RAMON

May I help you, sir?

(CONTINUED)

32 CONTINUED:

32

ERNIE

Are you buying?

RAMON

Yeah. Are you selling?

ERNIE

Yeah.

RAMON

What are you selling, sir?

ERNIE

This box, what'll you give me?

RAMON

A thousand dollars and you can meet my sister.

ERNIE

You got it,
(to the mirror)
How'd I look?

Ernie and Ramon run through the door into the warehouse. Make a left to the toilet where Louise is waiting for the tape to stop spinning. Doug watches. THROUGH THE MIRROR, above the toilet, we can SEE into the store. Louise wears headphones.

ERNIE

(continuing)
Let me look at it.

RAMON

How'd we do?

LOUISE

Watch and see.

Louise puts down her coffee cup and pushes a button on the tape machine. Pushes another, the TAPE STARTS.

THE TAPE

INTERCUT TAPE AND LIVE ACTION.

We SEE the "buy" just conducted. The picture is FRAMED poorly with half Ernie's face cut off. The SOUND is VERY LOW and MUFFLED.

(CONTINUED)

32 CONTINUED: (2)

32.

ERNIE

Look at me! I'm a star.

DOUG

In a silent movie. Where are the subtitles?

ERNIE

That's right. Why isn't anything coming out of my mouth?

LOUISE

(confused)

The needle was moving. Maybe it's the microphone. You're just going to have to speak up.

DOUG

I thought you said you knew how to work it? We didn't get any sound.

Louise stands to her full height. Her look says it all.

LOUISE

Speak into this. You do it.

She starts to walk out of the room.

DOUG

No dice, lady. It's your job... all you need is a little practice.

The DOOR BUZZER RINGS. All four exchange looks and scamper to their positions.

33 INT. WAREHOUSE OFFICE - DAY

33

PAULLY enters, sees Doug and Ernie behind the counter. Ramon behind the desk. Looks at how clean the place is.

PAULLY

Oops! Wrong number, I made a mistake.

Turns and starts to go.

DOUG

YOU'LL MAKE A BIGGER ONE IF YOU LEAVE.

(CONTINUED)

33 CONTINUED:

33

Stops. Looks.

PAULLY

Huh?

DOUG

YOU'LL HAVE TO SPEAK UP. I
DON'T HEAR SO GOOD. THE WAR...

PAULLY

Vietnam?

DOUG

BROOKLYN.

Paully nods an indication.

PAULLY

(impressed)

Where's Hymie?

DOUG

(cups ear)

Huh?

PAULLY

HYMIE? WHERE'S HYMIE?

DOUG

HE'S AWAY. WE'RE TAKING OVER.

PAULLY

WHERE'D HE GO?

ERNIE

YOU DON'T WANT TO KNOW.

PAULLY

SO, WHO ARE YOU GUYS?

DOUG

WE'RE NOT THE SALVATION ARMY.
WE'RE TAKING OVER.

ERNIE

(to Doug)

HE COME TO DO BUSINESS OR
BULLSHIT?

Paully thinks. Lays his boxes on the counter, pulls
out a ratty-looking animal skin.

(CONTINUED)

33 CONTINUED: (2)

33

DOUG
WHAT ARE THEY? DID YOU RUN OVER
SOME CATS?

PAULLY
They're stoles.

DOUG
LOUDER. THE WAR.

PAULLY
STOLES! VERY HIGH QUALITY.

Doug takes it. Dangles the fur rag in the air.

DOUG
HOW LONG HAVE THEY BEEN DEAD?

PAULLY
HUH?

DOUG
HOW MAY YOU GOT?

PAULLY
HALF A DOZEN.

DOUG
WHADDDAYA WANT FOR THEM?

PAULLY
YOU DON'T HAVE TO YELL. I CAN
HEAR OKAY! .. Hundred and twenty???

DOUG
HUH?

PAULLY
HUNDRED TWENTY-FIVE!

DOUG
YOU GOT IT.

PAULLY
I DO??

DOUG
YOU DO! WHAT'S YOUR NAME?

PAULLY
PAULLY.
Paully notices Ramon writing.

PAULLY
Why's he writing it down?

(CONTINUED)

33 CONTINUED: (3)

33

DOUG
RECORDS, FOR THE BOSS, WHERE'D
YOU GET THEM, PAULLY? SPEAK UP.

PAULLY
RABINOWITZ AND SONS, ON SPRING
STREET.

He watches Ramon write it all in the ledger.

PAULLY
(continuing)
Hymie never did that stuff.

DOUG
LOUDER!

PAULLY
HYMIE NEVER DID THAT!

DOUG
WHY YOU THINK WE'RE CALLED
ORGANIZED CRIME? HUH?

Doug pays him from a cigar box full of bills.

PAULLY
THANKS! NICE DOING BUSINESS
WITH YOU.

DOUG
COME AGAIN. TELL YOUR FRIENDS.

PAULLY
DON'T WORRY, I WILL! AND
I'LL TELL THEM TO HOLLER.

DOUG
BONA SERRA, BONA SERRA.

PAULLY
THANK YOU. BUT I'M DUTCH.

Paully is out the door.

DOUG
We're in business!

RAMON
What'd you pay him so much
for? You could have bought
a mink ranch for that.

(CONTINUED)

34

CONTINUED:

34

DOUG (O.S.)

Shut up and listen!

RAMON (O.S.)

To what? It stinks!

The video CAMERA JERKS to the right, FOLLOWING the action, but GOES TOO FAR and now all we SEE is the far chunk of store wall. Suddenly a harsh, clear VOICE blurts out --

DOUG (V.O.)

(on tape)

One hundred and twenty.

The SOUND returns to its soft, indistinguishable RASPI-
NG BUZZ. The SCREEN JUMPS as the CAMERA MOVES, try-
ing to catch the buy. We SEE Ramon writing in his
ledger.

RAMON (O.S.)

Why are you shooting me, Louise?

LOUISE

Because you're so cute. And I
want to hang you from my car
mirror.

The CAMERA JERKS around to Paully, coming INTO FOCUS,
but his head is cut off at the nose. Again some dia-
logue bursts forth.

DOUG (V.O.)

(on tape)

Name?

GUS (V.O.)

(on tape)

Paully...

More fuzz. A terrible PAN to the right, a terrible
PAN to the left, and a ZOOM IN ON Paully's lips.
CAMERA PULLS BACK, SHOWING back of Ernie blocking
most of the departing Paully going out the door.
Ernie waves goodbye. HOLD.

The SCREEN GOES BLACK.

RAMON

Star Wars it's not.

Everybody kind of coughs in silence.

(CONTINUED)

34 CONTINUED: (2)

34

LOUISE

It's the first day. I have to get
used to the camera.

ERNIE

Look folks, it's bad. It was bad
yesterday, and it's gonna be bad
tomorrow.

DOUG

We'll get it right, Ernie. We
just have to get the bugs out.

RAMON

(excited)

I don't understand. You people
say you know what you're doing,
and you don't.

ERNIE

We wanted evidence. Unfortunately,
we just have evidence on me and
Ramon.

Louise walks out.

DOUG

Let's cool it fellas . . coffeetime.

Doug follows Louise out.

RAMON

(after an awkward moment)
I like Barney Miller better.

Revised 9/1/78

35

LOUISE AND DOUG ARE SITTING NEAR WATER'S EDGE AT BACK
OF WAREHOUSE.

35

LOUISE

I just want it to be right. I
can't help it if I care.

DOUG

It will be right.

LOUISE

Okay.

DOUG

It reminds me of the time I
was in a little town in Maine.
I thought it was going to be
great. It was so dull that
one day the tide went out and
never came back!

Louise laughs, then Doug laughs.

36 INT. WAREHOUSE OFFICE - DAY

36

Louise has a roll of adhesive tape in her mouth. She's marking two X's on the floor. Doug and Ernie watch. Ramon is at his desk. The wall calendar says October 2.

LOUISE

This is where you should stand.
Don't move from these spots and
everything will be okay. Understand?

DOUG & ERNIE

Yeah. Yeah.

ERNIE

We stand here and the crooks
stand there.

RAMON

We don't need another disaster.

LOUISE

We won't have one. I got the
sound worked out perfectly.

ERNIE

We don't have to scream anymore?

LOUISE

No. Just stand on these lines.

DOUG

Way to go, Louise.

CUT TO:

37 INT. LAVATORY

Louise is taping a buy. A long-haired man with three television sets. The buy is going smoothly.

(CONTINUED)

37 CONTINUED:

37

DOUG (V.O.)
Where'd you cop it, Tony?

TONY (V.O.)
What's it to you?

DOUG (V.O.)
We gotta keep records. We gotta
know where we can move stuff.

Louise scowls. Ernie has moved inside his spot and is blocking off Tony.

INT. OFFICE WAREHOUSE - MOVING WITH LOUISE

Annoyed, she leaves the lavatory, opens the door to the office, comes marching over to Ernie, puts both hands against his massive shoulders and shoves him on the tape marks. She doesn't say a word, and goes back through the door. We STAY inside the store.

TONY
What the hell was that?

DOUG
Hit man. Make like you didn't see her. Pretend nothing happened. They get edgy sometimes, you know.

TONY
Hit man? Her????

DOUG
(low, confidential)
Yeah. This women's lib thing's gotten outta hand, don'tcha think?

TONY
Yeah.

DOUG
But don't tell her.

TONY
Not me. Think I'm stupid?

DOUG
Now, for the record... where'd you cop it, Tony?

CUT TO:

38 INT. WAREHOUSE OFFICE - DAY

38

ERNIE

Hey, how are you doing.

SID

Shhh. I have something special...
a big seller. I've got a gross
of... Shhh. Don't turn around.

ERNIE

What's the matter?

SID

These are hot.

Ernie turns.

SID

Don't turn around. I said they're
hot. Shhh. (Takes out one inch
harmonica.) Isn't that a beauty?

ERNIE

Let me see.

SID

Wait a minute, please. Let me show
you how it works. (Plays a little
tune)

ERNIE

Hey, that's good. (Turns his head)

SID

Don't turn around, please. Can you
use these?

ERNIE

How much?

SID

I've got a gross.

ERNIE

HOW MUCH? (He talks louder and turns)

SID

Shhh! Don't turn around.

ERNIE

Jesus Christ! I'm not turning around.

(CONTINUED)

SID

Give me a dollar a piece.

ERNIE

A dollar a piece??!!

SID

Don't turn around. Give me \$90.00
for the gross! Listen. (He plays
some more.)

ERNIE

(Slaps Sid on the back)
Hey, that's nice. It's a deal.

Sid swallows the harmonica.

SID

Oh, my God (Choking on the
harmonica)

His head turns.

ERNIE

Don't turn around.

39 INT. WAREHOUSE OFFICE - DAY

39

(Very strong looking man. Brown tank top - tattoo on each bicep. Has a little case in his hand.)

Doug and Ernie are there. Ramon is at his desk.

DOUG

What can I do for you Mack?

FAG

Hold your horses. I've got some goods. It's very nice stuff.

As he talks, Ernie and Ramon look up.

DOUG

Okay, let's see what you've got!

FAG

(Closes one eye - adjusts top)
Mmmmmmm. Diamond earrings and diamond brooches.

DOUG

Where did you get them?

FAG

That's for me to know and you to find out.

Doug gestures for him to show more goods.

FAG

A gold chain -- GUCCI; an ID bracelet which I can't use because it has someone else's name on it. (Takes out a box) AND, a hand vibrator!!

ERNIE

What do you want for it?

FAG

Make me an offer.

40

INT. WAREHOUSE OFFICE - DAY

40

Ernie is tinkering with wall clock.
An old, Jewish lady comes in with an empty shopping bag.

ERNIE

Yeah, hello.

LADY

Hello.

ERNIE

Can I help you?

LADY

I'm just looking...

ERNIE

Fine.

LADY

For an anniversary present. Have
you got any suggestions?

ERNIE

Lady, look...

LADY

I'm looking. I'll look. I'll find.
If I like, then I'll call you. Don't
be in such a hurry.

DOUG and ERNIE look at each other. She looks at a Toaster.

LADY

Maybe -- If it's a Westinghouse, you
can be sure.

DOUG

Lady, we can't sell you that...

LADY

Why can't you sell me that?

DOUG

Because we don't sell... We buy.

LADY

Oh, I see. You don't sell, you buy.

ERNIE

Right.

LADY

So, how much is it? (Points to
a blender)

(CONTINUED)

40 CONTINUED

40

ERNIE

For you, \$150.00

LADY

Ha, ha. You're meshugena.

DOUG

No, really - \$150.00.

LADY

I'll give you \$18.50

DOUG

Lady, that's the price - \$150.00.
Take it or leave it.

LADY

You're the reason for birth control
pills. I try to help the small
business man, and this is the
treatment I get. I'll never
shop here again!!

And she exits. Pissed.

38 BUYS TO COME
thru
40

38
thru
40

41 OMIT SCENE 41

42 EXT. WAREHOUSE - NIGHT

42

Three dopers -- BAMA, R.C., and LEROY. No good to nobody. Bama is the white one, and is pushing a beat-up baby carriage.

LEROY
Watchoo think, R.C.?

R.C.
I dunno, man. Like I dunno. They ain't the Jew no more. I hear they the mob, man. They big time.

BAMA
Means they got money.

LEROY
I say we go in there, we takin' a chance.

(CONTINUED)

42 CONTINUED:

42

BAMA

So? Columbus took a chance.

LEROY

Yeah, but he I-talian too.

R.C.

No, man. He spic. He just
pre-tend he were I-talian.

LEROY

Yeah, well, he can fake it
better than you and me.

43 INT. WAREHOUSE OFFICE - NIGHT

43

(NOTE: Ernie, Doug, Louise, Ramon -- different wardrobe from Scene 36.)

The three dopers come wheeling in the baby carriage, eyes darting all over, skittish as a thoroughbred.

DOUG

Hello. What you got there?
I'll take a half dozen babies.

They strut around, looking.

LEROY

Okay, nice, nice.

DOUG

What can I do for you boys?

R.C.

Say what? Oh, nuthin', man.

LEROY

Just lookin'.

IN A BLUR

Bama whips an M-1 rifle out from the baby carriage.

BAMA

Hold it! Move and you're dead!

R.C. and Leroy pull out handguns, run into position knocking over cans.

(CONTINUED)

43 CONTINUED:

43

R.C.

Back you mother!

BAMA

(to Ramon)

You -- away from that desk! Fast!

ERNIE

Oh, shit!

R.C.

Move!

DOUG

Easy, man. Be cool.

ERNIE

Shit!

CUT TO:

INT. LAVATORY - LOUISE - IN TOILET

Watching through her window, she is aiming her .38 at Bama's nose. She wants to take him, badly.

CUT TO:

ROBBERY SCENE

BAMA

Give us the money.

R.C.

Now!

DOUG

Ramon, give them the money.

Ramon hands over the cigar box. Bama looks inside at the pile of crumpled bills. More money than he's ever seen at once.

BAMA

Jesus, look at that!

DOUG

It's okay, Louise. Let them go!

(CONTINUED)

43 CONTINUED: (2)

43

BAMA

... Who's Louise?

ERNIE AND RAMON

(point to each
other).

He's Louise.

R.C.

Come on, let's get out of here.
Don't move. Nobody move.

They start backing out to the door. Ernie cannot take this. Beads of sweat roll down his forehead. His fingers roll in the air, above his head. Bama stuffs the rifle in the carriage, R.C. holds the door open and they disappear into the night. Ernie takes one big step after them and Doug grabs him.

DOUG

No! We can't go after them!

ERNIE

Yes! Why not!

DOUG

We can't blow our cover!

Louise comes out.

LOUISE

I had them covered! I could have
snuffed them.

RAMON

They could have snuffed us.

LOUISE

(to Doug)

Why did you say to let them go?

DOUG

(to Louise)

You did the right thing, Louise.

ERNIE

You let them rip us off!

DOUG

What'd they get? Three hundred?

(CONTINUED)

43 CONTINUED: (3)

43

RAMON

Three hundred and seventy six.

ERNIE

It's the principal! I don't
believe this. Jesus H. Christ.
I just don't believe this!

Ernie storms into the warehouse. The others follow.

DOUG

...We have to set up security.

INT. WAREHOUSE - NIGHT

ERNIE

You're a little late with that
one, aren't you?

RAMON

I won't feel safe unless it's a
Sherman tank.

Silence.

DOUG

I'll get some artillery. Heavy stuff.
One of us will stand guard.

ERNIE

Fine. What about at night?

DOUG

We won't be here.

ERNIE

But the loot will.

RAMON

That's a good point.

ERNIE

Ramon, sign me out for a hundred bucks.

RAMON

What?

ERNIE

Sign me out for a hundred bucks.

(CONTINUED)

43 CONTINUED: (4)

43

RAMON undoes his belt. Removes a neatly folded hundred dollar bill from a roll of ten. Ernie signs for it.

DOUG

You making a buy tonight?

ERNIE leaves haughtily.

44 DOG SHIT & TRAINER AT ATTACK DOG TRAINING SCHOOL.

Dog shit is holding a clipboard.

There are several cages and various dogs. People with leashes; some dogs sitting obediently. There is a man working with his dog making his dog attack. He changes his command quickly to SIT, and the dog responds immediately.

ERNIE

Terrific.

DOGSHIT

And that's why they are so expensive.

ERNIE

But your price is crazy.

DOGSHIT

Gimme a break. There's training, shots, food, newspapers ...

ERNIE

What can I get for a hundred bucks?

(CONTINUED)

44 CONTINUED:

44

DOGSHIT
You can get out of here.

ERNIE
Come on, really.

DOGSHIT
You're killing me. Come on.

They walk past all the dogs. Ernie steps in some dogshit.
Wipes foot as he EXITS.
CAMERA holds on the dogs as he and Dogshit walk away.

45 OMITTED

45

46 OMITTED

46

47 INT. WAREHOUSE - DAY

47

Doug's behind the counter. Ramon is setting up his books and his adding machine. One of the criminals is playing pinball.

ERNIE COMES IN holding a leash.

(CONTINUED)

47 CONTINUED:

47

ERNIE stands with Jaws as Doug and Ramon regard the dog with disbelief. A mean looking hood passes by on the way out the door and pets Jaws on the head.

LOUISE opens her mirror.

DOUG

Ernie, would you please tell me
what this thing is?

ERNIE

A watchdog.

LOUISE

The poor thing. He looks like
he needs a watchdog.

DOUG

You spent a hundred dollars on
this skinny mutt?

ERNIE

Doug, it wasn't a hundred dollars ...

DOUG

That's good!

ERNIE

(continuing)

...it was a hundred and fifty.

LOUISE shuts her mirror.

(CONTINUED)

47 CONTINUED: (2)

47

DOUG
One fifty? What?

LOUISE
What's the extra fifty for?

RAMON
The fleas.

ERNIE
Hey, this is a fine animal. He doesn't
have papers, but he's a trained killer.

RAMON
He is?

LOUISE walks over the JAWS, who wags his tail.

RAMON
(From his desk)
I never heard of such a thing.
He looks gentle.

ERNIE
What was I just telling you?

RAMON
Yes, good perro. Good boy.
(to others)
You see, he likes me, I told you.

(CONTINUED)

47 CONTINUED:(3)

47

THE DOG ATTACKS RAMON.

ERNIE

Sit, stay, back, heel. OH SHIT!
What was I just telling you?
A killer. I told you.

LOUISE

At least we won't have to give him
dinner. He'll hunt for his own food.

DOUG and ERNIE hold Jaws while Ramon stands on chair. Ramon, meanwhile, is yelling hysterically in Spanish, as the dog pursues him.

A BLACK CROOK comes in with a household appliance, hears the dog growling, closes the door and leaves.

LOUISE TO THE RESCUE.

Gives the dog a whack on its ass.

LOUISE

Get off! Down!
(whack)
Get down!

Whack! The dog drops to all fours, head on its front paws, looking up at Louise. Its tail sweeps the floor, wagging. Doug yells down from above.

RAMON

He's trained!

JAWS attacks again!

CUT:

48
thru
50

BUYS TO COME (MOS)

48
thru
50

Jay Stevens - pinball machine
Jody Wilson - pregnant lady
Steve Madera - bald drag queen
Rod Rogers- Saw- cuts off counter
Mimi Julia Keating - tires
Lucille Blacton & Henry LeClair - inflatable raft
Tom Anderson - long hair - musical instrument
John Archie - toaster
Carlos Amoro - radio
Mike Baches - surf board
Jim Ridarsick - barbells

51 OMITTED

51

NOTE: From last buy in scene 50, we go from film to tape and then pan out from TV to

52 INT. CAPTAIN'S OFFICE - NIGHT

52

DOUG, ERNIE, LOUISE, RAMON, CAPTAIN GEIBERGER watching the TV set. They are watching a perfect taping of a buy. The Captain is totally fascinated watching.

The TV screen goes black. Ernie gets up and switches the TV off. The lights go on. Doug turns to Geiberger.

DOUG
(continuing)
Well?

CAPTAIN
It's better than Kojak. Sixteen
in one day ...I'm impressed.

(CONTINUED)

52 CONTINUED:

52

CAPTAIN

But they don't seem to be looking at
the camera too much.

LOUISE.

That's right.

RAMON

Do you think that we could ...
I think I have an idea.
(He smiles knowingly.)

53 EXT. WAREHOUSE - DAY

53

Paully (our first customer) and two of his ASSOCIATES.
All holding cartons.

PAULLY

I'm telling ya, these guys pay top
dollar. They pay more than anybody.

FRIEND

Mafia, huh?

PAULLY

The deaf Mafia.

CUT TO:

Revised 9/1/78

54 INT. WAREHOUSE OFFICE - ERNIE ON HIS STOOL - DAY

54

The shotgun in his lap. Ernie is reading a book on European vacations. He glances up as the door opens and the three crooks come in. Jaws wags his tail.

SCENE

PAULLY

(screams)

MY MAIN MAN! I BROUGHT MY FRIENDS!

DOUG

Your friends.

PAULLY

YEAH, MY FRIENDS!

Doug recoils, signals to stop yelling.

DOUG

I can hear you now.

FRIEND

HE SAID . . .

DOUG

Easy, hold it. You don't have to yell. I can hear okay now.

Paully and friend stare at the mirror.

PAULLY

You can? Last time you couldn't

FRIEND

Yeh, last time . . .

PAULLY

You couldn't.

They smile and camera shoots to mirror filled with naked pin-up girls.

DOUG

Yeah. It's a miracle. Ruth Carter healed my ear.

Paully sees Ramon at his desk, working furiously over the ledgers and papers.

DOUG

(continuing)

Okay, Paully, what's in the boxes?

(CONTINUED)

RADIO MUSIC EXCHANGE

55 INT. WAREHOUSE OFFICE - DAY

55

Doug is behind the counter. Ernie studies a travel map.

SMALL MAN comes in, looks like used car salesman.

MAN

You buying?

DOUG

We're buying...

The Man bangs on the sliding door. The door rolls back. A trailer is backing up to the loading platform. Doug's car is in the trailer! Doug does a double-take. He can't believe it!

DOUG

(continuing;
to Ernie)

My car!

MAN

Nice, huh? Only fifteen hundred. Want to take a test drive? Ever driven one of these?

DOUG

Yeah!

MAN

Then, you know it's worth \$1500.

DOUG

Fifteen hundred! You know what that car's worth?

MAN

Okay, twelve hundred?

Ernie and Ramon crack up. Louise LAUGHS O.S. as Doug fumes.

CUT TO:

56 INT. WAREHOUSE OFFICE - DAY

56

A white-bearded MAN comes in, carrying a wire cage with four chickens. Jaws starts going crazy.

FAT MAN

You want to buy some chickens?

(CONTINUED)

55 CONTINUED:

55

MAN
Okay, twelve hundred?
(Pause and points at Doug)
(To add insult to injury)
OKAY, \$950.00

Ernie and Ramon crack up. Louise LAUGHS O.S. as Doug fumes.

CUT TO:

56 INT. WAREHOUSE OFFICE - DAY

56

A white MAN comes in, carrying a wire cage with four chickens.
Jaws starts going crazy.

CHICKEN MAN
You want to buy some chickens?

DOUG
Who're you, Colonel Sanders?

CHICKEN MAN
Yes or no.

DOUG
Are they hot?

CHICKEN MAN
Yeah.

DOUG
(turns to mirror)
I love hot chickens.

CHICKEN MAN
Tell ya what, gimme a good price.
I'll throw in the cages . . .

DOUG
How many chickens we talking about?

CHICKEN MAN
Three hundred and fifty.

DOUG
No shit.

CHICKEN MAN
There'll be plenty of that with
three hundred and fifty chickens.

59 INT. WAREHOUSE OFFICE - DAY

59

OCT. 19 on Ernie's calendar. THREE Italian-looking MEN enter. Neat, three-piece suits, sunglasses. One stands by the door, other approaches counter. Third goes to the other side.

CARMINE

Understand you buy goods.

DOUG

That's right. Can I help you with something?

CARMINE

My name is Carmine. Got something for you. I tell you this free.

DOUG

Whatta you got, Carmine?

CARMINE

Advice. Close.

Ramon looks up from his books. Ernie looks down from his stool.

ERNIE

(to himself)

Close...

Cracks knuckles.

DOUG

We kind of like it here. Nice neighborhood. Good customers.

CARMINE

Do you know who we are?

DOUG

You're from the Goodwill and you want our old clothes.

CARMINE

You might say we're from Badwill. You're spreading it around that you're family. You're using our reputable name to enhance your acquisitions. That's not healthy.

DOUG

You'd be Crosetti family, right?

(CONTINUED)

59 CONTINUED:

DOUG

We kind of like it here. Nice neighborhood. Good customers.

CARMINE

Do you know who we are?

DOUG

You're from the Goodwill and you want our old clothes.

CARMINE

You might say we're from Badwill. You're spreading it around that you're family. You're using our reputable name to enhance your acquisitions. That's not healthy.

DOUG

You'd be Crosetti family, right?

(CONTINUED)

59 CONTINUED:

59

CARMINE

... How'd you know?

DOUG

You're the only Gavoonos dumb
enough to try to tell Infantalinos
how to operate.

Ramon coughs and wheezes at the name.

CARMINE

Infantalinos? He's the Boss of
Bosses. He don't operate in
Flórida.

DOUG

We're expanding. Gonna open
franchises, like McDonald's.

CARMINE

McDonald's, eh? You guys could be
hangin' from the Golden Arches.
Lemme tell you what I think... A,
you ain't family... B, if you
ain't... We'll show you what a
real Big Mac attack is really
like. I'll look into that
Infantalino claim.

DOUG

You go right ahead.

CARMINE

We'll be back! Avanti!

DOUG

Bring more troops.

CARMINE

Oh, we will.

They leave.

ERNIE

Shit!

60 INT. WAREHOUSE OFFICE - DAY

60

VIDEOTAPE.

A very wide, stout BLACK MAN at counter, wearing sports
coat.

(CONTINUED)

61 CONTINUED:

61

MAN (CONT'D)

I ain't been rabbit hunting with
it. Say -- you guys really
family?

DOUG

Yeah.

MAN

You want a hit man?

ERNIE

Why?

MAN

(delighted)

Well, I've had a lot of
experience --

Doug and Ernie exchange glances.

ERNIE

Do you have a resume? References?
Let's fill out an application.

MAN

Like a contract...?

DOUG

Exactly.

CUT TO:

62 INT. OFFICE - A BOX - MOVING ACROSS THE FLOOR - DAY 62

Doug and Ernie watch the box advance, pushed by an un-
seen force. They look at each other, puzzled.

VOICE

Anybody interested in a swimming
pool?

DOUG

What?

VOICE

For the back yard.

DOUG

Who's talking?

(CONTINUED)

62 CONTINUED:

62

VOICE

Me.

DOUG

Who me?

ERNIE

We're talking to a box? Where
are you?

VOICE

Here.

A hand appears from behind the box, followed by a tough-
looking MIDGET chewing a cigar stub.

DOUG

Hi. I'm Doug.

ROCKY

Rocky.

DOUG

How are you, Rocky?

ROCKY

In a hurry.

DOUG

What have you got?

ROCKY

A brand new Mercury motor. Black
Max, 200 horsepower. Retail for
\$3,500.

During the above exchange, Louise has poked her head into
the room. She indicates the camera cannot shoot Rocky.
"He's too low, too low."

DOUG

Well, what do you want for it,
Rocky?

ROCKY

Gimme 1,500.

Ernie has come around, and lifts Rocky on top of the
box. He sits there, facing Doug and Louise's camera.

(CONTINUED)

62 CONTINUED: (2)

62

DOUG
We'll give you a thousand.

ERNIE
In small bills. In fact, make
it eleven hundred.

ROCKY
Eleven hundred... You kidding?

DOUG
Eleven hundred? C'mon... It's
a nice day.

Ernie lights Rocky's cigar stub. Rocky looks around.

ROCKY
Yeah. Beautiful day.

Rocky blows smoke and wonders what the hell is going on.

CUT TO:

63 EXT. WAREHOUSE - DAY

63

Doug's car pulls up. Doug and Ernie get out. They
carry bags of food. JOE'S DELI. Doug affectionately
wipes dirt off the car with his sleeve. He sees some-
thing down the street.

DOUG
You see them?

ERNIE
Our friend Carmine's still there,
huh?

DOUG
Have been all week. And cops,
too.

ERNIE
Just a question of who gets us
first...

64 THEIR POV

64

Parked across the street, a Pontiac sedan. Two white men inside, wearing sunglasses. A police car also cruises by, slowly.

ERNIE(O.S.)

Shitheels.

CUT TO:

65 OMITTED

65

66 EXT. REAR WAREHOUSE - DAY

66

A clean grassy area by the water. Doug sits by his precious car, eating a sandwich. Louise comes over with Jaws running by her side.

LOUISE

How about a truce?

She plops down, kicking off her shoes.

DOUG

Okay.

Doug digs through the bag he and Ernie bought. Hands her a sandwich.

DOUG

(continuing)

Here's a pastrami piece pipe.

(CONTINUED)

66 CONTINUED:

66

LOUISE

No, thanks.

DOUG

Okay, how about a chicken salad?

LOUISE

No, no! Anything but chicken!

CUT TO:

67 INT. WAREHOUSE OFFICE - DAY

67

Ernie behind the counter. Ramon manning TV camera.
Old, conservative, elegant COUPLE come in.

LADY

Young man, are you the authorized
purchasing agent?

ERNIE

Yes, ma'am. I am.

MAN

Are you in the market for eight
ounces of Colombian gold?

ERNIE

Yes, definitely. We buy gold,
silver, Mexican art, antique
furniture.

LADY

No, young man. We're talking
about something far more cultured.

ERNIE

What?

MAN

Weed.

ERNIE

What?

LADY

Dope. You know, shit!

ERNIE

You sell dope?

(CONTINUED)

69 INT. WAREHOUSE OFFICE - ERNIE AND COUPLE - DAY

69

Ernie smoking.

ERNIE

I think I just said hello to the ceiling. How much you want for it?

MAN

For you, three hundred.

Ernie takes a big hit and starts laughing his head off as he pays them. In a semi-funk he counts out money very very slowly.

ERNIE

With something for your troubles
... fifty... one hundred... one
hundred ten... one hundred sixty...

Lady tucks money in her dress.

CUT TO:

70 EXT. WAREHOUSE - DOUG AND LOUISE

70

Doug sees Jaws piss on his car. Doug jumps up, going for Jaws, who scampers behind Louise. Louise laughs.

CUT TO:

71 NEW ANGLE

71

They look up as Ernie comes lumbering toward them, laughing like a hyena. He sees their sandwiches and starts devouring everything in sight.

CUT TO:

72 INT. WAREHOUSE OFFICE - DAY

72

A punk junkie is walking out, happily counting eight one-dollar bills. He bumps into a well-dressed forty-year-old man entering the store. Good clothes, neat hair. His name is CHARLES, and as he comes up to Doug, his eyes take in everything.

DOUG

Help you?

(CONTINUED)

72 CONTINUED:

72

CHARLES

Maybe. I'm from out of town. I
was told you buy goods.

DOUG

Sometimes. What have you got?

The man makes a move for his inside sports coat pocket.
As he does, Ernie levels the shotgun at him.

ERNIE

Easy does it! Don't want to ruin
your suit.

The man stops, then slowly takes out a folded piece of
paper. Opens it. Lays it out on the counter for Doug
to see.

DOUG

Beautiful.

CHARLES

Can you handle it?

DOUG

Sure. How many you have?

CHARLES

A carload.

DOUG

Ernie...

Ernie gets down from his stool. Comes over.

DOUG

(continuing)

What do you want for them?

CHARLES

Eighty a piece. You take them
all. There's four in a crate.

Ernie is at the counter. Looks at the paper and we SEE
it is a military photograph diagram of a strange
machine gun-like weapon. Ernie whistles softly.

ERNIE

American 180.

CHARLES

With laser-lok beam. A joy to use.

(MORE)

(CONTINUED)

72 CONTINUED: (2)

72

CHARLES (CONT'D)

Maximum effective range of two hundred yards. One hundred seventy-seven rounds which can be fired in less than eight seconds.

DOUG

It sure would make a squirrel hunt very easy.

CHARLES

You interested?

DOUG

We sure are. Bring them in.

CHARLES

I just don't ride around the street delivering these things. I've got a car-load of them. You want them, you come get them.

DOUG

You've got a deal.

CHARLES

(impressed)

But we take you to the guns. Six tomorrow morning.

ERNIE

A.M.???

CHARLES

We pick you up. Just the two of you. (indicating Doug and Ernie.)

CUT TO:

73 INT./EXT. WAREHOUSE STORAGE AREA - DAY - 5:30 A.M.

The team is setting up the videotape equipment for the chicken van. They are drinking coffee. We see some tagged goods. The chickens are constantly cackling.

Ernie has his shirt open and is taping a tiny microphone to his hairy chest.

ERNIE

Trouble, Doug, my nose itches.
Something smells fishy.

RAMON

It's the chickens.

LOUISE

Maybe we should get a back-up.

ERNIE

What we should get is out of this.

DOUG

We took this on our own. We'll see it through that way. All it is is a buy. We've done it a hundred times. Louise, I don't want you in too close.

(CONTINUED)

73 CONTINUED:

73

LOUISE

Just concentrate on yourself,
Doug. Don't worry about us.

ERNIE

(testing)

I'm ready. Speak into my chest
hairs, sir.

The group is startled by a loud pounding. Our four
heros exchange glances and realize that the noise is
coming not from the front door but from the back door.

DOUG

Louise, Ramon, get out of sight.

CUT TO:

The door slides open. Standing there is HOWARD, a
thug.. Ernie and Doug exchange confused looks.

HOWARD

Good morning. Shall we go?

It is then that Doug and Ernie see our old friend
Charles, sitting in the back area of a large power
boat docked at the seawall.

ERNIE

Oh, how nice, a boat ride. I didn't
know we were going to go for a boat
ride.

CUT TO:

74 INT. WAREHOUSE - DAY

74

Louise and Ramon have overheard.

LOUISE

Ramon, grab the equipment.

CUT TO:

75 EXT. BAYSIDE

75

The boat with Charles, Howard, Doug and Ernie pulls
away. Hold on Warehouse exterior as Louise and Ramon
exit the warehouse and move to another boat parked at
bayside.

CUT TO:

75A The boat with Charles, Howard, Doug and Ernie cruising across the bay, oblivious to everything except their direction. 75A

ERNIE

This is a very nice boat. Do you mind telling us where we're going?

CHARLES

Relax.

CUT TO:

75B INT. BOAT

75B

Louise and Ramon in their boat. Ramon at the wheel trying to steer the boat and operate the videotape equipment simultaneously. Louise is in the bow operating the videotape camera and trying to photograph the other boat (which we will refer to as Boat No. 1 in the following scenes.) Ramon has the videotape equipment operating and we hear:

DOUG (V.O.)

This is a whole bunch of fun, but I thought we were going for guns.

CHARLES (V.O.)

Enjoy yourself. That's where we're going.

LOUISE

Don't get too close, Ramon.

RAMON

I don't think I can get too close.

LOUISE

And don't lose them either.

CUT TO:

75C EXT. BAY - DAY - VERY WIDE SHOT

75C

Boat No. 1 majestically slides across the bay. In the background we see Boat No. 2 (Louise and Ramon) erratically following.

RAMON (V.O.)

Spanish gibberish.

CUT TO:

- 76 A series of shots of boats 1 and 2 as they continue their journey: 76
- 76 A) Boat 1 sails beneath the bow of a cruise ship. 76A
 76 B) Boat 2 almost collides with the same cruise ship. 76B
 76 C) Boat 1 goes through a congested area, piloted expertly by Howard. The early morning water traffic presenting no problem. 76C
- 76 D) INT. BOAT 2 76D
- Louise is intently trying to document the shenanigans of Boat 1, the video camera to her eye. Ramon, intent on operating the equipment and steering the boat, is having trouble.
 A very tight close up of Louise and Ramon as they look up and see a large fishing boat bearing down on them. Louise yells at Ramon and they narrowly and comically avoid disaster.
- 76 E) Boat 1 glides through the entrance to the Miami River, and we see a series of shots as it expertly navigates its way through a just awakening city. 76E
 76 F) Boat 2 follows -- but not nearly as expertly. Ramon was not born for the sea. 76F
 76 G) Boat 1 on the Intercoastal Waterway leaving a congested business area and sailing into waters less populated. Perhaps we see some expensive homes. In any event, the city is behind us and we are now moving into a less populated area. 76G
 76 H) Boat 2 follows. Ramon's navigational skills are a little better, but is still something less than the America's Cup. 76H
 76 J) From a very high, wide angle we see a large construction site. Bulldozers bulldoze, workmen work, a lot of construction traffic and confusion. In the foreground, we see the skeleton of a 30 story building under construction. Scattered throughout the area are a large assortment of trucks, large pipes, portable toilets, and all of those toys one associates with construction sites. 76J
 76 K) From the same angle we see Boat 1 slide to a makeshift marina, stop, and the four men disembark. They climb the makeshift steps and stretch. 76K

CUT TO:

- 77 EXT. CONSTRUCTION SITE - DAY - DOUG, ERNIE, HOWARD AND CHARLES 77

A man named Nick is waiting for them. Nick is

(CONTINUED)

77 CONTINUED

77

holding an American 180 -- and it's not made out of paper. Nick is chewing gum.

ERNIE

(looks at the gun)

We don't need a demonstration here.

CHARLES

You've got the money?

DOUG

Sure.

CHARLES

Let's see it.

DOUG

Let's see the goods.

CHARLES

Follow me.

The five men begin walking toward the hubub of construction activity. In the background, we see Boat No. 2 slowly motor past.

CUT TO:

77A INT. BOAT 2 - DAY

77A

LOUISE

Get in closer. We've got to follow them.

RAMON

I'm trying...I'm really trying.

Boat 2 slides out of shot.

CUT TO:

77B EXT. CONSTRUCTION SITE - DAY

77B

Like a prehistoric monster, the building under construction towers above everything. The area is dusty and busy. We see Nick, Charles, Howard, Doug and Ernie weave their way through parked trucks, moving bulldozers, portable toilets, large sewer pipes and all of the business that would litter a construction site. They are following Charles, who obviously has a destination in mind.

CUT TO:

78 EXT. CONSTRUCTION SITE - THE WATER'S EDGE.

78

Ramon has run Boat 2 onto the shore. Louise stands on the beach while Ramon climbs out of the boat, battery pack over one shoulder, the portable tape recorder over the other.

LOUISE

That was very nice, Ramon. Captain Ahab couldn't have done it better.

Ramon climbs out of the boat, struggling with the equipment. His walk ashore is considerably less dignified than General MacArthur's return to the Phillipines.

LOUISE

Come on Ramon. We're gonna lose them.

Louise plugs the cord from her camera into the tape recorder slung over Ramon's shoulder. They are now joined by a 15 foot electrical umbilical.

LOUISE

Stay down. Come on. That way.

CUT TO:

79 EXT. CONSTRUCTION SITE - DAY

79

Ernie, Doug, Charles, Howard and Nick emerge from a long road of construction trailers.

ERNIE

Nice of you to show us around like this, but I really like the house I'm in.

CHARLES

We're almost there.

CUT TO:

80 EXT. CONSTRUCTION SITE, LOUISE AND RAMON

80

LOUISE

We lost them.

RAMON

Perhaps we better go back to the boat.

LOUISE

Come on, Ramon. They're over there.

(CONTINUED)

Revised 9/8/78

86

Both turn and exit shot.

CUT TO:

81 EXT. CONSTRUCTION SITE - DAY

81

Moving with Charles, Howard, Doug, Ernie and Nick as they head toward nine or ten large trucks. Charles unlocks huge back doors of trailer revealing floor to ceiling wooden crates stamped "Fort Ord, California DOA". Ernie and Doug are stunned.

DOUG

Holy Shit!

Charles takes out a bill.

CHARLES

783 crates. Four to a crate.
I make it \$250,560.

ERNIE

Do you realize that right now you
are the third most powerful nation
in the world?

DOUG

Do you take Mastercharge?

CHARLES

You've seen the weapons, now let's
see your money!

DOUG turns to ERNIE.

DOUG

Okay. We pay.

(CONTINUED)

84 CONTINUED:

84

DOUG (V.O.)
I don't have that much on me.

CHARLES (V.O.)
Whatta ya got?

DOUG (V.O.)
About a hundred and fifty dollars.
Can I put it on Master Charge?

CUT TO:

85 EXT. RAILROAD YARDS - BY THE BOXCAR

85

CHARLES
This this is some kinda joke?
This was supposed to be M.O.T.

DOUG
You think I'm going to carry that
kind of cash down here? Don't
insult me, huh?

CHARLES
You said you could handle it.

DOUG
I can! Money's at the store.
Just a little misunderstanding. A
mistake.

CHARLES
Yeah. Yours.

DOUG
We got all the money you can
pronounce. I want to talk to my
partner for a minute, okay?

Doug and Ernie move off.

ERNIE
(whispering)
We can't let them get away. We
gotta bust them.

CUT TO:

86 INT. VAN - RAILROAD YARDS

86

Moving along rows of boxcars, Louise and Ramon hear:

(CONTINUED)

86 CONTINUED:

86

DOUG (V.O.)

Bust them? No, we can't do that.
They bail out, everyone on the
street will know about us. We'll
have to close down.

LOUISE

Right move. Take the bastards!

ERNIE (V.O.)

Doug, this is Federal. Charles's
got a warrant in New Mexico. If
there's paper on the other guy,
they'll be having breakfast in
Leavenworth by tomorrow morning...
Ramon, Louise, if you copy, back
us up.

LOUISE

Where the hell are you??!!!

CUT TO:

87 EXT. RAILROAD YARDS - AT THE BOXCAR

87

Doug turns to Charles.

DOUG

Okay. We pay.

Charles and Nick nod. Start leading the way to the
Hertz car, back to Doug and Ernie. Doug reaches in his
shirt, Ernie in his jacket.

DOUG AND ERNIE

Police officers! Freeze!

Charles and Nick turn around, aghast.

CUT TO:

88 INT. VAN - RAILROAD YARDS

88

Hearing the above, Ramon accelerates, panics.

RAMON

Police! We have to get out of
here!

CUT TO:

89

EXT. RAILROAD YARDS - BY THE BOXCAR

89

ERNIE

Hit the floor, assholes.

DOUG

Throw down your guns.

NICK

Throw down your guns.

And Nick points the American 180 at Doug, sending a red beam of light onto Doug's heart. Doug looks at the glowing circle on his chest, at Nick, and dives for his life.

Ernie is right behind Doug, scrambling up into an open boxcar door.

CHARLES

Shoot them! Shoot them!

NICK

I am!

CHARLES

The safety! Take the safety off!

Ernie's fat ass disappears in the boxcar. The door is sliding closed as the 180 lets loose with a FUSILLADE OF FIREPOWER never before seen on the screen.

CHARLES

(continuing)

We can't let them get away!

Charles and Nick run for boxcar, slowly slide door open. See the other boxcar door open. They climb up and through and out, see:

DOUG AND ERNIE

running like hell down the aisle of freight trains.

ERNIE

You sonuvabitch. You sonuvabitch,
you.

DOUG

Can't talk now. Gotta run.

And Ernie zips past Doug, taking the lead as another FUSILLADE sends them diving under a tanker. They crawl over the ties, coming out on the other side.

(CONTINUED)

89 CONTINUED:

89

ERNIE
Seventeen days left and I gotta
die in a railroad yard.

90 EXT. RAILROAD YARDS - SERIES OF SHOTS

90

as the robbers chase the cops around, under, over,
through, between freight cars. Leaping, crawling,
jumping, running, running, running as the 180 SHOTS PING
ENDLESSLY all around Doug and Ernie, coming oh so close.

CUT TO:

91 INT. VAN - RAILROAD YARDS - LOUISE AND RAMON IN THE
VAN

91

They hear the RIFLE and GUNFIRE ECHOING down the caverns
of cars.

RAMON
We are surrounded! We'll never
get away!

LOUISE
(pointing)
That way!

That way they go.

CUT TO:

92 EXT. RAILROAD YARDS - DOUG AND ERNIE

92

Climbing out of a coal car, they are black with soot,
clothes in rags; they scramble and fall to the ground
darting away as more SHOTS RICOCHET over their heads.

93 RUNNING AND SHOOTING

93

They cut in front of a moving train, but Charles and
Nick do also. Doug and Ernie dive under the wheels of
a giant locomotive as BULLETS KICK UP pebbles and PING
all around them.

PINNED DOWN BENEATH THE LOCOMOTIVE

beneath the mighty belly. There's a furious BLAST from
the 180. Doug goes to fire back. CLICK-CLICK.

(CONTINUED)

89

CONTINUED

89

Nick, now holding an American 180, points it at Doug. Coincidentally, Howard and Charles are also holding the vicious weapons. Doug and Ernie both dive for their lives behind a portable toilet.

CHARLES

Shoot them! Shoot them!

NICK

I am.

CHARLES

The safety, you putz, take the safety off.

As Ernie's rear end disappears behind the portable toilet, all three 180's let loose with a terrific burst of fire power. The toilet disappears in a cloud of dust and splinters.

CHARLES

We can't let them get away.

Charles, Nick and Howard run after Doug and Ernie. Around the corner are some parked trucks and a series of large sewer pipes. (Much of the description will be dictated by the location.)

DOUG AND ERNIE

running like hell.

ERNIE

You sonuvabitch. You sonuvabitch, you.
We're gonna get killed

DOUG

Can't talk now. Gotta run.

And Doug zips past Ernie, taking the lead as another burst of gunfire sends them diving through a sewer pipe and over a pile of dirt. There's noise, dirt and flying bullets.

ERNIE

Seventeen days left and I gotta die in
a goddamn condominium.

CUT TO:

90

EXT. CONSTRUCTION SITE - DAY

90

As the robbers chase the cops around, under, over
through and between a lot of equipment, sheds, trucks,

(CONTINUED)

90 CONTINUED

90

etc. There's leaping, crawling, jumping, running as the machine gun shots ping endlessly, all around Doug and Ernie.

CUT TO:

91 EXT. CONSTRUCTION SITE - DAY - LOUISE AND RAMON

91

They hear the gunfire echo go around the site. It sounds like World War 2.

RAMON

We are surrounded. We'll never get away.

LOUISE

(pointing)

That way.

That way they go.

CUT TO:

92 EXT. CONSTRUCTION SITE - DAY - DOUG AND ERNIE

92

Climbing out of a dump truck, they are covered with dirt as shots ricochet over their heads and all around them. They see a large truck and begin trotting alongside, trying to keep it between themselves and Charles, Nick and Howard. It doesn't do any good as bullets pick off pebbles and land around them.

93 EXT. CONSTRUCTION SITE - DAY - ANOTHER LOCATION

93

Doug and Ernie are crouched behind a large bulldozer. There is a furious blast from the machine gun as both Doug and Ernie return fire. Click, click. Both men are out of ammo. Another blast from the machine gun.

DOUG

Was that 18 shots or 19?

ERNIE

I don't know. (pause) Why? What the hell you aske me that for?

DOUG

If it was 19, he's fired 148 rounds.
Only 29 more and we rush him.

CLANG, WHOSH, NOISE

A burst of deisel fumes, the release of air brakes, and the bulldozer begins to move.

93 CONTINUED

93

ERNIE

Jesus. It's starting.

DOUG

You're right.

The treads begin to move as the monster backs away,
leaving Doug and Ernie totally exposed.

CHARLES, NICK AND HOWARD

come moving in. Slowly. They smile, treasuring this
moment.

CHARLES

Say your prayers, coppers.

ERNIE

Shit. Now I lay me down to sleep.

It's a tense moment. Suddenly, a booming voice
echos through the area.

BOOMING VOICE

This is the police. You're surrounded.
Drop your weapons or we'll shoot.

Charles, Nick and Howard freeze.

CUT TO:

Louise standing on the back of a flat bed truck,
a confused construction foreman standing next to her.
She is using the man's bullhorn. Ramon is struggling
to climb up and join her.

LOUISE

(with bullhorn)

On your knees. Hands high.

They obey.

LOUISE

(continuing)

Now bend backwards. All the way.

CUT TO:

CONSTRUCTION SITE - DAY

Charles, Howard and Nick obey. Doug and Ernie get up.
They take away the machine guns and begin patting down

(CONTINUED)

93 CONTINUED

93

the bad guys as Louise and Ramon approach. Doug is handcuffing Nick.

LOUISE

You guys okay?

DOUG

Never better.

ERNIE

Yes, by the grace of God...Dammit.
(He slaps Charles' shoulder.)

CHARLES

Kiss my ass!

ERNIE

That will take all weekend!

CHARLES

Where are all the cops?

LOUISE

(as she brings the bullhorn
to her lips)

Right here.

CHARLES

(punching Nick)

You let a skirt trick us.

Nick swallows his gum.

Ramon limps into shot, his shirt and pants torn,
but a happy man.

RAMON

We got them! We got them! Ho man, what
a collar. You know what this will look
like on our records?

DOUG

(sarcastically)

We owe it all to you, Ramon.

ERNIE

That's right, man.

RAMON

We'll get a promotion, a pay raise.

Louise comes over and kisses Ramon.

LOUISE

Now you can even buy elevator shoes!

94 INT. OFFICE - A LITTLE BOY - DAY

94

enters. Seven years old. Perfect innocence. He is holding a plain, brown-wrapped package. Comes forward, hands it to Doug. They are taken aback at a child like this. Kid has friend with him who plays pinball and does well. Kid has balloon. The balloon breaks scaring Ernie.

DOUG

What do you have, son? Some hot yo-yos?

BOY

You want to stand there and be funny or you want the package?

DOUG

Where you from, son?

BOY

Who cares?

DOUG

(points at package)
What is in there?

BOY

I dunno. A man told me to give it to you.

DOUG

Thank you, here's a dime.

BOY

(looking at the dime)
A dime?! Stick it up your ass.

The boy turns and runs out. Ernie rubs his nose.

ERNIE

Doug, I smell something fishy.

Doug starts unwrapping. Comes to newspaper. Unwraps that, finds ...

A DEAD FISH

ERNIE

(continuing)
The family.

RAMON

Mafia?

94 CONTINUED:

94

ERNIE

Their way of saying we'll be
sleeping in the ocean.

DOUG

Those son of a bitches think they
can scare us into closing.

DOUG takes the fish and slams it on the counter.

RAMON

Gentlemen, we are closed!

DOUG

What are you talking about?

RAMON

I mean, we're closed, finito, out
of business.

RAMON shows them the empty cigar box.

During the rest of the scene, Ramon systematically wraps the fish
to take home.

(CONTINUED)

94

CONTINUED

94

RAMON

We're out of money. Bottom line.

LOUISE

Doug?

DOUG

How much is left?

RAMON

Three hundred seventeen dollars
forty-five cents.

LOUISE

You're kidding.

RAMON

We might even use it all up today.

ERNIE

Well, that's it!

LOUISE

No, it isn't.

ERNIE

Louise, take no for an answer.

DOUG

What the hell are we going to do?

We hear a phone ringing.

CUT TO:

95

INT. DOUG'S BEDROOM - NIGHT

95

Doug's sleeping alone. The clock glows two a.m. The loud
PHONE RINGS. Doug reaches for it, shaking the cobwebs.

DOUG

Yeah?

LOUISE (V.O.)

Doug... It's Louise.

DOUG

Louise? Oh, Louise... yeah, how
are you?

(CONTINUED)

95

CONTINUED:

LOUISE (V.O.)

Sorry to wake you.

DOUG

No, that's okay. I wasn't sleeping... I was just trying to inflate my Dolly Parton doll.

LOUISE (V.O.)

I thought of a way to keep us in business.

DOUG

Spill it to me.

CUT TO:

96

INT. GO-GO BAR - DAY

96

Louise, the hooker, sits at the empty bar. A sleezy BOGART-type comes out of the back, sits on the stool next to Louise.

BOGART

You in action tonight?

LOUISE

Yeah.

BOGART

How much?

LOUISE

That depends on what you want.

BOGART

Everything.

LOUISE

It's going to cost you.

BOGART

Okay, honey, let's see what you got.

Louise opens her attache case on the bar. Necklaces, rings, pins, bracelets, watches, diamonds, neatly on display. Bogart takes out a jeweler's eye glass and starts examining them.

CUT TO:

97 EXT. PAWN SHOP - A SMALL TIME BURGLAR SCAMPERING WITH
A TV SET - DAY

97

as he approaches a pawn shop. It is Ramon, red bandana
tied around his forehead. He goes into the pawn shop.

CUT TO:

98 INT. PAWN SHOP - DAY

98

A FAT MAN takes a look at Ramon and comes out from his
cage.

RAMON

You want a TV?

FENCE

No.

RAMON

Forty and it's yours.

FENCE

Give you fifteen.

RAMON

Hey, man. I could get fifteen
from a wino on a doorstep.

FENCE

Then, go to the wino.

RAMON

Tell you what, man. You give me
forty, I'll bring you fifty sets
just like this. Two thousand for
everything.

FENCE

Twelve hundred, tops.

RAMON

Twelve hundred? Don't insult me.

He turns to go.

FENCE

Fifteen hundred.

RAMON

Adios, amigo.

FENCE

Seventeen, no more.

(CONTINUED)

98 CONTINUED:

98

RAMON

Take it twenty-two and you get
the van free.

FENCE

What van?

RAMON

The van the TV sets are in. You put
in a stereo tape deck, water bed, and
I throw in an 18 year old who digs fat.

CUT TO:

99 EXT. AUTO BODY SHOP - HELL'S ANGEL ON HIS HARLEY HOG - DAY 99

wheels up to an auto body shop. Hops off. We SEE it's
Doug. He struts over to the office, very confident.

CUT TO:

100 INT. OFFICE SUPPLY STORE - DAY 100

Typewriters, adding machines, calculators. The man at the
counter looks up as the DOORBELL JINGLES and a man comes in
carrying an IBM Selectric. It is Ernie, looking quite literary,
in glasses, pipe, ascot. He drops the typewriter on the counter.

ERNIE

Hi, there. I'm a door-to-door
secretary. Wanna buy twenty
typewriters? That's right, twenty.
I used to be a writer, but I
quitted.

101 INT. WAREHOUSE OFFICE - DAY 101

Doug, the biker, Ernie, the writer, Louise, the hooker, and
Ramon, the dealre, all emptying their pockets. Piles of money
on the counter, by the cigar box. Music to celebrate. They're
happy.

CUT TO:

102 INT. CAPTAIN'S OFFICE - DAY

102

The team walks in.

DOUG

Hiya, Captain. You sent for us?

CAPTAIN

There's been a major breakthrough
in law enforcement.

DOUG

Something wrong?

CAPTAIN

Very wrong. Last night we got a
tip about a fence who just bought 50
hot TV sets plus a list showing
where every set had been boosted from.

DOUG

Wow! What a tip.

CAPTAIN

Now, follow this closely, you
cretans. At the same time,
three other precincts were getting
tips about stolen jewelry, motorcycles
typewriters ...

DOUG

That's terrific.

CAPTAIN

That's entrapment! Selling impounded
goods! That's what it is!
Improper use of funds! And no
way to prosecute those four fences.
They'll have to be released. You
people make Bonnie and Clyde look
like choirboys.

(CONTINUED)

102 CONTINUED:

102

ERNIE

But they don't get to keep the
goods, do they?

LOUISE

So it's okay, then. Isn't it?

CAPTAIN

Okay my ass! What the hell's going
on?!

DOUG

Captain, we ran out of money. We needed
more to keep on operating.

LOUISE

By liquidating our surplus
inventory, we've generated enough
of a cash flow to remain in
business for another ten days.

CAPTAIN

As long as it's legal.

ALL

Oh, of course. Sure, it's legal!

RAMON

We had three first timers today.

CAPTAIN

How many have you got altogether?

RAMON

Seventy-one.

(CONTINUED)

102 CONTINUED: (2)

102

CAPTAIN
(savoring the
number)
Seventy-one.

DOUG
All seventy-one are solid. Their
own mothers would have to send them
away.

LOUISE
So all we did was sell some goods
and buy a little time.

DOUG
Seven more days Stiglitz comes
back, we'll be out of business, and
so will a lot of crooks.

ERNIE
I will, too. Eleven more days for
me. Then, I'll be drinking Chianti
and watching police on public
television.

The Captain thinks.

CAPTAIN
... With minds like you people
have, what are you doing on this
side of the law? Get out! Get out!
Get out! I don't know how I let
you talk me into this in the first
place. And no more of this
selling! That's a direct order.

The team leaves.

ALL
Yes, sir.
Right, Captain.
We won't!

Now alone in his office, Captain Geiberger stands nod-
ding his head.

The Captain is impressed.

CUT TO:

103 INT. WAREHOUSE OFFICE - DAY

103

Ernie alone behind counter. A six foot beauty, ROSEMARY enters. She holds a large box. Ramon falls in love.

ROSEMARY

I got your stuff here.

ERNIE

(businesslike)

Yeah? How much?

ROSEMARY

6.49.

ERNIE

6.49..I'll give you 3.49.

ROSEMARY

Are you crazy? It's 6.49.

RAMON

(who has walked over)

What's your name?

ROSEMARY

Rosemary.

ERNIE

Okay, you got it. Where did it come from?

ROSEMARY

The Coffee Kettle down the street.

RAMON

I'm Ramon. I'm very nice.

ERNIE

Is it hot?

ROSEMARY

Of course it's hot.

(CONTINUED)

103 CONTINUED:

103

ERNIE

What is it?

ROSEMARY

A tuna melt, three clam chowders,
two BLT's, three hot chocolates.

ERNIE

What?

ROSEMARY

Your lunch!

RAMON

Do you live around here?

ERNIE is confused.

(CONTINUED)

ERNIE

You didn't steal this stuff?

RAMON

(to Ernie)

Are you crazy?

ROSEMARY

Why would I want to steal your lunch?

RAMON

(to Rosemary)

Let's have dinner tonight and discuss it.

Louise opens mirror and just laughs!

CUT TO:

104 INT. WAREHOUSE - A BIG BEEFY WHITE MAN ENTERS THE STORE

104

He's about fifty, dressed by J.C. Penney. Name is KELLY. He has a confident demeanor.

KELLY

Who's in charge here?

As Kelly comes in, his eyes take in Ernie with the shotgun, Jaws, all.

DOUG

Something I can do for you?

Kelly is at the counter. Takes a case out of his wallet, flashing a gold badge and ID.

KELLY

Inspector Kelly. Organized Crime Squad, downtown...

(flips case back
in jacket)

Now it's your turn.

DOUG

Hymie Stiglitz.

KELLY

Stiglitz, huh? Well, I'm sister Mary Ginsberg. What business you in, Stiglitz?

(CONTINUED)

DOUG
We buy and we sell.

KELLY
That so? And what do you buy?

DOUG
Whatever people bring in.

KELLY
Like stolen property.

DOUG
Of course not. I'm a legitimate
businessman.

Kelly sticks his hand out, palm up.

KELLY
Well, let me shake the hand of an
honest man. Because, lad, I don't
mind telling you the fella that
made the complaint was a fence
himself, and out to get the
competition.

DOUG
Fence? Competition? I don't
understand, Inspector.

KELLY
It'll make it clear. I was sent
to check you people out and as of
now, I just don't know what kind
of report I can make. Do you mind
if I look around? The place looks
dirty.

DOUG
How much buys a clean bill of
health?

KELLY
A grand a week.

Doug takes out the cigar box. Counts it out, in the
open palm.

KELLY
(continuing)
'Tis a heavy load we bear...

Eight hundred, nine, one thousand. Kelly puts it away.
Looks at Jaws.

(CONTINUED)

104 CONTINUED: (2)

104

KILEY
(continuing)
Fine looking dog.

DOUG
Pet him.

KILEY
No, thanks. I need my hand for
the next pick-up. Top of the
morning to you.

He walks out. When he's gone:

RAMON
Do you believe that?

Ramon pounds his desk; Jaws barks at Ramon.

ERNIE
Stop - back - back ...

DOUG
Louise? Did you get that?

LOUISE (O.S.)
Just like Candid Camera. His
fat ass is fried.

CUT TO:

105 OMITTED

SKIP PAGE 105.

106 INT. CAPTAIN'S OFFICE - ANGLE ON VIDEO TAPE SCREEN 106
 & Doug is going through a large carton. The BLACK 106
 106A CROOK watches. 106A

DOUG (O.S.)
 What are these?

CROOK (O.S.)
 Fuzz busters... spot radar cops a
 mile away.

DOUG (O.S.)
 That's nice.

CROOK (O.S.)
 You're a good salesman, Roscoe.
 I'll take them all.

CUT TO:

106B INT. OFFICE - VIDEO TAPE 106B
 Crook comes wheeling in a big clothes rack. All covered up.

DOUG (O.S.)
 Hey, Moonlight! What you got today?

MOONLIGHT (O.S.)
 Miami Dolphins.

He takes off the cover, revealing the uniforms of blue and orange. There's 89, 85, the whole team.

CUT TO:

106C INT. OFFICE - VIDEO TAPE (LIVE ACTION) 106C
 A nine-year-old black BOY comes in with a shabby dog. The dog has a piece of rope for a leash and keeps jumping all over the Boy.

DOUG
 Yes?

BOY
 I hear you people buy stuff...

DOUG
 Maybe.

BOY
 Wanna buy a dog?

(CONTINUED)

106C CONTINUED:

106C

DOUG

We already have a dog. See him?

BOY

This is a good dog.

DOUG

Is he yours?

BOY

No, I stole him. Wanna buy him?

DOUG

Get out of here, kid. This isn't the pound.

ERNIE

(interrupting)

How much you want for the dog?

BOY

A hundred dollars.

ERNIE

You know it's against the law to sell something you stole.

BOY

Yes.

ERNIE

You know you can go to prison for doing that?

BOY

Yes.

ERNIE

Is that what you want?

BOY

No, sir. I want a hundred dollars.

DOUG

What are you going to do with the money.

BOY

Buy somethin' ta eat for me and my little baby sisters.

DOUG

Where's your mother?

(CONTINUED)

106C CONTINUED: (2)

106C

BOY

In the bar.

ERNIE

What's your name, son?

Louise enters the room.

BOY

George Luther Foster.

ERNIE

Where do you live, George?

BOY

1407 113 Street.

Louise goes into her purse.

LOUISE

Here's five dollars. Go home.

BOY

Here's the dog.

ERNIE

You take care of him for me.

BOY

Yes, sir! Thank you. Come on,
Lulu.

The Boy runs out, the dog right behind.

ERNIE

How come you gave him your own
money? You're getting too
emotional.

LOUISE

Oh, blow it out your...

Ernie stops her holding up his hand.

ERNIE

... Ah, ah, ah. None of that.

The video tape starts again.

106D A STRUNG-OUT JUNKIE

106D

comes in with a camera.

DISSOLVE TO:

106C CONTINUED: (3)

106C

Ernie stops her holding up his hand.

ERNIE

... Ah, ah, ah. None of that.

DISSOLVE TO:

106E (BUYS TO COME -- CIGARS & MOOSEHEAD)
A strung-out junkie exits

106E

&

106F Pat McCormick - 4 jokes - cigars
John Opager (Moosehead)

106F

107 INT. WAREHOUSE - LATER SAME DAY

107

Louise comes over. Doug stops, and turns to Louise.

DOUG

Not now, Louise. I'm busy.

LOUISE

Just thought you'd like to know.
Those cigars you bought this
morning ...

DOUG

Yeah? So, what about it?

LOUISE

They're ticking.

Pause.

ERNIE

Shit!

Doug runs for the back door, Louise and Ramon in
pursuit. The dooper stands at the counter, trying
to figure what's going on.

108 MOVING WITH DOUG INTO WAREHOUSE

108

He's on the fly. Grabs box of cigars and runs towards
rear sliding door.

DOUG

Open the door! Open the door!

(CONTINUED)

108 CONTINUED:

108

Louise runs for the sliding door. Doug waits until Louise opens it. Doug heaves the cigar box out. It lands in his own car. He can't believe what he's done.

109 EXT. WAREHOUSE STORAGE THE CAR BLOWS TO HELL - DAY

109

ERNIE

Jesus Christ!

110 DOUG, LOUISE AND RAMON

slowly pick themselves up. Stare at the smoldering remains.

RAMON

SPANISH!!

LOUISE

Oh, geez. Look. Oh, geez.

ERNIE

Oh, God, and me with only 9 days left.
Shit!

DOUG

(aghast)

I, I just washed it. I still owe
30 payments on rubble!

DOUG

(continuing)

Yeah, somebody's gonna have to give
me a ride home.

LOUISE

(looks at Doug)

Taxi, Mister??

They roll the door shut and go back to their positions.

CUT TO:

111 EXT. WAREHOUSE - IN A CORNER OF THE FIELD (NEAR KEYSIDE) 111
DOUG, GLORIA, THE CAPTAIN, RAMON - DAY

Doug and Louise and Jaws are with the kids in the b.g.
Gloria offers the Captain more food.

GLORIA

Please, there's only one piece left.

CAPTAIN

No, Gloria. I can't.

(CONTINUED)

111

CONTINUED:

111

GLORIA

Yes, you can. Come on.

CAPTAIN

I had my limit. I'm driving.

Joke. Ernie grabs the slice of pie.

ERNIE

Gimme!

GLORIA

You? You eat one more piece you're going to look like the Pillsbury Doughboy.

CAPTAIN

So tell me, now that we got them on tape. How do we get them in jail?

RAMON

We know where they live. We hit them all at once!

CAPTAIN

That is awful! First of all, they change addresses like roaches, and second of all, we don't have the manpower.

Doug and Louise walk over.

RAMON

Then, we bust them as they come in the store. One at a time.

CAPTAIN

Ramon, a couple is all you would get. All the others would find out.

LOUISE

He's right.

DOUG

We have to get them all at the same time.

CAPTAIN

Good. But how?

RAMON

What if we tell everybody to bring us television sets on a certain day?

CAPTAIN

No, that's entrapment!

GLORIA

Why don't you give a nice party for them?

111 CONTINUED: (2)

111

They all laugh, but slowly realize.

CAPTAIN

Ha, ha. A party.

ERNIE

That's a good one... a party..

CUT TO:

112 INT. WAREHOUSE OFFICE - CLOSEUP - ERNIE BLOWING UP A BALLOON - DAY 112

Sign says: "PARTY THIS SATURDAY OCT 30. Come on, come all."

A short, edlerly, Jewish MAN comes in carrying two heavy motion picture cans. He looks around at the sign.

DOUG

Hey, Mort.

MORT

Is it your birthday?

DOUG

(points to sign)

Saturday. Can you make it?

MORT

Certainly.

DOUG

Super. Whataya got in the cans?

MORT

'Star Wars.'

113 INT. OFFICE - DOUG AT THE COUNTER

113

looks up at who's coming in the door.

DOUG

Arnold Palmer and Jack Nicklaus!
Coming to our party tomorrow?

TWO SCABBY CROOKS

Each has a big professional golf bag on their shoulder.
The name of the golf star painted big on each bag.

(CONTINUED)

113 CONTINUED:

113

DOUG

(continuing)

You guys want to play through?
Coming to our party tomorrow?

PALMER

(Sees party sign)

Can we?

DOUG

Of course, you can. It's in honor
of our customers.

NICKLAUS

Gonna be a real party, huh?

DOUG

Booze, broads, band, all catered.
You'll never forget it, Harry.

CUT TO:

114 EXT. WAREHOUSE - WHITE CADILLAC - A PEACOCKED PIMP
laying all kinds of credit cards on the counter.

DOUG

Hey, my ole friend Robert Lee. No see,
long time. You really got clout. Where
you get all these, Robert Lee?

PIMP

(points to cards)

I never leave home without one ...
My girls pick them up. Need any
ladies for your party?

DOUG

Well?

PIMP

Now I'm talking about quality stuff-
American beauties .

DOUG

Really?

PIMP

(snaps fingers)

I'm here to please you, not to tease you.

DOUG

What's a party without a few barracuda?

PIMP

Gonna cost you.

114 CONTINUED:

114

DOUG

What do I care? The boss wants to do this right.

PIMP

You is a sport, man. I wisht they was all like you.

They shake hands and laugh.

PIMP

Done!

CUT TO:

115 INT. WAREHOUSE OFFICE AND STORAGE - LATER

115

The Captain enters. Doug leads him through the store, towards the back door.

CAPTAIN

(smugly)

This all ya got? This stuff here?

DOUG

No, there's a few things more.

They open the door to the warehouse and we now SEE the fruits of the harvest. What once was a huge empty building is now jammed with tons of fenced goods piled high to the ceiling and stacked in every square inch.

The Captain looks in disbelief at the room, Doug, all of them.

CAPTAIN

Oh, my God!

DOUG

Nice, uh?

CAPTAIN

Chickens, too?

They stare at the mountain of goods. The MUSIC SWELLS. A ROOSTER CROWS.

NOTE: 2 cops in white coveralls.

CUT TO:

116 INT OFFICE - NIGHT

116

Doug is behind the counter. The office has been decorated with red, white and green flowers. Signs on the walls: "WELCOME," "SUCCESS" and "FOR OUR FRIENDS." Ernie stands by the door to the warehouse. The gorilla that filled out the hit man application comes in with a MAN and a MOLL. Everyone going to the party must pass through an airport security machine.

(CONTINUED)

116 CONTINUED:

DOUG

Hey, Duke. Glad you could make it.

HIT-MAN

Yeah, me too.

DOUG

Check your roscoe with me before you go in there. The boss is in there.

HIT-MAN

Hey, I'll keep it in my pocket. You want me to feel naked?

ERNIE

Duke, please. The boss. Do like he says.

The gorilla looks at Ernie. Shrugs. Thumps two huge handguns on the counter.

Doug and Ernie have a metal detector set up at the entrance to the party.

DOUG

Walk through there.

MAN

(looking at detector)

Where the hell'd you get that?

ERNIE

Paully lifted it from the Miami airport.

MAN

Now, I've heard everything.

ERNIE

Just go through.

The Man goes through and even though he already put up two guns, the DETECTOR SOUNDS again.

DOUG

Okay, let's unload it all.

The Man pulls up his pant leg and takes off gun strapped to his leg. He starts to go in again, goes back, pulls up the other pant leg.

ERNIE

(pointing to detector)

Want to try again?

The Man takes off another gun.

MAN

What the hell. It's a party.

(CONTINUED)

116 CONTINUED: (2)

116

As he goes through the detector, it's finally silent.

DOUG

And you go enjoy yourself. Right through that door.

MAN

Hey, any word about my application?

DOUG

You ought to hear tonight. We have something nice planned for you.

MAN

Good. Thanks.

Right now the old lady is behind him. Places a huge gun on the counter. She winks at Doug, goes through the metal detector, and

ERNIE

Holy shit!

Doug laughs.

They go into the warehouse. Ernie gives him a smile.

CAMERA FOLLOWS them into the party.

CUT TO:

117 INT. WAREHOUSE - NIGHT

117

We cut to hit-man followed by old lady walking into warehouse revealing the party. The guests mingle around.

THE GUESTS MINGLING AROUND

Twenty or so eat Italian food off paper plates. The bar is stacked with jugs of wine, beer, hard stuff. And already we recognize a few of the crooks previously seen.

NEW ANGLE - IN A CORNER - THE "DON'S" CHAIR ON A PLATFORM

ANOTHER ANGLE - BAR MAIDS

moving about offering drinks, hors d'oeuvres. MUSIC PLAYS.

CUT TO:

INT. WAREHOUSE - THE PARTY - NIGHT

And now we SEE the magic prince has changed it into a ballroom. ALL the merchandising is gone. Draperies of bright colors and designs hang over the concrete walls. Red, white and green balloons hang from the ceiling. The same color streamers, banners.

(CONTINUED)

117 CONTINUED:

117

A big red, green and white banner above the buffet table says: "GRAZIA MILLE."

CUT TO:

CAPTAIN GEIBERGER AS THE "DON"

As he enters, they all make way for him.

CAPTAIN

Bona serra, bona serra.

He sits in an ornate chair surveying all. He wears a black silk suit, white on white shirt, black tie, white silk socks and black wingtip shoes. Diamond rings are on his stubby fingers and he's trying to look tough, it's Academy Award time. He softly whistles "Theme From The Godfather."

CUT TO:

THE PARTY

Louise sips a drink. She looks good. A decked-out HOOD #2 comes over to her.

HOOD #2

Whadaya say, doll?

LOUISE

Not much.

HOOD #2

Nice party, huh?

LOUISE

It's gonna get better. Nothing like a good surprise party.

HOOD #2

Huh?

NEW ANGLE

Party's picking up. BAND GETTING LIVELY. A hundred people move around, drinking, talking. The Pimp comes in with 20 HOOKERS. Doug makes his way through the crowd towards them.

(CONTINUED)

117 CONTINUED: (2)

117

DOUG

Robert Lee, my man! Classy ladies.
Classy.

PIMP

I got ten more comin' in a van.
That be enough?

DOUG

Please. Go say hello to the Don.
He flew down from Atlantic City
just to be here.

PIMP

(looks)
A black Godfather?

DOUG

He's a war baby.

PIMP

What do you mean?

DOUG

When Italy invaded Ethiopia.

CUT TO:

INT. OFFICE - ERNIE AT COUNTER

A hand reaches up on counter. WE JUST SEE HAND reaching
up and putting a huge magnum pistol on the counter.

ERNIE

Glad you could make it, Rocky.

CUT TO:

INT. WAREHOUSE - THE "DON" ON HIS THRONE - NIGHT

He hums the "Godfather" theme. Two men by his side.
The Don's boys peer through sunglasses. There's a line
of HOODS waiting to introduce themselves to him.

HOOD

(kissing the Don's
ring)
Godfather.

CAPTAIN

Bona serra, bona serra.

(CONTINUED)

117 CONTINUED: (3)

117

NEXT HOOD

Godfather. Felicitations.

CAPTAIN

Bona serra, bona serra.

NEXT HOOD

Godfather.

CAPTAIN

Yeah, how are you?

A BALLOON BURSTS startling Ernie who (perhaps) dives under a table. CAMERA WIDENS TO PICK UP Doug and Louise dancing. The MUSIC is a FOXTROT.

LOUISE

(indicating Captain)

I think he's having fun.

DOUG

Yeah. Aren't we all?

LOUISE

So far so good. They're all here, every one of them. It's really beautiful. Seems like every crook in the country is here. Like an all-star game.

DOUG

You don't look so bad yourself.

LOUISE

You noticed.

Ramon and Rosemary dance by, eyeball to nipple.

CUT TO:

118 EXT. WAREHOUSE - NIGHT

118

A four door limo seen earlier cruises by, crammed full of goons. They pass slowly by, then continue down the block.

CUT TO:

119 INT. WAREHOUSE - THE PARTY - NIGHT

119

Full swing.

(CONTINUED)

119 CONTINUED:

119

From earlier scenes, we recognize all the burglars seen earlier. People are dancing, eating, drinking, talking, laughing, circulating. Doug is moving amongst them, Louise on his arm. They pat him on the back.

ERNIE ENTERS PARTY

looks around, smiles, starts moving through the crowd. Black Crook, Roger the Dodger, who wears 15 shirts (seen earlier) stops him.

CROOK

Hey, some party you guys throw.

ERNIE

Enjoy it while you can.

Crook fingers Ernie's new jacket.

CROOK

Hey, some threads, man.

ERNIE

(modeling)

Yeah. You like it? \$37.95 on sale at Burdines.

CROOK

Nice, really nice. I'll go down there tomorrow and pick up some.

ERNIE

But, the sale's over.

CROOK

The way I shop, everything's always on sale.

ERNIE MOVES ALONG

The elderly chic couple waltz by. Old Lady waves at Ernie. She is holding a joint.

OLD LADY

Young man, young man. I have something for you to smoke.

ERNIE

No, no thank you. Last time I smoked, I put on six pounds.

(CONTINUED)

119 CONTINUED: (2)

119

They dance off, he moves on, to where Doug and Louise are.

DOUG

Let's see the Captain.

They move off.

CAPTAIN ON HIS THRONE

Doug kneels and kisses the Captain's ring.

DOUG

So, Godfather. What do you think?

CAPTAIN

I have to hand it to you people.
So far, it's working like a dream.
Time's up. Let's bust these swamp
rats.

ERNIE

Give 'em a little longer, John.
What's the hurry?

DOUG

They're not all bad, Cap. Not a
single mugger or rapist in the
bunch. They don't hurt people.

CAPTAIN

They're crooks. They have to be
put away.

DOUG

You're right.

ERNIE

Fifteen minutes more, John. What
do you say?

CAPTAIN

All right. But no more.

They bow and walk away from the Captain into the swing-
ing party.

LOUISE

Almost seems like a shame to end it.

ERNIE

You know, I'm gonna miss all this.

CUT TO:

120 EXT. STREET - NIGHT

120

Limo sits in the shadows. There are six men in the car. The door opens, and we SEE Carmine, the Mafia "delegate," get out. He walks to where another Caddy is parked behind him. The delegate leans in.

DRIVER

Time to go, Carmine?

CARMINE

Soon. Let 'em get good and ripped.

CUT TO:

121 INT. WAREHOUSE - WHAT A PARTY - NIGHT

121

Everyone having the time of their lives. Eatin', dancin', laughin' and a scratchin'.

THE "DON" GETS OUT OF HIS THRONE - WALKS

Everyone makes way for The Don, shaking his hand, telling him what an honor it is to be at his party. The Captain passes Doug and they exchange nods.

The Captain goes through the door, into the store. Ernie hops up on the platform.

ERNIE ON PLATFORM

signals for the band to cut. They stop playing. Ernie takes a swig of Chianti (does a take) to screw up his courage, then, he grabs the mike.

ERNIE

Okay, everybody, let me have your attention. Hey! Hold it down! I got an announcement to make.

INT. STORE - THE CAPTAIN

at the pay phone. Loses dime. Bangs on the phone. Gets dime back and dials.

CAPTAIN

(whispers)

Chief, the fish are in the net. Come pull them in... What? Oh, a massage par -- I'm sorry, I think I got the wrong number!

(CONTINUED)

121 CONTINUED:

121

He hangs up and looks for a dime. He doesn't have any more change and tries to get change for a dollar with "difficulty."

INT. WAREHOUSE - PARTY - DOUG STILL ON PLATFORM - NIGHT

They are quieting down. The room subsides when somebody yells:

SOMEBODY
Let's hear it for our hosts. Hip
hip --

ALL
Hooray!

SOMEBODY
Hip hip --

ALL
Hooray!

SOMEBODY
Hip hip --

ALL
Hooray!

Ernie accepts this accolade with smiling modesty, signaling for quiet once again.

ERNIE
Thank you... thank you. Very nice
of you. Okay now, I have an
announcement to make!

SOMEBODY
Quiet down, come on... let 'im talk.

ERNIE
Thank you, thank you...

They quiet down.

ERNIE
(continuing)
Burglars, boosters, small-time
crooks all... welcome.

Louise waves. They yell and whistle.

(CONTINUED)

121 CONTINUED: (2)

121

ERNIE

(continuing)

Save your applause, please...
There's more... It makes us all
very happy that we could make your
last night on the street a real
wingdinger. You'll have this
memory to keep you warm until you
get out. It'll make the time go
that much faster.

A sort of bewildered look comes across the audience as
they give a halfhearted cheer of confusion.

ERNIE

(continuing)

One person I want you to meet...
He's not really a Don, he's a
Captain... Captain Gieberger,
head of the Burglary Task Force,
and our boss.

We SEE Captain still trying to get change.

CROOK

Ay, Ernie! Wha' are you sayin'?

Ernie looks at Louise.

ERNIE

I'm saying we are police officers.
You're all under arrest.

The Crooks all laugh!

VARIOUS CHARACTER LINES

Yeah, sure! Boy, you guys are
crazy. Hahahohohehe, hello officer!

ERNIE

That's right, police officers.
You're all under arrest!

They laugh more.

RAMON

Yes, police officers. What he said
is true!

Less laughter. Our team walks around on the platform,
facing the crowd in a semi-circle. Doug signals to the
Captain -- who signals back "I don't have any change, I
couldn't make the call" --

(CONTINUED)

121 CONTINUED: (3)

121

The crowd is getting quieter and is looking around and starting to believe that maybe the team, the Captain and his three "bodyguards" might be cops!

CUT TO:

INT. WAREHOUSE - DOOR - NIGHT

The door flies open and two limos full of the "Mafia Handymen" come in. The crowd parts for them and they walk slowly for our team; who are all together on the platform. The Handymen have bats, guns, shotguns and they mean business. Carmine, the delegate, takes control.

CARMINE

Okay, listen and listen good!
There's only one family operates
in this town! This is our
territory, understand!!!! You
bastards, and we came here to
teach you guys a lesson once and
for all!

They move closer.

CUT TO:

CAPTAIN

looking around.

CAPTAIN

Where are the cops? You can never
find a cop when you need him!

CUT TO:

HANDYMEN

They are getting closer...

ERNIE

Oh, shit! Now, with two days left!!
Wouldn't you know it!

Ernie moves to do something heroic.

MAN #2

Shut up, you!

(CONTINUED)

121 CONTINUED: (4)

121

Hits Ernie with bat in the back, kidneys... it looks bad.

Doug goes to grab Ernie. Man #3 pushes a gun butt in his neck. The Crooks look around; should they run... confused at what's happening.

Ramon takes over where Doug left off and moves toward Ernie. Men #4 and #5 move slowly toward him. Longest pregnant pause possible.

ROSEMARY

(finally)

Ah! Not so fast!!!

She is brave and puts one hand on each of their shoulders. She looks down at them, Ramon and then the crowd and kicks them in the balls with her knee. The crowd reacts. Our Crooks have decided to "help" our team --

Man #2 lowers a shotgun at Doug and a carrot or celery is pushed into the gun barrel. He looks at the carrot as the butt is pushed up to hit him in the chin!

The free-for-all is on! Rosemary is sitting on two guys she "hit" checking to see that Ramon is safe. Louise takes a metal ladle and hits a Hit Man. The Captain gets a dime from the knocked out Hit Man and finally makes his call.

CUT TO:

122 INT. POLICE STATION - NIGHT

122

RADIO MAN

(into microphone)

Okay, that's it. Let's go.

CUT TO:

123 EXT. POLICE STATION - NIGHT

123

One hundred SWAT uniformed policemen. Every one a programmed fighting machine. They wear bullet-proof vests, tear-gas canisters, helmets, riot shotguns, crowd-control sticks. They plunge into the waiting black marias that go speeding off into the night, red lights flashing.

CUT TO:

124 INT. WAREHOUSE - THE PARTY - NIGHT

124

as Doug is being helped to pummel some bad guys by some Crooks. Ramon and Rosemary are - - "enjoying themselves" in the chaos.

NEW ANGLE - THE PARTY - EVERYBODY

screaming. Shouting, pushing. Immediate slugfest breaks out. The hookers pull out mace cans and start spraying and running as Ramon gets caught up in it. He stands on his table, screaming.

RAMON

Viva Che Guevara! Viva le
Revelucion! Morte a los gringos!

Louise lets Jaws out of his cage. Jaws immediately goes for Ramon, who scrambles up on another table. Rosemary is trying her best to keep Jaws back.

EVERYBODY AGAINST EVERYBODY

The Captain is running around, blowing his whistle. Louise is kung fuing a guy who falls near Jaws, who licks the bad guy.

125 EXT. WAREHOUSE - NIGHT

125

Hymie Stiglitz walks toward warehouse carrying 3 suitcases, looking at his store.

126 EXT. WAREHOUSE OFFICE - NIGHT

126

Doug and Ernie catch a guy who is trying to fly out the door. They physically grab him and drag him backwards into the warehouse.

DOUG

No, Hymie. You're back too soon.

ERNIE

You're too early - go away!

HYMIE

Some welcome home!

He turns 180° and walks.

NEW ANGLE - PARTY

Someone has large loaf of bread, is hitting Mafia man with the loaf of bread - - it is working great when three or four are down and he removes an iron pipe from the bread!

CUT TO:

(CONTINUED)

126 CONTINUED:

126

DOUG

who is being held by Mafia Man #1 and being hit hard in the stomach by Mafia Man #2. Louise pops in, throwing them into a table! Knees the other in the balls.

DOUG

Much obliged, officer.

They smile at each other.

Hardboiled eggs are being tossed to someone who is using one of the Mafia bats to hit the eggs O.S. We...

CUT TO:

THREE MAFIA BAD GUYS

with eggs in their mouths.

A bad guy is running after one of our team. Someone who is on the floor already smears butter or mayonnaise on the floor and the bad guy goes flying into the bass drum in the orchestra that has a foot pedal. A bad guy, who is climbing over drum set to get Louise, is in perfect position to get the drumstick in between the eyes, foot pedal is worked by Ernie.

One Crook SHOOTs a beer keg and it starts to squirt. He pushes it toward bad guy, who falls over it.

One of the bad guys has gun, Ernie is fighting near a table with "food" on it. A SHOT RINGS OUT -- Ernie falls onto the table. Doug and Louise see this and turned concerned.

LOUISE

Ernie!

Ernie is bent over on floor; he is holding his left chest. There is blood on his jacket and hand. He slowly takes his hand away... he looks up!

ERNIE

Oh, shit!

LOUISE

Ernie!

DOUG

Ernie!

(CONTINUED)

126 CONTINUED: (2)

126

Ernie reaches into his left jacket and pulls out a hamburger bun with lots of ketchup on it. The bad guy is still holding his gun -- stunned.

ERNIE

Oh, shit! You sonuvabitch. Look at that! You ruined my new jacket!

He pushes hamburger bun in the bad guy's face. And Louise places metal bowl over bad guy's head as Ernie takes away his gun and uses it like a hammer to ring his bowl like a bell. The bad guy shakes a little.

ERNIE

(continuing)

Look at this mess!

The party riot continues as we FADE, we HEAR...

The NOISE of all the POLICE FORCE COMING.

DISSOLVE TO:

127 EXT. WAREHOUSE - OUR TEAM - NIGHT

127

seeing our "guests" out the door and into the paddy wagons. We SEE all guests and police lined up.

DOUG

Harold -- I'm glad you could come --

HAROLD

I had a great time! Wouldn't have missed it for the world.

LOUISE

Thanks for your help, Harold.
We're sorry it had to be like this.

HAROLD

My dear, it was the best party.

ERNIE

You guys saved our asses and now we're sending yours up!

Two Crooks walk out, who we saw together before.

MAN #1

What are you worried about?

(CONTINUED)

127 CONTINUED:

127

DOUG
(concerned)
Your lawyer, you should contact
your lawyers!

MAN #2
He's our lawyer.

Points to man in a three-piece suit.

MAN #2
(continuing)
He'll have us out in twenty-four
hours!

Lawyer, smiling, nods yes as Rosemary walks past our
team.

RAMON
(claiming her)
She's with me.

FADE OUT.

FADE IN:

128 INT. ERNIE'S LIVING ROOM - NIGHT

128

Empty cups, remains of dessert on coffee table. Ernie,
Gloria, Doug, Louise, Ramon, Rosemary with Jaws, the
Captain are all getting up, walking to door.

DOUG
Gloria, that was terrific.

CAPTAIN
So are we! I still can't get over
it. 107 arrests. 101 convictions.
That's sensational!

DOUG
It's something for the Guinness
Book of Records.

ERNIE
Let's see the boys downtown beat
that!

DOUG
We're going to miss you, Ernie.

(CONTINUED)

128 CONTINUED:

128

ERNIE

Do you really mean that?

CAPTAIN

You won't miss him. How does
Lieutenant Ernie Fortunato strike you?

ERNIE

Only five years. Only 1825 days left.

LOUISE

(kisses Ernie)

Ernie, we love you.

129 ON FRONT PORCH

129

Congratulations and kisses all around as they all leave.

ALL

Well, good night.
Yes, thank you, Gloria.
It was lovely.
Mmm. Kiss kiss.

ROSEMARY

(holding Ramon and dog)

We must have you over sometime.

They all leave. Bye. Good night. Rosemary and Ramon
are walking away as Jaws growls.

ROSEMARY

HEEL!.

130 EXT. ERNIE'S HOUSE - NIGHT

130

They all go to their cars. Doug and Louise stop.

LOUISE

Good . . . good night, Doug.

DOUG

Good night, Louise.

Awkward pause. He shakes her hand.

DOUG

(continuing)

See you Monday morning.

(CONTINUED)

130 CONTINUED:

130

LOUISE

Sweet dreams.

WITH DOUG

He moves to an old beat-up VW. Stops, looks back at Louise, getting in her car. All the others have pulled away.

HE RUNS TO HER CAR

DOUG

Hey... Louise... wait...

LOUISE

(window down)

Forget something?

DOUG

Yeah. I forgot to tell you...

He puts an arm on her shoulder, in a brotherly manner, looks into her eyes.

DOUG

(continuing)

All this time we've been working together, under slave conditions, days, nights. All that time, you never once cried, never bitched, were always there when I needed you. I got to tell you... you're a helluva cop.

LOUISE

Thanks.

DOUG

... And a helluva woman.

He leans towards her. They kiss. A long one.

DOUG

(continuing)

You know how long I've waited for this?

LOUISE

You've waited!

(CONTINUED)

130 CONTINUED: (2)

130

DOUG
Feel like some undercover work?

LOUISE
Can we tape it?

He hops in her car. They drive away. MUSIC SWELLS.

WE STAY OUTSIDE ERNIE'S HOUSE

as the lights in the house go off. CAMERA PULLS BACK
ON the peaceful residential neighborhood.

131 EXT. ERNIE'S HOUSE - FROM OUT OF ERNIE'S REAR WINDOW 131
- NIGHT

A shadow moves in the darkness. It is a man, climbing
out. The man goes tiptoeing across the back yard. It
is our friend, Irving. He's laboring with Ernie's big
bulky TV set. It's business as usual, as we...

FADE OUT.

THE END