

"NATURAL BORN KILLERS"

WRITTEN BY  
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INT. COFFEE SHOP - DAY

A coffee shop somewhere in New Mexico. MICKEY KNOX, his back turned to us, is sitting at the counter finishing his meal. We hear the PING...BANG...of a pinball machine being played OFF SCREEN.

MABEL, a waitress, comes over and fills Mickey's coffee cup.

MICKEY

What kind of pies do you have?

MABEL

Apple, pecan, cherry, and key lime.

MICKEY

Which do you recommend?

MABEL

The key lime is great, but it's an acquired taste.

MICKEY

I haven't had a key lime pie in ten years.

MABEL

When ya had it, did ya like it?

MICKEY

No, but that don't mean much. I was a completely different person ten years ago. Let's give key lime a day in court. And a large glass of milk.

Mabel turns to her right.

MABEL

(to someone O.S.)  
Should I make that two pieces?

CAMERA PULLS BACK and we see for the first time MALLORY KNOX, Mickey's wife, sitting on a counter stool next to him. Her back is to the camera as well.

**MALLORY**

Nada, Rosey.

**MABEL**

(annoyed)  
My name's not Rosey.  
(points at name tag)  
It's Mabel.

Mabel exits FRAME.

**MALLORY**

Whatever.

Mallory hops from the stool, walks over and grabs the JAR next to the cash register, then dumping out the coins on the counter, she selects a quarter.

**MABEL**

Hey, what the hell do you think you're doin'?

Mallory saunters past the COWBOY playing pinball. As his eyes follow Mallory, he loses his ball.

She walks to the jukebox in the back, inserts the quarter, selects a song, punches the buttons, a needle lands on a record, and a good God almighty rockabilly tune cuts through the coffee shop.

Mabel brings Mickey his pie and milk.

**MABEL**

(to Mickey)  
She ought not be doing that. That's for Jerry's kids, not rock 'n roll.

CAMERA moves around to a CU of Mickey. This is the first time we see him. As he takes a bite of green pie:

**MICKEY**

I can't take her anywhere.

Mallory starts doing a slow seductive fandango around the coffee shop. She's really cooking and smoking.

Pinball Cowboy and Mabel are starting to wonder just who the hell these people are.

Mickey isn't paying much attention. He's too busy enjoying his pie and milk.

**EXT. COFFEE SHOP - DAY**

A dirty pickup truck, sporting a Confederate flag decal, pulls up to the coffee shop. SONNY, OTIS, and EARL, three tough-looking rednecks, pile out. Steam rises from beneath the pickup's hood.

**EARL**

Goddamn this sumbitch is runnin' hot.  
Y'all go inside. I'm gonna check 'er out.

**INT. COFFEE SHOP - DAY**

The LOUDNESS of the Rockabilly song slaps Sonny and Otis in their faces as they walk inside the door. The sexy sight of Mallory doing the ubang stomp stops them in their tracks.

**SONNY**

Good God almighty. What the hell is that?

**OTIS**

That's a bitch outta hell, son.

Otis and Sonny exchange looks.

**SONNY**

Take a run at 'er, kiddo.

Otis heads toward Mallory. Sonny moves over to the counter next to Mickey.

**SONNY**

Miller, Mabel.

**MABEL**

Comin' up.

Otis stands in front of Mallory, trying to copy what she's doing. Her eyes are closed at the moment, so she doesn't see him.

Mabel sets the Miller down in front of Sonny. Sonny takes a swig, enjoying the floor show.

**SONNY**

(to Mickey)

That's some sweet piece of meat, ain't it?

Mickey turns from his pie and looks at Sonny. His expression betrays nothing.

**MICKEY**

Her name's Mallory.

The needle lifts off the record. The song ends.

Mallory opens her eyes and sees Otis.

**OTIS**

Hells Bells! Don't stop now sugar.  
I'm just getting warmed up.

Otis gives her his best shit-eating grin before turning to Sonny.

Sonny gurgles out a laugh.

**SONNY**

Hey, I think she's sweet on you.

Otis turns to Mallory as she PUNCHES him hard in the face spinning him around.

Sonny spews his mouthful of Highlife.

Mallory grabs the back of Otis' head and SMASHES it down on the table, cracking the linoleum.

Otis buckles, dropping to his knees.

Sonny jumps off the counter stool, but Mickey's hand clutches hold of his shoulder.

Sonny spins around toward Mickey, loaded for bear, and points his finger at him, threateningly.

Before any threat can be made, Mickey whips a large buck knife out from its sheath, and in a flash, SLICES off Sonny's finger.

Sonny's finger drops on his boot. He grabs his aching hand. Blood flows from the wound.

**MICKEY**

Just because my woman's mopping up the

floor with your buddy is no reason for  
you to join in.

Mickey makes five lightning quick SLASHING SWINGS. The buck  
knife slips back into its sheath. At first, there seems to be  
no difference with Sonny. Finally, blood flows from the slices  
made in his face and chest. Sonny collapses.

The SHORT-ORDER COOK charges out of the kitchen at Mickey,  
wielding a meat cleaver and screaming.

Mickey whips out a .45 automatic from a shoulder holster inside  
his jacket and FIRES.

BULLET'S POV: Heading fast toward Short-Order Cook's face. It  
HITS. Short-Order Cook puts his hands to his face and falls to  
the ground, screaming.

Mickey spots Earl, who's standing outside the plate glass  
window. Earl's watched the whole shebang.

Earl mouths 'Fuck!' He turns and runs for it.

Mickey hurls the knife through the plate glass window, which  
SHATTERS. The knife PLUNGES deep into Earls back. He hits the  
ground dead.

Mickey turns to Mallory. She's sitting on op of Otis, SLAMMING  
his head repeatedly on the floor.

**MICKEY**

Honey.

Mallory looks up at Mickey. She gets off Otis and moves to  
Mickey's side.

Mickey trains his .45 on Pinball Cowboy, who's shaking in his  
cowboy boots. Mickey aims at Mabel, who's clutching the coffee  
pot, crying.

**MICKEY**

(to Mallory)

Pick one.

Mallory does eanie, meanie, minie, moe, pointing back and forth  
from Mabel to Pinball Cowboy.

**MALLORY**

Eanie, meanie, minie, moe, catch a  
nigger by the tow. If he hollers, let  
him go. Eanie, meanie, minie, moe. My  
mom told me to pick the best one and

you are it.

She ends, pointing at Mabel. Mabel's crying. She screams.

**MABEL**

**NO!**

Mickey FIRES the .45. The bullet CHINKS through the coffee pot Mabel's holding and explodes, THUNKING her in the chest. She hits the floor dead.

Mickey and Mallory join hands and walk over to the Pinball Cowboy who stands in a pool of his own urine.

**MALLORY**

When you tell people what went on here,  
tell 'em Mickey and Mallory Knox did  
this. Understand?

Pinball Cowboy nods yes.

The two killers plant a big wet kiss on each other's mouths. Then, holding hands, Mickey and Mallory walk out of the cafe.

**CREDIT SEQUENCE:**

**INT. COUPE DE VILLE - MOVING - DAY**

Mickey and Mallory in a flashy '68 Cadillac Coupe De Ville. Duane Eddy's 'REBEL ROUSER' blares on the soundtrack. The B.G. is an outrageous PROCESS SHOT. The titles splash over this image 50's style.

When this sequence is over, we CUT TO BLACK.

**END CREDIT SEQUENCE**

Over black screen, we hear:

**CAPTAIN SQUERI**

Send Scagnetti in here.

**INT. POLICE STATION (SQUERI'S OFFICE) - DAY**

CAMERA is position in the middle of the office. The door is in the middle of the frame.

JACK SCAGNETTI flings the door open and steps inside Squeri's office. Squeri's never seen.

**SCAGNETTI**

You wanted to see me, Capt'n?

**CAPTAIN SQUERI (O.S.)**

Scagnetti, go up to interrogation room C. Dewight McClusky, chairman of the prison board, is waiting to meet you. You're gonna deliver two prisoners from the county jail to Nystrom Insane Asylum in Bakersfield.

**SCAGNETTI**

This is bullshit. I'm a detective. You want an errand boy, call Jerry Lewis.

Scagnetti spins around and leaves the room, SLAMMING the door shut behind him. Captain Squeri shouts after him.

**CAPTAIN SQUERI (O.S.)**

Jack!

**INT. POLICE STATION CORRIDOR - DAY**

Police Detective Scagnetti walks rapidly down the hallway, wearing an old, wrinkly, black suit jacket.

PEOPLE walk by in the F.G. and B.G. Scagnetti slips an already tied tie over his head.

**INT. INTERROGATION ROOM C - DAY**

DEWIGHT MCCLUSKY, a man in his fifties, wearing a business suit, stands in the F.G. reading a book with his back to the door. In the B.G., Scagnetti enters the room.

**SCAGNETTI**

Jack Scagnetti. You wanted to see me?

McClusky turns toward Scagnetti.

**MCCLUSKY**

Congratulations on the Curtis Fox case, Scagnetti. You put an end to a nightmare. The ladies of this city can get to sleep again, and they have you to thank.

**SCAGNETTI**

Thank you, sir.

**MCCLUSKY**

Dewight McClusky of the California Prison Board. Take a seat please.

Scagnetti lowers into a chair in front of the interrogation table.

**MCCLUSKY**

(referring to book)  
This is damn good reading. I'm surprised Hollywood hasn't found you. This would make a better movie than that 'Serpico' shit.

McClusky puts the book down, we see the title: 'CURTIS FOX: The Capture and Death of a Serial Killer'. Author: Jack Scagnetti. McClusky sits on the edge of the table, facing Scagnetti. He lifts a file off the table, then tosses it in Scagnetti's lap.

**MCCLUSKY**

I think you'll find that good reading as well. Mickey and Mallory's file. You familiar with them?

Scagnetti opens it. It's the files, reports, and photographs of Mickey and Mallory Knox. Scagnetti's face lights up.

**SCAGNETTI**

Who isn't?

**MCCLUSKY**

You been followin' the news coverage?

**SCAGNETTI**

They've been separated since their incarceration in a couple of penitentiaries---

**MCCLUSKY**

Susanville, Soledade.

**SCAGNETTI**

They've killed a shitload of inmates and guards---

**MCCLUSKY**

Five inmates, eight guards and one psychiatrist all in one year's time... Very good. You do keep up with the headlines.

Scagnetti nods.

**MCCLUSKY**

Look, our situation in a nutshell is,



no prison wants 'em, no prison will take 'em. I'm even talkin' hellholes, where the warden's as hard as a bar of iron. No one wants those fuckin' assholes behind their walls, dealin' with 'em day in, day out.

**SCAGNETTI**

I can appreciate that.

**MCCLUSKY**

So can we. So the solution to our little problem is we had them deemed crazy. And we're shippin' 'em to Nystrom Asylum for the criminally insane.

**SCAGNETTI**

Lobotomy Bay?

**MCCLUSKY**

You've heard of it?

**SCAGNETTI**

So, how do I fit into this scheme?

**MCCLUSKY**

The public loves you Jack...You don't mind if I call you Jack, do you?

**SCAGNETTI**

By all means.

**MCCLUSKY**

You're a celebrated cop. Twenty-six years on the force, a best-seller out on paperback...

McClusky grabs Scagnetti's book and reads from the back cover.

**MCCLUSKY**

A modern day Pat Garret. A hell bent lawman with a deadly axe to grind with maniacs.

McClusky lowers the book.

**MCCLUSKY**

You're a breathing icon of justice and that's why you were chosen to deliver Mr. and Mrs. Knox. We, the prison board we, knows that once you get them

on the road if anything should happen, an escape attempt, an accident, fire, anything...Jack 'Supercop' Scagnetti would be there to look out for his public's best interests.

**SCAGNETTI**

I see.

**MCCLUSKY**

You write the script Jack, call it, 'Showdown in Mojave: The extermination of Mickey and Mallory', whatever... Have we found our man?

Hold on Scagnetti.

**CUT TO:**

**INT. COUNTY JAIL - CELL BLOCK CORRIDOR - DAY**

SCAGNETTI'S POV: McClusky stands next to a big iron door. He BANGS on it with his fist. We stay on Scagnetti's POV through this scene.

**MCCLUSKY**

Pete, open it up! I'm comin' through with a visitor!

**A BUZZER SOUNDS**

McClusky opens the door and we follow him down the corridor. As soon as the door opens, we can hear a female voice singing the song 'Long Time Woman'.

McClusky turns to Scagnetti as they walk.

**MCCLUSKY**

Well, Jack, I'll tell ya, in all my years with the penal institution, and I'll tell ya that's no small number, Mickey and Mallory Knox are without a doubt the most twisted, depraved group of fucks it's ever been my displeasure to lay my eyes on. I mean, those two rat shits are a walkin' reminder of just how fucked up our system really is.

The song 'Long Time Woman' is getting louder as they proceed.

**SCAGNETTI (O.S.)**

Who's the song bird?

**MCCLUSKY**

Mickey's better half herself. Mallory Knox. This little lady drowned her father in a fish tank.

**INSERT: INT. A LIVING ROOM - NIGHT**

CU of a home aquarium with fish swimming around. Suddenly Mallory's FATHER'S head is shoved into the tank.

**BACK TO: PRISON CORRIDOR**

**MCCLUSKY**

While the two together burned her mother alive in her bed.

**INSERT: INT. A BEDROOM - NIGHT**

MEDIUM CU of Mallory's MOTHER lying asleep in bed, mouth open. What looks like a gas nozzle appears at the top of the FRAME, pouring gasoline all over her face. She coughs and gags. CAMERA PANS up and we see Mickey holding a gas can.

CU of Mallory with a lit match by her face. She tosses it in front of her. We hear the SOUNDS of Mallory's mother igniting.

**BACK TO: PRISON CORRIDOR**

Still SCAGNETTI'S POV:

**SCAGNETTI (O.S.)**

Why?

McClusky's still walking ahead of us.

**MCCLUSKY**

Because they wouldn't give them their blessing for marriage.

**SCAGNETTI (O.S.)**

Ain't love grand.

McClusky laughs.

**MCCLUSKY**

Ain't love grand. That's a good one.

Still SCAGNETTI'S POV: We look down from McClusky to Mallory's file in our hands. It contains her picture and lists her color of hair, color of eyes, height, weight, race, etc. Beneath that

is a column which reads: PSYCHIATRIC REMARKS.

As we read the remarks, we hear a DOCTOR'S VOICE read aloud.

**FEMALE PSYCHIATRIST (V.O.)**

When pressed about the reason for the  
murders...patient became hostile...

**INSERT: INT. A PSYCHIATRIST'S OFFICE - DAY**

Looking trashy, wild, and animalistic, Mallory's a sex machine dressed in a prison gown. She sits in a chair, looking directly at the CAMERA.

**MALLORY**

I don't owe you an explanation! I don't  
owe you shit! I'm not here for your  
entertainment. If I don't tell you  
what you wanna hear, what are you gonna  
do? Throw me in jail? I'm already  
there, you stupid pigfucker. You gonna  
give me some more time? I've already  
got life. What else you got to  
threaten me with? Death? I'd like to  
see you fuckin' try. I haven't met one  
motherfucker here who's shown me shit!

**BACK TO DEATH ROW CORRIDOR:**

Still on SCAGNETTI'S POV:

We look up from the fill and see McClusky's leaning against a cell door.

We hear somebody signing 'Long Time Woman' inside the cell.

We move to McClusky, who looking into the CAMERA, gestures toward the cell.

**MCCLUSKY**

Here she is...you know her, you  
love her, you can't live without  
her...Mallory Knox.

We PAN from McClusky to the inside of the cell where we see Mallory, her back to us, singing and dancing.

**INT. PRISON (MALLORY KNOX'S CELL) - DAY**

CU of Mallory's face singing 'Long Time Woman'.

**MALLORY**

(singing)  
99 years is a long, long time. Look at  
me, I will never be free, I'm a long time  
woman...

**MCCLUSKY (O.S.)**

Hey, Knox! Somebody out here wants to  
meet you.

Mallory just keeps on truckin'.

**MALLORY**

(singing)  
Been workin' on the road now.  
Been workin' by the sea.  
Been workin' in the cane fields.  
and I wanna be free...

MALLORY'S POV: We stare at McClusky and Scagnetti for a second.  
Then, like a bull, we charge/DOLLY straight at them. Mallory  
screams O.S. We SMASH headfirst into the bars. Mallory's POV  
flings up, looking at the ceiling, then falls backward.

MEDIUM TIGHT SHOT of floor, Mallory falls into FRAME, out cold.

CU on Scagnetti through the cell bars.

**SCAGNETTI**

Jesus Christ!

CAMERA PANS over to CU on McClusky.

**MCCLUSKY**

Don't worry about it. She does that  
all the time.

BACK TO: Mallory on the floor, still unconscious with blood  
trickling down her scalp.

**MCCLUSKY (O.S.)**

Follow me.

**INT. PRISON (LONG CORRIDOR) - DAY**

CAMERA is at the end of a long corridor. McClusky and Scagnetti  
approach from the other end. Scagnetti's studying the files.

PHIL WURLITZER comes up behind the two men.

**WURLITZER**

You duckin' me Dewight?

**MCCLUSKY**

Hey, Phil, how the hell are ya?

**WURLITZER**

(to Scagnetti)

This son of a bitch is chairman of the prison board, but it's like pullin' teeth to get him down to a prison.

**MCCLUSKY**

The only reason I'm here now is to set him straight, and I'm on the next flight out.

(to Scagnetti)

Jack, this is the superintendent of the jail. Phil Wurlitzer. He's the man who's got the power of the pen here.

Wurlitzer shakes hands with Scagnetti.

**WURLITZER**

Pleased to meet ya, Jack. I read your book. I'm impressed. Good work on Curtis Fox.

**SCAGNETTI**

Thanks.

**MCCLUSKY**

From now on, you'll be dealin' with Phil. He can answer all the questions you got about the arrangements. I'm gonna be bidding you good luck and adieu in about twenty minutes. My flight back to Sacramento leaves LAX in a hour.

**WURLITZER**

And I want you to know, we'll all cry a river when you're gone.

They all laugh.

**SCAGNETTI**

What's the travelling arrangements?

**WURLITZER**

Well, Mickey and Mallory can't be together. So, we'll put you on one of our prison busses and you'll take Mallory first, then you'll come back for Mickey.

**SCAGNETTI**

And where do you keep Mickey?

**WURLITZER**

We got his stinkin' ass in the deepest, darkest cell in the whole place. But it just so happens that right now he's got a special visitor.

**SCAGNETTI**

Who?

**WURLITZER**

Wayne Gayle.

**SCAGNETTI**

(surprised)

Wayne Gayle!

**INT. JAIL - VISITING AREA - DAY**

WAYNE GAYLE, a young, energetic, commando journalist a'la Geraldo Rivera is sitting on the visitor side of the county jail visiting area. Wayne is alone and the visiting area is empty. Apparently some arrangement was made for the visit. Wayne has a miniature tape recorder in his hand and is testing it.

**WAYNE**

(into recorder)

Testing one...two...three...  
testing...one...three...over,  
over, over, Mickey Knox meeting.

Wayne shuts off the recorder, rewinds and plays it back. It works beautifully. He hits the record button and conceals the recorder in his sport coat jacket.

The door opens on the prisoner side and Mickey Knox is lead into the room by two SHERIFF'S DEPUTIES. Mickey's wearing the country jail blue jump-suit. He has a thick and wide leather belt around his waist with a metal ring built into each side. Long sturdy chains with handcuffs on each end are wrapped across his body and through the rings, binding his arms to his sides. His hands and feet are double cuffed.

The Deputies both have their guns drawn, ready to blow Mickey in half at the slightest provocation. For a man wrapped and bound in chains, Mickey seems strangely in control of his environment. Even restrained as he is by the symbols of society (the chains, jail, guards, guns, jump-suit), he remains a dangerous, intimidating, and fascinating figure.

Wayne takes in the image of Mickey.

**WAYNE**

(to himself)  
Showtime.

Mickey's roughly shoved into his seat on the prisoner's side of the glass. The Deputies move to their place, off to the side by the wall.

**WAYNE**

Hello Mickey. We've never been introduced, but I'm Wayne Gayle. I don't know if you've ever heard of me or remember me. I was one of the reporters outside the courthouse during your trial---

**MICKEY**

Everybody knows who you are. You're famous.

Wayne pauses and retorts.

**WAYNE**

I could say the same thing about you.  
(smiles)  
I want to thank you very much for seeing me...

Mickey is silent.

**WAYNE**

I have a television show. It's very popular. Every week we do a profile on a different serial killer. You don't mind if I call you a serial killer, do you?

Mickey shakes his head no.

**WAYNE**

The episode we did on Mickey and Mallory was one of our most popular ones.

**MICKEY**

Did you ever do one on Wayne Gacy?

**WAYNE**

Yes.



**MICKEY**

Whose ratings were higher?

**WAYNE**

Yours.

**MICKEY**

How 'bout Ted Bundy? Ever do one on him?

**WAYNE**

Yes. Yours got the larger Nielson share.

**MICKEY**

Good...yuppie piece of shit.

**WAYNE**

What I'd like to do---

**MICKEY**

How 'bout Manson?

**WAYNE**

Manson beat you.

**MICKEY**

Yeah, it's pretty hard to beat the king.

**WAYNE**

We've been waiting to do a follow up episode on you for a long time. And that time has definitely come.

(pause)

I feel it's apparent to anyone who's hip to what's going on that the prison board has thrown the constitution straight out the fuckin' window. You and Mallory may be killers, but you're not insane. You belong in a prison, not in an asylum. The prison board is blatantly railroading you into a hospital for the sole purpose of turning you into vegetables. Now some people are saying, 'So what?' I am not one of those people. If we avert our eyes while they do this to you, we give them permission to do it again whenever they see fit. Today they wipe clean your mind because they feel your actions are dangerous, tomorrow they wipe clean my mind because they feel

what I say is dangerous. Where does  
it all stop?

No response from Mickey.

**WAYNE**

My problem Mickey, is that you don't exactly inspire empathy. I'm all alone on this. I need your help. I want what the prison board is doing to be the focus of our follow up episode. Now I have interviews with chairman of the prison board Dewight McClusky about this issue. And I'm tellin' ya, Mickey, he looks bad. The two psychologists they used for their psychiatric kangaroo court won't talk to us, which always looks bad. I have an interview with both the judge of your trial, Bert Steinsma, and the psychologist and author, Emil Reinghold, both of which discount the notion that you're insane. You put that all together, and what the state is doing becomes obvious. But the network isn't satisfied. They feel the show needs another element. It needs you. In order to put the show on the air, I need to get an interview with you. You haven't talked to the press since your trial. Now, a few days before you get transferred to an asylum, you grant an interview on television with Wayne Gayle. We're talkin' a media event here. Every son of a bitch out the with a TV set's gonna tune in to see that. We'll make their motives so blatant, we'll shame 'em into dropping the whole thing. At least for a little while, the publicity would keep them from just giving you and Mallory lobotomies. Well, whatta ya say?

**MICKEY**

Have you talked to Mallory about this?

**WAYNE**

She won't even see me, Mickey. Now you're not supposed to know anything about what's going on with her, but I'm gonna tell ya somethin'. Since you

two've been sentenced, Mallory hasn't spoken one word.

**MICKEY**

She doesn't talk?

**WAYNE**

Not to anybody. She sings.

**MICKEY**

She sings? What does she sing?

**WAYNE**

Songs. 'He's A Rebel', 'Leader Of The Pack', 'Town Without Pity', that Dusty Springfield song 'I Only Want To Be With You'. That's what I hear anyway. Her behaviour was the main thing the doctors' report used against you. So even if she would see me, which she won't, I couldn't put her on camera anyway. If I ask her, 'Mallory, are you insane?' And she starts singing 'Dead Skunk In The Middle Of The Road', that blows our whole case.

Mickey cracks a smile.

The guards come over to take him away.

**DEPUTY SHERIFF (O.S.)**

Time, motherfucker!

They grab Mickey, and jerk him from the chair. Wayne stands.

**WAYNE**

Wait a minute, Mickey, I need an answer.

Mickey doesn't respond. He just leaves with the guards.

**WAYNE**

(yells after him)  
Just think about it. But don't think too long.

**INT. MICKEY'S CELL - DAY**

MEDIUM CU of Mickey curled up by his bed, writing Mallory a letter.

**MICKEY (V.O.)**

Dearest Mallory. My cell is so cold.  
At night I get the chills. I pretend  
you're lying next to me, holding me  
from behind with your leg draped over  
mine and your arms wrapped tightly  
around me. I lie in my cell...

**DISSOLVE TO:**

WIDE SHOT in cell behind Mickey. We slowly DOLLY back.

**MICKEY (V.O.)**

...and imagine kissing you. Not  
making love, just kissing for hours and  
hours on end. I remember everything  
about our time. I remember every joke  
you ever told.

CU of the letter being written over the WIDE SHOT.

**MICKEY (V.O.)**

I remember every secret you ever  
shared. Shared or revealed? I think  
shared is proper. I remember every  
single time you laughed.

ECU of Mickey, mouthing the words as he writes, we can hear  
Mallory's laugh - a distant haunting echo.

**MICKEY**

I remember every meal we ever ate. I  
remember your cooking. I especially  
remember your casseroles. I remember  
watching David Letterman.

We hear the echo of television laughter.

**MICKEY**

I remember driving fast...faster,  
man, fast behind the wheel of the Coupe  
de Ville.

The sound of the Coupe de Ville swells until we...

**CUT TO:**

**EXT. COUPE DE VILLE - NIGHT**

CAMERA sits on the hood looking down at Mickey and Mallory,  
driving fast -- SLOW MOTION. A hurricane of wind whips through  
their hair. Mallory laughs wildly as she wraps her arms around  
Mickey and kisses.

**MICKEY (V.O.)**

You, baby, by my side. Your bare feet  
up on the dash, singing along with the  
radio 'Needles And Pins', 'He's A  
Rebel', 'You're My World', 'Ring Of  
Fire', 'Love Grows Where My Rosemary  
Goes', 'Groove Me'...

**DISSOLVE TO:**

**EXT. COUPE DE VILLE - NIGHT**

Coupe de Ville parked on the road side. Mickey is in the  
drivers seat with his feet on the dash watching Mallory dance on  
the hood of the car.

**MICKEY (V.O.)**

And your dancing, my God, your dancing.  
I lie on my bed and go over every day,  
every minute of our happiness. Every  
day take a day of our time and go  
through it hour by hour. I don't jump  
ahead either. I take it as it comes,  
and I live that day again. That way  
when I get to our first kiss...

**DISSOLVE TO:**

**INT. A BEDROOM - NIGHT**

The screen erupts with fire. Mickey and Mallory's faces appear  
in the flame kissing passionately.

**MICKEY (V.O.)**

The killing of your parents, our  
wedding...They're not just memories.  
I feel that joy again...

**DISSOLVE TO:**

**INT. RESTAURANT - DAY**

MEDIUM CU of Wayne holding a piece of paper in front of his face  
and reading from it out loud. We hear Wayne's VOICE over  
Mallory's singing before the last scene DISSOLVES.

**WAYNE**

(reading out loud)  
'After taking a few days to reflect on  
your offer, I've come to the conclusion  
that you are one hundred percent

correct. A national TV interview would be very advantageous to both Mallory and I. The only obstacle is they're shipping me out to the funny farm in four days. However, that is your problem and not mine. I feel confident you'll manage. Here's to us making television history. Sincerely, Mickey Knox.'

Wayne drops the letter down from in front of his face.

**WAYNE**

Am I a God or what?

We now see the restaurant adorned with the standard Denny's decorum. Wayne's team is gathered in a booth that surrounds the remains of a greasy meal. In response to his last remark, they all pretend they are praying to him.

The team consists of SCOTT, the cameraman, who wears wild t-shirts (presently a t-shirt with the movie 'She Devils On Wheels' splashed on the front); ROGER, the soundman, who wears wild Hawaiian shirts and Bermuda shorts; and UNRULY JULIE, Wayne's assistant, a young lady who wears Bermuda shorts, a baseball jersey, and a dark sports coat no matter how hot the weather is at any time. Roger's never seen without his recorder, Scott's never without his camera, and Unruly Julie always has her giant notebook. These dishevelled film types are all in their twenties and are a marked contrast to Wayne's stylish yuppie demeanour.

Unruly Julie pops the cork on a champagne bottle. The guys hold out coffee mugs, while Julie fills. Julie, however drinks straight from the bottle.

NOTE: This scene is to be played at a rapid fire 'His Girl Friday' pace.

**WAYNE**

Drink up! This is a celebration. This is the day we received word we were gonna make television history. We're gonna have the first sit down, in depth interview with the most charismatic serial killer ever, one day before he's being shipped to a mental hospital for the rest of his life. This is one of those golden moments that happens maybe only four times in a lucky journalist's career. This is Wallace with Noriega, this is Elton John confessing his

bi-sexuality to the Rolling Stone, this is the tearful reporting of the Hindenberg disaster, this is Truffaut setting the record straight on Hitchcock, this is a Robert Capa photo, this is Woodward and Bernstein meeting Deep Throat in an underground parking lot, this is John Reid reporting 'The Ten Days That Shook The World', this is the hippies' bloody palms at Kent State, the Maysles brothers at Altamont, this is the Nixon/Frost interviews...

**ROGER**

This is Raymond Burr witnessing the destruction of Tokyo by Godzilla.

Everybody laughs.

**SCOTT**

What's the schedule, mein fuehre?

As Wayne talks, Unruly Julie writes furiously in her notebook. She never speaks, just writes.

**WAYNE**

We got tonight and tomorrow to get our shit together. The day after that they're shippin' Mallory. That's when we do the Mickey Knox interview, 'cause the next day he goes.

**SCOTT**

Would the network really not run it without the interview?

**WAYNE**

Are you kidding? The last thing they expected was Mickey Knox to get up close and personal. They wanted a follow up episode and would've taken anything I had given them. I'm not gonna tell Mickey Knox that. I'm gonna make him think his grey matter depends on it. When I told Woody and the brass about this coup, they practically shit a brick. I'm talkin' an adobe brick. They want to expand the show to a hour, and they want it on immediately.

**ROGER**

How immediate is immediately?

**WAYNE**

Next week's episode.

Wayne's team all spit out mouthfuls of champagne.

**ROGER**

We don't got enough footage for a hour follow up.

**SCOTT**

(pointing at Roger)

What he said.

**WAYNE**

Rape and pillage the first episode, just change the order a bit. Those sons of bitches out there ain't gonna know the difference. All that shit is just filler for the interview anyway. We film a new intro. Show some old footage from the first episode so the get a brief history of Mickey and Mallory. We introduce a new angle... what the prison board is up to. We see some of that new shit, then the rest of the show is the interview. Now what's so fuckin' hard about that? Oh, Julie make a note: I need Woody to get me thirty seconds of the 'Live at Five' broadcast to promote next weeks show. We'll do a feed right from the jail while we're wrapping up with Mickey.

Unruly Julie scribbles in her notebook. Wayne snaps at Scott.

**WAYNE**

You too Scott, Betacam and a remote, keep it simple.

Scott closes his eyes in concentration, and repeats Wayne.

**SCOTT**

Betacam with remote and two-way comm link. Got it.

(opens eyes)

How about the interview...What camera do you want to use?

Wayne closes his eyes.



**WAYNE**

I see...high contrast sixteen millimetre black and white, and I mean black and white, where the black's black and the white's white. This is for posterity, so fuck video. Film! Film! Film!

Wayne pounds on the table. CU of Unruly Julie writing in her notebook: 'Film...film...film!'

**WAYNE**

So Unruly Julie's comin' with me and planning the interview.

(points at Roger & Scott)

You two go down to the editing bay, take the old footage and the new footage, put it together, and see what we got. Get it into shape so when we finish the interview, we can just stick it in.

**SCOTT**

When do you want the assembly?

**WAYNE**

Tomorrow.

**CUT TO:**

**TITLE CARD: 'TOMORROW'**

**CUT TO:**

**INT. TV STATION CORRIDOR - DAY**

CAMERA leads Wayne, who's talking to Unruly Julie. As they march quickly through the halls Julie writes furiously in her notebook.

**WAYNE**

At that point I'll ask him if he believes in God. If he says yes, I'll ask him what he thinks God would make of his actions. And is he worried about burning in hell? If he says no, I'll say, 'Well, Mickey, what do you believe in?' And hopefully he'll say something like a live round of ammo, the expression on the face of a man he just split up the middle, Mallory's eyes, sex, drugs, and rock 'n roll.

He's bound to say something provocative.

Wayne and Unruly Julie enter the video editing room. Scott and Roger are sitting at the editing bay. Everybody is wearing, and looks like they slept in, the same clothes as the night before, except Wayne, who's in another sweater and looks alert and snappy.

**WAYNE**

Okay, boys, let's have it.

**SCOTT**

Well, basically, what we did was put part of the old show on first...

**ROGER**

But we changed the order around so it wasn't super obvious...

**SCOTT**

Then we added the new shit to the tail...

**ROGER**

So we film the interview, and we can just slap it on at the end.

Wayne and Unruly Julie grab chairs and sit.

**WAYNE**

Okay, let's see it.

CU of video monitor screen. We see a show rewinding.

**ROGER (O.S.)**

Now we got to film a new intro for the follow up episode. But we put the intro for the first episode at the beginning temporarily so you can see it with some scope.

**WAYNE (V.O.)**

I hear ya. Play.

CU of Roger's hand pressing a play button.

**CUT TO:**

Static. Then the opening slate for 'AMERICAN MANIACS' fills the **SCREEN.**

**BEGIN: HIGHWAY - DAY**

**EXT. HIGHWAY - DAY**

WAYNE GAYLE is standing in the middle of an empty highway. The CAMERA looks up from the ground. With a WIDE ANGLE lens, he looks practically mythic.

Wayne speaks into the camera.

**WAYNE**

Hello. Welcome to 'American Maniacs'.  
I'm your host Wayne Gayle. And this is  
Highway 58.

Wayne walks toward the CAMERA. We DOLLY back.

**WAYNE**

To some the fastest distance between  
point A and point B. To others a  
beautiful stretch to the American  
landscape. But to Mickey and Mallory  
Knox, it was a candy land of murder and  
mayhem.

While we hear Wayne's narration, we see a MONTAGE of home 8mm movie footage. These are films of Mickey and Mallory living a normal life.

HOME MOVIE - Mickey shaking hands with the JUDGE who married them. Mallory stands happily by Mickey's side.

HOME MOVIE - Mallory hamming up the sex angle, as she poses by Bob's Big Boy.

HOME MOVIE - Mallory sitting on Mickey's lap at home.

HOME MOVIE - CU of Mallory asleep in bed. Mickey (holding camera) tickles her under her chin. Mallory slaps herself in the face with a handful of shaving cream.

HOME MOVIE - Mickey and Mallory posing with Santa Claus.

HOME MOVIE - Mickey being surprised in the toilet.

**WAYNE (V.O.)**

After living a very routine, drab,  
nothing out-of-the-ordinary-ever-  
happens kind of life, the sweethearts  
shocked the entire nation with a  
cross-country crime and murder spree  
that lasted only three weeks, but

left---

PHOTO: BLACK & WHITE PHOTOS of bloody victims -- MEN and WOMEN.

PHOTO: BLACK & WHITE PHOTOS of a bloodstained police chalk outline.

**WAYNE (V.O.)**

---forty-eight known bodies in its wake. Including---

HOME MOVE FOOTAGE of Mallory and her PARENTS during happier times. All three are smiling. Mallory's in the middle with her arms around them. Mallory's father is eating a chicken drumstick. Mallory takes a bite out of it while he's holding it.

**WAYNE (V.O.)**

---Mallory's very own parents.

PHOTO: COLOR POSTCARD of Los Angeles.

**WAYNE (V.O.)**

They started their crime wave in Los Angeles.

Wayne Gayle stands in front of a Circle K convenience store. He speaks to us.

**WAYNE**

And they were finally apprehended here at this Circle K in St. Paul, Minnesota.

**CUT TO:**

**EXT. CIRCLE K - DAY**

This sequence is filmed in 16MM COLOR, cinema verite a'la 'COPS.'

The CAMERA runs behind three blue windbreaker clad COPS, as they run up to the Circle K, shouting obscenities.

In front of the store three windbreaker cops have Mickey on the ground, beating him with nightsticks. One COP lies on the ground near them, holding his hands over his face, screaming.

To the left Mallory is slugging it out with a windbreaker COP, matching each other blow for blow.

Meanwhile, the three cops we ran with reach the action and join in.

**CUT TO:**

**MONTAGE**

NEWSPAPER-- Newspaper or magazine COLOR AD for a 7/11 store.

NEWSPAPER-- Newspaper or magazine COLOR AD for a gas station.

**WAYNE (V.O.)**

They started off robbing 7/11 type stores and gas stations and later graduated to banks and the big time.

**EXT. SUBURBAN STREET - DAY**

Wayne Gayle walks down the street. The CAMERA walks with him. He speaks into the camera.

**WAYNE**

Mickey and Mallory's idea of an armed robbery was a little different than most. It was an assault, actually.

**EXT. 7/11 STORE - DAY**

Wayne interviews BISHOP, a young blonde kid with a 'Flock of Sea Gulls' haircut. Bishop's name appears on the SCREEN.

**BISHOP**

Well. I knew that Mickey and Mallory kill everybody when they're through, except for one clerk. There were a couple of people in the store then, and I was working with Stevo. And I like Stevo, you know? But I was thinking, what could I do to make them pick me to be the clerk that gets to live?

**INT. 7/11 STORE - DAY**

This scene is shot through the STORE'S BLACK & WHITE VIDEO SURVEILLANCE CAMERA. The date and time of day are burned into the edges of the frame.

Mickey and Mallory charge into a 7/11 store, cocking their shotguns and shouting things.

Mickey SHOOTS a CUSTOMER who lies on the ground screaming.

Mallory BLASTS a FEMALE CUSTOMER who lies on the ground screaming.

Mickey points his shotgun at Bishop the store clerk and screams:

**MICKEY**

Money! Money! Money! Fast! Fast!  
Faster! Faster! Faster than that!

Bishop stuffs money in a bag as Mallory guards the door, shotgun ready.

STEVO, the other store clerk, walks in from the back room carrying boxes and wearing a walkman.

Mickey and Mallory spin around and shoot him.

As all this mayhem happens before our disbelieving eyes, Wayne's narration happens over it.

**WAYNE (V.O.)**

They'd storm in with shotguns, and kill every customer in the place right off the bat.

**CUT TO:**

Smiling PHOTOS of other VICTIMS. We CUT from each photo to the next photo after shotgun FIRE.

**EXT. BLEACHERS - DAY**

Wayne Gayle sitting on football bleachers. He stares into the CAMERA for a few beats. Then, after his dramatic silence, he talks.

**WAYNE**

Sick, isn't it?  
(mournful pause)  
After killing numerous people, the  
would always leave one clerk alive.  
One clerk...to give them the money,  
and tell the tale of---

PHOTO: BLACK & WHITE snapshot of Mickey and Mallory standing next to each other, guns in hand, smiling for the camera.

**WAYNE (V.O.)**

Mickey and Mallory.

PHOTO: Police Academy BLACK & WHITE snapshot of OFFICER GERALD NASH.

**WAYNE (V.O.)**

Patrolman Gerald Nash was just one of the twelve peace officers that Mickey and Mallory murdered during their reign of terror.

PHOTO: BLACK & WHITE photo of Gerald Nash and his partner DALE WRIGLEY, dressed in their uniforms, arms around each other.

**WAYNE (V.O.)**

Gerald and his partner Dale Wrigley were parked at...

PHOTO: BLACK & WHITE snapshot of donut shop.

**WAYNE (V.O.)**

...this donut shop, Alfie's Donuts. When---

Interview with Dale Wrigley. Dale's name appears below him on the SCREEN.

**DALE**

This '68 Cadillac Coupe De Ville pulled up about three spaces away. Gerald came walking out with our coffee and---

(begins to tear up)  
my bear claw. When the driver of the car asked him something, Gerald started giving him what looked like street directions. When he finished, the driver waved him 'thanks,' brought up a shotgun and---

PHOTO: BLACK & WHITE of donut shop.

WIDER PHOTO: Alfie's donut and parking lot. On this photo, a white grease pencil circles where Gerald was shot. We hear a SHOTGUN BLAST and a SCREAM over this.

PHOTO: BLACK & WHITE of Mickey and Mallory. We hear LAUGHTER and a car PEELING OUT over this.

**EXT. BLEACHERS - DAY**

Wayne talks to us.

**WAYNE**

Apparently bored with banditry and murder, the two outlaws proved what renaissance psychopaths they really are. To break up the monotony in

between bank jobs, or what have you,  
they started butchering whole  
households at random.

CUT TO: MONTAGE of newspaper front page stories and headlines  
of family households butchered by the Knoxs.

**INT. WAYNE'S STUDIO - DAY**

Wayne, dressed in a pink shirt and suspenders, talks to us in  
front of a blue screen that has 'WAYNE GAYLE'S AMERICAN MANIACS'  
logo behind him.

**WAYNE**

Unfortunately, the story didn't end  
with their capture. It just became  
more surreal. Their subsequent trial  
turned into a sick circus...

**CUT TO:**

**EXT. COURTHOUSE - DAY**

The CAMERA captures the crowd in front of the courthouse.  
They're a very mixed lot.

**WAYNE (V.O.)**

...As spectators, reporters, law  
students, tourists, gawkers, the  
interested, the curious, the devoted,  
and the demented were drawn to the Los  
Angeles county courthouse like moths to  
a flame.

**INT. WAYNE'S STUDIO - DAY**

Wayne talks to us.

**WAYNE**

The Mickey and Mallory Knox murder  
trial was so event filled it made the  
crime spree that took place before pale  
by comparison. The first point was the  
decision of Mickey's to act as his own  
council. Now this in itself is not  
unheard of, for instance, Ted Bundy  
acted as his own council as well. What  
was unexpected was how well Mickey's  
performance would be.

**INT. JUDGE'S DEN - DAY**



Wayne interviews JUDGE BURT STEINSMA in his den at home.

**WAYNE (V.O.)**

We spoke with Burt Steinsma, who was the presiding judge during the Knox trial.

**JUDGE STEINSMA**

Mickey was surprisingly effective. When I was told I was to be the judge of this trial and then I was told Mickey Knox would be handling his own defence, I got a headache that lasted five days. But at first I breathed a sigh of relief. Mickey showed up very prepared, and proved to be an excellent amateur lawyer.

**INT. WANDA BISBING'S OFFICE - DAY**

Interview with state prosecutor WANDA BISBING, an attractive woman in her forties.

**WAYNE (V.O.)**

However, this opinion isn't shared by the state's prosecutor on this case, Wanda Bisbing.

Wayne's with Bisbing.

**WAYNE**

Judge Steinsma said that Mickey showed up very prepared and proved to be an excellent amateur attorney.

**BISBING**

Oh, that's rich. Well, considering that Mickey Knox turn his court into a mockery and personally made him look like a fool, I'd say that's very benevolent of Judge Steinsma. As far as Mickey being an excellent amateur lawyer, maybe I'm old fashioned, but when I went to law school, we were taught the object was to win the case, which I did.

**INT. WAYNE'S STUDIO - DAY**

Wayne talks to us.

**WAYNE**

The nation caught fire to Mickey and Mallory fever, Mickey and Mallory mania, if you will, as the merits to Mickey's talent as a defence attorney became apparent.

Law students from all ends of the country converged on Los Angeles as legal history took a new course. But that was only the lemon next to the pie. And that pie is you, the American people. That pie is the way the strangely charismatic, and make no mistake, they are charismatic, Mickey and Mallory have captured the public's interest, fear, and in some cases, admiration.

**CUT TO:**

**EXT. COURTHOUSE STEPS - DAY**

Wayne interviews three long-haired guys: CHUCK, STEVE, and JEFF.

**WAYNE**

What do you think of Mickey and Mallory?

**CHUCK**

Hot.

**JEFF**

Hot.

**STEVE**

Totally hot.

**CHUCK**

Mickey and Mallory's the best thing to happen to mass murder since Manson.

**STEVE**

Forty-eight people known. They're way cooler than Manson.

CUT TO: Wayne interviewing MORGAN and PAGE, two young girls.

**WAYNE**

What do you think of Mickey and Mallory?

**MORGAN**

Well, he's just...I dunno...

charismatic.

**PAGE**

They're so romantic.

CUT TO: Wayne interviewing an INTENSE COP.

**INTENSE COP**

I'm here to watch the judge give those two shit asses (BLEEP) the stiffest sentence the law allows. I want to see their faces when the state says 'they are the worst scum sucking, degenerate, douche bag, filthy, I don't know what's ever shit (BLEEP) out.

(referring to crowd behind him)

And these assholes (BLEEP) are making heroes outta sickos. You wanna know who a hero is? You wanna know? I'll tell ya who a Goddamn hero is. Mike Griffin. Mike fuckin' (BLEEP) Griffin is who these misguided assholes (BLEEP) should be revering. You know why Mike Jerome Griffin is a hero? I'll tell ya why. Because he was killed in the line of duty. Do you want to know how he died?

**WAYNE**

Yes.

**INTENSE COP**

I'll tell you. Mike Jerome Griffin was killed in the line of duty by those two anti-heroes.

CUT TO: Wayne interviewing RUSSELL VOSSLER, Harvard law student.

**WAYNE**

Tell me, Mr. Vossler, how many days of the trial have you attended?

**RUSSELL**

Ahhh yesss, I've been fortunate enough to attend two days. Law history in the making. I've been a participant.

**WAYNE**

And you being a Harvard law student, what is your opinion of Mickey Knox's performance?

**RUSSELL**

Ahhh, Mickey's pistolero savvy in the courtroom trial rivals, dare I say conquers that of master Melvin Belli. He's like a magnificent loose cannon, firing point blank in the prosecutor's face. It is my anticipation---

BACK TO: The long-haired guys, Chuck, Jeff & Steve as Wayne speaks.

**WAYNE**

You're talking about a man and a woman who killed innocent people.

**STEVE**

Don't get us wrong...

**CHUCK**

We respect human life an' all.

**JEFF**

It's a tragedy.

**STEVE**

But...if I was a serial killer, which I'm not, but if I was, I'd be like Mickey.

CUT TO: Wayne talking with MARVIN, a black man.

**MARVIN**

They're like that crazy mother in the first Dirty Harry movie. Member that crazy ass mother? They're like him. Mickey and Mallory be doin' some cold-blooded shit. When I hear about some of the shit they be doin' on TV, I say 'Damn, that's fucked (BLEEP) up.'

BACK TO: The two young girls, Morgan & Page as Wayne speaks.

**PAGE**

(laughing and blushing)  
We sit in the courtroom all day and try to catch Mickey's eye.

**CUT TO:**

**INT. GOLD'S GYM - DAY**

Wayne's sitting in the gym. Behind him MUSCLE MEN are working out. Their GRUNTING sounds fill the background. Wayne looks up and just OFF CAMERA to the people he's interviewing.

**WAYNE**

What do you think of Mickey and Mallory?

ECU on SIMON and NORMAN HUN, two brothers/bodybuilders, in a head SHOT.

**SIMON**

I admire them.

**NORMAN**

I do, too.

**WAYNE**

(confused)

But how can you say that?

**SIMON**

They're mesmerising.

**NORMAN**

Hypnotizing.

**SIMON**

Have you seen 'Pumping Iron?'

**WAYNE**

Yes.

**NORMAN**

Then you've seen the scene where Arnold Schwarzenegger is talking to Lou Ferigno.

**WAYNE**

Yes.

**SIMON**

Through the power of the simple word---

**NORMAN**

And a snake-eye glare.

**SIMON**

---and a snake-eye glare, Arnold was able to totally psyche out any confidence Ferigno had.

**NORMAN**

He squashed him mentally before physically defeating him.

**SIMON**

He had the edge. The mind's edge.

**NORMAN**

Mickey and Mallory have that edge.

**SIMON**

Only on a much grander scale.

**NORMAN**

They've hypnotized the nation.

**SIMON**

Schwartzenegger was the king of the edge before they came along.

The CU of the brothers ZOOMS back.

**WAYNE**

You say this and yet...you two are both victims of Mickey and Mallory.

SHOT has zoomed back to reveal that both Simon and Norman are in wheelchairs (their legs maimed or gone).

**SIMON**

Yes.

**NORMAN**

Yes.

**WAYNE**

How can you say that you 'admire' them?

**NORMAN**

It's like this, Wayne. Two people are standing in a dark room waiting for the other to attack. These two people can't see each other, yet they know they're there. Now, they can either stand in the dark room forever waiting until they die of boredom, or one of them can make the first move.

**WAYNE**

Why can't they just shake hands and be friends?

**NORMAN**

They can't because neither knows if the other is a deranged senseless killer like the Knoxs. So, you may as well make the first move.

**WAYNE**

And they made the first move?

**NORMAN**

Unfortunately, yes.

**SIMON**

But you see, that's okay, Wayne.

**WAYNE**

Why?

**SIMON**

They passed the 'edge' along to us.

**WAYNE**

How so?

**SIMON**

By taking away our legs. Now we have to fight harder to get ahead than anyone else you'll find in this gym. Probably the whole city. They gave us the fighting spirit. Before this happened I was content. Now I'm pissed off. Now I'm half a man and I've got to work like the devil to get whole again.

**WAYNE**

But you'll never be whole again.

**SIMON**

Never is a very long time, Wayne. A word only the weak use. I'm not a sore loser. Even if I don't have a leg to stand on, I'm going to get up and fight this world until I'm on top again.

**NORMAN**

That's the Mickey and Mallory way.

**SIMON**

That's the way of the world.

**NORMAN**

They're shocking the world into remembering the primal law.

**SIMON**

Survival of the fittest.

**WAYNE**

One last question. Usually Mickey and Mallory kill all of their victims. Why did they let you two survive?

The brothers pause, then turn to Wayne.

**NORMAN**

They had us tied down during one of their house raids, you've seen the headlines, and they were taking a chainsaw to our legs before they were gonna kill us.

**SIMON**

Just for fun, I guess.

**NORMAN**

And then Mallory stops Mickey and says, 'Hey, these are the Brothers Hun.'

**SIMON**

Mickey stops sawin' on my leg and says, 'Oh my God, I'm your biggest fan!'

**NORMAN**

Apparently, they've seen all our films.

**SIMON**

They were especially influenced by 'Conquering Huns of Neptune.'

**NORMAN**

So, Mallory calls 911 and they took off.

**SIMON**

They actually apologized.

**INT. WAYNE'S STUDIO - DAY**

Wayne talks.

**WAYNE**

The couple proved so popular that a motion picture glamorizing their



exploits was made...

CUT TO: A POSTER for the Mickey and Mallory movie called 'Thrill Killers' is shown. It has a drawing of the Movie Mickey and Movie Mallory in a romantic pose a'la 'Gone With The Wind,' both with guns in their hands. Around them are smaller drawings of cars, people shooting, people fighting, explosions, etc.

The adlines are: 'RIPPED FROM TODAY'S HEADLINES --THE TRUE STORY OF MICKEY AND MALLORY.' 'THE COUPLE THAT LIVED FOR LOVE AND LOVED TO KILL.'

The poster lists the credits: 'Starring Jessie Alexander Warwick and Buffy St.McQueen.' 'Written and Directed by Neil Pope.'

**WAYNE (V.O.)**

The Movie 'Thrill Killers' proved to be a tremendous box office success, making stars out of the before then unknown---

CUT TO: STILLs of Movie Mickey and Movie Mallory holding weapons, posing together, creating mayhem.

**WAYNE (V.O.)**

---actors Jessie Alexander Warwick and Buffy St.McQueen.

**CUT TO:**

**MOVIE TRAILER FOR 'THRILL KILLERS':**

SHOT Movie Mickey dressed in a fastfood uniform.

**ANNOUNCER (V.O.)**

Meet Mickey Knox!

**MOVIE MICKEY**

I'm gettin' off this minimum wage train. Break my back for you and throw away my youth for nothing. when I'm thirty, have a big wall drop down in front of me called the future. Realize I've been doin' time in a burger flippin' jail.

He rips off his uniform.

**MOVIE MICKEY**

Listen to me Jimmy-dick, I want cash, lots of it, cars, fast cars! And I want it now! Not later, now! I wanna

wail, baby, wail!

SHOT of Movie Mallory on her hands and knees crawling toward  
**CAMERA.**

**ANNOUNCER (V.O.)**

And his lovely wife Mallory.

**MOVIE MALLORY**

I need ya, Mickey. I gotta have ya.  
I'm no good for no one else. when I'm  
with you, I burn, baby. Burn like blue  
flame.

SHOT of Movie Mickey and Movie Mallory driving fast and laughing  
their heads off.

**ANNOUNCER (V.O.)**

Together they're the Thrill Killers.  
The true story of the couple that  
shocked the world...

SHOT of the Movie Knoxs FIRING guns.

**ANNOUNCER (V.O.)**

...with a bloodlust of violence...

SHOT of Movie Mickey and Movie Mallory kissing.

**ANNOUNCER (V.O.)**

...and unbridled passion.

SHOT of Movie Mallory with a knife to a COP'S throat. Movie  
Mickey holds a shotgun.

**MOVIE COP**

When society catches up with you, I'd  
hate to be in your boots.

**MOVIE MICKEY**

Let me telly ya about society and its  
boots. It uses those boots for  
steppin' on people like me and her!

**CUT TO:**

**INT. EDITING ROOM - DAY**

Wayne enters an editing room where filmmaker NEIL POPE is  
working at a movieola.

**WAYNE (V.O.)**

We talked with Neil Pope, writer and director of 'Thrill Killers' for his take on the Mickey and Mallory phenomena.

Pope stops the movieola, turns toward the CAMERA, and greets Wayne M.O.S.

**CUT INTO INTERVIEW:**

**NEIL POPE**

It is my belief that Mickey and Mallory Knox are a cultural phenomena that could only exist in our sexually repressed society. A flower that could only bloom amidst a grotesque fast food culture. A what I tried to do with 'Thrill Killers' was trace the root of the problem all the way down the vine to the original bad seed. Yet amidst the violence and murder and carnage, you've got the structure of a Wagnerian love story.

**EXT. ALLEY - DAY**

In a back alley, the conclusion of 'Thrill Killers' plays out. The sound of SIRENS and CHOPPERS are nearing. Movie Mickey, shotgun in hand, runs down the alley stopping at a dumpster, where the wounded and bloody Movie Mallory sits propped up against a brick wall. On the bottom of the SCREEN, the subtitle appears: SCENE FROM 'THRILL KILLERS' (1990).

**MOVIE MALLORY**

Mickey, honey, listen to me.

Movie Mallory holds out her hand for him to take it. He does.

**MOVIE MALLORY**

I can't go. I'm too fucked up.

**MOVIE MICKEY**

I'm not saying it's not gonna hurt, but--

**MOVIE MALLORY**

I can't run with you, Mickey! I really want to. If I could, I would, but I can't. I gotta stay here. But you can still get out of here.

**MOVIE MICKEY**

No fuckin' way! No fuckin' way!

**MOVIE MALLORY**

If they stay, they'll catch you, and they don't have to catch you---

**MOVIE MICKEY**

No fuckin' way!

**MOVIE MALLORY**

Mickey, you're wasting time!

**MOVIE MICKEY**

I don't give a damn if a million United States marines, all whistling the halls of Montezuma, are gonna come marchin' down this alley any second. There ain't no fuckin' way in hell I'm leaving you. And that's that!

Movie Mallory grabs his hand with both of hers. She's crying.

The SIREN and CHOPPER sounds are getting closer.

**MOVIE MALLORY**

Mickey, my love, if you leave me, they'll catch me and take me to the hospital. If you stay, you'll make 'em kill you. Then it'd be like I killed you. I could bear anything, but I couldn't bear that. So please, please, for me, my handsome husband, run for your life.

The SIRENS and CHOPPERS draw closer.

**MOVIE MICKEY**

I can't do it. You're my wife, you're my partner. A fella doesn't run when his partner can't run with him. Mallory, my angel, if I could of left ya, I'd of left ya a long time ago.

They kiss.

**MOVIE MALLORY**

Well, hell, if you won't leave, give me a gun so I can go out shooting.

Movie Mickey hands her his .44 Magnum from his belt.

**MOVIE MICKEY**

Sit tight. I'm gonna make it a little  
tougher for 'em.

Movie Mickey runs to the end of the alley, peers around the  
corner at the arriving COPS.

**MOVIE MICKEY**

(to himself)  
Time to get naked and boogie.

Movie Mallory is out of movie Mickey's view. She cocks the .44,  
then places the barrel under her chin.

**MOVIE MALLORY**

Mickey!

Movie Mickey's busy. He doesn't turn around.

**MOVIE MICKEY**

Yeah baby.

**MOVIE MALLORY**

You made every day like kindergarten.

Movie Mallory pulls the trigger. BANG!

DOLLY down the alley to a CU on Mickey as he spins around.

Movie Mallory literally blew her head clean off. Her headless  
body, gun in hand, remains upright in her sitting position.

Movie Mickey runs toward her, screaming her name in SLOW MOTION.

**MOVIE MICKEY**

Mallory!

**CUT TO:**

**BACK TO: THE POPE INTERVIEW**

**WAYNE (O.S.)**

Why did you kill Mallory? Both of  
them are still alive.

**NEIL POPE**

It was dramatic license, no doubt. But  
I felt an operatic love story needed an  
operatic ending. The two of them kill  
for each other. They offer the death  
of their victims to each other like  
other lovers offer flowers or bon bons.  
So what more natural, what more

organic, what more poetic than Mallory offering her death to Mickey? It's where it's been leading since day one. We worked it in the movie by using a what if they escaped situation. I think it works beautifully. You'd be surprised. People come up to me at the end of the movie in tears.

**EXT. PARKING LOT - DAY**

Actor JESSIE ALEXANDER WARWICK sits on his motorcycle and talks to the CAMERA. He's dressed in a Levi's jacket, jeans, a bandanna is wrapped around his head, and as he talks he bogarts a smoke. His name appears at the bottom of the SCREEN.

**JESSIE**

One thing about Mickey for sure, he's definitely a man who has his moments. It was wild playin' him. It was one of those get-it-out-of-your-system performances.

**INT. BUFFY ST. MCQUEEN'S HOME - DAY**

This interview is SHOT in Buffy's house a'la Barbara Walters. BUFFY sits on the couch in her living room with a cat in her lap. From time to time, she sips from a coffee cup. Her name appears at the bottom of the SCREEN.

**BUFFY**

I didn't play Mallory, the murderer. I didn't play her as a butcher. I played her as a woman in love, who also happens to murder people. I didn't want her to be at arm's length from the audience or myself. If you play her as this wild maniac, the audience never has to deal with her. If you see a decapitation in a movie, you just say 'Oh wow, a neat special effect.' Because you can't relate to a decapitation. It doesn't mean anything to anybody because it's not personal. Decapitations don't fall into most people's realm of life experiences. But if you show somebody in a movie getting a paper cut, the whole audience squirms. Because everybody can relate to a paper cut.

**WAYNE (O.S.)**

Did you meet the real Mallory Knox?

**BUFFY**

I tried to, but she wouldn't see me. But I read some letters she wrote to Mickey before the murder spree. They helped me out a lot.

**EXT. PARKING LOT - DAY**

Jessie talks to CAMERA.

**WAYNE (O.S)**

You met Mickey Knox, didn't you?

**JESSIE**

Yeah, I visited him when he was up in Susanville. He's a little cerebral for my taste, but all in all, we got along.

**INT. OFFICE - DAY**

Wayne, sitting in a chair in front of a desk, interviews DR. REINGHOLD, who sits behind the desk.

**WAYNE (V.O.)**

To get a psychiatric view on the strange attraction Mickey and Mallory seems to have, we talked with Doctor Emil Reinghold, noted psychologist and author.

Wayne begins his interview.

**WAYNE**

Can you shed some light, Doctor Reinghold, on why the public has taken a pair of sociopaths so close to their bosom?

**DR. REINGHOLD**

Well, for one, the media has done a tremendous job of turning the husband and wife mass murderers into celebrities. But it's the country's youth who have turned the couple into the ultimate anti-heroes. Basically, the very thing that makes them most lethal is the exact same thing that captures the public's hearts and minds -- Mickey and Mallory's operatic devotion to each other. In a world

where people can't seem to make the simplest relationships work and the slightest emotional commitment is considered devastating, Mick and Mallory have a do-or-die romance of a Shakespearean magnitude. To the country's youth, 75 percent of which are coming from broken homes, that's appealing. They have an 'us against the world' posture which always appeals to youth. And they've taken that posture seventeen steps beyond. It's not 'us against the world,' it's 'we're gonna kill the world.' They're exciting. I read their file and I find myself turning the page like it was a paperback. Why do disillusioned youths get into Mickey and Mallory? Why do disillusioned housewives read romance novels? Why are you filming this special? Because you know as well as I do, you say 'tonight at nine Charles Manson speaks,' everybody's going to tune in to hear what he says. Mickey and Mallory have shocked a country numb with violence. They've created a world where only two exist and anybody who inadvertently enters that world is murdered.

**EXT. COURTHOUSE - DAY**

SHOTS of the crowd.

**WAYNE (V.O.)**

This attitude from the young towards their ultimate anti-heroes is nation wide. And spreading.

**TWO LONDON TEENS**

BOY and GIRL, dressed like the Knox's.

**TITLE CARD: 'LONDON'**

**LONDON BOY**

You take all the great figures from the States...Elvis, Jack Keroac, Bukowski, James Dean, Jim Morrison, Angela Davis, Jack Nicholson, Jim Thompson, Martin Scorcese...add a bloody pale of nitro and you got Mickey



and Mallory. They're like rebels  
without a cause, except they have a  
cause. Only nobody knows what it is.

**LONDON GIRL**

(screaming)

Their cause is each utter!

TWO JAPANESE TEENS a BOY and GIRL, dressed like the Knox's.  
They speak in Japanese, which is translated in English.

**TITLE CARD: 'JAPAN'**

As Japanese boy and girl speak, we hear:

**TRANSLATOR (V.O.)**

Keep the faith, Mickey and Mallory,  
keep the faith.

TWO FRENCH TEENS a BOY and GIRL, dressed like the Knox's. They  
speak in French, and we hear the translation in English.

**TITLE CARD: 'FRANCE'**

**TRANSLATOR (V.O.)**

Mickey and Mallory have a love that's  
**L.A.M.F.**

**FRENCH BOY**

(in English)

They are super cool!

**INT. WAYNE'S STUDIO - DAY**

**WAYNE**

And as to almost give this whole  
misplaced admiration scenario a cherry  
on the top, the rock band Redd Kross  
entered the charts last week at number  
13 with their song 'Natural Born  
Killers, The Saga of Mickey and  
Mallory.'

CUT TO: A CLIP from the Redd Kross video of 'Natural Born  
Killers.'

**BACK TO: WAYNE'S STUDIO**

**WAYNE**

The third wicked twist to this story is  
Grace Mulberry.

**CUT TO:**

FRONT PAGE NEWSPAPER - Headline reads: 'MICKEY AND MALLORY KILL SIX TEENS DURING SLUMBER PARTY!' In smaller bold face under it: 'One Teen Escapes Killer's Clutches.' On the front page is a PHOTO of the teen who escaped. It's seventeen year old GRACE MULBERRY. CAMERA moves in CU of the photo.

**WAYNE (V.O.)**

Of the six teens murdered that night, seventeen year old Grace Mulberry was the lucky one left to tell the tale. And this haunted young lady summoned up the courage to take the stand, tell what she saw that horrible night, and then allow herself to be cross-examined by the man who killed her brother and girlfriends.

**EXT. COURTHOUSE - DAY**

All kinds of PEOPLE are gathered around. It's a real media event.

Grace's sedan pulls up to the courthouse. The many spectators and reporters surround the car.

Grace, HER FATHER, and BISBING emerge from the sedan, and start walking up the courthouse steps.

Microphones and cameras are thrust at her as REPORTERS ask questions.

Grace is afraid to face the crowd. Her head darts in the direction of each question, but she doesn't answer.

She remains silent and scared.

**FEMALE ORIENTAL REPORTER**

Miss Mulberry! How does it feel to be the only survivor of Mickey and Mallory's reign of terror?

**FAT MALE REPORTER**

Miss Mulberry! Has the experience marked you?

Some scruffy TRANSIENT sticks his head in Grace's face.

**TRANSIENT**

Did ya watch your brother get stabbed up?

**WAYNE**

How do you feel about Mickey cross-examining you?

Grace, her father, and Bisbing shove their way through the crowd. After Grace and her entourage enter the courthouse, we hear the cry of:

**VOICE (O.S.)**

Mickey and Mallory!

CAMERA whips toward the bottom of the steps as the car carrying Mickey and Mallory pulls up. The reporters race down the steps they just raced up. The Mickey and Mallory fans go apeshit.

Mickey and Mallory, handcuffed, are being led up the steps by SHERIFF'S DEPUTIES. Wayne Gayle and other reporters film them and shoot out questions. Microphones are thrust into their faces.

**WAYNE**

Mickey, how do you feel about cross-examining Grace Mulberry?

**MICKY**

I'm keen with anticipation.

**FEMALE ORIENTAL REPORTER**

What do you think of this turn out, Mallory?

**MALLORY**

I ain't never had so much fun.

A CUTE REPORTER, a Tawny Little type, steps forward.

**CUTE REPORTER**

Do you have any regrets?

**MALLORY**

Not a one.

**MICKY**

Yeah, I always regretted we never got around to looking up my old history teacher, Miss Bainbridge. Now there's a big bad bitch not good for herself or nobody.

**BLACK REPORTER**

What's your favorite pastime?

**MICKEY**

You mean aside from what I'm being  
tried for?

Mallory playfully elbows Mickey in his ribs.

**MICKEY**

Oh, I'd say watching TV.

All the reporters in unison:

**REPORTERS**

What's your favorite show?

**MICKEY**

'Have Gun Will Travel.'

**CUTE REPORTER**

Do you have anything to say to your  
fans?

**MICKEY**

(looking in CAMERA)  
You ain't seen nothin' yet.

**CUT TO:**

**EXT. COURTHOUSE - DAY**

Wayne by himself standing on the courthouse steps.

**WAYNE**

(to CAMERA)  
No, apparently we had not seen  
everything. Grace Mulberry gave her  
tearful testimony. Then it became  
Mickey Knox's turn for cross-  
examination.

**CUT TO:**

COURT SKETCHES: An artist SKETCH of Mickey cross-examining  
Grace on the stand.

**BISBING (V.O.)**

Grace was terrified of Mickey. You  
have to understand most of their  
victims were normal people with normal  
lives that nothing out of the ordinary  
ever happens to.

COURT SKETCH of Mickey looking like the devil himself.

**BISBING (V.O.)**

Then out of the blue, they're dealing with the devil incarnate. It was extremely difficult for us to find survivors who would take the stand and testify when they knew Mickey would be cross-examining them.

COURT SKETCH of terrified Grace. CAMERA closes in Grace's face.

**BISBING (V.O.)**

Grace was every bit as terrified, every bit as haunted. But she felt her brother Tim and her five girlfriends were counting on her.

**CUT TO:**

**INT. COURTROOM - DAY**

COURT SKETCH - CU of Grace staring intently. CAMERA widens to include Bisbing standing before the bench as Mickey sits with Mallory at the defence table. Judge Steinsma looks down at Grace. The distinct sounds of a court in session can be heard in the B.G.

The color of the scene FADES to Black & White as the CAMERA cranes up to reveal the COURT ARTIST drawing while court is in session.

OFF SCREEN: Bisbing is wrapping up her examination of Grace who is at the witness stand. Judge Steinsma resides at his bench.

CAMERA dollies into a MED. OVERHEAD TWO-SHOT of Mickey and Mallory who are sketching on a pad of paper. CAMERA reveals the drawing of a man stabbing a woman. Mickey is doing the actual drawing, but every once and a while Mallory takes to pencil and adds some touches, as Grace finishes her tearful testimony.

**BISBING (O.S.)**

No further questions, your honor.

Emotional pause, the silence.

**JUDGE STEINSMA (O.S.)**

Would you care to cross examine the witness, Mr. Knox?

Mickey scratches out the drawing. Still holding the pencil he stands and leaves frame.

**MICKEY (O.S)**

As a matter of fact, your honor, I would.

NOTE: The following scene is to be played with EXTREME CLOSE UPS. Not once is the courtroom seen in detail. However courtroom sound can be heard vividly in the B.G.

CU of Mallory, who grins at Mickey like a Cheshire cat.

CU of Grace's eyes as they look downward.

CU of Judge Steinsma as he shuffles paper on his bench.

CU of Mickey's feet crossing the court floor.

CU of Bisbing as her eyes follow Mickey across the court. Mickey enters the frame, with a pencil pressed to his lips in thought. Mickey is looking straight into the CAMERA.

Mickey's POV of Grace sitting on the witness stand, staring into her lap.

ECU of Grace's finger rolling a large, male-style, High School class ring around her palm.

CU of Mickey glancing to the ring. Mickey smiles.

Mickey's POV of Grace as she pulls from a reserve of strength. Clenching the ring tight in her fist, her eyes come up and lock hatefully on Mickey.

CU Mickey as he walks forward towards Grace.

**MICKEY**

That's one helluva story, Miss Mulberry.

CU of Grace.

**GRACE**

Yes it is.

At this point Mickey begins to pace from right to left, but always remaining in CU.

**MICKEY**

Grace...I hope you don't mind if I call you Grace...

BACK TO: Grace as we DOLLY from a MED CU into a ECU.

**MICKEY**

Grace. I'd like to talk to you about  
your late brother Tim, if you feel up  
to it.

CONTINUE DOLLY: Once locked onto her eyes, her head drops  
forward and we...

**CUT TO:**

**INT. GRACE'S HOME - NIGHT**

ECU of Grace's eyes as her head is pulled back into frame. Her  
eyes are wide with fear. The CAMERA pulls back to reveal a gag  
in her mouth and a knife pressed against her throat.

She's back at the night of the murder.

Mickey's wearing a black leather jacket over a white t-shirt,  
which is covered with blood. Blood is smeared on his face, and  
he's holding a knife pressed to his lips, also covered with  
blood. But he's walking and talking with the same manner and  
poise as in the courtroom.

**MICKEY**

Grace...I hope you don't mind if I  
call you Grace...

TWO SHOT revealing that Grace is bound and gagged with Mallory  
right behind her, holding the knife and cracking gum.

**MALLORY**

Naw, she don't mind.

**MICKEY**

Grace. I'd like to talk to you about  
your murdered brother Tim, if you feel  
up to it.

**CUT TO:**

**INT. COURTROOM - DAY**

CU of Grace in a daze.

**MICKEY (O.S.)**

Did you get along?

Mickey waits for an answer that doesn't come.

**MICKEY**

Miss Mulberry?

Back to Grace.

**GRACE**

More or less.

**MICKEY**

More or less...

BACK TO: Mickey.

**MICKEY**

What do you mean by that?

BACK TO: Grace.

**GRACE**

Well, he's my older brother. When we were growing up, there were times we could of very well done without each other. But when it counted, we were close.

CU of Bisbing listening. Grace is doing better than she thought.

CAMERA PANS from shadows to find Mickey, the pan continues through his line.

**MICKEY**

I'd like to talk about Tim's martial arts abilities. How long had he been studying?

PAN CONTINUES back into the shadows, then 180 degrees to find Grace.

**GRACE**

He started when he was in the seventh grade, so that would make it nine years.

PAN CONTINUES back into shadows, then...

**DISSOLVE TO:**

**INT. MARTIAL ARTS SCHOOL - DAY**

CAMERA PANS from darkness into a well lit martial arts class room in full session. TIM MULBERRY and expert martial artist is competing against a lesser opponent while their master looks on.



CAMERA PANS back into shadows, then...

**DISSOLVE TO:**

**INT. COURTROOM - DAY**

CAMERA PANS from darkness and locks on a CU of Mickey.

**MICKEY**

When you study the martial arts, they give out belts that come in different colors to signify what level you're at in your training. Am I correct on that point?

**GRACE**

Yes you are.

**MICKEY**

What was the color of Tim's belt?

**GRACE**

The style of fighting that Tim studied didn't believe in belts.

**MICKEY**

Is that a fact? Well then, Grace, could you tell us what form of martial arts it was that Tim was schooled in?

**GRACE**

Tim studied several styles, but his favorite was Jeet Kune Do.

**MICKEY**

Jeet Kune Do...Now I did some research on that form of fighting, and I found out that Jeet Kune Do was a style developed by Bruce Lee. Did you know that?

**GRACE**

Yes, I did. That's why Tim studied it. Because it was Bruce Lee's fighting style.

CU of COURT CLERK'S HANDS typing in SLOW MOTION.

**MICKEY**

Now, while I freely admit total ignorance on the subject, I have heard

of Bruce Lee. And I was under the impression that Bruce Lee was one of the, if not the greatest fighter in the history of martial arts.

**GRACE**

That's what Tim said.

**MICKEY**

So, I think it would be safe to say that anybody who studied the fighting style that Bruce Lee, arguably the greatest martial artist of all times, developed for nine years, that would be a fella who could defend himself. Would you describe Tim that way, Grace?

**GRACE**

Yes, I would.

Mickey points at Grace with the pencil in his hand.

**MICKEY**

Point of fact, weren't Tim's hands registered as lethal weapons?

**GRACE**

Yes, they were.

CU of Mickey's hand holding the pencil.

**MICKEY**

That means his hands are considered a weapon like a gun or a knife. Am I correct on that point?

**GRACE**

Yes, you are.

CU of Mallory cracking a slight smile.

**MICKEY**

Yet, in your testimony just now, you described that Tim...

CAMERA moves into a tight CU of Grace. Her eyes widen.

**MICKEY (O.S.)**

...kicked me four times in the head.

**CUT TO:**

**INT. GRACE'S HOME - NIGHT**

INSERT: The night of the Murder. Tim cuts loose and hammers Mickey with four punishing kicks to the head.

**CUT TO:**

**INT. COURTROOM - DAY**

CU of Mickey.

**MICKEY**

And his trained martial artists kicks  
had little to no effect.

**CUT TO:**

**INT. GRACE'S HOME - NIGHT**

CAMERA is LOW ANGLE as Tim backs up after his attack. We notice the High School Ring he wears on his right fist as he steps into a fighting stance, ready for Mickey to drop.

Mickey, however, spits out a stream of blood, and smiles at him.

**CUT TO:**

**INT. COURTROOM - DAY**

CU of Mickey.

**MICKEY**

Then, after shrugging off four blows to the head like I was Superman, I lifted Tim-nine-years-of-Jeet-Kune-Do-Mulberry off the ground and threw him across the room.

Mickey, with arms raised over his head, pantomimes throwing Tim's body.

**CUT TO:**

**INT. GRACE'S HOME - NIGHT**

WIDE SHOT as Tim flies into FRAME, CRASHING into the living room wall.

**CUT TO:**

**INT. COURTROOM - DAY**

We quickly PAN down a number of items with white evidence tags on them. We stop at Mickey's Buck Knife. Mickey's hand comes into FRAME and picks up the knife.

**MICKEY**

Then I took...

CU of Mickey as he brings the knife into FRAME.

**MICKEY**

...this knife and proceeded to tear him limb from limb. And this man, whose hands are lethal weapons---

CU of Bisbing as she stands.

**BISBING**

Objection, defence is intimidating the witness with the murder weapon.

**JUDGE STEINSMA (O.S.)**

Sustained. Mr. Knox, put the knife down.

Mickey is locked on Grace.

**MICKEY (cont'd)**

--had little to no defence.

**GRACE**

(yelling)

I don't know how you did it, but you did it!

**JUDGE STEINSMA**

Mr. Knox! The knife!

Mickey glances to the judge, then slowly places the knife back on the table.

**MICKEY**

How do you think a human being could possibly be capable of doing something like that?

Mickey locks eyes with eyes.

**GRACE**

(yelling)

I don't know!

Mickey is on top of her.

**MICKEY**

Now...I don't believe that Grace. I think you have a definite opinion on how I was able to do those things you described. Now, I'm going to ask you again. And I want you to remember you are under oath.

Grace collects herself.

**MICKEY (O.S.)**

In your opinion, Miss Mulberry, how was I able to murder you brother Tim Mulberry in the manner you described.

The Judge looks down at Grace.

Grace looks back into her open palm. CU of the ring.

BACK TO: Mickey bearing down on her, waiting for an answer.

BACK TO: Grace as we slowly DOLLY closer she looks up at Mickey timidly.

**GRACE**

(softly)  
You're not human.

Mickey smiles.

**GRACE**

I thought about it a lot. And the only thing I could figure is that you're not human.

Bisbing hides her disappointment by looking down.

Mickey straightens up as Grace continues.

**GRACE**

You're a vampire, or the devil, or a monster, or cyborg, or something like that. But you're not human.

Grace breaks down. Putting her hands to her head to stop the pain.

CU of Mickey smiling down at her.

CU Mallory smiling proudly at Mickey.

CU Judge Steinsma betraying no emotion looks down at Grace.

CU of Grace sobbing, she tries to collect herself by clutching the ring tighter.

Mickey rolls his pencil in his hand the CAMERA tilts up as he leans into a CU.

**MICKEY**

(softly)

Thank you. Grace, there is one other thing...

**GRACE**

(softly into her lap)

What...

Mickey smiles.

**MICKEY**

You're right.

Grace tearfully looks up and meets Mickey's demonic glare as he plunges his pencil deep into her chest. Grace's eyes go wide as Mickey's vicious attack continues.

CAMERA whips to CU of Bisbing jumping up screaming as pandemonium breaks out behind her in SLOW MOTION.

CU pencil puncturing Grace's blood soaked chest in SLOW MOTION.

CU Judge Steinsma slams his gavel while directing the Sheriff Deputies in SLOW MOTION.

CU of the Sheriff Deputies are running to Mickey in SLOW MOTION.

ECU of Grace a tear rolls out of her widen eye in SLOW MOTION.

CU of Mickey. His attack is unending in SLOW MOTION.

MED Grace goes limp. As the Sheriff Deputies reach Mickey from all sides the pencil breaks off inside Grace in SLOW MOTION.

CU the bloody eraser end of the pencil in Mickey's hand in SLOW MOTION.

SIDE ANGLE as Grace's head falls back into a CU. Her mouth pops open and as her eyelids close, they pinch out a tear that rolls down her cheek in SLOW MOTION.

CU of Mickey's torso as the Sheriff Deputies wrestle him away from Grace. Mickey still has the bloody end of the pencil.

CU of Grace's hand dropping into frame and as her fist opens, the ring falls in SLOW MOTION.

CU of the ring hitting the floor and rolling out of frame.

DOLLY along side the rolling ring on the floor until it hits a shoe and stops.

ECU of Mickey's eyes looking down at his feet.

ECU of Mickey dropping the bloody pencil stub. CAMERA follows it in SLOW MOTION.

CU of bloody pencil stub hitting the floor next to the ring in **SLOW MOTION**.

CU of Mickey looking over to Mallory.

CU of Mallory surrounded by Sheriff Deputies. She smiles at Mickey.

**MALLORY**

Show off.

Mickey smiles and glances toward Judge.

**MICKEY**

No further questions your honor.

Mickey turns forward still wrestling the Deputies.

Mickey's POV of a Sheriff Deputy stepping in front of him with a riot club.

**DEPUTY #1**

Light's out Prick.

Deputy swings the club.

**CUT TO BLACK:**

**EXT. COURTHOUSE REAR - DAY**

Mickey, dressed in county blues, is led out of the courtroom by sheriffs deputies. He's cuffed hand and leg. Reporters throw out questions, photographers shoot photos, Mickey is somewhere else, no mugging to the crowd this time.

**WAYNE (V.O.)**

After the deadly brewhaha in the courtroom, the judge, honorable Burt

Steinsma, passed down a sentence that was to make legal history.

**INT. JUDGE'S DEN - DAY**

Interview with Judge Steinsma in his den at home.

M.O.S. SHOT of Wayne and Judge talking.

**WAYNE (V.O.)**

We spoke with retired Judge Steinsma at his home in Baltimore, Maryland.

The interview:

**WAYNE**

Was there any vengeance on your part with your unique sentence?

**JUDGE STEINSMA**

Yes, unquestionably. After they did what they did in my court, and judge worth his robe will tell you the same thing. It couldn't help but affect my decision. That's why they have judges. We're supposed to be fair to a fault, but when it's showtime, we have to make a decision. That's why we don't just input all the facts into a computer for the appropriate punishment. I couldn't give them the death penalty. See, California hops back and forth on that issue. Mickey and Mallory went to court when it was out of favor, which is actually good because it leaves more room for imagination. Anybody can give somebody the chair. When you have someone who deserves to die and you can't kill them, you have to be creative. And if the bastards had let it stand, it would of been the perfect sentence. It hit 'em right where they lived. Far more punishing than the death sentence.

**WAYNE**

Would you please describe for our viewers what your sentence was?

**JUDGE STEINSMA**

Well, in a rogue's gallery of killers, Mickey and Mallory are very unique.



I've seen a lot of killers in my day and they're a very cold lot. They have no more feelings about taking a person's life than squashing a tiny bug. It's all the same to them. Well, Mickey and Mallory were that 'kill 'em to watch their expression change' attitude personified. Except with each other. And, since they lived only for each other, I wanted to attack that, at its very root. So, in a nutshell, my sentence was double life for each without any possibility for parole. That would be fairly standard in their case. The twist I added was that the husband and wife would have no contact or correspondence with each other for the rest of their lives. And they would never receive any word or information about the other. So, basically once the cell door slams shut, Mickey and Mallory will completely disappear from each other's life. They'll never know when the other dies. But alas, the best laid plans of mice and men...

**CUT TO:**

**EXT. COURTHOUSE REAR - DAY**

Mallory in tears, hysterically actually, is cuffed hand to foot, and being dragged by sheriff's deputies into the prison bus. Reporters throw out questions, photographers shoot photos, TV news people capture the moment on video.

The bus pulls out onto the street.

**CUT TO:**

PHOTO: Mickey in prison uniform being led by guards.

PHOTO: Shot through bars of Mallory in her cell. Her back is to the camera.

**WAYNE (V.O.)**

The sentence was never to reach that point. Because after only a year, Mickey and Mallory created so much mayhem that it was decided...

**INSERT: FRONT PAGE NEWSPAPER: 'MICKEY AND MALLORY TO BE**

**TRANSFERRED TO ASYLUM.'**

**WAYNE (V.O.)**

...that they were mentally ill and needed to be transferred to a state mental hospital.

CAMERA move into the picture of Mickey and Mallory on the front page of the newspaper.

**CUT TO:**

PHOTO: of Dewight McClusky.

**WAYNE (V.O.)**

We talked with Dewight McClusky, chairman of the California State Prison Board, about this curious turn of events in the Mickey and Mallory case.

**INT. MCCLUSKY'S OFFICE - DAY**

Wayne's interviewing McClusky.

**WAYNE**

Why are Mickey and Mallory being moved to an asylum? And who made the decision?

**MCCLUSKY**

The prison board made the decision. A board of which I belong. We're the who. The why is simple. Mickey and Mallory are mentally ill and need to be under a doctor's care, where hopefully they'll receive the help they need.

**WAYNE**

Mickey and Mallory were deemed competent in a mental examination before their trial. I'm confused. What's changed?

**MCCLUSKY**

Well, since that time, they've killed one person during their trial. And since their incarceration, they've killed one psychologist along with several guards and inmates.

**WAYNE**

When they were found competent before,

they had already killed fifty people. Other than the fact they're a disciplinary problem, which frankly shouldn't surprise anyone, I still don't see where this situation is any different then it was before. So, I ask you again, Mr. McClusky, what's changed?

**MCCLUSKY**

What's changed, Mr. Gayle, is our minds. We felt they were competent a year ago. A year has passed, sir, a year where they were under close observation, day in and day out, and their behaviour has led us to believe we were wrong.

**WAYNE**

Who is we?

**MCCLUSKY**

The prison board and the doctors who examined them.

**WAYNE**

Were any of the doctors who made the first evaluation on the Knoxs mental state asked to re-examine them?

**MCCLUSKY**

Using the same doctors is not common practice.

**WAYNE**

I take it by your answer it was a whole new team?

**MCCLUSKY**

Now that you bring it up, yes. They were different men. I hadn't really thought that much about it. Since many psychiatric opinions are, by a rule, sought out for this kind of situation. What do you think normally happens? The Knoxs are assigned a family psychologist that takes care of them throughout the rest of their lives? The state doesn't work like that.

PHOTO: of DR. ALBERT RODRIGUEZ.

**WAYNE (V.O.)**

The two psychiatric opinions the board sought were those of Albert Rodriguez...

PHOTO: of DR. FELIX VARGUS.

**WAYNE (V.O.)**

...and Dr. Felix Vargus. Both of the good doctors, for whatever reason, refused to be interviewed.

**INT. DR. REINGHOLD'S OFFICE - DAY**

Back with Dr. Reinghold. He's laughing.

**DR. REINGHOLD**

It's a funny situation actually. If anyone besides Mickey and Mallory give a damn, what the prison board is doing would be considered an outrage. The prison board is basically saying, 'We can't handle these guys.' They've moved 'em around twice since their sentence started. They were a handful everywhere they went. Now the prisons they're at now want them outta there. But no other prison's gonna be stupid enough to take 'em. So the prison board is left scratching their heads wondering what they're gonna do. Well, what they decided to do was to set up a kangaroo medical court that found them crazy. Then they get them transferred to Nystrom Medical Asylum or Lobotomy Bay as it's referred to in the psychiatric circle. Put 'em on a strict dope and electro shock diet, and Mickey and Mallory cease to be a problem to anybody except the orderlies who clean out the bedpans, which if you want to see them get theirs, that's all well and good. But there's something being said here. Forget the immorality for a second. Forget the corruption and the skulduggery involved. What the board is saying is 'we give up.' Mickey and Mallory ran amuck in polite society. They were put in an alternative society and they ran amuck there, too. All the powers that be, can't deal with these

two kids. And whatever can't be assimilated has to be terminated.

**WAYNE**

So, in your opinion Mickey and Mallory are not insane?

**DR. REINGHOLD**

Insane, no. Psychotic, yes. A menace to living creatures, yes. But to suggest that they're insane gives the impression that they don't know right from wrong. Mickey and Mallory know the difference between right and wrong. They just don't give a damn.

FREEZE FRAME on Dr. Reinghold.

**INT. EDITING BAY - DAY**

Wayne's just finished viewing the show. He puts his hands on Scott and Roger's shoulders.

**WAYNE**

Good work, my brothers. Fan-fuckin'-tastic! I think that interview stuff's too long, we can lose some of that. Keep the girls, keep the long hairs, keep the Hun brothers, keep the black guy, keep the movie shit, and keep the cop at the donut shop. Lose the rest. And cut the interview with the prison board fellow before that. Cut it after I ask, 'I take it by your answer it was a whole new team.' Don't even let him answer. Fuck him. Then cut to me talking about the two chicken shit psychiatrists and straight in Dr. Reinghold laughing.

**SCOTT**

Okay.

Wayne puts his arm around Unruly Julie.

**WAYNE**

Children, we have a show.  
(to Scott & Roger)  
You two get some long well overdue sleep. 'Cause tomorrow, bright and early, county jail and then journey's end...Mickey Knox.

CUT TO:

TITLE CARD: 'TOMORROW--BRIGHT AND EARLY.'

INT. MICKEY'S CELL - DAY

Mickey's pacing back and forth in his cell, trying out different jokes.

MICKEY

There's this Italian guy, a French guy,  
and a Polish guy. And they're all  
talkin' about how they fuck their  
wives---

JUMP CUT:

MICKEY

...You know, I'm gonna just rip off  
your dress and squeeze your titties.  
Then Little Red Riding Hood whips out  
her .357, sticks it in the Big Bad  
Wolf's face and says, 'No you're not.  
You're gonna eat me...just like the  
story says.'

JUMP CUT:

MICKEY

(with a lisp)  
...Fairy boat! I knew things were  
good in here, but I didn't know we had  
our own Navy.

JUMP CUT:

MICKEY

...So this guy wants to take little  
Johnny's sister to the drive-in. But  
the mother says, 'Only if you take  
little Johnny along---'

JUMP CUT:

MICKEY

...And the Polish guy says, 'That's  
nothing. When I get through with my  
Hanna, I get up, wipe my dick on the  
curtain, and she hits the roof!'

JUMP CUT:

Mickey's pretending he's calming down a hysterical audience.

**MICKEY**

No...please...thank you...you're  
too kind...no...please...

**INT. NEWS VAN - MOVING - DAY**

Through Scott's CAMERA, we're filming this in BLACK AND WHITE -  
16mm.

NOTE: Everytime we're viewing through Scott's CAMERA, we are  
filming handheld in 16mm BLACK AND WHITE. Until otherwise  
specified, the SHOTS stay in Scott's CAMERA.

Scott's filming the back of the newsvan. Roger's sitting in the  
back eating donuts as is Wayne. Unruly Julie's up front  
driving.

**WAYNE**

(with mouthful of donut)  
How's it working, Scotty?

**SCOTT (O.S.)**

Perfecto!

Roger's picking through a box of donuts. Scott PANS over to  
him, then slowly ZOOMS in on him.

**ROGER**

Where the fuck's the chocolate cream  
filled? Did anyone get my chocolate  
cream filled? If you did, it's mine.

CU of Roger, looking into CAMERA.

**ROGER**

I pointed at a chocolate cream filled.  
You saw me do it, didn't you?

Wayne starts talking. We PAN from Roger to a CU of Wayne.

**WAYNE**

You were there. Did you see him put it  
in a box?

We PAN back to a CU of Roger.

**ROGER**

At the time, I was too busy explaining  
to Scott the finer points of film.

We ZOOM back to a WIDE SHOT.

**SCOTT (O.S.)**

Yeah, right. You know what he said?  
He said, Indiana Jones And The Temple  
Of Doom is Spielberg's best film.

Wayne starts laughing. We hear Scott laugh too.

**WAYNE**

(to Roger)  
You can't be serious?

**ROGER**

(preoccupied)  
I'm as serious about that as I am about  
going back to the donut store, and  
dipping that stupid Mexican's head into  
the batter for forgetting my chocolate  
cream filled. Gimme that other box.

**WAYNE**

Huh uh. This dozen is for Mickey.

**ROGER**

That dumbass probably put my chocolate  
cream filled in there by mistake.

**WAYNE**

Roger, no.

**ROGER**

What's the big deal? Take out my  
chocolate cream filled, put one of  
these roasted coconut---

**WAYNE**

Roger, do you understand what the word  
'no' means? It's important we  
establish a rapport. Something as  
simple as a dozen donuts can mean the  
world to somebody who hasn't had a  
donut in a year.

**ROGER**

So you're giving a man who butchers  
whole families, little babies included,  
my chocolate cream filled?

Unruly Julie HONKS the horn. Wayne gets up and looks out the  
windshield.



**WAYNE**

Okay, guys, we're here. L.A. County Jail. Julie, just park in the front.

**ROGER**

Wayne---

**WAYNE**

Roger, I'm starting to get pissed. Just drop this fuckin' donut shit, and gather your gear.

The van stops. Wayne slides open the panel door, and steps out.

**EXT. LOS ANGELES COUNTY JAIL - DAY**

BACK TO: COLOR 35mm.

Wayne hops out of the van and is approached by Superintendent Phil Wurlitzer who's followed by two DEPUTY SHERIFFS.

**WAYNE**

(aside to Scott)

Here's the welcome wagon.

Wurlitzer reaches them and shakes Wayne's hand.

**WURLITZER**

Hello, Mr. Gayle. I'm Phil Wurlitzer. We talked on the phone. It's a pleasure to meet you.

**WAYNE**

Same here. Let me introduce my crew. Scott...Roger...and Unruly Julie ...this is...I'm sorry. What's your title again?

**WURLITZER**

I'm the superintendent here at L.A. County Jail. Me and my deputies are who you'll be working with while you're here.

**WAYNE**

That sounds great. Look, I don't want any of this to intimidate you. This is not going to be a big deal. This is going to be very easy.

(to his crew)

I need to talk with Mr. Wurlitzer. You

guys get your equipment ready, power up the van and confirm a transmission code for the remote. Julie come with me.

Julie tosses the keys to Roger and shadows Wayne as he speaks confidentially to Wurlitzer.

**WAYNE**

The main thing I need is a big room, shut off from the population, so we can get some privacy...with a few electrical outlets.

**INT. SUPPLY ROOM - DAY**

Wayne and his crew have set up in the food supply room off from the cafeteria. Being big, roomy, and unpopulated, it's perfect for an interview. There's eight L.A. County DEPUTY SHERIFFS around the room along with Wurlitzer. Roger's setting up his sound equipment while Unruly Julie is checking her notebook.

Wurlitzer and a few Deputies talk among themselves. CAMERA moves from person to person without cutting.

**WURLITZER**

(to two Deputies)

This is just for an interview, I was on the set of 'Dukes of Hazzard' once. It was a much bigger deal than this. They had a crew of maybe seventy-five people.

CAMERA moves to Wayne and Scott.

**WAYNE**

We're gonna be talking over here. But I want enough freedom so if I wanna get up and move around, we can.

Wayne grabs Scott and walks him to the left.

**WAYNE**

Take him and walk him over this way.

(pretending Scott's Mickey)

So, Mickey, killing Mallory's parents, what the hell was that all about?

(pauses--to Scott)

Then maybe take him to the window.

He walks Scott to the window.

**WAYNE**

(pretending Scott's  
Mickey)

So, Mickey, if you were let outta jail  
today, what's the first thing you'd do?  
(pause--to Scott)

Little shit like that. I don't wanna  
have to feel I gotta stay in the  
chairs. We're after a cinema verite,  
anything can happen, truth twenty-four  
times a second kinda feel.

End of single SHOT.

Wurlitzer's talking with Deputies.

**WURLITZER**

And when it's lunch time, they don't  
just go to McDonalds. They got cooks  
there servin' great food. Swedish  
meatballs...

Wayne walks over to Wurlitzer and Deputies.

**WURLITZER**

How's everything coming, Mr. Gayle?

**WAYNE**

Everything's coming along just fine.  
Phil, I wanted to know if I could have  
a small word with you.

**WURLITZER**

By all means.

Wayne puts his hand on Wurlitzer's shoulder. They walk around  
the room.

**WAYNE**

You met the kids I have working for me?  
Great bunch, aren't they?

**WURLITZER**

Oh yes, indeed. Top flight.

**WAYNE**

Scott, genius cameraman, Roger,  
magician with sound. Unruly Julie, I  
could sooner do without my arm than  
Unruly Julie.

**WURLITZER**

Is that her real name?

**WAYNE**

Just a little nickname. Yep, they're my kids and they're all I need. After working together these past coupla years, we're like well-oiled machinery. No, more like a Formula race car. No, scratch that one, too. What we're really like is a Swiss watch. Small, intricate, compact...it shouldn't work as well as it does, but it does. Because of the craftsmanship, the expertise, and the artist's loving hand.

Wayne gives Wurlitzer a moment to digest this.

**WURLITZER**

I see.

**WAYNE**

Now, Phil, I don't know if you've ever been on a set before---

**WURLITZER**

(proudly)  
Ya know, I was.

**WAYNE**

(acting surprised)  
Really?

**WURLITZER**

I was on the 'Dukes of Hazzard' set about eight years ago.

**WAYNE**

(still acting surprised)  
Well...small world. Well, then, you know firsthand how Hollywood does things. Lights all over the place, generators, a hundred and fifty crew members---

**WURLITZER**

Oh, that 'Dukes of Hazzard' show, there was probably ninety-five people there, maybe more.

**WAYNE**

See what I mean? It's a funny

business, isn't it?

**WURLITZER**

It sure is.

**WAYNE**

They got a asshole over here.

(pointing to his left)

A asshole sitting down reading a magazine over there.

(points to his right)

A asshole perched up there.

(points straight up)

Assholes everywhere. Hey, maybe if we were doin' that kiss, kiss, bang, bang stuff we'd need all those assholes, too. What we're about is intimacy. We're about two people having a conversation. Say I was interviewing you. All I want you to worry about is what I ask you. I want a trust to develop. If you're thinking about all this...

(indicates the hustle and bustle of a set)

...you're not going to relax, a trust won't develop, we'll be talking a each other instead of to each other, there will be no chance for intimacy.

Wayne gives Wurlitzer a chance to take this in.

**WAYNE**

That's why my crew is only three...an invisible three.

(switching gears)

Which brings me to what I wanted to talk to you about. I have to get Mickey Knox to relax...Mickey Knox to share what he's never shared before... Mickey Knox to open doors which 'till today have been closed. Well, how can we expect him to do that when we got Los Angeles County Sheriffs up the walls.

Suddenly, things get short between the two men.

**WURLITZER**

(snorts)

Well, just what the hell do you expect me to do?

**WAYNE**

Lose 'em.

**WURLITZER**

Mr. Gayle, do you have the slightest idea how dangerous Knox is?

**WAYNE**

Mr. Wurlitzer, I assure you, I am very familiar with Mickey Knox's career.

They're out and out angry.

**WURLITZER**

Since he and his wife have been in custody, they've killed---

**WAYNE**

Don't recite the fact to me. I'm sure I know 'em better than you do.

**WURLITZER**

Well, let me let you in on one more fact you obviously don't know. If I were to take my men away, Mickey Knox would snap your neck like a twig.

**WAYNE**

One...I can take care of myself. I grew up in a tough neighbourhood, and I've handled some pretty rough customers in my day. Mickey Knox doesn't scare me. Two...I'm a journalist, and I'm prepared to take that risk. Three...it ain't gonna happen. Believe me when I tell you, it is in Mickey Knox's own best interest to play this game according to Hoyle.

(pause)

Wait a minute. We've gotten into a advisory relationship here, which is not what I want.

(pause)

But seriously, Phil, look at this.

Wayne scans the room, counting the deputy sheriffs.

**WAYNE**

(counting)

We got one...two...three...four  
...five...six...seven...eight.

I mean Jesus Christ, Phil, that's too much. Let's lose some of these guys.

**WURLITZER**

Wayne, if it was anybody else---

**WAYNE**

Phil, I'm just scared he's gonna clam up on me with all these sheriffs all over the place. They hate him. He hates them. What kinda intimacy am I gonna create with all this hate in the air. Even you and I feel it.

**WURLITZER**

What are we talking about?

**WAYNE**

Two guys?

**WURLITZER**

Okay. I'll take two guys off.

**WAYNE**

No, no, no, no, no, no, I mean only two guys.

**WURLITZER**

I can't do that. Five guys.

**WAYNE**

Three.

**WURLITZER**

I'll cut it in half. Four guys, but that's it.

**INT. MICKEY'S CELL - DAY**

Mickey lays on his bed with his hands behind his head.

CAMERA DOLLIES BACK to include the bars of Mickey's cell door in the F.G. as two DEPUTY SHERIFFS enter FRAME and slide it open. The deputies each carry shotguns and a shit load of chains and shackles.

**DEPUTY #1**

On your feet! Turn your face to the wall.

Mickey gets up.

**MICKEY**

Now what you're supposed to say is:  
'Five minutes, Mr. Knox.'

OFF SCREEN the cell door slams closed.

**CUT TO:**

**INT. MALLORY'S CELL - DAY**

CU of Mallory asleep in her bunk. The echo of Mickey's cell door makes her up with a jolt.

**SCAGNETTI (O.S.)**

Rise and shine, Mallory!

Mallory springs out of bed, and into a fighting stance.

CAMERA WHIP PANS to Scagnetti, inside her cell, flanked by two deputies with shotguns. The deputies are BINGHAM and **WASHINGTON**.

**SCAGNETTI**

Beautiful day for a drive, isn't it?

**CUT TO:**

**INT. JAIL CORRIDOR - DAY**

CU of Mallory's bare feet walking in front of Bingham and Washington's shiny black shoes.

The SOUND of Mallory's bare feet slapping the concrete floor, along with the clip-clop-clip-clop of the deputies' shoes, reverberates throughout the scene.

Mallory walks slightly ahead of the two shotgun wielding deputies, when Scagnetti slips in beside her. He lights up a cigarette with his Zippo, and talks a long drag.

**SCAGNETTI**

It's a long trip to Bakersfield. Long and hot. Ever been to Bakersfield?

Mallory looks straight ahead.

**SCAGNETTI**

See, I've been there twice. And I'm not lookin' forward to goin' back. But I'm in and out. You, on the other hand, sweetheart, are gonna spend the rest of your life there. Now that's



what I call cruel and inhuman  
punishment.

Mallory shows no emotion, just keeps on walking.

**SCAGNETTI**

Course you're not gonna give a shit.  
'Cause when the good doctor's get  
through givin' you the zap...  
(he puts his finger next  
to his temple, pantomimes  
being electrocuted)  
...You won't know where the hell you  
are. They'll just put you on a window  
sill, and water you every other day.

Mallory lets out a big yawn.

**INT. SUPPLY ROOM - DAY**

Wayne stands at the window speaking to Scott, Roger and Unruly Julie. On the other side of the room Wurlitzer and his entourage of deputies are yucking it up, and occasionally bursting into laughter.

**WAYNE**

(to his crew)  
And when he gets here, its no dick'n  
around time. Make him up, clip a mike  
on him, then leave him alone. I don't  
want you talking to him. I don't want  
you getting in his face. I want you  
hiding behind your gear. You are  
invisible.

CAMERA PANS to the door as two deputies lead Mickey into the supply room. Mickey is shackled head to toe, it's a wonder how he can still walk.

**WAYNE**

(to his crew)  
Okay, break.

Wayne's team disburses.

**WURLITZER**

Okay, boys, lets start undoing him.

Two deputies hold shotguns to Mickey's head, while two others start unlocking the chains. As they do, Mickey looks at Wayne.

Wayne approaches Mickey.

**MICKEY**

(to Wayne)

Okay now, before we get started here,  
there's a few things we have to get  
clear about.

**WAYNE**

All right, Mickey.

**MICKEY**

Let's discuss it when I'm unbound.

CAMERA holds on Mickey standing still as the two deputies remove the chains.

**INT. HOLDING CELL - DAY**

CAMERA is inside a holding cell fixed on the cell door. The cell door is unlocked, then opened. The two deputies bring Mallory inside. Scagnetti wanders in, trailing behind.

Bingham pumps his shotgun slide and places the barrel next to Mallory's head. Washington unlocks the cuffs around Mallory's wrists.

Mallory's silent.

Scagnetti leans up against the wall, smoking his cigarette.

**BINGHAM**

Turn around and face the wall!

Mallory does.

Bingham and Washington move to the door.

**SCAGNETTI**

Wait outside for a second, fellas.

**BINGHAM**

We're not supposed---

**SCAGNETTI**

Don't worry about it.

Bingham and Washington move outside.

Scagnetti takes out his gun and tosses it to Washington. Before they can protest, Scagnetti closes the door.

Mallory stands in the middle of the cell, motionless, her back

to him.

Scagnetti walks up behind her.

Mallory doesn't move.

**SCAGNETTI**

Want a smoke?

Mallory's steel eyes glare at Scagnetti.

**SCAGNETTI**

C'mon, I already lit one for you. I know you smoke.

Mallory doesn't respond. Scagnetti takes the cigarette from his mouth and puts it between Mallory's lips. Hold on C.U. of Mallory.

**SCAGNETTI**

I was reading the file on you. You know what it said during your trial, whenever they put you on the stand, no matter what they asked, your answer was always the same... 'I love Mickey.' It also says that when they gave you a polygraph, 'I love Mickey' was the only thing you said that registered as the truth.

Scagnetti appears at the side of frame next to Mallory.

**SCAGNETTI**

Who are you supposed to be? Squeaky Fromme? Is that it? Is Mickey your Charles Manson? Is Mickey Jesus? Is that the attraction? Or does he just got a big dick?

Scagnetti changes to Mallory's other ear.

**SCAGNETTI**

That's it, isn't it? Mickey's got a big donkey dick.

Scagnetti presses closer.

**SCAGNETTI**

Can you remember the last time you fucked? Huh? What I want you to do is close your eyes and remember... remember the last time ol' Mickey gave

you the high hard one. Are ya thinkin' about it? Good. Remember it. Don't ever forget it cause it ain't never gonna happen again. Cause when they get through with all that electroshock shit they got lined up for you two, Mick's dick ain't gonna be worth shit.

Mallory spits the lit cigarette unto Scagnetti's face. Scagnetti spins her around and slaps her.

**SCAGNETTI**

Look. You're gonna sit here for a couple hours while I finish up the arrangements. The reason they picked me to be your chaperone is they know I won't hesitate to put a bullet in you.

Scagnetti has Mallory clutched tightly by her shoulders.

**SCAGNETTI**

So, during our journey, if any wild hairs spring up on your ass, you'd better slap a muzzle on 'em! Fuck with me, bitch, even a little bit, you're gonna get accidentally shot! Comprehende?

Mallory looks at him for a moment, then gives him a massive HEAD BUTT. As we hear the CRACKING of his nose, Scagnetti lets out a horrible scream.

**EXT. HOLDING CELL - DAY**

Bingham and Washington fumble with the keys to open the cell door.

**INT. HOLDING CELL - DAY**

Bingham and Washington burst through the door to find Scagnetti face down on the ground.

Mallory's standing, her foot pressed against the middle of Scagnetti's back, pulling his arms behind him trying to break his back. His body is bending like a branch, and he's screaming.

The two deputies proceed to BEAT the shit out of her with their shotguns.

Scagnetti rolls around in the B.G., holding his bloody nose, screaming.

**SCAGNETTI**

She broke my fucking nose! That bitch  
broke my nose!

Washington comes over to him and helps him up.

**SCAGNETTI**

(blood down his face)  
She broke my nose.

**WASHINGTON**

I'll fix it.

He grabs Scagnetti's nose, then SNAPS it back into place.  
Scagnetti lets out another horrible scream, and hops up and down  
from the pain.

When the rush of pain passes, Scagnetti brings his hands down  
from his face, looking over at Mallory.

Bingham has Mallory in the corner of the cell with the shotgun  
barrel placed in her mouth.

CU on Scagnetti. He's a hand grenade with the pin pulled.

**SCAGNETTI**

Hold her, boys.

Scagnetti walks to the corner where Mallory is. The shotgun  
barrel's out of her mouth. Bingham and Washington stand on  
either side of her, holding her in place.

Scagnetti grabs a can of mace from Washington's belt, and brings  
it up to Mallory's face.

Mallory and Scagnetti trade looks.

Scagnetti gives her an intense blast of mace right in the face,  
eyes, and all over her body.

Mallory crumples to the floor, screaming in agony.

TWO SHOT of Bingham and Washington looking down at Mallory on  
the ground. We can hear Scagnetti still spraying her. They  
can't look at this anymore.

Mallory wiggles on the floor as Scagnetti continues spraying her  
all over her body.

CU of Scagnetti's bloody face smiling. We hear the SOUND of the  
can of mace running empty. It spurts to a stop.

Scagnetti rises up to the two deputies. He hands the empty can back to Washington.

**SCAGNETTI**

I want this filled before we leave.

The three men walk out of the holding cell, closing and locking the door behind them. We can still hear Mallory's screams of excruciating pain.

**INT. SUPPLY ROOM - DAY**

Mickey's sitting in a chair eating a donut. Roger's attaching a microphone to his shirt. Unruly Julie's applying make-up to Mickey's face.

**MICKEY**

(to Unruly Julie)  
How come you never talk?

**ROGER**

She was born without a tongue.

**MICKEY**

(repulsed)  
Oh my God!  
(to Unruly Julie)  
Sorry.

Unruly Julie shrugs her shoulders like 'what are you gonna do' and continues applying make-up.

Wayne and Wurlitzer talk.

**WAYNE**

So we got a deal. Four deputies---

**WURLITZER**

And me.

**WAYNE**

Why don't we make it three deputies and you?

**WURLITZER**

Why don't I have Mickey thrown back into his cell and we can forget the whole thing?

**WAYNE**

Chill out, Phill. Four deputies and you, I can live with that. We're about ready to go here, so let's get rid of these other assholes.

**WURLITZER**

Don't call my men assholes.

**WAYNE**

I didn't mean they were assholes. I mean if they're leaving, get 'em outta here.

Wayne leaves Wurlitzer and goes over to Scott, who's setting up a light stand.

**WAYNE**

Okay, Scotty, we're stuck with four of these assholes. Now I want to create the illusion that this is just Mickey and I chewin' the fat all by ourselves. So make sure you don't film these assholes. I don't want to see 'em on film ever. Oh, and 'Live at Five' slated our spot as human interest which means we'll go live at just after five-thirty.

Wayne exits to reveal Mickey in B.G.

Wurlitzer's speaking with his four deputies.

**WURLITZER**

This asshole's tryin' to tell me what I'm gonna do in my jail. Fuck him! This nanderfuck doesn't know what he's dealin' with here, but we do. And if shit happens, he ain't gonna be responsible, we are. So keep your shotguns out, your fingers on the triggers, and be ready to fire at a moment's notice.

BACK TO: Mickey alone in FRAME, sitting in a chair and eating a donut. He takes a big bite.

**ROGER**

Say something.

**MICKEY**

(mouthful of donut)  
What?

**ROGER**

Anything.

Mickey swallows the bite of donut, pauses, then recites a poem.

**MICKEY**

(talking in rhyme)

I stand amid the roar  
Of a surf tormented shore,  
As I hold within my hand  
Grains of the golden sand--  
How few! yet how they creep  
Through my fingers to the deep,  
While I weep--while I weep!  
O God! can I not save  
One from the pitiless wave?  
Is all that we see or seem  
But a dream within a dream?

Mickey bites into the donut.

**MICKEY**

(mouthful of donut)

How was that?

Roger joins him in FRAME and adjusts the mike.

**ROGER**

Ah...fine. Let me make an adjustment here, and we'll be ready to rock 'n roll. Oh...uh, the dumbass at the donut place put a chocolate cream filled I asked for in your box.

**MICKEY**

There's a chocolate cream filled in there?

**ROGER**

Yeah. Ya see, I ordered that special.

**MICKEY**

Tough titty, it's mine now.

**ROGER**

Look, I'll trade you.

Wayne enters frame.

**WAYNE**

Roger, enough with the fucking donuts!



What did I tell you. Stop bothering Mickey, and get behind your nagra.

**ROGER**

(to himself)

Fine. Roger, what the hell are you doing? You're bothering the serial killer.

Roger exits FRAME.

Wayne grabs a chair and sets it in front of Mickey.

**WAYNE**

Sorry about that.

**MICKEY**

Don't worry about it.

**WAYNE**

We're about ready to go here. Are you ready?

**MICKEY**

Let's do it.

Wayne smiles and exits FRAME.

**WAYNE (O.S.)**

Okay people! Let's start to settle down here.

**CUT TO:**

**INT. SUPPLY ROOM - DAY**

16mm - BLACK & WHITE

SCENE is now SHOT through Scott's CAMERA which holds a ECU of Mickey's eye.

CAMERA focuses then pulls out to include his whole face.

**WAYNE (O.S.)**

Are you comfortable?

Mickey looks to Wayne OFF SCREEN and nods.

**WAYNE (O.S.)**

Roger?

**ROGER (O.S.)**

Rockin'!

**WAYNE (O.S.)**

Scotty?

**SCOTT (O.S.)**

Rollin'...and speed!

**WAYNE (O.S.)**

Slate it.

CAMERA SLATE reading 'KNOX INTERVIEW -- ROLL #1' is thrust into view and clapped. The CAMERA ZOOMS out to include Wayne in the **FRAME**.

**WAYNE**

So, Mickey, tell us what you do for fun.

**MICKEY**

Aside from the obvious?

Mickey breaks out laughing.

**WAYNE**

(not amused)

Yes. Aside from the obvious.

Mickey's laughing slowly runs its course.

**MICKEY**

Okay, let me see now. What do I do for fun?

(to people O.S.)

Does anybody got a smoke? You guys are drivin' me crazy with your cigarettes.

(to camera)

Sorry out there in TV land. I'm just sittin' here lookin'' at these deputies smokin' up a storm, and it's really doin' it to me.

A deputy comes into FRAME, hands Mickey a cigarette, then lights it. Deputy exits FRAME.

**MICKEY**

Much obliged. What do I do for fun? Do you want to know what I do for fun or what I did for fun?

**WAYNE**

What? Oh, aaahhh, what you did for fun

for starters.

**MICKEY**

What I did for fun for starters.

(thinking)

Well, something I used to do...always  
was a lot of fun...

(pause)

No, scratch that. Let me think of  
something else. In fact, why don't we  
come back to that question. Ask me  
something else.

**WAYNE**

Do you miss Mallory?

**MICKEY**

Of course, I miss Mallory. She's my  
wife. I haven't seen her in a long  
time. What a stupid question.

**WAYNE**

Then was it worth it?

**MICKEY**

Was what worth it?

**WAYNE**

Was massacring all those people worth  
being separated from your wife for the  
rest of your life?

Mickey takes a drag from his cigarette.

**MICKEY**

Do you think up these questions or the  
girl with no tongue?

**WAYNE**

No, Mickey, I can't let you get away  
with that shit. Answer the question.  
Was it worth it? You haven't seen,  
heard, or smelled Mallory in a year.  
Was it worth it?

**MICKEY**

Was an instant of purity worth a  
lifetime lie? Yeah, it was.

**WAYNE**

Excuse me, did you say an instant of  
purity? What was the instant of

purity? The bodies you left behind on  
your bloody trail?

**MICKEY**

That's only part of it. I mean, it's a  
big, big, big part. But it's only the  
chorus, it's not the whole song.

**WAYNE**

(passionately)

Please explain to me, Mickey, where's  
the purity that you couldn't live  
without in five year old Danny  
Millhouse's blown off head? Where's  
the purity in forty-eight people who  
are no longer on this planet because  
they met you and Mallory? What's so  
fucking pure about that?

CAMERA ZOOMS in on Mickey's face. Mickey looks at Wayne, takes  
a slow drag off his cigarette.

**MICKEY**

Where the purity comes into play---

The image on the SCREEN starts to flutter, and then jams.

WHITE LEADER fills the SCREEN.

**SCOTT (V.O.)**

Camera jam! I'm sorry Wayne. God.

**WAYNE (V.O.)**

Fucking dammit! Mickey hold onto that  
thought. Reload, quick!

**INT. HOLDING CELL - DAY**

We're back to COLOR 35mm.

WHITE LEADER FADES to reveal the wall of the holding cell.  
CAMERA pans onto Mallory on the floor, splashing water on her  
face from the holding cell toilet. The pain has started to  
subside.

All wet, she lies down on the ground and sings:

**MALLORY**

(singing)

Love is a hurtin' thang,  
and it leaves a fiery sting.

**SCOTT (V.O.)**

Okay. Okay, we're up again.

**WAYNE (V.O.)**

Roll it. Save the slate.

**CUT TO:**

**INT. SUPPLY ROOM - DAY**

**16MM - BLACK & WHITE**

We're looking through Scott's CAMERA again on a new roll of film.

**WAYNE**

You just said an instant of purity was preferable to a lifetime lie. I don't understand. What's so pure about forty-eight dead bodies?

**MICKEY**

You'll never understand. Me and you, Wayne, we're not even the same species. I used to be you...then I evolved. From where you're standing, you're a man. From where I'm standing, you're a ape. I'm here...I'm right here... and you...you're somewhere else, man. You say why? I say why not?

**WAYNE**

Tell me about the purity.

**MICKEY**

(laughing)

It's not that easy, Wayne. Donuts and a smoke only get you so far. You're gonna have to do your job.

**WAYNE**

(laughs)

Okay...okay...I'll buy that. We'll move on and come back later.

**MICKEY**

I'm sure we will.

**WAYNE**

Describe Mallory.

**MICKEY**

Describe Mallory? Okay. She's pretty, she's got blonde hair, two eyes, two feet, two hands, ten fingers...

**WAYNE**

Don't play dumb with me, Mickey. You know what I mean. Describe Mallory.  
(points at his head)  
What's up here?  
(points at his heart)  
What's in here?

**MICKEY**

That's indescribable.

**WAYNE**

Well, riddle me this, Batman. How do you feel about the fact that you're never gonna see Mallory again?

**MICKEY**

(smiles)  
Says who?

**WAYNE**

Says the United States of America.

**MICKEY**

(laughs)  
When have they ever been right?

The crew laughs (O.S.)

**MICKEY**

Hey, just like Soupy Sales.

**INT. JAIL CORRIDOR - DAY**

Scagnetti walks down the hallway leading to the supply room. His face is a patchwork of medical tape, to set his broken nose. Bloody cotton protrudes from each nostril.

**INT. SUPPLY ROOM - DAY**

Scagnetti walks into the supply room. Mickey is explaining to Wayne 'Why he's killed all those people.' Scagnetti can't believe what he's seeing. The entire room is in rapture.

**MICKEY**

...one night I was asleep, and a noise wakes me up. I thought, 'Oh shit, somebody's broken in.' I didn't own a

gun, so I go into the living room with a fucking umbrella. Okay, it turned out to be nothing. God made the noise. Who knows?

**SCAGNETTI**

(whispers)  
How's it goin'?

**WURLITZER**

(whispers)  
Shhhh! I wanna hear this.

Wurlitzer sees Scagnetti's bandaged face.

**WURLITZER**

What the hell happened to you?

**SCAGNETTI**

You should see the other bitch. What time you got?

**WURLITZER**

Two-thirty. Shhh...

CAMERA leaves them and travels the room, studying the faces of the deputies, Unruly Julie, Roger, and Wayne as they listen to Mickey's story.

**MICKEY**

But I came to the direction I need a gun. Do, the next day I started off early for work, and I'm gonna stop by a gun shop and pick up a little home protection. I walked into the place and had never seen so many guns in all my life. So, I'm lookin' around, the this really nice sales guy comes up to me. His name was Warren. I'll never forget his name. He was really nice. Anyway, Warren showed me all these different models of guns. Magnums, automatics, pistols, Walters. And I ask to see a shotgun. He brings me a Mossberg pump action shotgun. As soon as I held that baby in my hands, I knew what I was gonna do. It felt so good. It felt like it was a part of me. They had a mirror in the store. I looked at myself holding it, and looked so fuckin' good, I immediately bought it. Bought a bunch of boxes of ammo.

Turned my car around, drove to  
Mallory's house, we took care of  
Mallory's parents, packed up the car,  
and we were off.

**DISSOLVE TO:**

SAME SCENE: SHOT through Scott's CAMERA:

MEDIUM CU on Mickey.

**MICKEY**

Everybody thought I'd gone crazy. The  
cops, my mom, everybody. But you see,  
they all missed the point of the story.  
I wasn't crazy. But when I was holding  
the shotgun, it all became clear. I  
realized for the first time my one true  
calling in life. I'm a natural born  
killer.

**WAYNE**

Okay, let's cut it.

BACK TO: COLOR 35mm

**WAYNE**

(to Scott)

Did ya get that?

Unruly Julie hands Wayne a notebook. He starts flipping pages.

**SCOTT**

It's gonna be beautiful.

**WAYNE**

Super cool.

(to Mickey)

This is great stuff. How ya doin'?

**MICKEY**

I could go for a Coke.

**WAYNE**

(yelling)

Could I get a Coke for Mickey?

**WURLITZER**

I'm not running out and getting that  
piece of shit a Coke.

**WAYNE**



Fine.

(to Unruly Julie)

Julie, why don't you make a food run?

(to the room)

What's around here?

**DEPUTY SHERIFF**

There's an In and Out Burgers about a block away on Olive. It's walking distance.

**WAYNE**

Okay, Julie, take everybody's order. I'll have a double double with cheese, french fries, and a large Coke.

Unruly Julie writes down Wayne's order in her notebook, then goes from person to person collecting their orders.

Scagnetti and Wurlitzer talk to each other.

**WURLITZER**

Are you all set?

**SCAGNETTI**

Yeah. Bus is all gassed up and ready to roll.

**WURLITZER**

I assigned you Bingham and Washington to go along.

In B.G., Unruly Julie takes Scott's and Roger's orders.

**SCAGNETTI**

Yeah, we met. They're good men.

**WURLITZER**

They're real Goddamn good. They'll be there for when ya need 'em. Where are they?

**SCAGNETTI**

Waitin' in the lounge.

**WURLITZER**

How 'bout Mallory?

**SCAGNETTI**

Coolin' her jets in a holding cell.

Unruly Julie walks up to the two men to take their order. In

the B.G., we hear the wall phone BUZZ.

**SCAGNETTI**

Nothing for me. I'm leavin'.

**WURLITZER**

Me, neither. I don't eat meat.

Unruly Julie walks away. A deputy yells for Wurlitzer.

**DEPUTY SHERIFF**

Capt'n!

**WURLITZER**

Yeah?

The deputy holds the receiver of the wall phone in his hand.

**DEPUTY SHERIFF**

They need you. Emergency!

Wurlitzer rushes to the phone, grabs the receiver.

**WURLITZER**

(into phone)

Talk to me.

(pause)

Where?

(pause)

For the love of Pete...okay...okay  
...okay. Mobilize the men. I'm on  
my way.

CAMERA PANS away from Wurlitzer to the extremely curious eavesdroppers.

CAMERA glides by all of them: Scagnetti, Wayne, Scott, Roger, Unruly Julie, and finally ends up on Mickey.

CAMERA holds on Mickey as he contemplates Wurlitzer's conversation.

OFF SCREEN the phone receiver being SLAMMED down.

**WURLITZER (O.S.)**

I'll be a son of a bitch. There's a riot going on in the laundry room.

**DEPUTY SHERIFF (O.S.)**

Is it serious?

**WURLITZER (O.S.)**

It sure as hell is. They got guns,  
hostages, and explosives.

The room reacts.

**WURLITZER (O.S.)**

Jack, could you stay up here for a  
while?

**SCAGNETTI (O.S.)**

Yeah, sure.

**WURLITZER (O.S.)**

I'm taking one of these men. Yates,  
come with me.

**WAYNE (O.S.)**

Could we go with you and film it?

**WURLITZER (O.S.)**

Stay up here and finish your interview,  
I've got to see what the hell's going  
on down there before I can take  
responsibility for you to film there.

We hear Wurlitzer and Deputy Yates walk out.

Unruly Julie walks into FRAME next to Mickey. She has her  
notebook.

**MICKEY**

I'll have a four by four. That's four  
patty burgers. Now they don't have  
that on the menu, but if you order a  
four by four, they'll know what you're  
talking about. A large Coke and two  
orders of fries.

When she finishes writing down Mickey's order, Julie walks off  
silently.

CAMERA follows Julie out the door and into...

**INT. JAIL CORRIDOR - DAY**

CAMERA DOLLIES with Julie as she walks down the corridor.

As DEPUTIES with shotguns and riot gear speed down the hall, the  
CAMERA passes Julie and speeds down the corridor, following the  
DEPUTIES into BLACKNESS.

**INT. LAUNDRY ROOM - DAY**

CAMERA PANS from blackness to WIDE ANGLE of a dark jail wall masques with shadows of prison bars. The surreal echoing sounds of a riot swell until...

A SHADOW of a PRISON GUARD stumbles into frame, followed by a MOB of other SHADOWS carrying NIGHTSTICKS and BARS.

The Mob catches the Prison Guard and beat him mercilessly before moving on.

CAMERA TILTS down to a CU of a thin stream of BLOOD crawling across the floor.

**FADE TO BLACK:**

**INT. SUPPLY ROOM - DAY**

SHOT through Scott's CAMERA:

FOCUSING on Mickey, who's standing in a MEDIUM SHOT.

**MICKEY**

You guys wanna hear a joke I heard?

**WAYNE (O.S.)**

Sure.

**MICKEY**

Now, I'm no comedian, but it's pretty funny. It's a Little Johnny joke. Now in the joke, Little Johnny can't talk. And Little Johnny's teenage sister asks her mother if she can go out on a date.

As Mickey tells this joke, he moves around the room. Scott's CAMERA follows.

**MICKEY**

The mother asks, 'Where's he taking you?' The sister says, 'The drive-in movie.' The mother tells her she can only go if she takes Little Johnny with her. She says okay. They go to the drive-in, they come back. The mother gets Little Johnny and says, 'Okay, what happened? Where did ya go?'

Mickey, as Little Johnny, draws a square in the air, and acts like he's driving.

**MICKEY**

Mother says, 'The drive-in movie. What did they do?'

Mickey, as Little Johnny, acts like he's kissing.

**MICKEY**

'They kissed. What else?'

Mickey, as Little Johnny, starts squeezing imaginary breasts.

**MICKEY**

'He felt her up? What else?'

Mickey, as Little Johnny, acts like he's undressing.

**MICKEY**

(dumbfounded)

'They took off their clothes? What else?'

Mickey, as Little Johnny, vigorously acts as if he's having sex.

**MICKEY**

'They did it? What were you doing?'

Mickey, as Little Johnny, vigorously acts as if he's jacking off.

Everyone in the room breaks up. Wayne, the boys, the deputies, even Scagnetti cracks a smile.

As Mickey was telling the joke, he stopped in front of Deputy #4 during the punchline.

While everybody's laughing, Mickey SLAMS his elbow in Deputy #4's face. Mickey grabs hold of the shotgun, rips it from Deputy #4's grasp, then BASHES him in the face three times with the butt.

Deputy #4 drops, ugly and unconscious.

Scott's CAMERA goes wild.

BACK TO: COLOR 35mm.

The other deputies react.

Mickey pumps the shotgun slide and shoots, hitting Deputy #5 in the chest, BLOWING him off his feet. He lands on his back with a THUD.

Deputy #3 raises his shotgun. Mickey drops to a crouching

position and FIRES, BLASTING Deputy #3 in the groin.

Deputy #3 crumples into the wall, FIRING his gun -- SLOW MOTION.

The stray bullet THUNKS Scott right in the chest, BLOWING him out of FRAME.

Deputy #3 drops to the floor, FIRING his shotgun straight up -- **SLOW MOTION.**

CU of ceiling being BLASTED.

Chunks of plaster and rock rain down on Sheriff #3.

Scagnetti has whipped out his gun and is bringing it up to fire -- SLOW MOTION.

Mickey, still crouched down, spins around toward Scagnetti -- **SLOW MOTION.**

Scagnetti has his gun aimed at Mickey.

Squatting, Mickey has the shotgun trained on Scagnetti.

They're positioned across from each other on opposite sides of the room.

Nobody fires.

We DOLLY past the faces of both Wayne and Roger, who are flat on the ground, scared to death.

CU on Scagnetti's face.

CU on Mickey's face.

CU on Scagnetti's finger putting pressure on the trigger, then CAMERA moves up to a CU profile of his face.

OVERHEAD SHOT of Mickey. CAMERA moves down in front of him into a CU on his face.

**MICKEY**

Looks like we got a Mexican standoff.

**SCAGNETTI**

Slide the shotgun over here, put your hands behind your head, put your forehead on the floor.

**MICKEY**

Or what? You'll wound me? I can blow

you in half and you know it.

**SCAGNETTI**

I've never wounded anything in my life.  
I got you locked right between the eyes.

Mickey rises.

**MICKEY**

If you don't drop that toy, I'm blowin'  
you in half on three. So, if you got  
me locked, take the shot. One...

DOLLY in on Scagnetti's gun in F.G., past the gun, to his face.

CU of barrel of shotgun.

**MICKEY (O.S.)**

Two...

DOLLY continues closing in on Scagnetti's face.

Wayne watches, wide eyed.

ECU on Mickey's face.

**MICKEY**

Three!

MEDIUM SHOT on Scagnetti.

**SCAGNETTI**

Hold it! Don't shoot!

He CLICKS the hammer back into place on his gun, then points the  
gun up.

**MICKEY**

Open the chamber. Empty the shells.

Scagnetti does. The shells fall out.

The shells fall on the floor at Scagnetti's feet -- SLOW MOTION.

**MICKEY**

Toss it.

Scagnetti does.

**MICKEY**

Now put your hands behind your head.

Scagnetti does.

Mickey, holding the shotgun, walks up to Scagnetti. They stand, facing each other.

**MICKEY**

Did you ever see 'Eldorado?'

**SCAGNETTI**

What?

Mickey CLOUTS him across the face with the shotgun. Scagnetti hits the ground. Blood coughs from his broken nose.

Mickey looks at Wayne and Roger on the ground.

**MICKEY**

You guys stay on your bellies.

**ROGER**

Yes, sir.

Mickey bends over Scagnetti and takes hold of his right hand.

**MICKEY**

I am the most dangerous man in the world.

Mickey SNAPS the trigger finger on Scagnetti's right hand.

Scagnetti screams.

Mickey's still bent over Scagnetti.

**MICKEY**

(points at Scagnetti)

You're the law.

(points at himself)

I'm the law breaker.

Scagnetti's not going to give Mickey and more trouble.

Mickey stands straight, looks toward Wayne and Roger.

**MICKEY**

Donut, get your camera. See if it's broke.

**WAYNE**

Let me check on Scott. He's hurt bad.

**MICKEY**



Scott's dead. And unless you wanna  
play follow the leader, shut up and do  
as you're told.

Roger's checking the camera. He turns on the motor. It sounds  
like a lawn mower.

**MICKEY**

How is it?

**ROGER**

Not good.

**MICKEY**

Do you have a back up.

**ROGER**

It's video.

**MICKEY**

Even better. Wayne call your station,  
tell 'em we're going live a little  
early today. Make it happen!

**CUT TO BLACK:**

**INT. JAIL LAUNDRY ROOM - DAY**

Wurlitzer steps into the BLACK FRAME. This SCENE becomes a  
TRAVELLING CU that never leaves Wurlitzer. Although we'll only  
see Wurlitzer, we can make out activity in the edges of the  
FRAME and we can vividly hear the SOUNDS of chaos around us.

**WURLITZER**

I want two men stationed in that tier,  
and I want men with rifles all along  
the walkway.

**PITNEY (O.S.)**

Capt'n!

Wurlitzer walks over to a table and looks down.

**PITNEY (O.S.)**

Here's the layout of the laundry room.

**WURLITZER**

Where do the air ducts lead?

**PITNEY (O.S.)**

Here.

**SMITHY (O.S.)**

Problem is they'll hear somebody approaching that way.

**PITNEY (O.S.)**

We turned off the power when they took over the room.

**WURLITZER**

We turn it back on. The machines go back on supplying us with the cover noise we need. Smithy, do it.

**SMITHY (O.S.)**

Right away, Capt'n.

CAMERA follows Wurlitzer as he heads another direction.

**WURLITZER**

Jonesy, are the sharpshooters in place?

**JONESY (O.S.)**

Yes.

**WURLITZER**

You sure?

**JONESY (O.S.)**

I think--

**WURLITZER**

Never say you think when you know, or you know when you think.

Wurlitzer snatches a walkie talkie.

**WURLITZER**

(into walkie talkie)  
Bergman, you in place?

**BERGMAN (O.S.)**

(from walkie talkie)  
Sure am, Capt'n. Nothin' clean yet.

**WURLITZER**

(into walkie talkie)  
Pass this to your team...the second they get a lock on a blue, they're to take the shot. Do you understand?

**BERGMAN (O.S.)**

(from walkie talkie)  
That's a big ten-four, Capt'n.

Wurlitzer looks to his right.

**WURLITZER**

What do you think, Pitney? How much  
Explosives do you think that they  
really have in there?

**PITNEY (O.S.)**

It's hard to say Capt'n.

**WURLITZER**

Take a wild stab!

**PITNEY (O.S.)**

I'll say enough to destroy this wing.

**WURLITZER**

The entire wing?

**PITNEY (O.S.)**

That's my opinion.

**WURLITZER**

Jesus...

**CUT TO:**

**SCREEN FILLS WITH STATIC.**

**INSERT TITLE CARD: 'SPECIAL REPORT'**

**TV ANNOUNCER (V.O.)**

We interrupt this program to bring you a  
Special Report.

**INT. NEWS ROOM - DAY**

Title Card recedes in FRAME to expose an active news room in the  
B.G. News Anchor TONY CHAVEZ is lowering himself behind a desk  
while adjusting his earphone.

**CHAVEZ**

Good afternoon, I'm Tony Chavez and  
this is a KKTV Special Report. At this  
moment we are receiving preliminary  
reports of a hostage--

(fingering earphone)

I...I'm sorry. I'm being told that  
we're now taking you live to L.A.

County Jail where Wayne Gayle is standing by.

**CUT TO:**

**INT. SUPPLY ROOM - DAY**

**VIDEO FOOTAGE:**

NOTE: The video footage is all handheld and harshly lit, until otherwise specified.

Wayne, stands alone in FRAME, moments from when we last saw him.

**WAYNE**

This is Wayne Gayle reporting live from the Los Angeles County Jail, where you can tell from the bloody carnage behind me that the final chapter in the book called Mickey and Mallory has not yet been written.

Mickey enters the FRAME with shotgun in hand, pushing Wayne out.

**MICKEY**

Thank you, Wayne, but our little movie just underwent a title change. It's now called 'The Escape of Mickey and Mallory.' Starring me, you, Mallory, and special guest accomplice, Jack-fucked-up-fingers-Scagnetti.

(into CAMERA)

Okay, Donut, move in for a close up. I want this for prosperity.

CAMERA ZOOMS into a CU of Scagnetti.

**MICKEY (O.S.)**

Okay, buddy boy, where ya keepin' Mallory? I know she's still here, and I know you know where. So, start talking or my first work as a director will be your death scene.

**SCAGNETTI**

(slightly out of it)

She's in the holding cell, on this floor.

**MICKEY (O.S.)**

You're taking us to that holding cell now.

(into CAMERA)  
All right, Cut!

The CAMERA shuts off. SCREEN fills with STATIC.

**CUT TO:**

**INT. NEWS ROOM - DAY**

Tony Chavez speaks into CAMERA.

**CHAVEZ**

Ladies and gentlemen, in case you have just tuned in, it appears that a hostage situation involving Mickey Knox is developing presently at the Los Angeles County Jail. We have seen that he is armed and apparently there has been some loss of life. We will try to re-establish contact with Wayne Gayle and bring you more on this late breaking story. Please stay tuned.

**INSERT TITLE CARD: 'SPECIAL REPORT'**

**TV ANNOUNCER (V.O.)**

This has been a KKTU Special Report.

**CUT TO:**

**INT. SUPPLY ROOM - DAY**

BACK TO: COLOR 35mm

WIDE SHOT of Mickey, holding his shotgun. He walks over and grabs the shotgun from dead Deputy #5. Deputy #5 won't let go of the gun from his dead man's grip. Mickey finally yanks it loose. He extracts all the shells from the gun, picks them off the floor, and puts them in his pocket.

Mickey picks up Scagnetti's gun, inserts the loose bullets and slips it into his pants.

**MICKEY**

Okay, Jack, this is what we're doing. Stand behind me, put your back against mine and extend your arms behind you.

Scagnetti rises, insecurely. He presses his back against Mickey's.

**MICKEY**

Now if I feel your back move away from mine, you're gonna be ripped apart. Got it?

Scagnetti's back to back with Mickey. His arms flank Mickey.

**SCAGNETTI**

Yeah.

**MICKEY**

Okay, Wayne, step forward.

Wayne enters FRAME. Mickey extends the shotgun.

**MICKEY**

Keep comin'. Put your solar plexus against the barrel.

Wayne does.

**MICKEY**

Grab his arms.

Wayne does and Mickey quickly binds their arms together with gaffer's tape, forming a two man ring around him.

**MICKEY**

Either one of you two move, it's gonna be shotgun city. You understand?

**WAYNE & SCAGNETTI**

Yes.

Mickey tucks the tape roll into his shirt.

**MICKEY**

You ready, Donut?

**ROGER**

Ready.

**MICKEY**

Wagons, hooaaa!

The hostage train starts moving. Wayne's walking backwards with the shotgun barrel pressed against his midsection. Scagnetti's walking back to back with Mickey and his own pistol pressed to his neck.

Roger follows with the camera.

**INT. HOLDING CELL - DAY**

Mallory's sitting Indian style, singing Girl Scout songs to herself, and doing the hand motions.

**MALLORY**

(singing)

Whataleeatcha, whataleeatcha  
dodaleedo, dodaleedo.  
Whataleeatcha, whataleeatcha  
dodaleedo, dodaleedo. Simplest thing  
there isn't much to it.  
All ya gotta do is dodaleedo it. I  
like the rest,  
but the best part I like is  
Whataleeatcha, whataleeatcha dodaleedo,  
dodaleedo, do  
quack, quack.

The cell door opens and the hostage train of Wayne, Mickey, Scagnetti, Roger and the camera, and two DEPUTIES they picked up along the way enters the room. The hostages are all wrapped with tape.

CU on Mallory. She can't believe her eyes.

**MICKEY**

(to Mallory)

Honey, I'm home.

Mallory runs into Mickey's arms, passionately kissing. This kiss has been a year coming. Now they're doing something everybody told them they would never do again.

For this moment they are the only two people on earth. We're enraptured, too. CAMERA does a 360 around the loving couple.

**MALLORY**

(in between kisses)

It's taken you so long to come to me.

**CUT TO:**

**INT. JAIL LAUNDRY ROOM - DAY**

A sheet of paper flashes through FRAME.

**BAILEY (O.S.)**

Here's the list of the rioters.

CAMERA TILTS to Wurlitzer reading, then looking up.

**WURLITZER**

Wait a minute, Bailey. Where's the list of the hostages?

**BAILEY (O.S.)**

I'm working on it Capt'n.

**WURLITZER**

Keep on it, son.

Wurlitzer reads the list to himself as he paces.

**WURLITZER**

(reading the names)

Alvarado, Issacs, Julian, Martinez,  
Newendyke, Olvera, Pool, Ramos,  
Schmidt, Spivey, Walsh, Westerguard...

Wurlitzer drops into a chair, exhausted. He rubs his face with his hands.

**NAPALATONI (O.S.)**

Capt'n.

Wurlitzer looks up, then looks back down.

**WURLITZER**

What is it Napalatoni?

**NAPALATONI (O.S.)**

Mickey Knox is loose.

Wurlitzer looks up.

**WURLITZER**

What do you mean he's loose?

**NAPALATONI (O.S.)**

He's armed, he's killed three deputies and one of Wayne Gayle's guys. At the moment, he's hold up with Mallory Knox in her holding cell with Wayne Gayle, another TV guy, that cop fella, and two other deputies as hostages. And Capt'n, they have one of them news cameras goin' live to KKTv. They won't stop playin' it. What do you want us to do?

Wurlitzer holds a frozen look, as if a fuse has blown and his mind has shut down. If he were to open his mouth now nothing would come out. He just sits.



**CUT TO:**

**INT. HOLDING CELL - DAY**

The hostages have been cut free from each other and sit against the wall. Roger cradles the Betacam in his lap, rocking slowly as if in a trance, while Scagnetti feebly splints his broken fingers with the tape that hangs from his wrists. Wayne is standing, alert and ready for action.

As for the two deputies, HOSTAGE DEPUTY #1 sits in anger, tight-lipped and stoic. The other, DEPUTY DUNCAN HOMOLKA is panicked and jumpy, one may never see a more nervous man.

Mickey and Mallory stand over them with their weapons drawn.

**MICKEY**

Okay, we're going out that door, and we're gonna march down the hall and right out of the building.

(to Wayne)

Donut said something about a news van.

**WAYNE**

Yeah, we have a van.

**MICKEY**

Where's it parked?

**WAYNE**

Out front.

**MICKEY**

Let me have the keys.

Wayne points to Roger. Roger digs through his pocket and tosses the keys to Mickey.

**WAYNE**

Mickey, can I talk to you alone?

**MICKEY**

No.

**WAYNE**

This is crazy. You can't escape like this.

**MICKEY**

Probably not, but we're gonna give it the old college try.

**WAYNE**

We'll all be killed.

**MALLORY**

Exciting, isn't it?

Duncan begins to cry.

**MICKEY**

Now, when we get out there, you do what we say or it's curtains. If we say move, you move. If we say left, you move left. If we say right, you move right. If we say mole, you dig a hole. Got it?

**MALLORY**

Are we in a big hurry?

**MICKEY**

You got something you want to do?

**MALLORY**

Yeah.

**MICKEY**

By all means, knock yourself out.

**MALLORY**

Thanks. Roll 'em, Donut.

Roger snaps up and hoists the camera to his shoulder.

**VIDEO FOOTAGE:**

Shot through Roger's CAMERA: IMAGE FOCUSES on Mallory as she points to Scagnetti sitting on the floor.

**MALLORY**

You! Stand up!

Scagnetti gulps, then rises knowing that he has fucked with the wrong woman.

Mallory walks up to him with pistol in hand.

**MALLORY**

You probably thought it was pretty funny, didn't ya?

She raises Scagnetti's pistol, aiming it at its former owner. Scagnetti flinches and squirms.

**MALLORY**

Can you remember the last time you  
fucked with me? Close your eyes and  
remember...Are ya thinking about it?  
Good.

Mallory fires three shots into Scagnetti's chest.

Roger's CAMERA jumps, then follows the body to the floor. Roger  
HOLDS on Scagnetti slumped on the floor.

**DUNCAN (O.S.)**

Oh God! Oh God! Ohhhh...

**MICKEY**

We're sending out a hostage. Don't  
touch him!

OFF SCREEN the door is kicked open.

Roger's CAMERA whips around to witness Mickey and Mallory  
jumping into the corridor, BLASTING with their guns while using  
the hostages for shields. Roger's CAMERA moves out of the cell  
and...

**INT. JAIL CORRIDOR (OUTSIDE THE HOLDING CELL) - DAY**

There are even more DEPUTY SHERIFFS in the corridor.

CROSS FIRE whistles by as Roger dodges to catch up with the  
caravan.

The footage is very similar to Vietnam footage. It's shaky,  
real, harsh, and it captures the pandemonium of battle.

The soundtrack is a mixture of yelling, crying, laughing,  
and gunfire.

HOSTAGE DEPUTY #1 is SHOT, and discarded by Mickey.

The wild caravan runs down the hallway, FIRING behind them.

Mickey's HIT, but keeps on running and FIRING. Mallory sees  
this and screams.

**MALLORY**

Mickey!

**MICKEY**

Don't stop!

Roger's CAMERA runs along with them.

**ROGER (O.S.)**

Man, oh, man...this is better than  
Vietnam!

More DEPUTIES appear at the end of the hallway.

Mickey and Mallory get back to back with each other, using  
DUNCAN as a shield in front of them and Wayne behind them.  
Mickey FIRES from the front, Mallory FIRES from the rear.

**DUNCAN**

Please don't kill me! Don't kill me...

CAMERA WHIP PANS to catch a Deputy hopping around the corner.  
The SCREEN FLASHES WHITE with a BLAST.

Roger's HIT, and the CAMERA goes haywire, reeling out of  
control, the THUNKING to the ground. Roger screams O.S.

CAMERA lies on the floor, video still transmitting. Roger rolls  
into FRAME screaming.

**MICKEY (O.S.)**

Get the camera! Get the fucking  
camera!

BACK TO: COLOR 35mm.

As Mickey FIRES cover for her, Mallory swipes the camera from  
Roger's side.

The Knox's start running again, still holding Wayne and last  
hostage.

Deputies are lying on the ground, wounded and screaming, or dead  
and silent.

**MICKEY**

(to Mallory)  
This way.

**INT. STAIRWELL - DAY**

The caravan bursts into the stairwell. Mickey turns to Duncan  
the remaining hostage deputy.

**MICKEY**

(to Duncan)  
Where does this lead?

Duncan is hyper-ventilating. Mickey pushes him against to wall.

**MICKEY**

Where!?!

**DUNCAN**

Th-- the ground floor.

**MALLORY**

Is that the front door?

Duncan nods frantically.

**MICKEY**

Let's go.

Mickey grabs Duncan and the caravan starts running down the stairs. They go down a few flights.

As they run down one last flight, they find Wurlitzer and a team of DEPUTIES waiting for them on the ground floor. The deputies raise their guns.

Mallory grabs hold of Wayne, and gets behind him with one hand pressing the barrel of her gun against his temple and her other are wrapped around his neck, holding him close to her.

**MALLORY**

Back off or I'll blast him! Back off  
or I'll blast him! Back off or I'll  
blast him!

None of the deputies lower their guns, but they appear less likely to start shooting.

Wayne screams.

**WAYNE**

Don't shoot. I beg you, don't shoot!  
Please, please, please...

Wayne continues begging.

Wurlitzer steps forward.

**WURLITZER**

Now Mickey, Mallory, just let me say---

**MALLORY**

Shut up! Don't talk, I don't wanna  
hear it!

**WURLITZER**

You have to know---

**MALLORY**

I said shut up...

Mallory quickly lowers her gun from Wayne's head and SHOOTs him in the thigh. She whips the gun back up to his head.

Wayne's screaming in pain.

The deputies jump back.

**MALLORY**

...and I mean shut up!

There's a bit of a silent standoff.

Tears are streaming down Duncan's face as the caravan slowly retreats back up the stairs to the next flight.

The deputies hold their present position.

**CUT TO:**

**INT. PRISON STAIRWELL - DAY**

The caravan goes up one flight, then stops. Mickey and Mallory let their two hostages sit down.

Duncan is out and out hysterical, urine stains the front of his uniform.

Mickey's pacing.

**MICKEY**

Think...think...think...

Mallory leans up against the wall, holding her side with her hand. Blood trickles out between the fingers. We see now she's been shot.

Over Duncan's impassioned clamour they can hear Wurlitzer yelling from below.

**WURLITZER (O.S.)**

Give up! There's no other way out!

Mickey sits down, utterly exhausted. Mallory sits down next to him. She winces in pain. He puts his arm around her.

**MALLORY**

Look, lover boy, we're not getting outta here. So I say the hell with going back to our cells. Let's do a Butch Cassidy and the Sundance Kid. Run down these stairs shootin', go out in a hail of bullets, but take as many of those motherfuckers with us as possible.

Suddenly, Mickey's exhaustion lifts. He has a plan.

**MICKEY**

We'll do that when all else fails.

Mickey stands.

**MALLORY**

Hasn't it?

**MICKEY**

We still got a few tricks up our sleeves.

Mickey confronts the two hostages. He points at Duncan.

**MICKEY**

You married?

**DUNCAN**

Oh, I don't wanna die...

**MICKEY**

Are you married? Do you have kids?

Duncan nods pathetically.

**MICKEY**

Good. People, we're goin' all the way to the front door. Now, the only way we're gonna get there is if they don't want to kill you two more than they want to kill us.

**INSERT:**

SHOTS of deputies with guns in their hands, just itching to kill Mickey and Mallory. We hear Mickey's voice over this SHOT.

**MICKEY (V.O.)**

Right now I find that highly unlikely. So, let's help 'em out, shall we?

**BACK TO PRISON STAIRWELL:**

Mickey is squatting in front of Wayne.

**MICKEY**

Now, say I tell those guys down there if they shoot or make a move, I'm killin' Wayne Gayle. And they shoot or make a move anyway. Now say by some freak accident, you didn't die, you live though it. What would you do?

Mickey pulls the roll of GAFFER'S TAPE from his shirt and starts tearing strips of tape and sticking them to the wall.

**WAYNE**

What would I do? Me and my network would sue the entire Los Angeles County Sheriffs Department for flagrantly disregarding my safety. I'd go straight to my buddy, the mayor, and make sure everyone of those son of a bitches down there ends up on the unemployment line. In fact, I'd sue every man down there personally. I would make it my life's ambition to bring the LA County Jail to its knees. I would do expose after expose on the brutality, and the conditions, and the inhumanity that exists here.

Mickey tosses the tape roll to Mallory and gestures to Duncan. Mallory winks at Mickey. Mickey smiles and begins wrapping tape around the barrel of his shotgun.

**MICKEY**

That's what I thought. You tell them that. When we go down those stairs, I want you to scream what you just told me. 'My name is Wayne Gayle! I am the star of American Maniacs watched every week by'-- how many people?

**WAYNE**

On average forty million.

**MICKEY**

'Every week by forty million people. I am a respected journalist.' Have you won any awards?



**WAYNE**

Are you kidding? The Golden Globe, The Edward R. Murrow award...

**MICKEY**

'Respected journalist'-- On your knees...

Wayne kneels in front of Mickey. While Mickey speaks he props his shotgun under Wayne's chin and wraps the tape from the barrel around his neck.

**MICKEY**

(continues)

...'Winner of the Golden Globe and the Edward R. Murrow award among others.' Tell 'em the name of your personal lawyer, his firm, his address, and phone number. Tell 'em about the mayor and the unemployment lines. You getting the idea?

**WAYNE**

Yes.

Mickey stands with Wayne as he tapes his trigger hand to the stock of the shotgun.

**MICKEY**

Say it. Scream it. All the way out the front door and into your van. And if you stop screaming, I swear to God I'll blow your head off.

**WAYNE**

Got it.

Mickey grabs the camera, and lifts it to his shoulder before shouting to Duncan.

**MICKEY**

You! What's your name?

Duncan can't answer, Mallory has gagged him with his tape. Mallory grabs Duncan by the collar and lifts him off the floor before reading his name badge.

**MALLORY**

Duncan...Homolka?

**CUT TO:**

**INT. PRISON STAIRWELL (GROUND FLOOR) - DAY**

Wurlitzer and the deputies are deciding their next move when they hear:

**MICKEY (O.S.)**

Start.

Wayne and Duncan come into view with the Knoxs behind them.

The deputies quickly raise their guns, but soon realize if they take out either Mickey or Mallory that Wayne or Duncan would die.

Mallory's right hand is taped to the trigger and stock of the shotgun that's wrapped firmly to Duncan's neck. The pistol in her left hand is trained on Wurlitzer.

Mickey's left hand masters the shotgun leash on Wayne, while he monitors the Deputies with the CAMERA on his right shoulder.

NOTE: The following scene will intercut between VIDEO FOOTAGE and COLOR 35mm.

Wayne starts belting out his speech as Mickey focus the CAMERA on Wurlitzer. Duncan simply cries and begs for his life to be spared.

**WAYNE**

(yelling)

My name is Wayne Gayle! I am the star of 'American Maniacs', watched by forty million people every week! I am a respected journalist, winners of the Golden Globe, the Edward R. Murrows Award among others! If anybody puts me in danger, my network will sue The Los Angeles County Sheriffs Department. My estate will sue every officer personally who fires. The network's law firm is Rowlands, Davis and Sinclair...

Mickey knew what he was doing. This has an effect on the deputies.

**MALLORY**

(yelling)

Make a path!

The wall of deputies starts moving backward.

The Knoxs and their hostages start moving forward with Wayne yelling all the way.

The deputies keep their guns trained on the caravan, but they keep giving ground, until they reach the doors of the front lobby and they begin to part like the Red Sea.

Wurlitzer stands his ground.

**WURLITZER**

How far do you think your gonna get?

**MICKEY**

Right out the front door.

**WURLITZER**

That'll never happen.

**MICKEY**

It is happening.

The caravan marches forth. Wayne and Duncan keep shouting their speeches. Nobody dares to move on them, but the deputies keep their weapons ready.

Wayne stops his speech to take a breath.

**MALLORY**

Don't stop!

Wayne starts up again.

The deputies are completely frustrated. Mickey and Wurlitzer are nose to nose.

**WURLITZER**

(to Mickey)

I will personally hunt you down, blow the head off your fucking-whore-wife, and plant your sick ass in the ground all by myself.

**MICKEY**

(calmly)

Another day perhaps, but not today.

Mickey leaves FRAME.

**CUT TO:**

**EXT. COUNTY JAIL - DAY**

The doors swing wide in SLOW MOTION as the caravan of Mickey, Mallory, Wayne and Duncan take their first step into the open air.

A crescent of deputies frame the group in the B.G. while Wurlitzer stands, defeated, just behind Mickey.

FREEZE FRAME on WIDE ANGLE.

Image DISSOLVES to BLACK & WHITE before BURNING into WHITE **LEADER.**

**EXT. WOODS - DAY**

The WHITE LEADER is disrupted by a fogged image in BLACK & WHITE. The image settles into a ECU of Wayne. He's being filmed by a 16mm CAMERA that he is presently balancing on a fence post.

This entire SCENE is played out cinema verite. The SOUND is not in sync as Wayne steps back into a MED SHOT. He looks directly into the CAMERA.

**WAYNE**

This is Wayne Gayle. I'm wounded and my crew, Roger and Scott, are dead. This may be out of sync 'cause we are shooting with a wild camera and a standard recorder we found in the van. Mickey Knox's plan worked. We walked out the front door, into my news van and made our getaway. When we were followed by patrol cars, Mallory Knox killed Deputy Sheriff Duncan Homolka and tossed his body out of the back. Mickey told authorities over my police band that I would surely be next if they didn't give up the pursuit. They took Mickey at his word and called off the pursuit. Why helicopters weren't employed, I don't know. My only thought is it all happened too fast for arrangements to be made. We've just pulled off to the side of the road to do this interview. Tensions run high--

Mickey screams O.S.

**MICKEY (O.S.)**

We ain't got all fuckin' day!

**WAYNE**

Without any further ado, Mickey and Mallory...

Wayne steps forward and picks up the CAMERA and while conducting his interview, the CAMERA remains hand held.

CAMERA focuses on Mallory sitting on a stump, while Mickey paces in and out of FRAME in the B.G.

**WAYNE**

Mallory, what did you think of Mickey's plan? Did you think it would work?

**MALLORY**

It wasn't 'till we got on the ground floor that I totally realized they weren't gonna shoot unless we shot first. When we got out of the stairwell, I remember thinking, 'Oh my God. This might work.' But Mickey knew it would work all along. There wasn't any doubt in his mind. It's not like there was and he just didn't show it. He knew it would work.

**WAYNE (O.S.)**

What did you think then?

**MALLORY**

I wondered how long it would be before we'd get to be alone together. And I wondered if I could wait that long.

**WAYNE (O.S.)**

Did you have anything to do with the riot in the laundry room?

**MALLORY**

Haven't you been listening to a fuckin' word I said? ...Oh, I'm sorry. Can I say fuckin'? I can't, can I?

**WAYNE (O.S.)**

Try to keep it to a minimum.

**MALLORY**

We had nothing to do with that riot. That riot was just -- whatchmacallit --

Mickey can be heard faintly in the B.G.

**MICKEY**

Divine intervention.

**MALLORY**

What he said. We didn't know jack shit about and riot. It just happened. It was kismet. We didn't even know those people. How are we supposed to organize a riot when we've been in fuckin' isolation for the past year? Just bleep out the fucks and jack shits.

(laughs)

I mean, it's not like we care. If they wanna say we masterminded the whole thing, let 'em. It won't exactly keep us up at night. But you said you wanted the truth, and the truth is we were just lucky.

Mickey's snapping his fingers in the B.G.

**MICKEY**

C'mon, c'mon, let's hurry this up.

**WAYNE (O.S.)**

So, what now?

**MALLORY**

Well, now me and Mickey are gonna take it easy. Just enjoy each other's company, stop and smell the roses, notice the color purple, stuff like that.

**WAYNE (O.S.)**

How do you intend to disappear? you're probably the most famous couple in America.

**MALLORY**

Well, back in slave times they had a thing called the underground railroad. And we got a whole fan club out there just waiting to be conductors.

(to the camera)

So, you kids out there, keep the faith. Cause Mickey and Mallory will be comin' to your town real soon.

**MICKEY**

Okay, that's enough. End of interview.

We gotta move.

Mickey approaches Wayne. CAMERA goes a little haywire as Wayne lowers it from his eye.

**WAYNE (O.S.)**

Okay, just let me swing around and film myself asking the questions. And then I'll do my little wrap up.

Mickey takes the CAMERA from Wayne, and while he speaks, he balances it on a fence post.

**MICKEY**

Oh, we're gonna do a little wrap up, all right. But it won't be you starin' in the camera, looking dumb, and acting stupid. Instead, you're gonna be starin' down the barrels of our shotguns and we're gonna be pullin' the triggers.

Wayne forces a chuckle. Mickey steps away from the CAMERA and into a THREE SHOT. The NEWS VAN is parked in the B.G.

**WAYNE**

That's a joke right?

Mickey pumps the slide of his shotgun. Mallory grabs her shotgun from off the ground.

**WAYNE**

Just wait one fucking minute.

**MICKEY**

I said I'd give you a interview. Now unless I'm mistaken, we just did a interview.

(to Mallory)

We did an interview, didn't we?

**MALLORY**

Looked like an interview to me.

**MICKEY**

I said we'd give you an interview. I never said we wouldn't kill you.

**WAYNE**

Wait! I don't know, but I kinda felt during this...this whole escape that

a kind of bond--

Wayne is shaking.

**WAYNE**

(continues)

...developed between the three of us. We're kindda in this together, don't ya think?

**MICKEY**

No. Not really.

**WAYNE**

Don't touch those triggers! Please. I think I've already proven that a live Wayne Gayle is much more better than a dead...Way-- Gayle. I was your passport out of jail, not Duncan Homolka. But me! I'll be your passport outta---

**MICKEY**

Just save your breath, Wayne. We hate you. If anybody in the fuckin' world deserves to die, it's you.

Wayne is grasping for anything.

**WAYNE**

Wait! You can't kill me. Mickey and Mallory always leave somebody alive to tell the tale.

**MICKEY**

We are.  
(points to camera)  
Your camera.

Mickey turns to Mallory.

**MICKEY**

(John Wayne voice)  
Let's make a little music, Colorada.

**WAYNE**

**NO!!!**

The two interview subjects start PUMPING rounds into Wayne, who's body dances like a puppet before collapsing to the ground.

Mickey and Mallory kiss each other passionately, then climbing



into the news van, they drive away.

Wayne's body lay peacefully in FRAME until the CAMERA eventually runs out of film.

**CUT TO BLACK:**

**A FILM DIRECTED BY  
RAND VOSSLER**

A Noja Production.