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603

OUT OF THE PAST

Screenplay By:

ERIC HUGHES

Based on the Film "OUT OF THE PAST"

by

DANIEL MAINWARING

Adaptation By

TAYLOR HACKFORD

and

ERIC HUGHES

REVISED DRAFT

1 INT. L.A. OUTLAWS TRAINING FACILITIES - LOCKER ROOM - 1
DAY

Getting dressed for practice, TERRY BROGAN, veteran wide receiver for the L.A. Outlaws, works at conditioning his body. He doesn't shift himself into any piece of equipment without stimulating the movement into an exercise. Under the MAIN TITLE CREDITS, the CAMERA STUDIES his battle-scarred body. There are scars on both his knees, and an eight-inch scar on his right shoulder.

Suiting up beside Terry is AHMAD COOPER, speedster tailback. Two LINEMEN, finished dressing and on their way out to the field, stop behind them.

LINEMAN #1

(behind Cooper)

Hey... you were all over the fucking T.V. last night, dancing in the end zone.

(grabs the Examiner sports section off the bench)

Didn't get enough, huh?

COOPER

Man, this is one fifth-round draft choice that is gonna be hot this season. They got me cheap two years ago. It's gonna cost them to keep me.

LINEMAN #2

Nice circus catch, Brogan. You been taking ballet lessons?

TERRY

If they'll make me go higher, I'm for it.

COOPER

(pointing to the sports section)

You go to the coach's office and show that to Mrs. Decker. She's up there right now with our new quarterback. She just might wanna invite me and Brogan up.

LINEMAN #1

What's she doing here?

(CONTINUED)

2.

1

1 CONTINUED:

TERRY

I guess when she pays that kind of money for a player, she wants to make sure the boy eats his breakfast.

The linemen go out and Terry and Cooper are alone.

TERRY

(continuing)

Hey, Ahmed... I'm sorry I didn't take that cornerback out for you.

COOPER

You slowed him down. It's all I needed.

2

2 EXT. OUTLAWS PRACTICE FIELD - DAY

There's a helicopter on the field. Most of the players are already lined-up doing their warm-up exercises. Overseeing this is HANK SULLY, their conditioning coach, in his late fifties and a little thicker than he used to be, but still fit. He spots Terry and Cooper coming out late.

SULLY

Brogan! Cooper! You're late. I'm fining you a hundred bucks apiece.

COOPER

C'mon, man...

SULLY

Into line!

They move.

SULLY

(continuing; to the players)

Most of you guys came to camp thinking you were in pretty good shape. Well, these first two pre-season games should have proven you were full of shit. Physical conditioning is the most boring part of football. I've only known a few players ever got a hard-on for it -- but it's what's gonna save your asses after ten games.

PLAYERS

(in unison)

Yes, Mother.

(CONTINUED)

2 CONTINUED:

SULLY

Okay, assholes. When you've finished your warm-ups, take three laps and report to your coordinators.

Several players quickly finish their exercises and take off for the track. Sully walks over to where Terry is working out.

SULLY

(continuing; banging his fist down hard on Terry's shoulder pads)
How's your shoulder?

TERRY

(looking from his right shoulder to his left)
Hey... Which one is it anyway?

He looks back up at Sully and smiles.

SULLY

You feel good about yourself, don't you?

TERRY

Why not? It was a good Sunday.

SULLY

You're still on rehab, remember?

TERRY

It's my fucking body. I know what it can take.

SULLY

Bullshit.

TERRY

What's best for the club is to have me playing.

SULLY

What's best for the Outlaws is to have you healthy. I know that's not the thinking around here, but it's true.

TERRY

It's not my style to sit around and watch the other guys play.

(CONTINUED)

2 CONTINUED: (2)

SULLY
(nods his head toward
people approaching)
You think they love you for it,
you're out of your head.

In the distance, several people emerge from the coach's office. STASSEN, the head coach, comes out with MRS. DECKER, the owner, and LANDON, the new quarterback, who's in uniform. Behind them is BEN CAXTON, Mrs. Decker's lawyer, a man in his late 50's with a full head of graying blond hair. His face has been weathered by power, an intimidating face. With him is ED PHILLIPS, a politician who's along as a guest of the owner.

Stassen shakes hands with Mrs. Decker. She starts for the helicopter as Stassen heads for his elevated platform, overlooking the practice field.

ASSISTANT COACH
(into a bullhorn)
Everybody over to the tower. Coach
Stassen has some words for you.

The players jog over to Stassen's tower.

STASSEN
Gentlemen, Mrs. Decker has asked me
to express to you how pleased she was
with the win on Sunday.

3 CLOSE ON TERRY AND COOPER

COOPER
(quietly, to Terry)
She wasn't even there. She didn't get
to see me fly. And I didn't need no
helicopter either.

STASSEN
Personally, I was satisfied with your
performance, but far from pleased. Two
'earned' touchdowns and one that was
pure luck's not going to be good enough
to win our division, let alone the
playoffs. I want you putting out 150%.
Anyone laying back's got no place on
this team.

The Outlaws growl a cheer.

(CONTINUED)

3 CONTINUED:

STASSEN

(continuing)

All right, gentlemen, break into your units.

The Outlaws break into their offensive and defensive units. Terry starts to run over to the receivers when...

STASSEN

(continuing)

Brogan!

Terry runs back to the tower, to right below Stassen, and looks up at him.

STASSEN

(continuing)

I didn't like what I saw out there on Sunday.

TERRY

Hey... I caught the winning touchdown.

STASSEN

You missed that 'crackback' block on Cooper's run, Brogan. We were lucky their guy was a rookie and Cooper could put a move on him, but that cornerback should never've been there.

(then)

You didn't hit him. You favored your shoulder.

TERRY

There's no permanent damage. The guys who did the surgery said so.

STASSEN

I don't want my players having any weaknesses that can be read by the other team. Don't think they're not gonna exploit that shoulder of yours.

TERRY

My shoulder's solid... 100%.

(CONTINUED)

3 CONTINUED: (2)

STASSEN

Okay, Brogan... let's prove it.

(to his ASSISTANT)

Take him over to the 'sled'.

Terry, putting his helmet on, and Stassen's assistant coach approach the blocking sled. As Stassen watches from his tower, Terry gets down into a three-point stance and powers straight ahead, hitting the sled with his 'bad' shoulder, lifting it off the ground. He straightens and looks up at Stassen, smiling.

STASSEN

(continuing;
to his assistant)

Get on, Bob.

The assistant goes to the back of the sled and climbs onto it. He looks up at Stassen, waiting for a signal, as Terry gets back into his three-point stance. Stassen nods.

ASSISTANT

GO!

Terry plows into the sled again, this time we can see the pain on his face. He lifts it off the ground, but just barely. Stassen nods to his assistant again.

ASSISTANT

(continuing)

Again, Brogan. Harder.

4 CLOSE ON - SULLY

who is watching with concern as Terry hits the sled. Behind him, Caxton and Phillips approach.

CAXTON

Sully!

Sully turns around.

CAXTON

(continuing)

I'd like you to meet our County Supervisor, Ed Phillips. Ed, Hank Sully.

(CONTINUED)

PHILLIPS

(shaking Sully's hand)
I'm a big fan. Not only of the Outlaws,
but of the kind of football I used to
see when you were a player.

SULLY

(watching Terry, concerned)
Football's gone through some changes
since then.

PHILLIPS

Right. That run of injuries last
season really hurt, didn't it.

SULLY

Lousy back-ups are what hurt us. Our
second string was shit so we played
guys who should have been on injured
reserve.

CAXTON

(defensive, embarrassed)
It goes with the job. You telling us
you never played injured.

SULLY

Sure I did. But I don't like shooting
up players so they can't feel anything
and risk getting them hurt permanently.

CAXTON

You can see why the players call
Sully mother.

SULLY

(looking off at Terry
then back at Caxton)
I wouldn't know how to do your job,
Supervisor. And I don't know anything
about practicing law. You think if I
were a lawyer, I'd know shit about
football?

Caxton isn't amused. Sully turns from them and starts
over to where Terry is still pounding the sled.

8.

5

5 CLOSE ON - TERRY

as he hits the sled one more time, spearing it, an angry animal, but with no effect. After considerable effort, he manages to lift the sled only an inch off the ground, and at that moment, he allows himself to cry out in pain ... Only a brief cry, but a telling one.

SULLY

(walking up)

That's enough.

The assistant looks up at Stassen, waiting for his orders. Stassen nods...he's proved what he already knew.

Sully helps Terry to his feet, his face showing his pain.

SULLY

Go take a shower, kid. Miguel will put some deep heat on that shoulder, then tape it up.

Terry walks toward the locker room, his arm lifeless at his side. Sully stares up at Stassen.

CUT TO:

6

6 INT. HELICOPTER - LIFTING OFF

Caxton and Phillips are in here with Mrs. Decker. Grace Decker is trim with a face that still tells us what a pretty young girl she was. Her hair is dark blonde. Her face, like her body, is little affected by age. She is sixty years old.

The PILOT flies them away from the field.

CUT TO:

7

7 INT. OUTLAWS LOCKER ROOM - DAY - CLOSE ON - PAY TELEPHONE

as Terry, in street clothes, dials. Players can be heard in the background, showering, laughing, yelling -- practice is over.

TERRY

(into the telephone)

This is Terry Brogan. I need to talk to Steve. They've just put me on waivers.

9.

8

3 INT. LAW OFFICES - EDIE'S OFFICE - DAY

EDIE PEARSON is a woman in her early forties whose looks are still appealing but there's something sad about her. She's at her desk, talking on the telephone.

EDIE
(into the phone)
I'm sorry. I'm a big fan of yours,
Terry.

The door to her office opens and STEVE KIRSCH walks in. He's got a kid's face, the face of a kid who would've liked to have been the bully but was never beefy enough. He's in his early thirties, and his kid's face is already getting old.

EDIE
(continuing; into the
phone)
Could you hold the line, please?

She puts the call on hold.

EDIE
(continuing)
It's Terry Brogan. He's just been cut.

As he heads past her desk toward his office.

KIRSCH
Tell him to call Schumacher.

EDIE
He really needs to talk to you.

KIRSCH
Get rid of him. I don't handle
players anymore.

He goes into his office. Edie waits a moment before she goes back on the line with Terry.

EDIE
(into the phone)
Hello again.
(then)
Mr. Kirsch can't talk with you now.
But he suggests you call Hal Schumacher.

9 EXT. TRAINING FACILITIES - PARKING LOT - DAY

9

Terry is at his car, a Porsche 911 Targa, putting his gear inside. Sully appears behind him.

SULLY

Shit.

TERRY

That's it in a word, all right.

SULLY

The bastards promised me they were keeping you. This is behind my back, kid.

TERRY

I figured. One of the first things that shot into my head was they gotta pay me off. But fuck... I wanna play football as much as I ever did.

SULLY

Not this season. That shoulder's gonna need months to mend. If you're serious about ever playing again, Terry, you better listen to me.

Terry looks up at Sully, knows that he's right.

SULLY

(continuing)

Goddammit, I shouldn't've let you talk me into your going back on the roster so soon.

TERRY

What the hell was I supposed to do? I could smell what they were thinking. I give them trouble, they'd cut me.

SULLY

They cut you anyway.

TERRY

I'm gonna talk to my lawyer. Find out what he can do for me.

(slapping Sully on the back)

I'm gonna miss the pressure, Sully.

Sully nods. Terry gets into his car and drives away.

CUT TO:

11.

10 INT. LAW OFFICES - RECEPTION AREA - EARLY EVENING

10

It is late in the day and there is no one at the receptionist's desk as Edie comes into the area from her office. She's got some outgoing mail in her hand that she puts down on the desk for pickup. One of the elevators that are just outside this area opens and Terry steps out. Their eyes immediately meet.

EDIE

Hello.

TERRY

I'm looking for Steve Kirsch.

EDIE

I know. I'm the one you've been talking to all day. The one who's a big fan of yours.

TERRY

Right. What's your name?

EDIE

Edie.

TERRY

Hey, Edie... He's not planning on ever talking to me, is he?

EDIE

You're down in my book to call.

TERRY

Where's his office?

EDIE

He's not here.

TERRY

I know. You gotta keep your job.
(then)
You got a nice face, Edie.

EDIE

I'm telling you the truth.

TERRY

It wouldn't be out of line for you to lie to me, though, would it?

EDIE

(embarrassed)

No.

12.

11 INT. LAW OFFICES - KIRSCH'S OFFICE - EARLY EVENING

11

There's rich leather furniture and a wide view of Century City. These and other things in here radiate a certain power.

Kirsch is at his desk when Terry walks in. There's a moment in which Kirsch stares at Terry. Then he breaks into a smile.

KIRSCH

Terry! It's good to see you.

TERRY

I've been cut from the Outlaws.

KIRSCH

I heard. The firm represents Mrs. Decker.

(then)

You understand, since I joined the firm, I can't represent players any more.

TERRY

When you came hustling me in school, I put my career in your hands. Let's remember those times for a couple of minutes, okay?

KIRSCH

Sure.

TERRY

I just wanna know how fast I'm gonna get what they owe me.

KIRSCH

I'm not sure you're going to get anything, Terry.

TERRY

What do you mean?

KIRSCH

Listen, your injury's from last season, right? And they paid your contract for that year. This is a new season, a new contract year, and an old injury. Their position is -- they don't have to pay you off.

TERRY

Yeah? Well, I'll sue them for it.

(CONTINUED)

13.

11

11 CONTINUED:

KIRSCH

You could do that but, Terry, it'd
take years and you'd be broke before
it was over.

TERRY

I'm broke now.

KIRSCH

I can get you a low-interest loan to keep
you on your feet and I'll see if I can
soften their position, get you something
without it having to be a hassle for you.

Edie steps into the doorway.

EDIE

Mr. Kirsch... the reception.

KIRSCH

(getting up from his desk,
to Terry)

I gotta go.

Edie steps back out.

TERRY

I gotta know something soon.

KIRSCH

I'll get on it tomorrow, Terry.
First thing.

(smiles)

You were one of my first players.

Kirsch leaves his office. Terry follows him into --

12 INT. LAW OFFICES - EDIE'S OFFICE - EARLY EVENING

12

When Kirsch disappears into the hall, Edie looks at
Terry.

EDIE

(hands him a message slip)
Here's Hal Schumacher's number. He's
a good lawyer for a player to have.

(CONTINUED)

12 CONTINUED:

He takes the slip without looking at her as he follows Kirsch's path. Kirsch walks into the conference room, the interior walls of which are glass. Terry can see that the GUESTS are mostly men. There are uniformed WAITERS serving drinks. Caxton introduces Kirsch to COUNCILMAN WEINBERG, the man standing beside Caxton.

TERRY

Do they always get bombed at the end of the day?

EDIE

(laughs)

That's business down there. It's an intimate fund-raiser.

TERRY

What do you mean?

EDIE

Every lawyer in the firm has been assessed fifteen hundred dollars to contribute to the re-election of Councilman Weinberg.

She moves closer to him. She wants to spend some more time with him but doesn't quite know how to let him know that.

TERRY

(staring at the reception)

Mrs. Decker is Caxton's biggest client, isn't she?

EDIE

Oh, yes. In fact, he's doing business for her right now.

TERRY

Yeah?

EDIE

Mr. Caxton wants a zoning variance on Mrs. Decker's canyon. His guest of honor tonight could vote against it. Trust me, he won't now.

Terry seems lost in thought.

EDIE

(continuing)

I'm running out of conversation.

(CONTINUED)

15.

12

12 CONTINUED: (2)

TERRY

I'm sorry. I gotta get out of here.

EDIE

I'd like to have a drink with you
sometime. I'm a terrific fan.

TERRY

Sure.

Terry smiles, stays with her a moment longer, then goes:

CUT TO:

13 EXT. OUTLAWS' PRACTICE FIELD - CLOSE ON TERRY - NIGHT 13

Running laps around the field. This isn't so much a
workout tonight as a run against the anger inside him.

The field is empty except for him until he catches sight
of someone sitting in the bleachers ahead. He slows his
speed to make out who it is.

14 CLOSE ON TOMMY SHAW 14

Watching Terry from the bleachers. A twenty-eight
year-old black man, Tommy never says much but his eyes
never miss a thing.

15 TERRY AND TOMMY 15

Terry stops in front of the bleachers.

TOMMY

What the hell are you doing, man? You
been cut. They could get you for
trespassing.

TERRY

I'd outrun them.

Silence. Then:

TOMMY

Jake wants to see you.

TERRY

(after a moment)
How is Jake?

(CONTINUED)

15 CONTINUED:

TOMMY
He got shot last week.

TERRY
That's a real shame, Tommy.

TOMMY
He survived, Brogan.

TERRY
Why's he want to see me?

TOMMY
He may have a job for you.

TERRY
(laughs)
Tell him no thanks.

TOMMY
He'll be at the beach tomorrow.
There's a volleyball game.

TERRY
Is he playing?

TOMMY
I told you, he was shot.

TERRY
Yeah, and he lived, right?

Tommy stands.

TOMMY
Come to the beach tomorrow. What
the hell else have you got to do?

He moves out of the bleachers and Terry watches him go.

CUT TO:

16 EXT. BEACH - DAY

16

A crowd is gathered around a game of volleyball on the sand. The players, two-man teams, are in swim trunks and most of the spectators, who are mostly young, are in their swimming gear. There isn't anyone here who hasn't got a deep tan.

(CONTINUED)

17.

16

16 CONTINUED:

The players are as good as you get and the crowd couldn't appreciate the game more. A large white dog, a Samoyed, is running back and forth on the sidelines paralleling the flight of the ball.

From the highway bordering the beach, Terry's Porsche pulls off and parks.

Terry gets out of his car and stands beside it, watching the game.

The dog runs away from the sidelines over to a car parked several down from Terry's. A black Ferrari. There's a man seated on the hood of the car. The dog goes to sit at his feet. The man is JAKE WISE. He's about Terry's age. He's wearing sweat pants and no shirt and has a deep tan. He has a good face, though it's a little obscured right now by the sunglasses he's wearing.

Tommy, in a sweatshirt and shorts, is carrying a couple of beers over to the car. He hands one to Jake and kneels down beside the dog to pet him.

17

17 CLOSE ON TERRY

Watching them, then beginning to head over there.

18

18 BACK ON JAKE AND TOMMY

The ball from the game flies over here and lands in front of the car. Jake takes hold of a cane that's lying beside him on the hood, places it on the ground and uses it to help himself stand. He has great difficulty with his left leg and seems to be in pain whenever his body shifts to the left, but he's quickly off the car and reaching for the ball. He snatches it off the ground. Dropping the cane and balancing his body on one leg, he throws the ball with enough force that it's back in the game.

Terry is now at the Ferrari.

19

19 TERRY, JAKE AND TOMMY

TERRY

You throw pretty well for a cripple.

Jake looks at him and smiles.

(CONTINUED)

19 CONTINUED:

JAKE

It's good to see you.

TERRY

How's business?

JAKE

The club? The Skyship's doing great.
The other business? Even better than
that.

Terry turns to watch the game.

JAKE

(continuing)

The prize for the two guys who
win today is thirty grand. Not
bad for a few hours running on the
beach.

TERRY

(looking back at him)

Don't tell me you're taking action on
this game.

JAKE

Those aren't faceless players you're
watching. Those guys are world-class
players. There's a volleyball circuit,
you know that?

(then)

These South Bay guys love this game and
they got money to burn. Damn right I'm
gonna take their action.

TERRY

(looks down at the Samoyed)

Tell me something, Jake. What kind of
a dog would want to spend time with you?

JAKE

(laughs)

He's not mine. He belongs to the lady
who shot me.

TERRY

Hey... a lady shot you.

JAKE

Just missed my balls.

TERRY

Was she aiming for them?

(CONTINUED)

19.

19

19 CONTINUED: (2)

JAKE
What do you think?
(then)
You still got the Porsche?

Terry nods.

JAKE
(continuing)
I'll race you to the Skyship...
Pink slips?

TERRY
Do I gotta tie one leg behind my back?

JAKE
No. And I'll still beat your ass.

TERRY
You're on.

Terry starts for his car. Jake hands his beer to Tommy and, with the help of the cane, maneuvers himself into his Ferrari.

CUT TO:

20 THE CARS RACING - SERIES OF SHOTS

20

The Porsche and the Ferrari tearing away from the beach onto the Pacific Coast Highway.

The two cars sweeping along Sunset, taking the curves together, intimidating any other cars into clearing a track for them.

21 CLOSE ON THE SAMOYED

21

sitting with Jake in his Ferrari, as steady as Jake.

22 CLOSE ON TERRY

22

No less steady, no less determined to win.

20.

23

23 THE CARS RACING - SERIES OF SHOTS

Their two cars coming upon an empty stretch of road they can go all out on. The cars continually quickening speed, neither one quite outdistancing the other.

A garbage truck up ahead, more in the Porsche's lane than the Ferrari's. Jake inches Terry right smack in line with it. Terry brakes at full tilt. And, like a shot, Jake's left him behind.

CUT TO:

24

24 EXT. SKYSHIP - SUNSET STRIP - DAY

High tech. With one splash of neon, its name written across it. Terry's Porsche is scorching Sunset, heading down toward the Skyship, then making a lightning turn across traffic into the parking lot beside the club. Several cars slam to a halt as he streaks suddenly in front of them.

25

25 INT. SKYSHIP - CLUB AREA - DAY

The dog is in here with Jake who's behind the bleached wood bar. He's putting a bottle of Coors out when Terry comes in. The dog races across the room at Terry and BARKS up at him.

JAKE

Quiet, Sam.

The dog stops barking.

JAKE

(continuing)

What's been keeping you? I started worrying maybe you flew out of your car and got stuck in all that garbage.

Terry walks over to the bar. The dog goes with him. Jake nods toward the bottle of beer.

JAKE

(continuing)

Coors, right?

(CONTINUED)

25 CONTINUED:

TERRY

You can't have a fair race with
a goddamn maniac.

JAKE

(laughs, takes
out some coke)

You want a hit?

Terry shakes his head no. Jake puts the coke on the
bar.

TERRY

So tell me what the hell I'm
doing here.

JAKE

You're out of work, right? I
got some job possibilities for
you. For one, you could work
right behind here. Celebrity
bartender. Making drinks and
telling your football stories.

Terry stares at him. Then:

TERRY

You should take the job, Jake.
You're a lot funnier than I
am.

JAKE

(gives him a
photograph)

Or you could find her for me.

TERRY

The lady with the gun?

JAKE

She's very important to me,
Terry. I think about her the
whole fucking time.

TERRY

Hey... that's a whole new
reality for you.

(CONTINUED)

25 CONTINUED: (2)

JAKE

She shot me with my own gun and ran off with it and fifty grand. I want her back. The money she took doesn't matter -- I'd have given it to her if she asked.

TERRY

Why would you trust me with her?

JAKE

(smiles)

Jessie hates football players.

(then)

She's Mrs. Decker's daughter.

Terry reacts to this.

JAKE

(continuing)

You ever meet her?

TERRY

I've seen her.

JAKE

The daughter of an owner living with a bookie. That's something, isn't it.

TERRY

You with Mrs. Decker's daughter. Yeah, that's something, all right.

JAKE

She hates her mother. Until she met me, her life was just something Mrs. Decker owned.

(then)

I'll give you twenty thousand now, pay your expenses, and when you find her, another twenty thousand.

TERRY

Hey... I'm a football player.

JAKE

What does it take? Time and money. You got the time right now. I got the money. Help me out, will you.

(then)

I don't know how you feel about the past, but, as far as I'm concerned, you're still my goddamn friend.

CUT TO:

23.

26

26 EXT. LOS ANGELES COUNTRY CLUB - DAY

Terry stops his Porsche at the guardhouse.

TERRY

I'm here to see Mrs. Decker.

GUARD

You're not expected.

TERRY

Hey, trust me. The lady knows me.

GUARD

Mrs. Decker's on the course right now. I've got no way of reaching her.

TERRY

What do I do?

GUARD

Go home.

27

27 EXT. LOS ANGELES COUNTRY CLUB - DAY

Inside, amid a dense growth of trees facing a wire fence that runs along Wilshire. Cars speed by as we watch Terry climb and jump the fence.

28

28 EXT. LOS ANGELES COUNTRY CLUB - CLUBHOUSE - DAY

Terry is walking on the lawn behind the clubhouse when a uniformed SECURITY GUARD approaches him.

SECURITY GUARD

Can I do something for you, fella?

TERRY

Mrs. Decker invited me. I know she's on the course right now.

(walking away)

I'll wait in the clubhouse.

SECURITY GUARD

Hold it! There she is!

Mrs. Decker is on her way from the golf course. She seems distressed, upset by something.

MRS. DECKER

Have they come yet?

(CONTINUED)

28 CONTINUED:

SECURITY GUARD

Not yet, Mrs. Decker.
(nodding toward Terry)
You know this guy? He says you
invited him here.

She looks at Terry. Terry smiles at her.

MRS. DECKER

(to the Guard)

Thank you..

She motions to Terry for him to go with her. The Guard
is surprised. So's Terry. But not so surprised that
he doesn't follow her.

MRS. DECKER

(continuing)

You've been cut from the team,
haven't you?

TERRY

Yeah.

MRS. DECKER

But you've still got guts.

TERRY

Sure.

MRS. DECKER

Sure you're sure?

TERRY

Yeah, I'm sure.

MRS. DECKER

There's a coyote who's been coming
onto the course. They set a trap, and
he was caught. Just now. Did you know
that if he's held in that trap, he's
shot.

(a moment, then)

I didn't know that.

29 EXT. COUNTRY CLUB - THE ROUGH - DAY

29

A steel-jawed trap. Oneida Victory Animal Trap Company's
Number Three. Padded with burlap to prevent extreme pain
during capture. A coyote's foot is caught in the jaws.
He is YELPING, his head twisting with his body's violent
efforts to free itself.

(CONTINUED)

29 CONTINUED:

Mrs. Decker leads Terry in between the trees. He's carrying a golf club... a sand wedge.

MRS. DECKER

What can you do? He'll attack you if you try to help him, won't he?

TERRY

You don't want him shot, right?

MRS. DECKER

I don't want him shot.

He smiles. Then he approaches the trap and crouches near it, out of the coyote's reach.

The coyote becomes silent as his eyes try to make contact with Terry's.

Terry avoiding eye contact with the coyote, inches in closer to the trap, extending the golfing iron toward the trigger plate and finding that he needs to get in closer.

As he moves into the coyote's range, the coyote begins a deep GUTTERAL THREATENING SOUND. Terry ignores him, staring only at the trigger plate. He strains to infuse the golfing iron with sufficient pressure to work against the trap. The coyote's GROWLING grows deeper at the SOUND OF METAL scraping against metal.

Suddenly, the trap springs open.

The coyote is stunned by his freedom and then, in a moment, sprints past Terry and goes some forty-five miles an hour out of the rough, across the fairway, splashing through a body of water and out of sight.

Terry looks at Mrs. Decker and smiles. She's a little breathless from the tension.

MRS. DECKER

I grew up in a little town called Mohave. We had more coyotes than people.

The SOUNDS OF PEOPLE COMING...

MRS. DECKER

(continuing)

Let's get out of here. I'll buy you a drink. A lot of drinks.

They begin walking out of the rough onto the fairway and are immediately face to face with a COUNTY TRAPPER, carrying a shotgun, and two SECURITY GUARDS from the club.

(CONTINUED)

26.

29

29 CONTINUED: (2)

MRS. DECKER
(continuing;
matter-of-fact)
He escaped.

30

30 INT. CLUBHOUSE - BAR - DAY

Mrs. Decker and Terry are seated at the bar.

MRS. DECKER
When my son was little he used to put
out food for the coyotes who came down
to the back of our house in Bel Air.

TERRY
Uptown coyotes.

MRS. DECKER
When we gave him his first dog, he
wasn't interested in the coyotes
anymore. But they kept coming down
looking for food. One night they
took the puppy. We should never
have fed them.

TERRY
I didn't know you had a son. He has
no interest in the team?

MRS. DECKER
My son's dead.
(then)
You're sure you don't want something
to eat?

TERRY
(laughing)
I'm sure.

MRS. DECKER
What is it?

TERRY
It's usually the million dollar
players get asked to eat with you.

MRS. DECKER
If you're here about your being cut, I
don't involve myself in any of that. The
Outlaws was my husband's toy. When he
died, I was advised not to sell. My
attorney, Ben Caxton, takes care of the
team for me.

(CONTINUED)

30 CONTINUED:

TERRY

Mrs. Decker, I wouldn't come here about that.

The BARTENDER comes opposite them.

MRS. DECKER

What will you drink?

TERRY

A beer.

MRS. DECKER

(to the bartender)

Nothing for me, thank you.

TERRY

Caxton didn't have much to do with the team when your husband was alive, did he?

MRS. DECKER

No.

(then)

Ben was one of the first people I met here. I wanted to be an actress and he helped me get a contract. But before I'd done much work, Ben introduced me to my husband and I left the business.

(then)

What do you want from me, Mr. Brogan?

TERRY

I'm looking for your daughter.

Mrs. Decker is silent.

TERRY

(continuing)

We were close. She's disappeared all of a sudden.

MRS. DECKER

My daughter hides as much of her life from me as she possibly can. But I know, Mr. Brogan, she hates football players.

TERRY

Well, she realized that was pretty stupid of her.

(CONTINUED)

30 CONTINUED: (2)

MRS. DECKER

Give me a break, Mr. Brogan.

(then)

He sent you here.

TERRY

What do you mean?

MRS. DECKER

The man who says Jessica shot him.
You know what I think matters?
Jessica got the hell away from him.
We'll drink to that when your beer
comes.

(then)

Being cut must've really hit you hard.

TERRY

(angry)

Jesus, lady, I'm not a bum.

MRS. DECKER

(after a moment)

No, you're probably not.

(she smiles)

You're the guy who won't let them
shoot a coyote.

The Bartender brings him his beer.

TERRY

That's right.

(taking the beer)

I'll drink to that, too, how's that?

She laughs.

MRS. DECKER

Let me steal you away from him. Find
her. For me. He can't top what I can
offer you. He can't place you back
with the Outlaws.

He stares at her. She's really caught him by surprise.

MRS. DECKER

(continuing)

It isn't easy for Jessica to hide
very much from me. She's been drawing
from her trust. The money's been
going to a bank in Puerto Morelos. It's
a port on the Caribbean.

(MORE)

(CONTINUED)

30 CONTINUED: (3)

MRS. DECKER (CONT'D)
Knowing Jessica, she's living well.
There's an island there, Cozumel, where
few Americans go. I give you this
because you won't be fool enough to
tell him. No. I think you want to play
football again.

TERRY
(after a moment)
Maybe I don't want to go after her...
For you or for him. Maybe I've got
some dignity, Mrs. Decker.

MRS. DECKER
Well, that's your problem then, isn't it?
Someone calls to her from O.S. The voice is Ben Caxton's.

CAXTON (O.S.)
Grace!

She looks at him as he ENTERS THE FRAME. He goes to her
and kisses her cheek.

Almost immediately, Phillips follows Caxton INTO THE FRAME.
Mrs. Decker smiles at him and extends her hand.

PHILLIPS
(shaking her hand)
It's good to see you again.

CAXTON
Ed seems to have got the Soames
problem solved. He got him to accept
your invitation. He'll be there tonight.

MRS. DECKER
(smiling warmly at Phillips)
Wonderful. You seem to have won the
opposition over on your own. We'll
celebrate.

Caxton has noticed Terry and is staring at him. When
she sees this:

MRS. DECKER
(continuing)
You know Terry Brogan.

CAXTON
(decidedly cold)
How are you?

(CONTINUED)

30 CONTINUED: (4)

TERRY

I'm okay.

PHILLIPS

(enthusiastic)

I'm a big fan.

TERRY

Thanks.

MRS. DECKER

(to Phillips)

Why don't you go ahead to the table, Ed.
We'll be right with you.

PHILLIPS

Oh, yes. Of course.

He walks away from the bar toward the patio.

MRS. DECKER

(when Phillips is gone,
to Caxton)

Mr. Brogan's found a new job. Working
for Jake Wise. Looking for Jessica.

CAXTON

Are you and Wise good friends, Brogan?

TERRY

I go to his club to hear the music.
So do a lot of the team.

MRS. DECKER

He's trespassing here. Throw him
out, Ben.

She stands and goes outside to the patio. Caxton stares
at him. Then:

CAXTON

I don't think you're wanted here.

Caxton looks across the room at a Security Guard and
signals him.

TERRY

(getting to his feet)

Don't bother. I'll kick myself out.

CUT TO:

31.

31 INT. LAW OFFICES - EDIE'S OFFICE - DAY.

31

Edie is looking up from her desk, surprised to see Terry standing in front of it.

TERRY

The girl out there told me I'm trespassing.

EDIE

He's not here.

Kirsch's door is opened. Terry can see there's no one in there.

EDIE

(continuing)

He got all your messages. I'm sorry.
I can't make him talk to you.

TERRY

Fucking bastard.

EDIE

Call Hal Schumacher. He's a nice man.

TERRY

Yeah? I called him. He can't see me
fortwo weeks.

EDIE

You want to meet tonight for a drink? The
Ginger Man around seven. I go there a lot
after work. We could talk.

TERRY

No thanks. What would help is to
confront Kirsch.

She thinks if she should tell him this. Hesitates. Then:

EDIE

There's another reception tonight. At
the top of Decker Canyon. It's been
requested that every lawyer in the firm
attend.

CUT TO:

32 EXT. DECKER CANYON - DUSK

32

Twisting through the Santa Monica mountains, Decker Canyon runs along the coast. Up here tonight, the lights and sights of a party. Canopies set up along the mountainside. Self-contained torches lighting uniformed WAITERS, a bar, tables of food, well-dressed GUESTS, and the Pacific Ocean just below. Moving somewhat uncomfortably up here are Sully and members of the Outlaws.

33 CLOSE ON CAXTON AND MRS. DECKER

CAXTON
I don't know, Grace. I think just a few members of the team would've been sufficient. Having the Outlaws up here full force is kind of crowding it.

MRS. DECKER
I've got to get some use from them, Ben. I don't like football.

Phillips hurries up to them. He seems a little anxious.

PHILLIPS
(uneasy, nervous)
Soames just showed up. It isn't good.

Caxton's face goes hard as we hear Soames' voice.

SOAMES (O.S.)
Good evening, Mrs. Decker.

Soames is casually dressed and wearing a button that reads SAVE THE MOUNTAINS.

SOAMES
(continuing)
I'm Bob Soames. I'm on the County Planning Commission, but then you know that.

MRS. DECKER
(with great charm)
It's a pleasure to meet you.

SOAMES
I brought some friends. I hope you don't mind.

Soames' friends are a good-sized group of just-as-casually dressed men and women, of all ages, all wearing buttons reading SAVE THE MOUNTAINS.

MRS. DECKER
(great warmth)
Are your friends members of the Sierra Club, Bob?

SOAMES
Well, yes, quite a few of them.

(CONTINUED)

33.

33

33 CONTINUED:

MRS. DECKER
(smiling at the group)
I've always supported your
organization. Financially. And
in my heart.

CAXTON
(aside, to Phillips)
Soames thinks he's a funny guy.
I'm not laughing.

34 OUTSIDE THE PARTY

34

Terry drives up the road leading to the party. He
stops his porsche in back of the catering truck and
gets out.

35 THE PARTY

35

Terry starts pushing through the party until he
spots Kirsch and steps into his path.

KIRSCH
What are you doing here?

TERRY
Free eats, right?

KIRSCH
Yeah, but this is Mrs. Decker's
party, Terry. I'm not sure you
should be here.

TERRY
That was all bullshit in your
office the other day, wasn't it?

KIRSCH
Terry...

TERRY
You don't care about me. You work
for Caxton.

KIRSCH
You wanted to play NFL football.
And that meant there was a twenty-
five percent chance every year
you'd lose your job from an injury.
You players never grasp that it's
not a very secure job.

(CONTINUED)

35 CONTINUED:

TERRY

But a lot of us made you a rich fella, Kirsch.

KIRSCH

Brogan... I got rich and I'm getting still richer all the time.

TERRY

Then you can afford it when I knock your teeth in?

Terry grabs him by the front of his shirt. Kirsch drops his glass and cries out, a high-pitched, scared cry. This creates a stillness of movement and sound around them.

Cooper is suddenly behind him, a friendly arm around his shoulder with enough force to break him loose of Kirsch.

COOPER

Hey, Terry.... Cool it, man.

Sully comes up to them and Cooper lets go of Terry.

COOPER

(continuing; putting an arm around Kirsch)

Let's get a drink, what do you say?

He takes Kirsch away from here.

SULLY

(to Terry)

The whole goddamn team is here tonight. This shit doesn't look good.

TERRY

Hey... I could give a fuck, Sully.

He gets out of here. Sully goes after him.

36 OUTSIDE THE PARTY

Terry comes out of the party. Sully's right behind him.

SULLY

I heard a weird thing about you.

Terry stops and turns to Sully.

(CONTINUED)

36 CONTINUED:

TERRY
Yeah? What was that?

SULLY
I heard you might be working for
Jake Wise.

TERRY
He offered me a job.

SULLY
But you're a smart guy. You broke
his heart, right?

Terry doesn't answer.

SULLY
I know you're broke, but keep
away from Wise for Christ's sake.
There's a high school in the
valley. You could be assistant
coach there until you work yourself
back into shape.

TERRY
I'm a player, Sully.
(walking away)
Have a good season.

SULLY
Terry!

TERRY
(over his shoulder)
Hey... I'm on my own.

CUT TO:

37 INT. TENOSIQUE - AIRPORT BUILDING - NIGHT

37

Terry has arrived at the airport and is going through
customs.

38 EXT. PUERTO MORELOS - PASSENGER AND CAR FERRY - DAY

38

From this little port on the Caribbean, passenger
and car ferries cross the sea to the island of Cozumel.

Terry is driving a jeep onto the ferry.

36.
39

39 EXT. FERRY - PASSENGER DECK - DAY
On the top of the ferry, Terry stands staring out at the heavy sea.

40 EXT. COZUMEL - DAY
The ferry is docking in the crystal clear water that surrounds the island.

41 TERRY'S JEEP TRAVELING
Terry travels in his jeep over the island, a flat island of dense green scrub forest and beaches of white sand and palms.

42 EXT. COZUMEL - HOTEL - DAY
Terry parks his jeep in front of the hotel.

43 INT. HOTEL - LOBBY - DAY
Checking in at the desk, Terry looks through the register for a certain name. Doesn't find it.

44 INT. HOTEL ROOM - NIGHT
Outside the window of his room, Terry could hear the SOUND OF MARIACHI MUSIC and look below and see the couples dancing if he weren't fast asleep on the bed, not having taken the time to undress.

45 INT. HOTEL - BAR - DAY
Terry walks through the bar to the patio outside.

46 EXT. HOTEL - BEACH - DAY
Terry walks from the patio onto the beach. It's crowded. This is a resort where mostly wealthy Mexicans vacation. There aren't that many foreigners here and Terry, also considering his size, stands out.
A ways down the beach there is empty sand and, beyond, a cluster of palms. There is a solitary figure of a WOMAN lying on the sand down there.

(CONTINUED)

46 CONTINUED:

Terry goes close to her -- staring at her body. Her face is turned away from him. He moves to the other side of her -- where her head is turned -- but it is not the woman he's after.

47 EXT. PUERTO MORELOS - SERIES OF SHOTS - DAY

47

Terry walking through the marketplaces, showing a photograph that elicits no recognition from the people here.

Terry going in and out of hotels with the photograph.

48 EXT. COZUMEL - CAFE - LATE AFTERNOON

48

Terry, sweating and tired, sits at a table, drinking from a bottle of Bohemia and staring out at the sea. The late afternoon sun is blinding and when he looks over to a FISH SELLER, he can't clearly make out the woman buying fish from him. Probably nobody. He takes another drink, then looks back at her. Finally, he gets up from the table, leaves the cafe, and walks over to her. Although he faces the side of her face, and she is wearing sunglasses, he knows this is she.

TERRY

Jessie?

She immediately turns to Terry. Despite the sunglasses, we see that JESSICA DECKER'S face is as wonderful as her body.

TERRY

(continuing)

You're Jessie Decker, aren't you?

She doesn't answer.

TERRY

(continuing)

I played ball for the Outlaws.

JESSIE

The team doesn't interest me.

She begins walking. He stays with her.

TERRY

I'm not playing this season.

(then)

Hey... Let me buy you a drink.

(CONTINUED)

48 CONTINUED:

She shakes her head no. It's clear that she wants to get away from him. She keeps walking faster but it's nothing for him to stay with her.

TERRY

(continuing)

Okay. How about a tortilla?

JESSIE

No.

TERRY

I understand. You can do that any time back in L.A.

JESSIE

What?

TERRY

Have some football player buy you a couple of tortillas and a beer.

She stops and looks at him.

JESSIE

There are a lot better things to do -- even in L.A.

TERRY

Well, what is it you don't like exactly? Football players, tortillas, or beer?

JESSIE

I like tortillas and I like beer.

She turns to go.

TERRY

Hey!

She turns back.

TERRY

(continuing)

What's there to do on this island?
What's fun?

Jessie just stares at him.

TERRY

(continuing; smiling)

I figure if I keep talking, you won't disappear.

(CONTINUED)

48 CONTINUED: (2)

She waits a moment. Then:

JESSIE

Goodbye.

TERRY

You sure about that?

She begins walking away.

TERRY

(continuing)

Hey!

She doesn't look back.

CUT TO:

49 INT. HOTEL ROOM - NIGHT

The window's open and the rain is coming in. Terry is on the bed, sitting up, eating an apple, staring at where the rain's hitting inside.

The TELEPHONES RINGS. He reaches for it.

TERRY

(into the receiver)

Yeah?

(he listens)

Jake... hey, how you doing?

(he listens)

Nothing. Nothing yet.

(he listens)

I didn't expect signs telling me where she is.

(he listens)

Maybe I'll be having a drink outside somplace and I'll look over and, out of nowhere, she'll be buying fish or something.

(he listens)

Hey, listen, I was just going out. It's a big island. Don't let me waste time, okay?

(he listens)

A few days. I'll call you in a few days.

He hangs up. He looks at the apple he's just had a few bites of and pitches it into the trash. He stays on the bed and goes back to watching the rain hit.

50 EXT. TULUM - DAY

Terry drives his jeep into the ruins of the ancient Maya town of Tulum. The site is on cliffs that rise forty feet above the Caribbean and is protected on the landward side by a wall.

51 EXT. TULUM - CASTILLO - DAY

The Castillo stands on the edge of the cliffs. A broad staircase leads up to a terrace on which stands two serpent columns.

A GUIDE is leading a TOUR GROUP down the stone steps. Above them, Jessie stands alone. She looks down and, after the tour group reaches the bottom, she sees Terry climbing up to where she is. When he reaches her:

JESSIE

Should I be afraid of you?

TERRY

Hell, no.

JESSIE

If this were L.A. my father probably would've bought all this years ago, torn it up and built condominiums. Here they let the land intimidate them. They leave it in peace.

(then)

There are ancient cities in the Yucatan where you could live like the Maya if you wanted. I should've hid there.

TERRY

Is that what you're doing on Cozumel? Hiding?

JESSIE

Yes.

(then)

From you. Isn't that true?

TERRY

What do you mean?

JESSIE

Jake sent you.

51 CONTINUED:

TERRY
(after a moment)
Maybe your mother did.

JESSIE
I wouldn't know which of them had
more to threaten you with.

TERRY
(angry)
Jake wants you back -- and I guess
he'd like to have his gun back, too.
And your mother, I don't think she
cares if you give him back his gun,
but she sure as hell doesn't want
you back with him. Me? I find
myself in the middle of nowhere
doing something that isn't worth
all I've been through in my life.

JESSIE
You're not doing this for free.
You're getting paid, and paid
well! Aren't you!
(then)
Which one are you working for.
Which one knows you found me.

He looks at her. Then;

Terry
Nobody knows anything.

JESSIE
What?

TERRY
I guess I just feel -- I don't
know -- fuck 'em.

He starts away from her down the steps. Then he stops
and turns back.

TERRY
(continuing)
And fuck you too, lady.....

He disappears.

CUT TO:

52 INT. HOTEL - TERRY'S ROOM - NIGHT

Terry is just finishing packing his bag when there is a KNOCK on his door. He opens it. Jessie outside.

JESSIE

I think you were right. I shouldn't be afraid of you.

She steps inside. He closes the door.

JESSIE

(continuing)

How's Sam?

TERRY

Who?

JESSIE

My dog.

TERRY

Looks like he's being fed.

JESSIE

When are you leaving?

TERRY

I'll take the ferry to Puerto Morelos sometime tomorrow. The plane I want leaves from Tenosique tomorrow night.

There's a silence and then:

JESSIE

You never found where I live, did you?

(puts a piece of paper on the table)

It's the nicest house on the Lagoon.

She walks to the door and opens it.

JESSIE

(continuing)

Don't leave without saying goodbye.

She goes out.

53 EXT. CHANCANAS LAGOON - DAY

A small fresh water lake connected with the sea by underground channels.

54 EXT. HOUSE - DAY

Terry is parking his jeep at a small house on the edge of the lake. He jumps out and knocks on the door. In a moment, it opens. Jessie is there. They are both silent. She walks away from the door and he steps inside.

55 INT. HOUSE - DAY

The house is almost one big room. The furniture, like the brass bed, is unexpected. The windows stare out at the lake.

JESSIE

Would you like a drink?

TERRY

Sure.

She gets a bottle of scotch which has never been opened and takes it with a glass onto a small table. She sits and pours Terry a drink. He comes and sits across from her.

TERRY

How'd you get mixed up with Jake?

JESSIE

At the Skyship. I wanted to sing in a rock group. But Jake said rich girls don't have the soul for it.

(she laughs)

It seems I had the soul to live with him... be his girlfriend.

Terry takes a drink of the scotch she poured.

JESSIE

(continuing)

The truth is I liked that my being with Jake made a lot of people crazy.

TERRY

Like your mother.

JESSIE

It frightened her.

(then)

And that was really something to finally pull off. Only my brother'd done that, and that by committing suicide.

(CONTINUED)

55 CONTINUED:

TERRY
He killed himself?

JESSIE
I guess. He got into drugs for
the same reason I did -- to get
away from our life.

TERRY
Did his dying make you stop?

JESSIE
No. Jake.
(then)
After I'd been with him for a while,
it suddenly became very important
to him that I stop. He wouldn't
leave me alone. Kept after me
until I quit. But, when I did, I
didn't need Jake anymore.

TERRY
That kind of threw him, right?

JESSIE
The only way I could ever get away
from him, he said, would be to kill
him.

TERRY
You almost did. .

She stares at him. Then:

JESSIE .
I'm going to stay free from Jake
and my mother.

He nods. He takes another swallow of scotch and gets
up.

TERRY
I'll get going now.

JESSIE
Why?

She stands and moves close to him.

JESSIE
(continuing)
What did you come here for?

He doesn't answer.

(CONTINUED)

45.

55 CONTINUED: (2)

55

JESSIE
(continuing)

For me. No?

He takes her head in his hands and kisses her.

56 INT. JESSIE'S HOUSE - SOME TIME LATER

56

Terry and Jessie are naked on the bed, sweating from the heat, out of breath, having just finished.

JESSIE
I thought Jake would send someone awful.

He looks at her. Silence except for their breathing and then:

TERRY
You don't know what Jake has on me.

JESSIE
Don't. Strangers don't have to tell the truth to each other.

He shifts off his knees and sits on the bed.

TERRY
When I got into pro ball I lived like the hot shot I thought I was. In two or three years, I was in hock up to my ears. So, I helped Jake fix a game. One in the playoffs we were expected to win by a wide spread. I had to see to it that we didn't win by so fucking much.

He looks at her. She touches the side of his face with her hand.

JESSIE
Terry...

He takes her hand off his face.

TERRY
I kept putting off doing something until the last period because it felt too damn good blowing out that other team.

(MORE)

(CONTINUED)

56 CONTINUED:

TERRY

(continuing; then)

The fourth quarter, they scored fourteen points on us, and everything was terrific. The spread was four points and we were leading by three. Then the quarterback threw a pass. He put it right in my hands. It was so perfect, I had to catch it. All I had to do was drop the fucker but my reflexes took over. Their guy tackled me on the five and I fumbled. I just made my hands let go of it. Fuck, I was scared. I figured everybody, all fifty-five thousand people in the stadium knew I was a son of a bitch.

He gets off the bed and walks over to the table. He sits down on a chair there. She moves off the bed and kneels in front of him.

TERRY

(continuing)

They recovered. Game ended thirty-one to twenty-eight and Jake beat the spread by one point. It was worth a couple hundred thousand to him.

JESSIE

That's all? A few points that didn't really matter.

TERRY

If I'd ever known a player'd done that, you'd've had to pull me off him quick or he'd've been dead.

She kisses him. He puts his arms around her and pulls her up from the floor. He holds her close against him.

JESSIE

So what do we do? What now?

TERRY

I know what I want. You and me meeting 'cause that's just what happens. Two people, the same place, the same time really luck out. No other reason.

57 EXT. CAFE - DAY

Jessie, sitting alone at a table, is facing the Caribbean, looking over at the fish seller. In a moment, Terry comes into the cafe and sits down at the table with her.

She looks questioningly at him. His answer is the stack of hotel telephone messages he's carried in here in his fist. He lets them fall on the table.

TERRY

All from Jake. Three days worth.
But they stopped two days ago.
We should leave here.

JESSIE

I'm running low on money. I can't
draw from my trust again for another
three months.

TERRY

Jake's money's gone?

JESSIE

What do you mean?

TERRY

He said you took fifty thousand
dollars of his.

JESSIE

Steal from him? When I want him
off me... I'd be out of my mind.

(then)

I didn't take a cent of his goddamn
money.

TERRY

I've got the money Jake paid me.
I'll go back to the hotel in the
morning, get my bag, and --

(smiles)

-- we'll cover our tracks.

58 EXT. TERRY'S HOTEL - MORNING

Terry's jeep is parked in front. In a moment, Terry comes out of the hotel carrying his bag. He climbs into the jeep and drives off.

59 INT. JESSIE'S HOUSE - DAY

Terry comes inside and immediately sees Jessie's luggage piled in the middle of the room.

He calls out to her.

TERRY

Jessie?

There is no answer. He walks to the bathroom, opens the door. There are cosmetics still unpacked and the dress to be worn today hanging on a hook.

60 EXT. JESSIE'S HOUSE - DAY

60

Terry's packed the luggage in the back of the jeep and is covering it with a piece of canvas. He walks to the lake and sees the fishermen in their boats and Jessie swimming. She's swimming in slow, gentle backstrokes, facing the sky.

He smiles, watches her a moment longer, then heads back to the house.

61 INT. JESSIE'S HOUSE - BATHROOM - DAY

61

Terry is bent over the sink, splashing his face with water. He reaches for a towel.

62 INT. JESSIE'S HOUSE - LIVING AREA - CLOSE ON TERRY - DAY

62

As he comes out of the bathroom and stops suddenly, not having expected what confronts him out here.

63 CLOSE ON JAKE AND TOMMY

63

Standing a few steps inside the house.

TERRY

Jesus!

JAKE

Is that a welcome or what?

TERRY

You surprised the hell out of me.
That's what it is.

(CONTINUED)

63 CONTINUED:

JAKE

Tell me about Jessie.

Caught, and never having thought about this moment,
Terry doesn't know how he's going to deal with it.

TERRY

She's not what I expected.

JAKE

You've found her, then.

Terry's instinct, realizing Jake doesn't know she's
just outside, is to go for broke.

TERRY

No. But I've got to living the
way she's been living -- and I
feel I know how she thinks --
even in the night.

JAKE

Why the hell haven't you found her
yet?

TERRY

She ran away, remember? She's
not looking to be found. She
keeps ahead of me but, believe me,
the distance is shrinking. For
a time, I'd get somewhere long
after she'd gone. But now it's
getting to be just hours. Like
today.

JAKE

You mean she was here?

He looks at the place, appreciating it was Jessie's,
knowing he's closer to her right now than he's been
in some time.

TERRY

Yeah.

JAKE

How long ago?

TERRY

Like I said, just hours. A
couple, maybe.

(CONTINUED)

50.

63 CONTINUED: (2)

63

JAKE

How do you know that?

Terry moves toward the bathroom.

TERRY

Nobody's been in to clean.

64 INT. BATHROOM

64

Quickly, Terry takes a bath towel, throws it on top of the unpacked cosmetics, lifts them off in a bundle and puts it in the trash. He shouts so Jake can hear him.

TERRY

So that says she left today. Or last night.

He pulls the dress off the hook, tears it down the front and picks up the towel he used to dry his face.

TERRY

(continuing)

But I figure today.

65 INT. LIVING AREA

65

Terry comes out of the bathroom and throws the towel at Jake.

TERRY

Towel's still wet.

Jake catches the towel.

TERRY

(continuing; showing him the torn dress)

She left this in the trash. She should take better care of her things.

(suddenly)

What the hell are you doing here?

As Jake talks, Terry tries to look out the windows without catching Jake's or Tommy's attention.

JAKE

Business trip. Banking business. In Panama. Had to fly over you, so...

(CONTINUED)

65 CONTINUED:

TERRY

So why not check up on me.

Terry moves so that he's facing the window and Jake and Tommy have to put their backs to it to see Terry.

JAKE

No. I'm impatient.

66

66 OUTSIDE THE WINDOW

Jessie is swimming in full view of the window.

67

67 BACK ON THE THREE MEN

TERRY

There's no fast way of doing this.
And most of it's luck.

JAKE

(looking at the towel
Terry tossed him)
And you feel your luck's good today?

TERRY

(looking out the
window)
God, I hope so.
(then, to Tommy)
You tailed me here?

Tommy smiles.

TERRY

(continuing;
to Jake)
How long's that been going on?

JAKE

We got to Cozumel last night.
You weren't at your hotel and I
had my heart set on surprising
you. Tommy waited downstairs
this morning for you to get back.
He would've said hello but you
got in and told them you were
checking out.

TERRY

I would've called L.A. tonight.

(CONTINUED)

67 CONTINUED:

JAKE

I can put Panama off a few days.

Lost in thought, Jake turns suddenly to the window.
Terry looks to see what he'll see out there.

68 OUTSIDE THE WINDOW

68

One of the boats has sailed in front of where Jessie's
been swimming.

Jake looks at Terry.

JAKE

(sits down)

I don't know. I'm worried you're
gonna get lost down here.

TERRY

Hey... I wanna win this game. Believe
me.

JAKE

(this is a threat)

Just remember what I got on you,
okay?

TERRY

(exploding)

You fucking bastard.

JAKE

Forget I said it.

TERRY

Sure. Just like that.

JAKE

(smiles)

You won't let me down.

Terry looks out the window.

69 OUTSIDE THE WINDOW

69

Jessie is walking away from the lake, coming toward
the house.

70 BACK ON THE THREE MEN

70

Jake starts out of the house. Tommy follows him.
Terry doesn't move for a second. Then he goes outside.

71 EXT. OUTSIDE JESSIE'S HOUSE - DAY

Terry walks out to see only Jake and Tommy and nowhere Jessie. Tommy's driving a powder-blue Dodge Dart. Jake walks over to the passenger's side.

JAKE

(to Terry)

This is not a great car.

Tommy gets in behind the wheel and, in no time at all, they're gone. Terry waits. As if he expects them to come screeching back. Then he walks down toward the lake. We GO WITH HIM.

There's a rock where the ground drops a few feet. Jessie's lying here on a towel. She's asleep. Terry sits down, beside her. He looks ahead at the lake for a time, and then reaches down and pulls her up into his arms. She wakes. Confused.

JESSIE

Terry...

He just holds her. Then:

JESSIE

(continuing)

I love you.

He looks at her.

TERRY

I've been afraid to say that to you.

JESSIE

Why?

He looks away.

JESSIE

(continuing)

Why?

He looks back at her.

TERRY

It's the best thing I've felt in years. And so many people have probably loved you, really loved you. It's like telling you you're beautiful. Me and the world.

(CONTINUED)

71 CONTINUED:

JESSIE
I left the world, remember?

CUT TO:

72 EXT. AERIAL VIEW OF CHICHEN ITZA - DAY

72

Dark green jungle surrounds the magnificent ruin below. Three and a half acres of limestone palaces and temples. A square pyramid over eighty feet tall, holds on one of its platforms the Temple of Kukulcan from where there is a view of the entire site.

73 EXT. THE ROAD TO CHICHEN ITZA - DAY

73

Winding like a green leafy tunnel through the jungle. A squadron of parrots squawk in the trees.

74 EXT. THE AIRSTRIP AT CHICHEN ITZA - DAY

74

On this airstrip hacked from the jungle, a spider monkey cuts and runs as a plane, another two-engine prop jet serving as an air taxi, lands.

Among the passengers getting off -- Terry, carrying a duffel bag over his shoulder. He heads towards --

75 EXT. THE ANCIENT CAUSEWAY - DAY

75

Terry stands on the edge of the causeway looking down at a group of archeologist-explorers, both men and women, working below.

76 EXT. SACRED CENOTE - DAY

A circular natural water hole with a diameter of two hundred feet. Its walls rise over sixty-five feet above the surface of the water. Jessie is here, seeming lost in the dense growth of trees surrounding the well. Terry finds her.

TERRY

Jessie...

She looks at him.

(CONTINUED)

76 CONTINUED:

JESSIE

Do you know why this hole was sacred?

He shakes his head no.

JESSIE

(continuing)

It was a place of sacrifice.

(then)

Mostly, they threw in men.

He smiles and kisses her.

TERRY

I wired Jake. Told him you've gone farther south -- Bolivia.

(smiles)

It has a great sound -- Bolivia.

(then)

It gives us a few days.

JESSIE

The water here is awful. It's salty. I hate it.

TERRY

I've brought some wine back.

JESSIE

I want a glass of water.

TERRY

(smiles)

I'll bring some next time.

JESSIE

I don't want a glass of water next time. I want a glass of water now.

TERRY

Well, there's nothing I can do about that, is there?

JESSIE

I want to show you the reservoir.

77

EXT. RESERVOIR - DAY

77

It's an earthen reservoir designed by the ancients, surrounded by trees. Jessie leads Terry out of the trees to the edge of the water. Something is swimming in it.

(CONTINUED)

77 CONTINUED:

JESSIE

It's a crocodile.

He looks at the crocodile and then at Jessie. It's as if he's going to laugh.

JESSIE

(continuing)

This is the drinking water.

She's very upset. He begins laughing.

JESSIE

(continuing)

It's funny? A crocodile is funny?

TERRY

(trying not to laugh)

No. They got great faces. Interesting bodies.

(gesturing toward the reservoir)

But this is funny. This lonely old crocodile living here. No?

JESSIE

In the drinking water?

TERRY

(still trying not to laugh)

No? Not funny?

His laughter begins to make her smile and she turns away from him so he won't see, but, in a moment, she's laughing too.

JESSIE

(laughing)

You son of a bitch.

He kisses the back of her neck. She turns around and he puts his arms around her and kisses her mouth. They get down together on the ground and continue in front of the crocodile.

78 EXT. CHICKEN ITZA - DAY

78

On the airstrip, Terry, his bag over his shoulder, is climbing the ramp into the plane. In the Great Plaza, Jessie is walking away from the Templo De Los Guerreros. The vast surface ahead of her is empty. In a hut, Jessie lies on a bed, dressed, listening to the SQUAWKING OF PARROTS in the jungle, the noise a strain on her. At dusk, she is on the airstrip waiting for the plane to land. When Terry gets off, he goes to her, puts his arm around her and they begin walking through the forest that leads to the village. We GO WITH THEM.

79 EXT. THE FOREST - DAY

They've just stepped into the forest when she begins kissing him, unbuttoning his shirt and trying to pull him with her against a tree. Terry is taken by surprise. There's an embarrassed laugh as he sees that they can be seen by anyone from the airstrip.

TERRY

Jessie... I can't, People can see us.

JESSIE

Who? Not Jake. So what does it matter?

TERRY

I finally got someone who can get us passports. In a few days, we'll have new names.

(then)

The guy better be for real. It's gonna cost everything I got.

She walks away from him.

80 EXT. THE GREAT BALL COURT - DAY

80

Terry and Jessie are walking on the Great Ball Court, its high walls rising twenty-five feet on either side of them. Terry's got hold of a cocoanut and he sends it flying against one of the walls. The shell smashes high above them.

TERRY

When do you think's the last time someone used this court? A few centuries ago, maybe.

She doesn't smile.

TERRY

(continuing)

The games they had here must've been incredible.

She looks at the walls. She becomes increasingly upset by what she begins talking about.

(CONTINUED)

80 CONTINUED:

JESSIE

They hit the balls with their bodies. They couldn't use their hands. If it landed on the ground, it was dead. The players who lost were sacrifices. The men who bet on the game would wager their children and even themselves. If they lost, they were slaves.

He stares at her. Then:

TERRY

You're going crazy here, aren't you.

JESSIE

I think I'd be really crazy if I weren't.

(then)

You love this place too much.

TERRY

No, it's not that. My whole life now is you. I live in a jungle, for Christ's sake. I love you that much. Doesn't matter where I have to live.

JESSIE

Does it have to be here?

TERRY

We're getting out, Jessie.

JESSIE

To go where? Another place we don't belong. We could do better.

TERRY

With what? We can't be rich. We can't be the way you were with you mother and Jake.

JESSIE

There's money in Mexico City.

TERRY

What do you mean? Whose money?

(CONTINUED)

80 CONTINUED: (2)

JESSIE

Mine.

He looks at her.

TERRY

Yours?

JESSIE

Jake's.

TERRY

Why didn't you tell me this before?

JESSIE

I couldn't trust you for sure.

TERRY

When?

JESSIE

In the beginning.

TERRY

What beginning? We were into this ten minutes after we saw each other. Tell me. It's of some interest. When did you begin to trust me?

JESSIE

Why should it surprise you? To trust you was a risk.

TERRY

Funny, I didn't think of it that way. No, not that way at all.

JESSIE

But I took the risk. I let you come with me.

TERRY

(incredulous)

You let me come with you?

JESSIE

It's different than it would be if I were alone. But I accept that.

(CONTINUED)

80 CONTINUED: (3)

TERRY

What? Have I caged you in?
Is that it?

JESSIE

I never thought of it that way,
but... it's true, isn't it?

TERRY

Have I stood in the way of your
freedom, Jessie? Have I got
between you and your money back
in Mexico City?

JESSIE

You're twisting what I'm saying.

TERRY

Jesus, I love you. You've become
everything I'm about, don't you
understand?

JESSIE

Can't anyone love me without
it having to be life or death
to them?

TERRY

Most people get afraid they'll
never be loved like that.

She looks at him, not knowing whether she wants to
stop now or say more. She sees something moving
on top of the wall she's facing. Up there, where
spectators would sit some fifteen centuries ago,
is an animal. Terry looks to see what she's
seeing.

81 CLOSE ON THE ANIMAL

81

A puma. Staring down at them. The sun setting
behind him.

82 THE GREAT BALL COURT

82

Terry and Jessie are struck by the sight of him.
He watches their wonder. Soon, he turns away from
them and moves gracefully along the edge up there
and then quickly disappears.

(CONTINUED)

61.

82 CONTINUED:

82

Jessie looks at Terry.

JESSIE

I've never been close to anyone
who's any good before.

(then)

I love you, Terry.

He puts his arm around her.

83 EXT. THE SWEATHOUSE - DUSK

83

Light, the light from a flame inside the
sweathouse, reaches out.

84 INT. SWEATHOUSE

84

Terry's lantern lights the limestone. He and
Jessie lie in here naked, the flame giving their
skin a golden color as they make love.

A shadow from outside, not seen by Jessie and
Terry. And then, suddenly, Sully's in the
sweathouse. He looks at them, as if for a moment
fascinated by the sight, then he steps back and
out. As Sully moves this time, Terry sees him.

85 EXT. THE SWEATHOUSE - DUSK

85

Sully walks away from the sweathouse and sits on
one of the stone steps that lead up to the
spectator level above the ball court. He stares
at the sweathouse. In time, Terry, his trousers
on, comes out.

SULLY

I'm sorry I walked in on you
like that.

TERRY

(quietly)

Sully... what the hell are you
doing here?

Jessie, dressed, appears outside the sweathouse
now and stands there a distance behind Terry.

(CONTINUED)

SULLY

You've got yourself in a lot of trouble, kid. I'm here to ... what? Talk some sense into you, I guess.

TERRY

You came all the way down here to talk with me?

SULLY

This guy I hired to drive me out here from Merida was a drunk. Christ, I thought I was gonna wind up in some ditch in the middle of the jungle.

TERRY

Sully, I don't fucking understand.

SULLY

Look, if a tired old guy like me can find you...

TERRY

Since when are you a tired old guy?

SULLY

I guess I forgot to tell you. It happened a while ago.

Terry smiles. Jessie, staring at Sully, moves closer behind Terry.

JESSIE

Who is he, Terry?

TERRY

He's with the Outlaws.

JESSIE

Jake sent him here.

TERRY

(turning around to her)

That's too crazy, Jessie.

(CONTINUED)

85 CONTINUED: (2)

85

JESSIE

The time it must've taken him
to find us. Why would he walk
away from the team in the middle
of the season?

Terry turns back to Sully.

TERRY

Talk to me, Sully.

Sully looks down at the ground.

TERRY

(continuing)

Dammit, Sully!

Finally, Sully looks up at Terry.

SULLY

(tired)

What the hell do you want from
me?

A moment, then:

TERRY

You're going home from here
with nothing, you know that.

SULLY

Wise'll send somebody else, a
lot tougher than me.

TERRY

This is crazy. I swear to God
it's all crazy.

(looking at Sully)

How much trouble are you in?

SULLY

Enough.

(then)

I'm sorry.

JESSIE

Terry, I'm afraid.

He turns to her, takes her arm and begins walking
up the stone steps with her, past Sully.

Terry turns around. Sully has a gun in his hand
now and is coming up to them. Silence.

(CONTINUED)

85 CONTINUED: (3)

Sully getting closer to the top. Terry looking down at him. Jessie's eyes going from one to the other.

TERRY

You're not out of your mind, are you, Sully? You told me you got old and tired, but... you're not out of your mind, too, are you?

JESSIE

(to Terry)

Don't! You're talking to him as if he's your friend. He's not! You don't know him! Don't you know that?

SULLY

(stopping just below them)

Just let me get out of here with her. Who's gonna hurt her? Wise? He worships her!

TERRY

Back off, Sully, okay?

SULLY

Damn you, Terry!

Terry kicks hard at Sully's wrist. The gun flies out of his hand. Going down to his knees, Sully lunges for Terry's feet and brings him down. Landing on his back, Terry takes a swing at Sully's face. It jolts Sully up from his knees and in that instant a bullet is FIRED into him, throwing him back in mid-air for a second and then down onto the steps some distance from Terry.

Terry is frozen for a moment. Then he turns around and looks above him at:

86 JESSIE

Holding Sully's gun.

TERRY

Jessie...

(CONTINUED)

86 CONTINUED:

86

She looks at him. She has almost no expression.
She seems stunned.

He gets up and starts down the steps. He reaches
Sully. There's blood all over his stomach and he
isn't moving. Terry looks back up at Jessie.

TERRY
(continuing)
Jesus, Jessie... What the fuck'd
you do?

JESSIE
He would have killed you!

TERRY
Bullshit.

He sits down on the steps close to Sully. He
lifts Sully's body in order to shift him to a
position flat on his back. Sully begins to move.

JESSIE
There's no one in this place
who can help him.
(then)
We've got to get out of here,
Terry.

TERRY
He's not dead.

JESSIE
He will be.

A low painful cry comes out of Sully. He says
something Terry can't understand.

TERRY
What?

SULLY
She's right.
(then, laughing)
Or maybe I'll stop bleeding,
what do you think?

TERRY
Sure.

SULLY
You're full of shit.

(CONTINUED)

86 CONTINUED: (2)

86

Terry lifts his eyes from Sully to look up at Jessie. They stare at each other.

SULLY
(continuing)
Bury me here, for Christ's
sake.

Terry looks back down at Sully.

TERRY
Whatever you want, Sully.

Sully closes his eyes. Terry looks back at the top of the steps where Jessie stood; she's gone.

SULLY
(opening his
eyes)
Goddamn chiseling owners screwing
up the team... I just figured,
fuck it, I'd do something for
me. I was close to all of you
guys. Knew who got into debt
and just how deep. When Jake
wanted, I could always finger
who was ready to break.
(then)
Bury me here, okay?

TERRY
You got time yet, Sully.

SULLY
Yeah? You were one of the best
players I ever worked with and
I fucked with your life.

Sully dies.

87 EXT. SACRED CENOTE - NIGHT

87

Terry pushes through the trees with Sully's body over his shoulder. He goes to the edge of the hole. Its two-hundred-foot diameter is black in the night. There, from the edge that is sixty-five feet above the water inside, Terry throws Sully's body into the Sacred Cenote, the Well of Sacrifice.

88 INT. HUT - MORNING

88

Terry comes inside. Jessie's things are gone.

39 EXT. AIRSTRIP - MORNING

89

The plane is in the sky -- flying away from Chichen Itza. Terry and an INDIAN BOY who helps with the plane are standing on the deserted airstrip.

TERRY

La blanca?

The Indian boy answers by looking up at the plane, now almost out of sight.

Terry nods that he understands. He begins walking away.

CUT TO:

90 EXT. HOUSE AT THE BEACH - SANTA MONICA - DAY

90

Wood shingles on the sides with tall paned windows, some circular. A recent house, several-storied, built to see Catalina on a clear day. Terry drives his Porsche in front and stops.

91 EXT. REAR OF HOUSE - BEACH - DAY

91

On the beach behind the house, Jake and Tommy are playing a game of volleyball. Sam, Jessie's dog, is running on the sidelines as is his habit.

But when Terry comes around the side of the house, Sam charges at him, BARKING.

Jake's back is to Terry, so it's Tommy who sees Terry first.

When Jake turns around, he has no expression at first. Then he smiles.

JAKE

(to Terry)

You know, if I like a guy and it looks like I'm never gonna see him again, I don't worry. I always get lucky.

TERRY

I see you're working up a sweat. That's good.

(CONTINUED)

91 CONTINUED:

JAKE

I love sports. You know that.
(then)

There's an Outlaws game just
about to start. Come on in.

(to Tommy)

You head into town, okay?
Call me after the games.

Tommy nods. Jake starts up to the house.

JAKE

(continuing; to
Terry)

There's never just one game,
Terry. Always a mess of them.
Get hit hard by one, get blessed
by a couple of others.

92 INT. JAKE'S HOUSE - DAY

Floor-to-ceiling windows look out on the ocean.
Jake hits a switch by the couch and the game comes
onto a large television screen which dominates one
wall of the room. Sam jumps up on the couch.
Then Jake turns on three television sets -- three
other games.

JAKE

(falling back on
the couch next to
Sam)

You still like football, don't
you?

(then)

Love the game, myself. Business
and pleasure.

Terry doesn't respond. He sits in an overstuffed
chair that has its back to an open door, leading
out to the beach.

JAKE

(continuing)

They got a new conditioning
coach. Did you know that?
Sully's gone.

Jake watches the game a moment, then looks at
Terry.

(CONTINUED)

JAKE

(continuing)

When are you gonna tell me,
Terry, what the hell happened
to you.

TERRY

I decided it was a shit job.

JAKE

So you walked away from it.

TERRY

You still looking for her?

Jake watches the game, doesn't answer.

TERRY

(continuing)

You find her yet?

Jake looks at him.

JAKE

None of your damn business.

(then)

Listen, you didn't finish the
job so I don't owe you the rest
of the money. I figure you're
here to say we're still friends.
Am I right?

TERRY

No. I just wanted to tell you
to your face to eat it.

JAKE

What?

TERRY

In Cozumel, you mentioned having
something on me... You hang me,
you hang yourself. Now, go to
hell.

JAKE

We're not gonna hurt each other,
Terry. We're friends. And I
might have another job for you.

Outside the floor-to-ceiling window, coming up to
the house, from the ocean, is Jessie.

(CONTINUED)

92 CONTINUED: (2)

TERRY

Forget it.

JAKE

You don't feel you owe me
anything?

Jessie's at the open door behind Terry. She's wet
from swimming.

JESSIE

(softly)

Hello, Terry.

He turns around.

93 CLOSE ON JESSIE

93

Looking down at Terry. She'd like to smile but it
seems she's not sure how she should be.

94 CLOSE ON TERRY

94

Stunned, silent.

JAKE

She looks great, doesn't she?

He grabs a towel that's lying on the couch and
goes over to Jessie. He puts the towel and then
his arm around her shoulder and leads her to the
couch. They sit.

Terry stares at her, but she's looking at the
screen, although her eyes seem to be making no
contact with the game.

JAKE

(continuing;
reacting to a
play on the
screen)

Christ!

(then)

It's like the whole team's
gone out of shape without
Sully.

(looks at Terry)

Sully is missed, I tell you.

(CONTINUED)

94 CONTINUED:

Terry looks at Jessie. She's still staring at the game.

JAKE

(continuing)

Did you notice, Brogan? I'm walking without a cane these days.

TERRY

You got your life together.
I'm impressed.

He gets up.

JAKE

Don't leave! Watch the game with us.

(smiles)

You want, you can even place a bet.

TERRY

Some other time.

JAKE

There's a party at the Skyship tomorrow night. It's an opening. I'll expect you.

Terry goes out the door.

95 EXT. JAKE'S HOUSE - DAY

Terry is about to get inside his Porsche when Sam comes running from out of the alley. In a moment, Jessie follows him.

JESSIE

Have you been okay?

TERRY

Wait a second, will you. Wait 'til I get my wind back.

JESSIE

I think about you.

(CONTINUED)

95 CONTINUED:

95

TERRY

I think about you, too, lady.
The moves you make and the shots
you take.

(then)

Let's leave it at that.

He starts back to his car.

JESSIE

Terry...

He keeps going.

JESSIE

It was obvious you couldn't
handle what happened to Sully.
You'd have wanted to go to the
police. I couldn't trust what
you'd do. So I had to go to
someone who could protect me.
That was either my mother or
Jake. And Jake's a lot easier
to deal with.

(then)

He was like a kid when I walked
in.

TERRY

You tell him you killed Sully?

JESSIE

He never asked about Sully.

TERRY

I guess he figures Sully got
eaten by some lonely old
crocodile or something, right?

(then)

I stayed down there a while,
looking for you. I came back
hoping someone here might know
something.

(then)

I guess I came to the right
place.

JESSIE

I love you, Terry.

TERRY

Yeah, I noticed.

(CONTINUED)

73.

95

95 CONTINUED: (2)

He gets into his car and gets out of here.

CUT TO:

96

96 EXT. SKYSHIP - NIGHT

The neon's lit. The people going inside have dressed for an opening.

97

97 INT. SKYSHIP - NIGHT

Jake is at the door, greeting his guests. Tommy stands behind him.

RYSKIND, a man with the manner and dress of someone who could be a corporate head, which he is, stops to talk to Jake.

RYSKIND

Let's talk some football, Jake.
Next Monday night's game.

Jake's face becomes hard.

JAKE

You're here to watch the show,
Ryskind.

RYSKIND

Catch me when I'm in the mood,
Jake.

JAKE

(nodding back
toward Tommy)

Maybe Tommy has it in his head
to show you to your table.
You want to talk football on
the way, he'll probably listen.

RYSKIND

(irritated)

He never writes anything down.
How do I know if he can write,
and you're asking me to trust
his memory. I don't like that.

JAKE

Watch your mouth when you talk
about Tommy. Okay?

(MORE)

(CONTINUED)

97 CONTINUED:

97

JAKE (CONT'D)

(continuing)

If not okay, play your money
with someone else.

Ryskind stares at Jake a moment. Then he looks at
Tommy.

RYSKIND

C'mon, let's get going.

Tommy starts away. Ryskind goes with him. We
watch from a distance as, on their way to a table
near the stage, they "do business." Ryskind
verbally places his bets. Tommy accepts them each
with a nod of his head, recording them in his
memory.

98 BACK ON JAKE

98

Greeting guests again. Terry comes in alone.
Jake reaches for his hand and shakes it.

JAKE

It's nice you showed up.

TERRY

Where's Jessie?

JAKE

She stayed home. I don't know,
I think she's upset about
something. Maybe she doesn't
like that you might be hanging
around for a while. What do
you think?

TERRY

(looks around)

I think you got a lot of friends.

Tommy reaches them.

JAKE

Show Terry to his table.

Tommy leads Terry to Steve Kirsch's table. Kirsch
is seated here with a young blonde woman, his
lady, and three other guests. KIRSCH'S LADY
smiles at Terry.

(CONTINUED)

KIRSCH'S LADY

Hi.

Kirsch looks at him and his eyes go wide.

KIRSCH

What the fuck are you doing?

TERRY

You look familiar. Why's that?

KIRSCH

Listen, smartass... I want you away from this table.

TERRY

(to the others
at the table)

Is this guy the show, or what?

Kirsch jerks around in his chair to get Tommy's attention. Tommy's some distance away.

KIRSCH

(yelling at
Tommy)

Hey!

But Tommy ignores him. Kirsch sees that a lot of the people in the club are looking over here. This makes him uncomfortable. And quiet. And now the lights are going down.

99 CLOSE ON THE STAGE

99

The rock group that's opening tonight begins their performance.

It isn't long before Jake gets up and leaves his table. Terry watches him go.

100 INT. SKYSHIP - REAR OFFICES - NIGHT

100

We can hear the MUSIC COMING FROM THE STAGE inside the club area. Terry comes in from there and is scanning the doors along the hall, deciding which one he wants, when the door to Jake's office opens and Soames comes into the hall.

This is the planning commissioner who came to Mrs. Decker's party wearing a "Save the Mountains" button.

(CONTINUED)

100 CONTINUED:

Terry recognizes Soames but Soames, who appears very upset, doesn't look at Terry as he passes him to go into the club area.

101 INT. SKYSHIP - JAKE'S OFFICE - NIGHT

101

Through a glass wall in the office we can see the group onstage.

Jake is at his desk when the door opens --
INTENSIFYING THE SOUND LEVEL OF THE MUSIC -- and
Terry comes in. He closes the door.

TERRY

I see you're dealing with
politicians now.

JAKE

I only do business with uptown
people.

TERRY

Like that guy you got me sitting
with?

JAKE

The job I have for you has to
do with Kirsch.

Terry waits for him to continue.

JAKE

(continuing)

Sully and I didn't do business
all that many times. He tipped
me off to a couple of players
who were pretty desperate. We
altered some games so that
nobody won that big.

TERRY

What's it got to do with that
shithead Kirsch?

JAKE

Kirsch and Sully did some
business together. Sully put
him onto a player who was ripe
for a payoff. Then Kirsch
placed what seemed like an
off-the-wall bet.

(MORE)

(CONTINUED)

101 CONTINUED:

101

JAKE (CONT'D)

(continuing)

He bet big and I had to pay
the fucker.

(then)

I guess he thought when I lost
Jessie I was ripe for being
screwed.

TERRY

But you found out.

JAKE

Your friend Sully again. Kirsch,
the greedy son of a bitch,
screwed him on his cut. He came
here figuring there'd be some
good money in telling me what
Kirsch had done.

TERRY

Poor fucking Sully.

JAKE

I need something to hit Kirsch
with. Like proof of the payoff.

TERRY

Yeah, and I'm the dumb fuck
who's supposed to get it for
you.

Jake takes two keys out of his jacket pocket and
throws them on his desk.

JAKE

One'll get you into Kirsch's
building. The other into his
office. You gotta take the
stairs -- you go in any other
way, you're on TV. It's a
long walk up. But you're in
shape, right?

Terry stares at the keys.

JAKE

(continuing)

What you want's in the low
cabinet behind his desk. It's
in a folder marked "Player
Payments."

(CONTINUED)

101 CONTINUED: (2)

TERRY

And when the hell am I supposed
to pull this stunt?

JAKE

Monday night. Nine o'clock
sounds good.

(then)

It's a little dirty. But not
so dirty you won't sleep nights.

TERRY

Why not Tommy? Why me?

JAKE

I want Tommy clean. You...?
I was ready to be your friend
for life...

(matter-of-fact,
without anger)

You son of a bitch.

(then)

You owe me. And this is what
I want from you.

(then)

It finishes the shit between
us.

Terry looks at him, poker-faced and silent. Then:

TERRY

I'm missing the show..

He gets up, grabs the keys off the desk and goes
to the door.

JAKE

What the hell made you think
you could handle Jessie?

Terry stares at him.

JAKE

(continuing;
laughing)

I bet you used to bring her
home flowers.

TERRY

You don't have to do that when
you're living in the jungle.

(MORE)

(CONTINUED)

101 CONTINUED: (3)

TERRY
(continuing)
You just take her outside and
show her which tree you're gonna
do it under tonight.

Jake's smile goes. Terry has one now.

TERRY
(continuing)
Hell, we hit a lot of trees.

He leaves.

102 INT. SKYSHIP - CLUB AREA - NIGHT

102

The group is still performing when Terry comes
back in here. He notices that Kirsch's chair is
empty. He thinks for a moment and then starts out
of here.

103 INT. SKYSHIP - MEN'S ROOM - NIGHT

103

Kirsch is alone in here at one of the sinks,
taking a hit from a bag of coke. When the door
opens and Terry comes in, Kirsch reacts by
snorting too hard. He chokes and his eyes start
watering; his nose starts running.

TERRY
I don't think I'm sitting at
your table by accident. I
think the bet was you'd make
a scene. We'd be noticed.

KIRSCH
What the hell is this?

TERRY
A warning. I think time could
be running out for both of us.
Be careful.
(then)
I'll be watching out for myself.
I've done what I can for you.

He goes out.

104 EXT. JAKE'S HOUSE - NIGHT

104

Terry is at the front of the house, pounding on the leaded glass door until a figure appears on the other side. A moment and Jessie opens it.

105 INT. JAKE'S HOUSE - NIGHT

105

Terry pushes her inside and slams the door shut. The ocean, which the floor-to-ceiling window looks out at, is dark.

TERRY

I keep trying to think which thing I did in my life made me deserve you.

JESSIE

(angry, hurt)

You go to hell.

TERRY

(grabbing her)

Oh, I have. You know that, lady.

He holds her close to him with one hand and begins undressing her with the other. She tries to break from him but does nothing else to stop him.

TERRY

(continuing)

What happens exactly? With him at night?

JESSIE

How do you think Jake makes love? Like you? No.

TERRY

It's better with me, huh?

JESSIE

Yes.

He kisses her, not letting her breathe. Then:

TERRY

Do you know what he wants me to do for him?

She shakes her head, "no."

(CONTINUED)

105 CONTINUED:

105

TERRY
(continuing)
You and I have seen worse.

She tries to unbutton his shirt. He knocks her hand away.

TERRY
(continuing)
Jake's a gambler. He figures I took his luck when I took you. I hit him too hard.

JESSIE
Then get out of it now.

TERRY
What about the things you and I shared, Jessie? What about that tired old man who got killed?

Jessie stares at him.

TERRY
(continuing)
He's got me one way or the other, doesn't he?

He grabs her hand and puts it back on his chest where she's been opening his shirt.

TERRY
(continuing;
mocking her)
Go on. Tear it off.

She's crying. She wants him. He knows. He looks at her, then kisses her, this time letting her breathe.

106 EXT. SAN DIEGO FREEWAY - AERIAL VIEW - FIRST LIGHT 106

We watch Jake's black Ferrari move smoothly below on the freeway, going north in pursuit of overtaking anything in front of him.

107 INT. JAKE'S FERRARI - FIRST LIGHT

107

Tommy is seated next to Jake.

(CONTINUED)

82.

107 CONTINUED:

107

Jake is silent, intent on the movement of his car. The pleasure he gets from racing is evident on his face. Tommy seems neither frightened nor excited by the ever-increasing speed.

108 EXT. JAKE'S FERRARI - FIRST LIGHT

108.

On a wind flight across the freeway, making the cars he passes look like toys. Angry horns heighten his pleasure. Jake thrusts off the freeway at the Mulholland exit, slowing some for the turn onto Mulholland.

109 EXT. MULHOLLAND DRIVE - FIRST LIGHT

109

There's no traffic up here but for a car traveling the opposite direction and Jake opens up again. He moves into a turn when a coyote runs in front of the car.

110 CLOSE ON JAKE AND TOMMY

110

As Jake brakes the car to a lightning stop that almost shoots him and Tommy through the windshield.

TOMMY

Shit!

111 EXT. MULHOLLAND - FIRST LIGHT

111

Jake gets out of the car and runs to the edge of the road over which the coyote charged. Tommy follows.

The coyote is tearing down the side of the mountain.

JAKE

Christ! In the middle of Beverly Hills! Did I hit him?

TOMMY

Look at him run. Man, that is not a hurt animal.

JAKE

They can run on a broken bone for miles. Then just drop dead.

(then)

Christ, I hope I didn't hit him.

(CONTINUED)

111 CONTINUED:

Jake watches the coyote a moment longer, then begins walking back to the car. Tommy follows him.

TOMMY

You're gonna kill yourself one day, man.

JAKE

Long as it's in a flash.

TOMMY

Yeah?

JAKE

Sure.

Jake is about to open his door when he stops and looks across the top of the car at Tommy.

JAKE

(continuing)

You scared I'm gonna take you with me?

Tommy shrugs.

JAKE

(continuing)

Don't you like to move fast? Life's shit without a few risks.

TOMMY

That makes sense sometimes.

JAKE

It makes sense any time you're ready to pay for the risks you take.

TOMMY

No, man, it's the risk itself that's gotta make sense. I remember when yours did.

JAKE

(an angry challenge)

What are you saying, Tommy?

Tommy thinks a minute if he wants to say this.

TOMMY

She's fucking you up, man. She's that fucking important?

(CONTINUED)

111 CONTINUED: (2)

111

Jake, his anger clear, stares at him. Then:

JAKE

That's right, Tommy. She is.

TOMMY

Not to me, man. Not to me.

Jake gets in the car and starts the engine. Tommy waits outside a moment, then gets in with him. Within that instant the car takes off, Jake sweeping along Mulholland with as much speed as before.

112 EXT. OUTLAWS' TRAINING FACILITIES - TRACK - DAWN

112

The sun's just about to break through. Terry is finishing one final lap around the track.

He stops at the bleachers and sits to catch his breath. He stares at the deserted field, then watches the sun rise.

113 EXT. JAKE'S HOUSE - REAR OF THE HOUSE - BEACH - MORNING

113

Jessie is sitting on the beach. Sam is on the sand next to her.

Jake comes from the house and walks down here. He sits beside Sam, who begins licking his face.

JAKE

Sam's crazy about me. That's a fact.

She looks at Sam licking Jake's face.

JAKE

(continuing)

Dogs kill for the people they love.
Maybe he knows I'd kill for you.

She looks at him.

JESSIE

(frightened)

What are you saying?

JAKE

(smiles)

See that? You're looking at me now.

(MORE)

(CONTINUED)

113 CONTINUED:

JAKE

(continuing; gently touches
the side of her face)

Why do I have to frighten you to
get you to look at me?

She gets up and begins walking to the house. He's
right behind her. He stops her and turns her
around to face him.

JAKE

(continuing)

I give you anything you want. Your
mother and Caxton can't stomp on me.

(then)

And I got you straight, didn't I?

He gently touches the side of her face again. This
time, she reaches up and puts her hand on his. He
kisses her. In a moment, she breaks from him and
continues walking away.

JAKE

(continuing)

You shot me. I didn't make you pay
for that.

She turns around.

JESSIE

One thing no one's ever given me is
a chance to run away.

JAKE

You make a mess of running away,
Jessie.

She turns away from him again but this time he
grabs her roughly and turns her around.

JAKE

(continuing)

You fucked up my life!

(then)

Goddamn it, I'm not losing you!

CUT TO:

114 EXT. BUILDING - CENTURY CITY - NIGHT

114

Terry's Porsche comes into Century City and stops
in front of the high-rise that houses Caxton's law
offices.

115 INT. BUILDING - STAIRWELL - NIGHT

115

On the landing outside the thirtieth floor, we listen to the SOUND OF TERRY climbing up from below. In a moment, he appears at the bottom of the stairs and walks up. Reaching the top, he sits on the last step and catches his breath.

116 INT. HALLWAY - THE THIRTIETH FLOOR - NIGHT

116

The door of the stairwell opens and Terry walks into the hall. On either side, three elevators. Closed-circuit television cameras watch them from opposite corners. At the end of the passage are the front doors to Caxton's law offices. Steven Kirsch is one of the several names on the door with Caxton. The door opens quickly and a uniformed SECURITY GUARD comes out, trailing a Doberman whose leash he's holding.

117 CLOSE ON TERRY

117

Jumping back, around the corner.

118 CLOSE ON THE GUARD AND THE DOG

118

The dog smells Terry and soundlessly starts past the elevators. He's pulling the Guard with him. But the Guard is holding the dog back. It's a struggle. The dog is straining so hard there's a WHIMPER from him.

119 CLOSE ON TERRY

119

Going close to the wall, inches from where it turns into the elevator passage. He looks across at the window that faces the passage.

Reflected on the glass is the sight of the Doberman almost on his knees from the effort to pull the Guard with him. The elevator door opens and it's a contest as the Guard tries to drag the dog backward into the elevator. When the dog finally retreats, the Guard looks across at the window. Reflected on the glass is Terry, his back against the wall, staring at the window. The elevator door closes and the Guard and his dog are gone.

Terry stands there confused for a moment, then he goes quickly the rest of the way to the last door at the end of the hall. He opens it.

120 INT. KIRSCH'S OFFICE - NIGHT

120

Terry comes inside. It is dark in here. Except for light coming out from under the door of Kirsch's bathroom. Terry notices the light, then walks over to Kirsch's desk and turns on the lamp there. Terry moves to the low cabinet behind the desk. It's locked. On the top is a crystal Steuben sculpture of "The Sword in the Stone." Terry pulls out the silver sword and crouches in front of the cabinet. He uses the sword to break the two sliding wood doors free of the lock holding them together and closed. It's an easy task. Now he slides one of the doors open and almost immediately finds the folder marked "Player Payments." He opens it and goes through it, finding something that holds his attention. A copy of a cashier's check in the amount of twenty thousand dollars, made out to Terry Brogan.

121 CLOSE ON TERRY

121

As his attention now goes to the light under the bathroom door. He walks over there.

122 INT. BATHROOM

122

At the far end is a shower; the shower door is closed. Terry comes inside and moves toward the shower. He opens it. A body that was resting against the door slumps out. Dead. Kirsch. He's been shot through the head.

Terry stares down at Kirsch. He looks behind him as if to remind himself of what happened out in the hall a few minutes ago with the Guard and the dog. He reaches for a bath towel. And he crouches beside Kirsch and wraps his head in a towel. He stands back up, lifting Kirsch's body with him. It's truly a dead weight. He pulls Kirsch with him out of the bathroom.

123 INT. KIRSCH'S OFFICE - NIGHT

123

As he pulls Kirsch out here, there's the SOUND OF SOMEONE in the office just outside this one. It's a brief MUFFLED SOUND and Terry reacts to it. He quickly shuts off the light in the bathroom and the lamp on Kirsch's desk. He moves quietly over to the door that leads to the other office. The knob begins to turn and the door begins to open. When the door is open enough, another SECURITY GUARD, not the one we saw by the elevator with the dog, starts in.

(CONTINUED)

123 CONTINUED:

123

Terry slams the door hard against his head and squeezes him between the door and its frame. The Guard, who's been knocked out, begins sinking to the floor.

124 INT. HALLWAY - NIGHT

124

Terry comes out of Kirsch's office. He's got Kirsch's dead body over his shoulder. We GO WITH HIM past the elevator passage.

125 INT. STAIRWELL - NIGHT

125

The landing outside the thirtieth floor. The door opens and Terry comes in with Kirsch's body. He starts down the stairs.

We CUT to the landing outside the twenty-sixth floor. Terry comes down the stairs, fatigued from the weight of Kirsch's body. He puts the body down on the floor and opens the door. Holding the door open with his own body, he drags Kirsch out of here.

126 INT. HALLWAY - TWENTY-SIXTH FLOOR - NIGHT

126

This hallway is dark. Terry drags Kirsch to the door marked "LADIES." He disappears with Kirsch's body into the darkness of the ladies' room and the door swings shut.

127 EXT. THE METAL DOOR TO THE STAIRWELL - NIGHT

127

The door bursts open and Terry runs out of the building. He jumps into his Porsche, starts the engine and rips away from Century City.

128 EXT. JAKE'S HOUSE - NIGHT

128

Terry's Porsche passes in front of the house. Once past the house, it stops and Terry turns off the engine.

We GO WITH him as he walks back to the house. Jake's Ferrari is parked in the driveway. Terry goes around the side of the house, all the way until he is in the back at the ocean.

129 REAR OF THE HOUSE

129

He turns and looks into the living room through the floor-to-ceiling windows. A football game is being played on the large television screen but no one is in here watching. Terry walks past the living room to the window that looks into the bedroom.

129 CONTINUED:

129

There is a fire in the fireplace and there are two people on the bed, under the sheets, moving together. The TELEPHONE RINGS and Jake sits up and answers it. He is naked. His movement has pulled the sheet that kept Jessie from Terry's view. She, too, is naked. Lying beside Jake, watching him on the phone. Jake's listening, not doing any talking. He puts the phone down and gets out of the bed. He begins dressing. Jessie still watching him. They say nothing to each other. Jake leaves the room.

Terry moves back around the side of the house. We GO WITH him as he goes all the way to the front. But he doesn't make the turn. He stays here. In a moment, there is the SOUND OF THE FRONT DOOR OPENING, then SLAMMING SHUT. Someone hurrying across the driveway, getting into a car, starting it and driving off.

We GO WITH Terry now as he turns and walks along the front of the house to the front door. He opens it.

130 INT. JAKE'S HOUSE - NIGHT

130

Terry comes inside. He leaves the door open.

TERRY
(crying out)

Jessie!

Then there is silence, except for the ocean. The game is still on the television screen but the sound is off. The game continues to be played throughout the scene.

When Jessie appears in the room she comes in soundlessly. She wears a robe. She stares at him.

JESSIE
You're all right, then.

TERRY
Surprised?

JESSIE
Steven Kirsch is dead.

TERRY
I know.

JESSIE
You killed him.

(CONTINUED)

130 CONTINUED:

TERRY

Did I?

JESSIE

That's what it looks like.

(then)

Terry...

She goes to him and, her hand shaking because she's a little afraid to do so, touches the side of his face. He lets her touch him.

JESSIE

(continuing)

I didn't know. I didn't know until tonight.

TERRY

Why did I kill Kirsch? Why'd I kill him, Jessie?

JESSIE

It's supposed to look like he and Sully got you to fix a few games. And then began to cheat you.

TERRY

There's something that could be used as proof that Kirsch paid me off, isn't there? A copy of a cashier's check made out to me for twenty thousand dollars. The advance I got from Jake.

JESSIE

The other night at the Skyship the whole place saw there was trouble between Kirsch and you.

TERRY

I got rid of Sully in some jungle somewhere.

(then)

Kirsch was a little harder to get. I was sloppy about that one, huh?

JESSIE

Yes.

TERRY

Yeah. Those security guards all over the place. The shot I blasted into Kirsch's brain could easily've alerted one of them. And the guy would've blown my guts out.

(MORE)

(CONTINUED)

130 CONTINUED: (2)

TERRY

(continuing; then:)

I wasn't supposed to leave there alive.

JESSIE

But you did. You're all right.

TERRY

Were you frightened for me tonight,
Jessie?

JESSIE

Yes!-

TERRY

Does it make you hate Jake?

JESSIE

I've always hated Jake.

TERRY

I was out in back before. I could
see in the window.

JESSIE

I had to know what was in Jake's
head.

(then)

There was no other way to get him to
tell me. It's how I've always been
able to break him.

TERRY

And me, too, I guess.

JESSIE

I love you.

The hurt is too great and he slaps her. She's stunned.
Then, as if to prove it to him, she walks over to her
bag, which is on a table behind the couch. She opens it
and takes out a gun.

JESSIE

(continuing)

Here. It's Jake's.

Terry stares at it. Then:

TERRY

(laughs)

He got you back but not his gun.
Or are you saving it for Christmas?

JESSIE

Take it.

(CONTINUED)

130 CONTINUED: (3)

TERRY

Is this to help me -- or part of
the frame?

JESSIE

Damn you! You don't mean that.

TERRY

I don't need his gun.

(then)

That phone call he just got? --

(then)

They can't find Kirsch's body.

JESSIE

What are you doing, Terry?

TERRY

Breaking Jake's ass. I finally
know how to handle him.

He goes out -- the door still wide open. The game
on the television screen still going on.

CUT TO:

131 EXT. THE GINGER MAN - BEVERLY HILLS - NIGHT

131

We are looking in through the wide windows at the
bar area. Edie, Kirsch's secretary, is sitting
there, her back to us. There is a drink to the
side of her. Terry steps in front of the window
and looks inside. We STAY out here as he goes to
the door, walks inside and over to where Edie is
sitting. We STAY watching THROUGH THE WINDOW as he
sits down and is mostly blocked from our VIEW by
Edie's back. He's there a few moments, talking to
her, and suddenly, in reaction to what he's told
her, her hand, the one closest to the drink,
involuntarily swings out, knocking it over.

Terry gets up, putting a cloth napkin over the
spill, and reaches down for the glass. He puts it
back on the table and sits back down.

132 INT. GINGER MAN - CLOSE ON EDIE - NIGHT

132

EDIE

He killed him? He had Kirsch
killed? My God...

(then, very drunk)

Not that it's any great loss,
but...

133 EDIE AND TERRY

TERRY

Something was slipped into that folder that could frame me for Kirsch's murder.

EDIE

They're all bastards. All of them.
(then, deliberately)
You could knock the hell out of them.

(then)

God, I'm so drunk, I'm ready to do it.

TERRY

What do you mean?

EDIE

I can help you.
(then)
I shouldn't be this drunk.

TERRY

Listen, if the booze helps...

EDIE

I don't believe this is my life.
(reaches out to him)
Terry, I'd be too scared to do it.

TERRY

(taking her hand)
You worked for Kirsch. You know most of what he knew. And they know that. That's what oughta scare the hell out of you.
(then)
Edie, help me.

CUT TO:

134 EXT. HOUSE IN BEL-AIR - NIGHT

134

A house in the Spanish hacienda style on Stone Canyon. Cars parked on the circular drive in front. Several are Rolls Royces. Jessie's Mercedes is stopping behind the last of these cars. She runs out and up to the front door.

135 THE FRONT DOOR

135

Jessie rings the bell. And keeps ringing until the door opens. Mrs. Decker is inside.

(CONTINUED)

135 CONTINUED:

MRS. DECKER

You look well...

JESSIE

(going inside)

I need to see Ben.

136 INT. MRS. DECKER'S HOUSE - NIGHT

136

After Jessie's inside, Mrs. Decker closes the door.

MRS. DECKER

We just got back from the game.

There are other people with us.

(then)

I've missed you, Jessie.

JESSIE

Please get Ben.

MRS. DECKER

Tomorrow morning is the
groundbreaking in Decker Canyon.

JESSIE

You'll be shoveling dirt, Momma?

Mrs. Decker smiles.

MRS. DECKER

No. I'll be breaking the ground.

(then)

I want you there with me.

JESSIE

Oh, Momma... you got to be kidding.

MRS. DECKER

What do you want with Ben?

JESSIE

He's always saving my ass... since
Daddy died.

MRS. DECKER

(interrupting her)

Not tonight. Tomorrow morning.
You can talk to him at Decker
Canyon.

JESSIE

No.

MRS. DECKER

Good night, Jessica.

(CONTINUED)

136 CONTINUED:

JESSIE

I'll embarrass you, Momma. I'll walk in there and -- and I'll be myself.

One of the double doors that lead to the living room opens and Phillips comes out.

PHILLIPS

(to Mrs. Decker, realizing he's interrupting her)

I'm sorry, Grace.

He makes a move to go back, but --

MRS. DECKER

I want you to meet my daughter, Jessica.

He smiles at Jessie.

PHILLIPS

Hello. I'm Ed Phillips.

MRS. DECKER

Ed's on the County Planning Commission. They've been very supportive of our plans for building homes in Decker Canyon.

PHILLIPS

(to Jessie)

It's a good project.

MRS. DECKER

(to Jessie)

I'll find Ben.

Mrs. Decker goes into the living room and closes the double doors.

Phillips smiles again at Jessie.

JESSIE

(to Phillips)

There was a lot of concern over the project, wasn't there?

PHILLIPS

People were worried about the effect it would have on the creek beds of the other canyons. And that it would overburden the roads up there and make fire evacuation difficult.

(CONTINUED)

136 CONTINUED: (2)

JESSIE

But no one's worried now?

PHILLIPS

There are still some people a little enraged.

(he laughs)

That's how it is.

(then)

But the plan was approved. We had a little trouble for a while there with Bob Soames -- who heads the commission. But he came 'round.

(then)

They're gonna move five million yards of earth out of Decker Canyon. That's enough to fill a line of dump trucks from L.A. to Nova Scotia.

Jessie stares at him a moment. Then:

JESSIE

Who won tonight?

The double doors open again and Caxton comes out. Jessie goes to him and hugs him.

PHILLIPS

We did. And tomorrow's going to be another victory for your mother. And Ben here.

Phillips hesitates a moment, then goes back into the living room.

Caxton puts his arm around Jessie and they walk to a door opposite the living room. Caxton opens it. It opens into a den. They go inside, Caxton closing the door behind them.

We STAY out here and in very little time, Mrs. Decker steps out of the living room. She closes the double doors and walks quietly out the back or the house. We GO WITH her into the --

137 EXT. COURTYARD - NIGHT

137

She stands out here as if to breathe the night air. But in a moment she begins walking, passing by the den window.

138 INSIDE THE WINDOW

138

Jessie is talking to Ben. The window is shut so we can't hear her. They don't see Mrs. Decker passing.

139 COURTYARD

139

After she's passed by the window, she reaches a glass door that leads from the courtyard back into the house. The room behind the door is dark. She opens the door and moves quietly inside.

140 INT. HOUSE - LIBRARY - NIGHT

140

This room she's come into is the library and the door that connects it with the den is open. We can hear Jessie talking to Caxton.

JESSIE (O.S.)

Terry thinks he can beat Jake, but he doesn't know that Jake is desperate.

141 INT. HOUSE - DEN - NIGHT

141

JESSIE

Kirsch didn't act on his own. That payoff and the bet he placed were financed by Jake. It was Jake's plan. To bet against his own bank. It's the men who back Jake's operation who were out a fortune.

CAXTON

But why did Jake have him killed? Surely not just to hang Brogan for what he'd done with you.

JESSIE

Kirsch was to see that the money he won on that bet got put into Jake's account in Panama. When Jake flew down there, he found that Kirsch never made the transfer.

CAXTON

And what could he do? If he gave Kirsch any grief, the men behind Jake wouldn't much like what Kirsch would have to tell them.

JESSIE

I don't know what Terry's going to do, but he could do so much harm. Not just to himself or Jake. But to me. He knows I killed Sully.

142 INT. HOUSE - DEN - NIGHT

142

Mrs. Decker appears in the doorway.

MRS. DECKER

(there is as much anger and
disgust as there is shock
in this)

Oh, my God.

Caxton stands.

CAXTON

Grace...

He goes to her.

MRS. DECKER

Whatever this mess is, clean it up,
Ben. Get these people out of her
life.

Caxton nods and squeezes her hand. Then he turns
back to Jessie.

CAXTON

I have to make a call.

He walks past Mrs. Decker into the library. From
in here, we see him turn on a small lamp which
lights a desk and the telephone on top of it.
Caxton makes his call while Mrs. Decker talks with
Jessie.

MRS. DECKER

Is it true? Did you really kill
someone?

JESSIE

No, Momma.

MRS. DECKER

You're the only one I have left,
goddamn you.

JESSIE

I know. It would've been better
for you if I'd been the one of your
children who died.

MRS. DECKER

I'd hoped your brother would become
a man who could handle power. The
truth is, he didn't have it in him.
But you do, Jessica.

(CONTINUED)

142 CONTINUED:

142

JESSIE

But I don't want it, Momma. I've never wanted it.

MRS. DECKER

You'll surprise yourself. If you haven't already.

(then)

No one else has a right to what I've built, and you're going to take it, Jessica. I promise you that.

She turns back into the library, passes Caxton, and we HEAR her go back into the courtyard. Jessie watches her pass outside in front of the den window. Caxton, still on the phone, stares in from the library at Jessie.

143 INT. CENTURY CITY OFFICE BUILDING - ELEVATOR PASSAGE - NIGHT 143

An elevator opens and Edie, after hesitating a moment, walks out. We GO WITH her to the front doors of Caxton's law offices. They are wide open. She goes inside.

144 INT. LAW OFFICES - RECEPTION - NIGHT 144

She walks over to the door that has Kirsch's name on it. She tries it. It opens. This is Edie's office behind the door. It leads to Kirsch's.

The Security Guard from earlier is sitting on the edge of the desk in here, staring at Edie when she opens the door.

145 INT. EDIE'S OFFICE - NIGHT 145

She summons the woman who's been an important part of these offices for years.

EDIE

That's my desk you're sitting on.

He doesn't move. She comes deeper into the room.

EDIE

(continuing)

I worked for Kirsch. You must be the one who unemployed me.

He reacts by moving off the desk.

(CONTINUED)

145 CONTINUED:

Edie walks to the back of the desk and finds the Doberman sleeping on her chair. She's so incensed that there's a dog on her chair that for a moment she forgets she's scared.

EDIE
(continuing)
Get him off.

He makes a sound that the dog responds to by waking and leaping off the chair.

EDIE
(continuing; her
nerves returning)
Are the others here?

GUARD
They're all over the building.
(then)
Looking for the body.

EDIE
Some mess.

GUARD
(defensively)
We'll find it.

EDIE
Jake wants certain things out of
this office right now.

GUARD
Why?

EDIE
I suppose he's a little jumpy.
Things are disappearing tonight,
aren't they?

She walks over to the door that leads to Kirsch's office.

146 INT. KIRSCH'S OFFICE - NIGHT

She moves briskly inside and over to Kirsch's desk. She goes behind it to the low cabinet. There's an Icart etching hanging above it. She takes it off the wall. It's been covering a safe. The Guard and his dog follow her in. The dog goes all the way over to her and looks up at what she's been doing.

147 INT. BUILDING - TWENTY-SIXTH FLOOR - HALLWAY - NIGHT

147

Light's been turned on here. We're outside the ladies' room. The door swings open and another uniformed SECURITY GUARD is backing out, dragging Kirsch's body with him.

148 INT. KIRSCH'S OFFICE - NIGHT

148

Edie is staring down at the dog, meeting his eyes.

EDIE

Your dog bothers me.

GUARD

(grinning)

He's supposed to bother people.

EDIE

(nodding toward the bathroom)

Put him in there, please.

GUARD

No.

EDIE

You're making this take more time than it has to. Mr. Wise is waiting for me.

He pulls the dog over to the bathroom and shuts him in. Edie opens the safe. She's reaching inside when the TELEPHONE on Kirsch's desk BEGINS RINGING. Her body tenses. She turns around. She and the Guard look at each other. He's wondering why she doesn't answer it. And she's afraid he will.

Finally, he reaches for the phone and picks up the receiver.

GUARD

(into the phone)

Yeah...? Hello, Mr. Wise.

She just stands there without any idea of what to do.

GUARD

(continuing)

No, we haven't found Kirsch yet, but we're helping get that stuff you want out of here. You'll have it real soon.

Dead silence as he listens to Jake respond. He looks over at Edie.

(CONTINUING)

GUARD

(continuing)

He doesn't know what the hell I'm talking about.

Not knowing what else to do, she pulls the telephone wire out of the wall. The Guard yells at her.

GUARD

(continuing)

You crazy bitch!

She screams. Kirsch's back door opens. We don't see who's opened it. And then the Security Guard Terry knocked out earlier -- the side of his head black and blue and swollen from where the door hit him -- is inside the office. He looks at Edie and then at the other Guard, who's walking around behind the desk.

GUARD

(continuing)

Crazy bitch.

She stares at him, terrified by him. Then her eyes move suddenly away.

Terry is holding the other Guard from behind the neck. Earlier tonight, he knocked him out slamming a door against his head. This time, he slams his head against a door -- and he's out. Terry releases him and he drops to the floor.

Almost in the same instant, the other Guard is away from Edie and lunging at Terry. He gets a swipe at Terry but Terry gets a much better blow at his gut.

The dog is going crazy in the bathroom. We can HEAR him THROWING HIS BODY AGAINST THE DOOR.

Edie gets her sense back, turns to the safe and extracts a legal-sized envelope.

The Guard uses his head to butt Terry in the chest and this throws Terry back a few feet. As Terry stumbles backward, the Guard makes a dive at his legs and pulls him down. When they've both hit the floor, the Guard crawls for the bathroom door. His hand reaches up for the knob. Edie sees what he's doing and picks up the small silver sword from where Terry left it earlier, and stabs the Guard's hand just as it grips the knob.

(CONTINUED)

103.

148 CONTINUED: (2)

148

Terry flies at him from behind and drags him away from the door. It sounds as if the dog is going to crash right through. Terry turns the Guard face-up and knocks him out.

Terry and Edie, moving fast and with the envelope in hand, come out of the law offices and head for the elevators. The last one on the right begins opening. Kirsch's body falls out. There's a cry from Edie at the sight.

The Guard who threw the body out of the elevator darts out. Terry seizes him by the front of his uniform and throws him against the wall. He takes Edie into the elevator. She can't take her eyes off Kirsch's body. Finally, the elevator door closes.

149 INT. ELEVATOR - NIGHT

149

Edie lets herself feel the terror, now that it's over. Terry holds her.

CUT TO:

150 EXT. SKYSHIP PARKING LOT - NIGHT

150

Tommy is standing out here by the black Ferrari. Jake bursts out of the back door of the club.

JAKE

Let's get over to Century City. I think Brogan's pulling more shit.

He opens the door of the Ferrari.

TOMMY

Maybe I should stay here in case he tries to contact you.

JAKE

Don't you hear what I'm telling you, man? He's gone back to Kirsch's office!

TOMMY

Let me handle it.

Tommy starts running over to his own car, a 240 Z.

JAKE

(shouting after him)

Tommy!

But Tommy keeps going.

(CONTINUED)

150 CONTINUED:

150

JAKE
 (continuing; pissed the way
 Tommy's making this difficult)
 Goddamnit!

He jumps into the Ferrari and, in an instant,
 shoots out of here. Tommy doesn't get into his
 car. Instead, he watches Jake whip up speed as
 he makes the turn onto Sunset.

151 THE FERRARI TRAVELING ON SUNSET

151

Jake may be a reckless driver, but suddenly it's as
 if the car is acting crazy on its own. It deviates
 across lanes, almost running its head into several
 other cars that jerk to a stop to avoid it. And
 then the Ferrari hammers itself into a building.

Tommy stands on the curb in front of the Skyship.
 He's staring at where the Ferrari's crashed. Then
 he starts moving across the street, going slowly at
 first, then more quickly.

152 CLOSE ON THE FERRARI

152

Jake gets out of the car. Except for the residue
 of sudden fear, he looks all right. When Tommy
 reaches him, Jake looks at him with a fierceness.

TOMMY
 What the hell happened, man?

JAKE
 I'm your friend, Tommy. Don't you
 fucking know that?

Jake grabs him.

JAKE
 (continuing)
 You think any of them would ever do
 business with you? No one, I tell
 you, no one in Beverly Hills is
 ever gonna do business with a black
 man.
 (smacks the side of his head)
 You're crazy!

TOMMY
 Man, you're out of it.
 (tries to get his arm around
 around Jake)
 Come on.

(CONTINUED)

105.

152 CONTINUED:

152

Jake shoves him away.

CUT TO:

153 INT. CAXTON'S ROLLS - NIGHT

153

Caxton is driving on the Strip. Jessie is sitting next to him. They are silent.

154 EXT. SKYSHIP - NIGHT

154

As Caxton's Rolls turns into the parking lot next to the club, we see a tow truck across the street readying to tow Jake's Ferrari away.

The lot is empty now except for Tommy's car. Jake and Tommy are out here and watching Caxton pull in.

Tommy stays back as Jake goes over to Caxton's Rolls. He looks in the open window on Jessie's side.

155 INT. CAXTON'S ROLLS - NIGHT

155

CAXTON

You've gotten out of hand, Jake.

Caxton starts out of the car.

Jake looks at Jessie. He understands from Jessie's face that she's told Caxton everything.

JAKE

(quietly)

Fuck.

156 EXT. SKYSHIP - OUTSIDE CAXTON'S ROLLS - NIGHT

156

Caxton, out of his car, walks past Jake.

CAXTON

Come inside.

Jessie gets out of the car as Caxton goes inside the Skyship. Tommy follows him in.

Jake looks at Jessie now.

JAKE

What have you done to me?

JESSIE

He's here to help me, Jake. Not hurt you.

(CONTINUED)

156 CONTINUED:

JAKE

The things you don't know, Jessie.
This man you and your mother and
everybody think so much of... he's
my bank, Jessie. I work for him.

JESSIE

(stunned)

Ben?

JAKE

Yeah. Ben.

(then)

You told him everything, didn't
you?

JESSIE

I'm sorry, Jake.

JAKE

You're still trying to kill me,
aren't you?

(then)

Well, this time I just might be
dead.

JESSIE

Jake...

He slams his fist against the top of Jessie's car.
Then, quietly,

JAKE

I love you, Jessie. Why'd that have
to be a bad thing? I tell you... I
didn't mean anything bad.

CUT TO:

157 INT. SKYSHIP - CLUB AREA - NIGHT

The club is empty except for Caxton. The PHONE on
the bar IS RINGING. He answers it.

107.

158 INT. TELEPHONE BOOTH - PACIFIC COAST HIGHWAY - NIGHT 158

Terry is inside a telephone booth on the edge of the Pacific Coast Highway. His Porsche is parked just outside. As he talks, he faces the Pacific. Behind him, across the highway, reaching up, is Decker Canyon.

TERRY
(into the telephone)
I want to talk to Jake.

159 INT. SKYSHIP - CLUB AREA - NIGHT 159

CAXTON
(into the telephone)
Is that you, Brogan?

160 INT. TELEPHONE BOOTH - PACIFIC COAST HIGHWAY - NIGHT 160

TERRY
(into the telephone)
Who is this?
(listens, then smiles)
Hey... Mr. Caxton.
(then)
I couldn't catch the game tonight.

161 INT. SKYSHIP - CLUB AREA - NIGHT 161

CAXTON
We won.

162 INT. TELEPHONE BOOTH - PACIFIC COAST HIGHWAY - NIGHT 162

TERRY
(into the telephone)
You know what Kirsch had in his safe, Mr. Caxton? The goods on you. Is that what you call it? Yeah, the goods on you and Supervisor Phillips and several others. I know about Soames. The commissioner who tried to protect the environment but liked to bet on football, too. He found out, though, the two don't mix, didn't he, Mr. Caxton?

108.

163 INT. SKYSHIP - CLUB AREA - NIGHT

163

CAXTON
(into the telephone)
I think we should meet.

164 INT. TELEPHONE BOOTH - PACIFIC COAST HIGHWAY - NIGHT 164

TERRY
(into the telephone)
I got no problem with that. And I
know a real great place to do it.
Decker Canyon. At the spot where
they're gonna break ground. You know
the place.

165 INT. SKYSHIP - CLUB AREA - NIGHT

165

Jake and Jessie are in here with Caxton. Tommy has
come in as well but stays back.

CAXTON
(into the telephone)
I know the place.

He hangs up the telephone and looks at Jake.

CAXTON
(continuing)
This idiot football player you were
gonna get has got me by the balls.
(then)
It seems Kirsch was stockpiling his
safe. If I ever found out about his
shit, he'd need something to keep me
from kicking his ass to hell.
(to Jessie)
Your friend Brogan's a threat to me.
(then)
I don't know what he wants, but I
won't have the sun coming up with
this still unsettled.

JESSIE
Ben... You won't hurt him.

CAXTON
I promised your mother. These people
out of your life.
(grabs Jake)
Like this asshole.

As soon as Caxton touches Jake, Tommy moves like a
shot.

(CONTINUED)

109.

165 CONTINUED:

165

JAKE
Stay out of this, Tommy.

But Tommy hangs close. Caxton looks at him.

CAXTON
(to Tommy)
You shouldn't be trying to help this man. He put you in this. What you got to do now is convince me you're not an asshole too.

JAKE
(to Tommy)
Get in the back!

Tommy stares at Caxton.

CAXTON
(evenly)
Get out of here.

Tommy goes to the door leading to the back offices, opens it and heads out, closing the door behind him.

166 THE OTHER SIDE OF THE DOOR

166

Once he's closed the door, Tommy doesn't move any farther. He listens against the door to Caxton and Jake.

CAXTON (O.S.)
Your thinking didn't used to be so diseased, Jake.

167 CLUB AREA

167

CAXTON
(still having hold of Jake)
You were gonna dump not only one but two bodies on me.
(lets go of him)
The money. Always the money with you, Jake. Never enough.

JAKE
Yeah? What about you?

(CONTINUED)

167 CONTINUED:

167

CAXTON

The money's never been the reason, Jake. It's who I control because of you. Every powerful man in this city who likes to bet a little. When they get in too deep, they hear I carry a little influence with you so they come to me for help. I always see what I can do. And I always call in the favor.

(then)

Like with that cocksucker Soames.

168 EXT. DECKER CANYON - NIGHT

168

This is the site where the reception took place, now to be the site of the groundbreaking.

Tommy's 240Z drives up here, its headlights lighting the site. The car stops. The engine turns off and the site is dark again.

In a moment, light strikes Tommy's car. It is coming from the headlights of Terry's Porsche.

Tommy steps out of his car into the light. Terry moves away from the Porsche to confront Tommy.

TOMMY

Be smart. Get the hell out of here.

Terry doesn't answer.

TOMMY

(continuing)

Jake isn't anything like he used to be. He's crazy. Best thing about him always was he could keep from getting crazy.

TERRY

I'm not gonna cry for him, okay?

TOMMY

Cry for yourself, man. And disappear.

TERRY

What does it matter to you?

(CONTINUED)

TOMMY

It just makes sense keeping something this bad from getting worse. Christ's sake, you know that.

TERRY

I got no choice, Tommy.

TOMMY

Damn her!

(then)

If she only ever wanted him a little, he coulda handled himself.

More light strikes up here as Caxton's Rolls drives up to the site. It stops and Jessie steps out from the back seat and walks over to Terry, stopping just in front of him.

JESSIE

Terry...

TERRY

It's okay, Jessie. Things always have a way of getting messed up when you're in them. I don't expect the best.

Caxton and Jake get out of the car and begin moving over here.

JESSIE

Please, Terry... Give them what they want.

She touches the side of his face. Jake pulls her away from him.

JAKE

Get away from him!

Terry looks at Caxton and Jake.

CAXTON

What the hell are we doing up here?

TERRY

It's almost dawn, Mr. Caxton. It's going to be a busy day up here in just a few hours. If I let it happen. This is the best place to think that over.

(CONTINUED)

CAXTON

It's funny. I've never known a football player who wasn't a smart ass.

(then)

What do you want?

TERRY

(nodding toward Jake)

This fella was trying to kill me. And the best thing to do when that happens is to stay alive.

CAXTON

But what do you want, Brogan?

TERRY

I didn't want you, Caxton.

(pointing at Jake)

I wanted his shit out of my life.

(to Caxton)

Now I want yours out, too.

CAXTON

That's all you want? Why don't I believe you?

TERRY

Beats me. Maybe because you're just a rotten old man.

JAKE

(almost laughs)

I don't think he knows who he's talking to, Ben. Why don't you have him shot in the mouth for that one.

CAXTON

Shut up, Jake. You're a dead man.

Jake smiles, pulls out a gun and aims it at Terry.

JAKE

There's another dead man up here, Caxton.

CAXTON

Don't kill him.

(CONTINUED)

168 CONTINUED: (3)

TOMMY

No, Jake...

Jake laughs.

CAXTON

Don't kill him, Jake.

JAKE

Why? 'Cause you don't have what you came for yet? What the fuck do I care? You see a dead man in me, remember?

CAXTON

That was my anger, Jake.

JAKE

Yeah. And my future. I saw my future tonight. When I made the mistake of getting in my car.

CAXTON

You're wrong!

JAKE

Bullshit.

CAXTON

Don't kill him!

JESSIE

Don't, Jake.

Keeping the gun on Terry, Jake looks at her. Then back at Terry.

JAKE

The only reason I sent you after her is because I trusted you.

Caxton looks across at Tommy who's standing beside Jake.

CAXTON

Tommy...

Tommy's eyes meet Caxton's as Jake continues talking to Terry.

JAKE

You were my friend.

(CONTINUED)

163 CONTINUED: (4)

TERRY

What makes someone your friend, Jake?
How much shit he's willing to do for
you?

CAXTON

(his eyes locked into
Tommy's)

Tommy...

Tommy suddenly pulls a gun and points it at Jake's back.

TOMMY

Goddamn you, Jake!

Jake keeps his eyes on Terry.

CAXTON

Tommy's got no choice but to keep you
from doing this.

JAKE

(without turning around)
You'd shoot me in the back, Tommy?

TOMMY

Please, man, put it down.

JAKE

(still keeping his eyes
on Terry)

Caxton's never gonna let you sit on top!
Only chance to keep what we got is to
kill this fucker. It can still work.
The trainer, the player, the lawyer --
dealing dirty on a fix. You think it
won't, you think you can wear my pants,
then it's your play, but he goes with me.

(to Terry)

Could be we're gonna go down together,
Brogan. Like fucking brothers.

Tommy stares at Jake's back, then lowers the gun.

TOMMY

(walks to the side)

Shit, man.

Jake smiles at Terry.

JAKE

Guess you go alone.

(CONTINUED)

168 CONTINUED: (5)

JESSIE

Please, Jake. Don't.

(then)

I love him.

Jake's eyes stay on Terry, but his smile goes.

JESSIE

(continuing)

I love him, Jake.

JAKE

Right in my face. Right in my
goddamn face.

JESSIE

Please don't kill him.

JAKE

You loused up my luck when you ran
away. But no more of that shit, lady.
I'm gonna blow him the fuck out of your
life.

The words have just come out when a SHOT explodes
into him. His eyes fly over to Jessie. She's
holding his gun.

JAKE

(continuing)

Jessie... Hey...

The life comes out of him and he goes down.

TERRY

Jesus...

TOMMY

Aw, man.

Caxton is too stunned to react. Jessie stares down at
Jake. Then she looks over at Terry.

She begins crying and goes to him. He puts his arms
around her and looks over at Caxton.

TERRY

(to Caxton)

It's over.

He looks down at Jake's body, then across at Caxton.

(CONTINUED)

168 CONTINUED: (6)

TERRY
(continuing)
You got nothing to worry about from
me.

A moment, then Terry lets go of Jessie.

TERRY
(continuing, looking
down at Jake's body)
This is your mess, Caxton.

CAXTON
I'll clean it up.

TERRY
Somehow I wasn't worried.

CAXTON
(to Tommy)
Put his body in the room with Kirsch.
I'll handle it from there.

Caxton walks around the car to the driver's side.
He opens the door there.

CAXTON
(continuing, calling
her over)
Jessica.

She doesn't move. She looks at Terry. He stares
back at her.

CAXTON
(continuing)
You've killed two men. Your mother
and I are the only ones who can take
care of you now.

Finally, she leaves Terry and walks over to Caxton's
Rolls and gets inside.

Caxton gets in behind the wheel. Jessie and Terry
stare at each other as Caxton starts the Rolls. He
backs it up, turns and drives away from the site.

Terry watches the Rolls disappear. He looks at
Tommy...

CUT TO:

169 EXT. DECKER CANYON - DAY (SEVERAL HOURS LATER)

169

There are several quality cars parked with the construction trucks ready to work up here.

Mrs. Decker is talking to the group assembled for the groundbreaking. The construction workers stay in the background behind Mrs. Decker's guests, who include Councilman Weinberg. And Soames.

Caxton is beside her, and Jessie is close to the two of them, though keeping at a distance, not even watching, but staring out at the Pacific.

MRS. DECKER

(speaking to the group)

What I'm most happy about is the opportunity to share this land. Its beauty and the beauty of everything around it won't be sitting up alone here any more and going to waste. This view of the Pacific will be seen -- every day and every night.

(then, smiling)

And we're above the smog line.

The mention of the Pacific has brought Jessie's attention back to the ceremony.

170 CLOSE ON TERRY'S PORSCHE

170

driving up and stopping on the road leading up here, parking behind the catering truck.

MRS. DECKER (O.S.)

Each lot here will be surrounded by open space. We won't crowd these hillsides.

Terry gets out of his car.

171 WE GO WITH TERRY

171

as he walks closer to the ceremony. He sees Jessie standing with her mother and Caxton.

172 CLOSE ON JESSIE

If she sees Terry there's no indication of it.

173 BACK ON TERRY

173

as Phillips, arriving late for the ceremony, comes up behind him. All the while, Mrs. Decker continues talking.

MRS. DECKER

Each owner will feel that the canyon belongs to him. And each of the homes that will be built here will only enhance the magnificence of these mountains.

174 TERRY AND PHILLIPS

174

PHILLIPS

I didn't think we'd ever get to this day.

(extending his hand)

I'm Ed Phillips. I met you a few times over at the training camp.

Terry nods and shakes his hand.

PHILLIPS

(continuing)

You haven't given up football, I hope.

Terry shakes his head. Then,

TERRY

Only thing I know. I'd hate going out with a whimper.

(then)

The Dolphins have promised me a try-out next season, and I'm gonna be ready. A couple more good years and I'll be ready to quit... on my own terms.

PHILLIPS

I envy you guys. Your thing in life is to play a good game -- without all the bullshit.

Phillips leaves Terry and joins Weinberg and Soames.

Terry watches as Mrs. Decker is breaking the ground now with a shovel. The onlookers applaud. Only Jessie refrains.

175 CLOSE ON TERRY

He turns and goes toward the catering truck behind which his Porsche is parked. When he reaches his car, he's face to face with two coyotes pulling food out of the back of the truck. The coyotes freeze, as does Terry. His eyes look from those of one to those of the other. Each animal has his attention locked on Terry.

A moment passes and Terry, his eyes staying on the coyotes, opens the door of the Porsche and in one swift move, gets inside and closes the door.

The engine starting does nothing to break the coyotes' concentration. Terry backs up and swings the car away from the truck. He makes a turn on the narrow road. The coyotes watch him drive away, then go back to looting the truck.

In a moment, a half dozen more appear and join them.