

revolver

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1 INT. RESTAURANT -- NIGHT

1

Classy, simple, old-fashioned. Almost empty. JAKE GREEN (30s) sits at a table with his brother, BILLY (older, tubbier).

Jake's other brother, JOE (younger, good-looking), walks in with a sinister-looking character, a hitman we'll call THE CADDY (30s, athletic, a little wiry).

Joe motions for the Caddy to stop and wait by the door, then Joe approaches Jake and Billy.

JAKE

Well?

JOE

If you want the casino, you'll have to go the extra mile.

(motioning to the
Caddy)

He can take care of the awkward shareholder. He's very good and very discrete.

(beat)

Billy can take care of the man who owns the books. It could be ours before the week's out.

Jake looks contemplative, considers for a little while.

JAKE

How does it happen? You start off with all the right intentions, but sooner or later, if you really want to compete, you gotta turn into a fuckin' snake.

JOE

The competition is prepared to do what it takes. It's a city of games Jake, we will not get far with out playing the game. Tell him, Billy.

JAKE

No. Up my offer.
(motioning to the
Caddy)

Tell that corpse to go back to his coffin. I am not having it.

JOE

Jake, listen--

JAKE

Hold onto your mouth, little brother. I'm in charge here.

2 EXT. VACANT LOT -- NIGHT 2

A flashy car is parked. The Caddy stands in the background.

3 INT. MACHA'S CAR -- NIGHT 3

Large, plush. DOROTHY MACHA (50ish, vulgar, heavy-set, street-tough, obviously came up the hard way) speaks with his right-hand man, FRENCH PAUL (50).

MACHA

I want it, so do it. But I don't
want this to haunt me, Paul,
understand? Bury that fucker deep.

FRENCH PAUL

Today is the last you'll hear of it.
The casino will be yours by morning.

French Paul opens the door to walk to the Caddy, who waits outside.

MACHA

And Paul.

French Paul turns back.

MACHA (CONT'D)

(motioning to the
Caddy)

I hope he's as good as you say he
is.

Title card. "THREE YEARS LATER."

4 EXT. MACHA'S CASINO MAGIC -- NIGHT 4

We are looking at a new casino. Dorothy Macha's name is presented in magnificent lights. Macha and his goons stand underneath. The camera TRACKS INTO the stone between Macha's feet, propelled at great speed into the atoms within, stopping once we have reached the contents of a quark. A sober, scientific voice guides us through the different stages of matter.

5 OPENING CREDITS BEGIN 5

We begin watching quarks (which look like tiny white stars on a black background) and we PULL OUT, exponentially, from the nucleus... Electrons... Atoms... Tangible matter...

PULLING OUT from the stone between Macha's feet... From pedestrians and cars... The streets at night... The city... The continents on the globe... The planet...

PULLING FURTHER OUT, past the other planets... Our sun... Our solar system... Others... Our galaxy... Others... The scattered cosmic dust that makes up the known universe...

(CONTINUED)

5 CONTINUED:

5

The sober scientific voice finally concludes that matter doesn't exist, that matter is an illusion.

The dust is a powder on a polished black surface. It's the same frame as the one we started on.

A credit card comes into frame and sweeps the dust into piles. One such pile is snorted into the nose of an attractive girl riding in the back seat of Jake's car. This is TAMMY, Joe's girlfriend.

6 INT. JAKE'S CAR -- NIGHT

6

A classic 60s car, driven by Jake's driver, AL. WE SEE a myriad of fluorescent, neon, and flashing lights reflected off the windshield as the car moves through our city, a city of lights -- a hyper-stylized Vegas boasting even more hedonism and kitsch.

Sitting in the front with Al is Jake's bodyguard, BENNY (45, tough New York-type, a little loose). Jake and Joe are in back with Tammy. Tammy offers Jake a sniff. The brothers look unhappy about it.

JAKE

Not for me. Don't want a nose-bleed.

JOE

Just put it away, Tammy.

Jake is hit with a slight stab of pain. He gasps, reaches for a whiskey bottle from the in-car bar.

JOE (CONT'D)

You can't keep reaching for a bottle every time it hurts. You gotta see someone. Al?

AL

Yeah.

JOE

Take Jake to the doctor's tomorrow and don't let him talk you out of it.

(to Benny)

Okay, Benny?

BENNY

Okay.

7 EXT. PARTHENON CASINO -- NIGHT

7

The car pulls up in front this Roman-themed monstrosity. Benny steps out. Then Jake and Joe get out. Joe looks at Tammy.

(CONTINUED)

7 CONTINUED:

7

JOE
End of the road for you, girl.
(to Al)
See that she gets a cab.

She looks disappointed that Joe has dispatched her so readily.
Benny, Jake and Joe head to the door and are let in by a
DOORMAN who is clearly unnerved by the appearance of Jake.
The Doorman picks up a house phone...

DOORMAN
This is North Entrance...

8 INT. CONTROL CENTER

8

A CONTROL MAN is watching Jake on one of his monitors. He's
on the phone.

CONTROL MAN
I'm onto him.

The Control Man pushes a button on the phone.

9 INT. ROOM

9

A FAT MAN sits behind a desk. His phone RINGS. He answers.

FAT MAN
Yes.
(concerned, spins in
chair)
Here?

He makes another call.

10 INT. CASINO FLOOR

10

A SLICK floor man picks up a phone. Listens for a second.
Looks around. Spots Jake. He hangs up the phone and FINGER-
SNAPS his two big goons.

SLICK
Let's go.

The goons accompany him past various tables until they reach
the table where Jake sits. Joe and Benny stand by. The
table is run by an anxious-looking croupier. A card game is
in progress.

Jake bets high and wins the round. Mr. Slick intervenes.

SLICK (CONT'D)
Sorry sir, this table is closed.

Joe intervenes on Jake's behalf.

JOE
It doesn't look closed. Tell me,
Jake, does it look closed?

(CONTINUED)

10 CONTINUED:

10

Jake looks up, unimpressed.

JAKE
No Joe, it doesn't.

He turns back and places a bet.

SLICK
Sorry sir, this table...

JOE
(interrupting)
Are you gonna be a nuisance?

JAKE
Leave him alone.
(to croupier)
Come on, give me my chips.

Slick nods to the croupier, who complies. Jake moves to another table and drops all his chips on his first bet.

SLICK
Sorry sir, this table is also closed.
(beat)
All the tables are closed.

Benny eyeballs Slick's goons. There is obviously some reticence toward physically touching Jake.

Jake snatches a drink from a passing waitress' tray. She pauses for a second.

JAKE
(off her look)
What?

SLICK
It's all right, Doreen, carry on.

Jake chugs his drink.

SLICK (CONT'D)
The bar is also closed.

Jake looks at the half-empty glass.

JAKE
Here.

He throws the glass to Slick, who fumbles with it, spilling the drink down his front. Slick's goons take a step forward; their ears prick up. Jake huffs, brushes Slick aside, does a sudden fake lurch toward the goons who jump, and then heads to the exit.

11 INT. JAKE'S CAR -- NIGHT 11

Al drives Jake, Joe, and Benny. Jake helps himself to a drink from his in-car bar.

JAKE
How long we got, Al?

Al didn't hear. Jake flicks Al's ear.

JAKE (CONT'D)
Hey Al, turn up your hearing-aid.
How long we got?

AL
About an hour.

JAKE
Take us to Bandits. Call Billy and
tell him to meet us there.

12 INT. TWO-ARMED BANDITS -- NIGHT 12

Jake, Joe, and Benny enter the glorious, posh casino. They walk up to the bar, where they meet Billy.

JAKE
Hello, Billy.

Billy turns to the bartender.

BILLY
Three waters.

Joe and Jake glance at each other. Jake prompts Joe with a look. Behind Billy's back, Joe discreetly addresses the bartender.

JOE
One water, two vodkas.

13 INT. HALLWAY -- NIGHT 13

The three brothers and Benny approach a bar at the end of the hallway.

14 INT. ELEVATOR/BAR -- CONTINUOUS 14

The bar is actually inside a huge elevator. There's also a tv and slot machines. Jake does not know that it's an elevator. Jake, his thug, and brothers enter. At the bar stand SAUL ROTHSTEIN, 45, and his thug, FAT DAN.

SAUL
Hello Jake, drink?

JAKE
Oh go on, Saul, put a gun to my head.
A couple of...

(CONTINUED)

14 CONTINUED:

14

BILLY
(interrupting)
Small ones, thank you, bartender.

SAUL
I see you brought your mother, boys.
Should be an interesting game. You
know Dorothy Macha?

JAKE
No.

SAUL
(realizing)
Of course you know him. You had a
casino deal before he swept in...
(beat)
He's greedy.

JAKE
That's what the smoke-signals say.
Can he play?

SAUL
No.

JAKE
Then so what?

SAUL
He doesn't like to lose.

JAKE
Is that a joke?

SAUL
No, he really doesn't like to lose.
You only get invited so he can show
off his authority. Trust me, keep
him in his kennel. Just leave him
enough chips to prop his chin up.

FAT DAN
(to elevator man)
Twenty-two.

JAKE
Twenty-two?

The ELEVATOR MAN picks up the phone.

ELEVATOR MAN
Twenty-two.

Big doors slide closed, sealing them in. Jake reacts with
sudden fear.

JAKE
Joe?

(CONTINUED)

14 CONTINUED: (2)

14

JOE
It's an elevator. Jesus, Billy, you
could have told us.

BILLY
Only elevator in town with a bar.
That's what you get at Sam Gold's.

As it starts to move, Jake begins to sweat in fear; his
breathing becomes labored. He's phobic.

JOE
(whispers to Jake)
Don't worry. Emergency exit,
emergency phone, emergency fuckin'
parachute. Calm down, we'll be there
in seconds.

SAUL
(to Jake)
What's wrong with you?
(to Joe)
What's wrong with him?

JOE
Nothing, he'll be fine.

The CAMERA TRACKS INTO a seriously nervous Jake. Beat.

The elevator settles to halt. Jake is clutching the bar so
tight his knuckles are white.

BILLY
See, quick wasn't it?

As the doors open, Jake finally lets out his breath.

15 INT. HALLWAY -- CONTINUOUS

15

Saul and his goons enter a room. Billy stops Jake with his
arm.

BILLY
Jake.

JAKE
What?

BILLY
Mind your manners.
(to Joe)
Joe, don't encourage him.
(back to Jake)
Call him Mr. Macha.

JOE
Are you serious?

(CONTINUED)

15 CONTINUED:

15

BILLY
It's just easier that way.

16 INT. PRIVATE ROOM -- CONTINUOUS

16

The men enter an upscale, elegant room with three separate gaming tables. At one table is a group of wealthy Japanese men. A gaggle of Arabs is at another. A bartender waits behind a fully-stocked bar. There are only a few bystanders, milling quietly.

A far table is sectioned off with a velvet rope. As Jake and the boys approach, the rope is opened to allow them in.

At this table sit Macha, French Paul, RADE ("rah-day," a European fellow) and a few other high-rollers. Behind Macha stands the monstrous HAMISH, one of Macha's goons.

A card game called "Two Pink Ladies" is being played. It is played fast and involves much laying of cards and frequent betting. It ends when both red queens are spotted on the table.

MACHA
Two and a half.

Several players fold. The dealer lays down some cards, revealing the second red queen. He waves his hand over the table and the game ends. Macha rakes in the chips.

MACHA (CONT'D)
(spotting Saul)
Saul Rothstein, how nice of you to
join us.

There is obvious animosity between the two men.

SAUL
Mr. Macha. I see you've been
depleting Rade's little pile.

RADE
Sit down, Rothstein, we don't need
your commentary.

SAUL
Now, now, Rade, it's only money.

MACHA
The famous Jake Green, we haven't
had the pleasure.

JAKE
I hope I don't disappoint you.

(CONTINUED)

16 CONTINUED:

16

MACHA

(to Jake)

Holding a bit of folding under that suit of yours? Got to have a deposit to get the party started. Penny in the old juke box gets the songs a-playing.

JAKE

Don't get too excited, Dorothy. It won't be leaving in your wallet.

Macha looks up in shock.

JAKE (CONT'D)

Don't look so surprised. Everybody knows you can't play.

(beat; the silence

becomes palpable)

You're a charity case.

That's it. Everyone is gob-smacked. Hamish looks ready to kill Jake.

Joe is the only one amused in the room.

MACHA

Like a giggle as much as a tippie.

You want to slow down, sunshine.

JAKE

Why? So you can keep up? Come on Macha, change to a tourist's table -- all these boys could pull your pants down and send you packing in a heartbeat. They're just fluffing you, scared of that big bad temper of yours. Isn't that right, Rade?

Jake sees Rade's drink. He helps himself. Rade doesn't look very happy. Jake sips the drink and grimaces.

JAKE (CONT'D)

No wonder you got a bruise on your ass, Rade. I'm surprised you can find the letters to form a word after nursing this. How about some tonic in here to keep the gin company?

RADE

I don't have a bruise on my ass.

JAKE

'Course you don't, Rade.

Jake puts Rade's drink down and grabs a drink from a passing waitress.

(CONTINUED)

16 CONTINUED: (2)

16

JAKE (CONT'D)
(to Rade)
How much you got left?

RADE
I can manage.

JAKE
I am not interested in what you can manage. I just don't want you getting in over your nipples.

SAUL
Rade, answer the man.

RADE
Ten bar.

JAKE
Woo...you really are a big spender. I tell you what; save us all a lot of trouble and I'll toss you for it. Sort the boys from the toys.

Jake holds out a chip.

JOE
Hello, we've started with a bang.

JAKE
Come on, Rade. What's the matter? Ten for ten, I'll have red, you can have--

RADE
(interrupting)
I didn't come here to bandy words with some fuckin' pisshead, I came for a game.

JAKE
And I'm giving you one.

Rade's not having it.

JAKE (CONT'D)
I can see your lips shaking like a belly-dancer's hips. Ten bar's not worth a heart attack, Rade. How about a one, a tenth?

Rade does not want to appear chicken.

RADE
Toss it.

Jake tosses the chip. One side is red, the other is purple. Jake moves his hand. It's purple. Jake loses.

(CONTINUED)

16 CONTINUED: (3)

16

JAKE

Told you, you should have done the
ten.

Jake turns to Billy (who's puce) and nods. Billy gives Rade
his money. Macha CLAPS slowly.

MACHA

Very impressive, Mr. Green. Just as
well you don't run any casinos.
Nevertheless, you must teach me that
trick sometime.

JAKE

Okay, you're on. I'll toss you for
everything under your chins.

Macha doesn't like the sound of that.

JAKE (CONT'D)

Why are you looking at me that way?
Do you have a predilection for
homosexuality?

(beat)

You do know what predilection means,
don't you, Dorothy?

Macha obviously doesn't.

MACHA

You've got a big mouth on a small
head, sunshine. Don't let the drink
put you in more trouble than your
body can handle.

JAKE

Is that a euphemism for "I am too
scared to play a man who knows more
words than I do?"

Macha is lost for words but not short on fury.

JAKE (CONT'D)

Stop sweating like a pedophile in a
bouncy castle and show us what's in
that sack of yours.

Macha looks at a chip. Hand shaking, he reaches out to toss
it.

JAKE (CONT'D)

Be my guest. I'll take purple.

Macha flicks the chip. It lands on the table. Jake doesn't
even bother looking. Rade leans in.

RADE

Purple.

(CONTINUED)

16 CONTINUED: (4)

16

Billy's shitting buttons.

JAKE

Oh. That's gotta hurt. Never mind,
you're a rich man.

MACHA

Watch your--

Macha stops, tries to calm himself.

JAKE

Excuse me? I didn't quite catch
that. Must be all that gold in your
teeth; can't get the words out.

MACHA

(explodes)

Watch your fuckin' mouth, boy!

There is silence. Jake sighs dismissively.

JAKE

Something rattled your cage? Bad
day at the office? I tell you what,
Dorothy. Double or quits, that's
it...my final offer.

MACHA

Get some more chips, Paul.

French Paul goes off to get some more chips.

JAKE

No point in waiting, I hear you're
an honorable man. I trust you.
Shall we?

Macha nods. Jake tosses the chip.

CUT TO:

17 INT. HALLWAY -- MOMENTS LATER

17

Jake walks down the hall with his brothers and bodyguard.
It's impossible to tell what's happened. Billy has gone
from red to white -- he's mortified -- and marches behind
Jake, who passes the men's room.

JAKE

I gotta piss.

Jake ducks into the bathroom. Billy follows him in. Then
Joe follows.

18 INT. BATHROOM

18

Posh, gold-appointed. Billy shoves Jake against the wall.

(CONTINUED)

18 CONTINUED:

18

BILLY

Do you realize what you've done?!

JOE

Leave him alone, Billy. He just won the biggest hand he's ever won, and he didn't even have to sit down to do it.

BILLY

Won't do him any good. He won't be alive long enough to spend it.

Jake walks up to a urinal. Billy follows.

JAKE

If you're going to watch, Billy, why don't you lend me a hand?

19 INT. HALLWAY -- MOMENTS LATER

19

Billy and Joe wait outside the bathroom.

20 INT. BATHROOM

20

Jake attempts to piss. He's suddenly struck by a jolt of pain.

JAKE

AHHHH!

21 INT. HALLWAY

21

Billy waits, nervous as hell. Joe paces.

22 INT. BATHROOM

22

Jake rolls on the floor in agony. He cries, stunned; his face goes white.

JAKE

Make it stop.

(softer, moaning)

Anything. I'll do anything, just
stop the pain!

23 INT. MACHA'S CASINO MAGIC -- NIGHT

23

A large room in the casino basement. This is where Macha keeps his animals, most importantly BETSY, his favorite tiger. Macha is scratching Betsy under the chin.

MACHA

How's my little kitty?

He walks towards French Paul who's waiting for him outside the cage. Macha passes the tiger FEEDER.

(CONTINUED)

23 CONTINUED:

23

MACHA (CONT'D)
Don't stand there like an idiot,
feed him.

Macha joins French Paul.

MACHA (CONT'D)
You find out where he lives?

FRENCH PAUL
It won't take us long.

Macha and French Paul watch the feeder feed Betsy large pieces of raw meat.

MACHA
I don't want any mistakes. No crack-
heads with sharp sticks acting like
silly fucking gangsters. Send Sorter
and Eddie.

Macha notices that the feeder has stopped feeding Betsy.
Macha frowns, and raises his voice.

MACHA (CONT'D)
What is he, on a diet?

FEEDER
Excuse me sir?

MACHA
Who is this prick, Paul?
(to feeder)
What do you do, take the leftovers
home to feed the old lady?

FEEDER
I am sorry sir, it's just that...

MACHA
That food's for the fuckin' tiger,
now feed it to him.

French Paul turns to leave.

MACHA (CONT'D)
And Paul.

French Paul pauses.

MACHA (CONT'D)
Hurt him first. I want to read about
it in the papers.

24 INT. JAKE'S CAR -- NIGHT

24

Jake, Billy, Joe, and Benny. The car stops outside Billy's house. Billy steps out. He leans in.

(CONTINUED)

24 CONTINUED:

24

BILLY

Why?

JAKE

Why what Billy?

BILLY

Why do you make your life such a misery? You have everything. People would kill to step into your shoes.

JOE

What's wrong with you, Billy? Leave him--

JAKE

(interrupting)

Hold on, Joe.

(beat)

You know what, Billy? You're right. I am absolutely miserable, and you know what makes it worse is I know I am a complete prick. But what's your solution? I don't wanna marry a pit bull, work in an office, and have my two weeks every twelve months where I can reflect upon why everybody is in such a fuckin' coma.

BILLY

I don't know what you expect out of life, but this is what it is, so sober up, and learn to live with it.

JAKE

Good night Billy.

BILLY

'Night Joe. 'Night Jake.

Billy closes the door.

JAKE

Al, let's go and get a drink.

25 INT. GENTLEMAN'S CLUB -- NIGHT

25

Gorgeous girls dance in an oak-panelled room for fat, cigar-smoking high-rollers. Jake is nursing a drink and looks pensive and thoughtful. Joe, however, appears to be having the time of his life.

26 INT. JAKE'S HOUSE -- NIGHT

26

A dark, semi-lit room. SORTER, the top shot hitman (nice-looking, innocuous, though his eyes are a little dark), and EDDIE (overweight, 35) are here. They have checked the house and found no one. They settle down on the couch, check their watches.

(CONTINUED)

26 CONTINUED:

26

SORTER

We'll wait.

As they situate themselves, they hear the CLINKING of ice in a glass. They spin around and notice a man sitting behind a desk at the end of the room. He's sipping a drink. We'll call this man ANONYMOUS.

Sorter and Eddie direct their Uzi's in his direction.

EDDIE

Just sit still.

SORTER

That's not him.

EDDIE

Then who the fuck are ya, then?

No answer. Anonymous takes a sip.

SORTER

This man's too much.

EDDIE

Hey, asshole. Look at me when I'm speaking to you.

ANONYMOUS

I'm sorry, I can't do that.

SORTER

Come again?

ANONYMOUS

I can't do that.

EDDIE

He's not very obedient, is he, Sorter?

Anonymous looks at Eddie then looks away.

ANONYMOUS

It would be horrible to surrender twenty one feet of intestines to the floor, wouldn't it?

SORTER

Get on this cat.

Sorter squeezes a single SHOT off from his silenced Uzi, hitting the glass in Anonymous' hand. The glass EXPLODES and shatters next to Anonymous' ear, penetrating the chair cushion behind his head. Our man remains dead-pan.

SORTER (CONT'D)

That's all the charity you're gonna get.

(CONTINUED)

26 CONTINUED: (2)

26

ANONYMOUS
(to Sorter)
Tell me, is your sister still taking
the pills?

SORTER
What do you know about my sister?

ANONYMOUS
Is she still seeing the apparitions?

Sorter turns white.

SORTER
Who are you?

EDDIE
(to Sorter)
What's he on about?

Sorter is disturbed.

ANONYMOUS
Well, get on with it then.

EDDIE
Now he's giving us the orders.

ANONYMOUS
(to Sorter)
Squeeze the trigger.

Sorter stands frozen, holding his gun at Anonymous, who is
alarmingly unrattled.

ANONYMOUS (CONT'D)
Have you never had a victim beg for
his death before?
(beat)
Does that scare you? Come on, pull
the trigger!

Sorter is uncomfortable. Anonymous stands and shouts at
Sorter.

ANONYMOUS (CONT'D)
Go on! Pull the fuckin' trigger...

THUD! From offscreen Eddie fires a single shot from his
silenced Uzi and the side of Anonymous' head reluctantly
accepts twelve grams of lead.

27 EXT. GENTLEMAN'S CLUB -- BREAK OF DAWN

27

Jake walks out, followed by his bodyguard and brother. Jake
is sobering, darkness is fading.

28 INT. JAKE'S CAR -- CONTINUOUS 28

Jake, Benny and Joe get into his car. Jake's in pain.

JAKE
Al, take us home.

29 INT. JAKE'S HOUSE -- DAWN 29

Anonymous is dead on the floor, blood winging out into puddles beneath his head. Over him, Sorter seems to have had the wind knocked out of him. He's visibly nervous.

EDDIE
What's wrong with you, Sorter?

SORTER
What'd you shoot him for?

EDDIE
Fuck him, big mouth. Paid for it, didn't he?

SORTER
A big mouth is no reason to kill a man, Eddie.

EDDIE
Gone now, no point arguing over it.

Sorter continues to pace.

EDDIE (CONT'D)
What's your problem?

SORTER
How did he know about my sister?

EDDIE
Who knows, and who fuckin' cares?

SORTER
I care, Eddie. That's why I asked the question.

EDDIE
Well, it's a bit late to ask it now, isn't it?

They both react to the distinct CLICK of a key being turned in the lock of the front door. They are caught short, standing with no cover. They whirl around. Sorter is cool. He turns to Eddie, who's nervous.

SORTER
Eddie? Eddie?

Eddie's nervous attention is caught.

(CONTINUED)

29 CONTINUED:

29

SORTER (CONT'D)
Hold your fire until they're in,
Eddie.

They level their guns at the door, and wait.

30 EXT. JAKE'S HOUSE -- DAWN

30

MOMENTS EARLIER

Al the driver parks the car in front of Jake's house. Benny, Joe and Jake get out. Soon, Benny begins to turn the key in the lock.

Jake reaches the door next to Benny and Joe. Looking down, Jake notices a small envelope on the ground at his feet. On it is handwritten "Jake." He bends down to pick it up.

As Benny holds the door open, and Joe is entering, bullets cut the door in half (from inside), instantly killing Joe. Because Jake is bending down, the bullets pass over him. Benny takes one in the side but it's not lethal. He extracts his gun. Jake stays on the ground, terrified.

Jake looks into his brother's dead eyes. Benny grabs Jake.

BENNY
Move now.

Jake is transfixed by Joe's dead eyes, and Benny has to drag him off. A hail of bullets cuts through the remaining door. Benny fires back, dragging a mortified Jake.

Al is out of his car, having heard the shots. He sees Benny running at him, and he gets back into the driver's seat. Benny opens the back door while the car is moving. He throws Jake in while simultaneously covering his back. As he is about to enter the car, Benny's throat is perforated by a well-guided bullet. Benny falls on the road.

CUT TO:

31 INT. JAKE'S CAR -- MORNING -- LATER

31

Jake lies panting in the back of the car. He bites his fist in emotional pain. His eyes well with tears.

AL
You all right, Mr. Green?

Jake looks down at the blood-splattered envelope still in his hand. Written on the back of it is:

"This saved your life."

Jake stares in shock. He opens it up, pulls out a piece of paper. On it is the address of Lenny's Diner, along with the words: "You must come now."

(CONTINUED)

31 CONTINUED:

31

AL (CONT'D)
Mr. Green?

JAKE
Take me to Lenny's Diner.

Jake makes a phone call.

JAKE (CONT'D)
(into phone)
Billy, pick up your phone...

CUT TO:

32 EXT. LENNY'S DINER -- MORNING

32

Al waits outside in the car.

33 INT. LENNY'S DINER -- MORNING

33

Jake enters with some caution, red-eyed and shocked. He scours the joint. The early morning customers have just started to arrive. Anonymous sits alone at a booth with a cup of coffee in front of him. He has a large band-aid over his right temple. He beckons Jake with a finger. As soon as Jake attempts to speak, Anonymous holds his finger to his lips to silence him.

ANONYMOUS
I'm sorry about your brother. Please don't say a word, your questions will be answered in good time. However, time is what we are short of at present. So please just sit and listen.

Jake sits across from Anonymous.

ANONYMOUS (CONT'D)
Let me explain how this works. You have a problem.

As Jake goes to speak, he is shushed by Anonymous again.

ANONYMOUS (CONT'D)
Shush. The house has given you a deposit. In three days it will want it back. The problem is, you cannot hand it back in the state it is in.
(beat)
The deposit is inside of you.

JAKE
What are you talking about?

ANONYMOUS
If it's in better condition than when you received it, you get compensated accordingly.

(CONTINUED)

33 CONTINUED:

33

Jake's incredulous.

ANONYMOUS (CONT'D)

However, if it's in worse condition,
it has to be cleaned, and the pain
involved in that cleansing is
proportionate to the level of debt
it has incurred.

The two men stare at each other in tense silence.

ANONYMOUS (CONT'D)

I know about your pain, Jake. You
have large tumors in your kidney and
liver that will rupture within three
days. Then you will die.

(beat)

And when you die, it will not be
pleasant. Shut your eyes.

Jake is hesitant.

ANONYMOUS (CONT'D)

Shut them.

Something in this man's demeanor makes Jake comply.

TRACK SLOWLY into Jake's face. In a moment, the entire room
starts shaking. An earthquake is in motion. WE SEE minor
chaos in the background: people start to panic and SCREAM,
lights BLOW, but Jake keeps his eyes shut.

He is obviously seeing something that is so horrendous, that
the manifestation is shared by all those in the vicinity.

WE SEE an expression of sheer terror on Jake's face from
whatever it is he is seeing. Eventually he opens his eyes.

At that moment, the earthquake stops. Anonymous stares at
Jake, dead-pan.

CLOSE ON Anonymous' eyes. They're unnaturally blue and
piercing.

ANONYMOUS (CONT'D)

You were due to die tonight. However,
you have been given a warning instead.
You are lucky; very few get warnings.
But make no mistake; you have a debt.
Either you pay now, or you pay later.
You have just seen what that payment
will be like. So believe me when I
say you would much rather pay now.

Jake is understandably shaken.

ANONYMOUS (CONT'D)

Do you hear me, Jake?

(CONTINUED)

33 CONTINUED: (2)

33

JAKE

Yes.

ANONYMOUS

Good. Now if you do as I tell you,
those tumors of yours might not
rupture. There are people who will
be expecting you. You must do exactly
as they say -- do not doubt them.
Here's a letter.

He passes an envelope to Jake.

ANONYMOUS (CONT'D)

Do not open it. Go to this address
and deliver it to them.

Anonymous stands, and leaves. Jake stares at the envelope.
Needless to say, he's in shock.

34 EXT. AVI AND ZACK'S HOUSE -- NIGHT

34

Jake rings the doorbell of a modest home.

The door is answered by AVI, late 40s, street-tough, slickish.

AVI

You can tell your driver to go.

35 INT. AVI AND ZACK'S HOUSE -- NIGHT

35

Jake stands in the living room of the house. It's dark,
classy. Avi sits behind a desk; elephant tusks hang on the
wall above it.

Avi is reading the letter from Anonymous. Also here is ZACK,
early 40s. Looks tough, but trying not to be.

AVI

You wanna sit?

JAKE

I'll stand.

AVI

Suit yourself. That's Zack. Say
hello to Zack.

JAKE

Hello Zack.

ZACK

Hello.

AVI

Your brother's body has been cleared
away by his killers. I am afraid
there will be no funeral.

(CONTINUED)

35 CONTINUED:

35

JAKE

How do you know so much?

AVI

You read this letter, Jake?

Avi gives the letter to Zack, who scans it.

JAKE

No.

AVI

It's about you. It's all about you.

ZACK

It's all about you, Jake.

AVI

What you've been up to.

(beat)

And stuff. Drink, ladies, and gambling.

ZACK

Not very original, Jake. Says it brings out quite a mouth on you.

AVI

You're a bit of a winner in this city of games aren't you Jake? Got the ability to smell a rat, won your way to the top. Tell us, is there any game you don't know how to play?

Jake doesn't know if he's being set up.

JAKE

Not many I don't know.

ZACK

(reads on)

Your older brother -- he's also your accountant and manager. Takes 50 percent.

(looks at Jake)

You do all the hard work. Always the way, ain't it?

JAKE

You gonna tell me what this is all about?

Avi looks at Zack. They pause for a second to think about it.

AVI

You're in some trouble.

Avi looks up at Jake like he's just asked him a question.

(CONTINUED)

35 CONTINUED: (2)

35

JAKE
I'm afraid you'll have to be a little clearer than that.

AVI
And we're supposed to get you out of that trouble.

ZACK
We're gonna need some money.

JAKE
Why?

AVI
Nothing's free in this world, Jake.

ZACK
Money ever do a corpse any good?

JAKE
How much you need?

Zack writes out a figure on a napkin and passes it to Jake. Jake looks at the figure and smirks.

JAKE (CONT'D)
Fuck off.

AVI
No offense, but in this house we do the cussing. You know where the door is. Go and get a medical opinion.
(beat)
I would.

36 INT. DOCTOR'S OFFICE -- MORNING

36

Jake's sitting down at the doctor's desk. He is alone for a moment until the DOCTOR returns with a frown and some x-rays.

DOCTOR
Why didn't you come to me sooner?

JAKE
I didn't think it would be so serious.

There is a pause while the doctor takes in several breaths. He puts the x-ray up on his x-ray light.

DOCTOR
It's very serious, I'm afraid. What I have to say is not good news.
(beat)
You have tumors in your liver and both kidneys. If it were one or the other, we could try to operate. But with both, well...

(CONTINUED)

36 CONTINUED:

36

Jake is reasonably dead-pan.

JAKE

Well.

DOCTOR

Well, there really isn't much we can do.

(pause)

It's a matter of days.

JAKE

There must be something... Some kind of a treatment?

37 INT. DOCTOR'S BATHROOM

37

Jake tries to piss. It's devastating agony. He doesn't even have the strength left to suffer. He gives up; puts his old man back in his pants. FLUSHES.

Then, suddenly, he freaks out -- kicking the john, punching the paper towel dispenser. He breaks down. He is a broken man.

38 EXT. BILLY'S HOUSE -- DAY

38

Jake is KNOCKING at the door. A THUG type opens it.

39 INT. BILLY'S HOUSE -- DAY

39

Billy's hard-bitten wife, PAULINE (late 30s), appears in the doorway, anxiously, as Jake steps in.

PAULINE

So what's going to happen with us now, Jake?

JAKE

(re: the thug)

Who's he?

PAULINE

Well, we thought it might be prudent to have someone around for a little while.

JAKE

Where's Billy?

PAULINE

He's trying to organize things.

JAKE

How's Rachel?

PAULINE

We haven't told her what's going on.

(MORE)

(CONTINUED)

39 CONTINUED:

39

PAULINE (CONT'D)

You wanna explain why she's never
gonna see her uncle again? On her
birthday?

(beat)

You did know it was her birthday,
didn't you?

Walking towards Jake down the hallway is RACHEL, a prettyish,
slightly sad-looking eight year-old girl.

RACHEL

Hello, Uncle Jake.

JAKE

Hello, Rachel.

RACHEL

It's my birthday.

JAKE

Really? Happy birthday.

PAULINE

Uncle Jake's been a little busy
darling, he'll have to give you a
present later.

Pauline disappears to get her husband.

RACHEL

(to Jake)

No, he won't.

(with notable
confidence)

He'll give me it now.

JAKE

Okay, you're right. I found this in
a box of cereal.

He reveals a little wrapped box and gives it to the girl.
He picks her up and kisses her. He puts her down.

RACHEL

Are you all right, Uncle Jake?

JAKE

Sure, I'm fine.

(re: present)

Don't tell your mother. Go and open
it in your room.

Rachel leaves. Pauline comes back in.

PAULINE

Didn't Billy warn you about Macha?

(CONTINUED)

39 CONTINUED: (2)

39

JAKE
Not now, Pauline.

Billy appears from the hallway.

BILLY
Jake, follow me.

40 INT. OFFICE -- MOMENTS LATER

40

Billy closes the door. They hug. They part.

JAKE
I need some money.

BILLY
How much--

JAKE
(interrupting)
A lot.

BILLY
What for?

JAKE
I tell you soon, but in the mean
time I just need it.

41 INT. MACHA'S CASINO MAGIC -- STAIRWELL -- DAY

41

Jake is going up, breathing hard, very nervous. He holds
two large duffels.

42 INT. HALLWAY

42

Jake is at the door of a penthouse suite. The door opens.
It's Avi.

AVI
Heavy?

JAKE
What do you think?

43 INT. PENTHOUSE SUITE -- MOMENTS LATER

43

Avi opens the bags which are on the bed. Inside are thousand-
dollar bills.

AVI
Cash just seems to remain king,
doesn't it? Look at this. Clean
bills, too. Not too many of them in
this town.

Avi plucks a crisp new bill from off the top, and sniffs it
like a fine cigar. Exhales.

(CONTINUED)

43 CONTINUED:

43

AVI (CONT'D)
I love new bills. They represent so much hope. Look how clean and stiff it is. It even smells proud.

He whips out an old bill from his pocket.

AVI (CONT'D)
Then something happens. It turns into a soiled, flaccid note of filth. All of those excited, sticky fingers rubbing themselves up and down on them like horny little dogs.
(beat)
You know, they can trace some form of narcotic on 95 percent of bills. Says something about society, don't you think?

Pause.

AVI (CONT'D)
Cat got your tongue? Never mind, you'll get over it. Zack get in here.

Zack comes out of the penthouse's kitchen. He's been eating and is finishing off a mouthful.

AVI (CONT'D)
Tell him the rules.

ZACK
He's staying? Oh look at that.

Zack sees the cash on the bed and is semi-impressed.

AVI
We might be able to take care of the kidney thing, but, and listen to me here, it's gonna be a tough journey.

ZACK
You are going to have to work for it. And do what we say. Rule one: No one can know where you're staying.

44 INT. MERRY-GO-ROUND ROOM -- LATER

44

Jake enters with Avi. We're inside a section of the casino. On the merry-go-round amongst the bobbing horses is a plastic snow-covered sleigh led by reindeer. The ceiling is like a planetarium, a perfect representation of the stars at night.

AVI
See the merry-go-round? Go sit on the sleigh.

(CONTINUED)

44 CONTINUED:

44

JAKE

Why?

AVI

You have some friends coming to join you. Mr. Ishi and Dirty Harry.

JAKE

Isn't this Macha's place?

AVI

I don't think you'll find him on the merry-go-round. Zack and I have got some business to attend to. Don't go running off now and getting your knees dirty.

45 MOMENTS LATER

45*

Jake sits on a merry-go-round. On this merry-go-round is a selection of tables and chairs, on the tables sits various games, the one that Jake sits on is in front of a chess board.

Two strange characters walk onto the ride while it's spinning. An attendant tries to stop them, but they just ignore him. Meet DIRTY HARRY, a skinny black guy, 35, with ironed-straight short hair, and MR. ISHI, Japanese, 40ish, a stern samurai warrior-type in a suit. They sit down across from Jake in the sleigh.

JAKE

Harry?

DIRTY HARRY

You choose the venue?

JAKE

Didn't you?

DIRTY HARRY

(re: Avi and Zack)

Comedians those two.

JAKE

Hilarious.

DIRTY HARRY

Meet Mr. Ishi. Mr. Ishi doesn't speak much English.

Jake nods. Mr. Ishi doesn't respond. Harry makes a move on the chess board.

DIRTY HARRY (CONT'D)

Your move, they put this game on here to distract you, your orientation starts to spin.

Jake makes his move.

(CONTINUED)

45 CONTINUED:

45

DIRTY HARRY (CONT'D)
You know what you got yourself into?

JAKE
No.

The SOUNDS OF THE MERRY-GO-ROUND MUSIC AND BACKGROUND WALLA RECEDE and we are left with only the men's voices.

DIRTY HARRY
That's the right answer. You're a good player aren't you Jake?

Jake doesn't respond

DIRTY HARRY (CONT'D)
I gather you're a bit of a champion, can beat most computers. Do you know how a computer works?

JAKE
Never had much time for them.

DIRTY HARRY
A computer is subject to its program. The program could take up only four percent of the computer, leaving the remaining ninety-six percent dormant.
(beat)
You know how much of the brain we use? Go on, take a guess.

JAKE
About four percent?

Dirty Harry raises his eye brows in mock shock he looks at Ishi who remains expressionless.

DIRTY HARRY
Smart boy.

Every time Jake makes a move Harry comes back immediately with no doubt as to what the next move is going to be.

JAKE
So what, you're telling me my head is a computer?

DIRTY HARRY
Don't be stupid, Jake, does it look like a computer? I just think it's an interesting point.

JAKE
(sarcastic)
Fascinating.

*
*

(CONTINUED)

45 CONTINUED: (2)

45

DIRTY HARRY

Imagine what would happen if you
could use the remaining dormant
potential. You could really give
people a game couldn't you?

Jake still has nothing to say, but he is becoming concerned
with the chess game. Harry is getting the upper hand without
even thinking about it.

DIRTY HARRY (CONT'D)

Macha's gonna come looking for you.
He'll use anyone he can. So tell
your brother we're coming over.
He'll be first on the list. We'll
take care of him.

JAKE

He's got someone looking after him.

DIRTY HARRY

Just tell him we're coming.

It's check mate. Harry doesn't say anything but Jake is in
some shock that he was beaten so easily.

46 MOMENTS LATER

46*

Jake's walking down from the merry-go-round. Harry leaves
with Ishi via a different exit.

47 INT. MACHA'S CASINO MAGIC

47

Avi and Zack are waiting where they left Jake. They start
to walk towards the exit.

ZACK

Like your new friends?

JAKE

Real crowd-pleasers.

AVI

You're gonna love Mr. Ishi. He's
got skills.

48 EXT. MACHA'S CASINO MAGIC

48

They exit the merry-go-round place and WE REALIZE it's really
daytime outside, and the whole scene was inside a dome.
They grimace as the sun hits their eyes. Their car waits
for them. It's a clunker.

ZACK

You're driving.

Avi throws the keys at Jake.

49 EXT. AVI AND ZACK'S CAR -- A BIT LATER

49

Jake is waiting inside the car, drumming the dash with his fingers. Avi and Zack emerge from a building. They get in the car. They check their guns.

JAKE

Are you going to tell me what's going on?

ZACK

You know what killed the cat, don't you Jake?

JAKE

It might have killed the cat, but at least it didn't die ignorant.

ZACK

You gonna drive, or wait for it to snow?

JAKE

You gonna give me directions, or should I just drive 'round in circles?

ZACK

Jake, please, I don't want this relationship to become strained at its inception. Straight unless otherwise directed.

50 EXT. FRED'S APARTMENT BUILDING -- LATER

50

Jake stops the car again, in front of a different building.

AVI

Keep your phone on. If it rings once, come up quick, first floor. Bring a lead-slinger as well -- there is one under your seat.

51 INT. AVI AND ZACK'S CAR -- CONTINUOUS

51

Jake digs under his seat and produces a gun.

JAKE

What am I gonna do with this?

ZACK

Pick your teeth with it, I don't care, but bring it with you.

Avi and Zack get out and walk away from the car.

52 INT. AVI AND ZACK'S CAR -- LATER

52

Time has passed. Jake looks bored. He taps his fingers on the steering wheel.

53 EXT. FRED'S APARTMENT BUILDING 53

Jack opens the car door and walks to the entrance to the building.

54 INT. HALLWAY 54

Jake creeps up the stairs and into the hallway, from where he hears VOICES emanating.

A door is open. Jake surreptitiously observes Avi and Zack talking to FRED (35), an overweight loser-type.

55 INT. FRED'S APARTMENT 55

Zack is intimidating Fred.

ZACK

I don't think you appreciate the gravity of this situation.

FRED

I promise you--

Avi puts his finger to his lips to shush Fred and Fred shuts up.

AVI

Shush... How many times have we been through this, Frederick?

ZACK

We could be drinking cold beer while watching hot ladies clean poles with bikinis instead of running 'round town after you.

Avi sits down on the couch.

FRED

Three more days and I'll pay for the extra time.

ZACK

With what Fred -- blood?

FRED

Try to understand...

There is a pause. Zack looks at Avi and frowns. Zack suddenly SLAPS Fred -- not too hard but enough to rattle him.

ZACK

You calling me stupid, Fred?

FRED

No...

(CONTINUED)

55 CONTINUED:

55

AVI
You calling me stupid, Fred?

FRED
No, I am--

ZACK
So it was me you were talking about.

Zack SLAPS him again, then pulls out his gun. Fred cringes, starts to whimper. Zack points the gun at Fred's head.

56 INT. HALLWAY

56

Jake is horrified. WE SEE his point-of-view as he continues observing...

ZACK
Fred, shut up. No more talking after three days. You will pay my friend, one way or the other...but I promise you will pay.

Jake sneaks down the stairs.

57 INT. AVI AND ZACK'S CAR -- DAY

57

Jake drives and looks in his mirror uneasily at Avi and Zack, who are again checking their guns.

JAKE
You gonna tell me what's happening here?

Pause.

ZACK
You been sticking your nose where it doesn't belong?

JAKE
I wouldn't have to be sticking my nose anywhere if you'd tell me what's going on here.

ZACK
Nothing's what it seems, Jake. We're just providing a service.

AVI
Why don't you come along? We could use you.

ZACK
You could be the silent one. Which means, not a word.

58 INT. RUN-DOWN HOUSE -- DAY

58

A defeated, middle-aged man, MR. HOROWITZ, sits at a table. Dark circles frame his eyes. A cup of coffee is on the table. Avi and Zack sit opposite Horowitz. Jake stands by the door.

AVI

We won't keep you long, Mr. Horowitz.

MR. HOROWITZ

Could I get you a coffee?

Avi and Zack nod no.

AVI

Not for me, thank you.

MR. HOROWITZ

Any other kind of beverage?

ZACK

No thank you.

MR. HOROWITZ

Your colleague by the door, perhaps?

JAKE

No thanks, I can m...

ZACK

(loud, angry)

Who the fuck said you can speak?

Jake is shocked.

JAKE

Who the fuck said you could speak to me like that?

Within a second a GUNSHOT perforates the door inches from Jake's head. Jake goes white. He looks down the smoking barrel of Zack's shooter.

ZACK

Any other questions, comments or criticisms?

AVI

Please forgive my colleagues, Mr. Horowitz. We don't wish to burden you with internal conflicts. I insist that we pay for the door.

MR. HOROWITZ

(also in some shock)

No need to apologize.

AVI

You know our rates? And our policies?

(CONTINUED)

58 CONTINUED:

58

MR. HOROWITZ

Yes.

AVI

We are not cheap.

MR. HOROWITZ

I wouldn't come to you unless I really needed to. No disrespect, gentlemen, but you have a reputation.

AVI

You understand that we must know the reasons for your loan. We want to be assured that we stand a reasonable chance of seeing our money again.

MR. HOROWITZ

I understand.

AVI

Well, pray tell, Mr. Horowitz.

Mr. Horowitz thinks for a moment...then starts to speak.
MUSIC fades up.

We TRACK IN to Jake who is red with rage.

59 INT. AVI AND ZACK'S CAR

59

Avi and Zack get in the back. Jake's behind the wheel.

ZACK

You think he'll pay?

AVI

Wouldn't have given it to him if I didn't.

ZACK

Okay, but you might have to mop that one up.

(to Jake)

Hey, you.

Jake's still white.

ZACK (CONT'D)

Yes, you --

(commanding)

Do that again and that's it. I said not a word, and that's exactly what I meant. You got a lot to learn. Now drive.

(beat)

Home, chop-chop.

60 INT. DOROTHY MACHA'S JUNGLE ROOM -- NIGHT

60

Located inside Macha's casino is his version of an upscale drinking club. Lining the walls are statues of women in afro wigs, on their knees.

Sorter and Eddie enter. They join French Paul standing alongside Macha, who puts a glass into the hand of a dark-skinned statue.

MACHA

Color-coordinated. The darker the girl, the darker the beer. It's imported.

The statue automatically tilts the glass at the proper angle and holds it between her legs. Dark beer fills the glass with a minimum of foam.

MACHA (CONT'D)

It's not carbonated. No preservatives, no chemicals. I have it flown in special. Absurdly fuckin' expensive but I say if you're gonna drink, you don't wanna poison yourself with chemicals as well as the alcohol, do you?

(beat)

I said, do you?

EDDIE

No.

MACHA

What do they call it, Paul?

FRENCH PAUL

Bitter, Mr. D. They call it bitter.

MACHA

Bitter, that's it. Bitter. Can you imagine trying to market a drink here called bitter? Still, it's organic.

(to Eddie)

You want one?

EDDIE

No thank you, Mr. D.

MACHA

Let me ask you something, Eddie. Did we hire you to fuck things up?

EDDIE

No, I--

(CONTINUED)

60 CONTINUED:

60

MACHA
(interrupting)
No you what?

SORTER
We made a mistake.

MACHA
Yes you did. You can't go around
shooting innocent bystanders. This
isn't the wild west. Who told you
to shoot them?

EDDIE
One of them had a mouth...

MACHA
(rattled)
I don't care if he had a fuckin'
rocket launcher. Who asked you to
kill them?

Pause.

EDDIE
Nobody.

MACHA
That's right, nobody you prick. You
shot his fuckin' brother. Which
does complicate the situation
somewhat, wouldn't you say?

EDDIE
Yeah I suppo...

MACHA
(interrupting)
I am not interested in fuckin'
mercenaries, independent missions of
glory. I am interested in you doing
what you are told to do, and nothing
else.
(beat)
Where is he now?

EDDIE
Underground. But we'll find him.

MACHA
What the fuck's underground? Isn't
that where you come from?

EDDIE
Well...

MACHA
Don't polish me off.
(MORE)

(CONTINUED)

60 CONTINUED: (2)

60

MACHA (CONT'D)

I am not interested in being fluffed
by a fuckin' employee. Now kill
that man before he becomes a real
problem.

61 INT. AVI AND ZACK'S HOUSE - DAY

61

Avi is doing a jigsaw puzzle on the table. Jake stands
nearby. He looks like he's in pain. Avi notices this.

AVI

You all right?

JAKE

I'm sorry, you'll have to repeat the
question, due to the fact that there
is an annoying ringing noise within
my left ear.

AVI

At least you're still alive, aren't
you, Jake?

(beat)

Zack's a little hot-blooded. Gets a
little jumpy sometimes. But don't
take it too seriously. He's got a
heart of gold.

62 INT. BILLY'S HOUSE -- DAY

62

Dirty Harry is standing by the front door, looking out the
window.

On the sofa sits Mr. Ishi.

Little Rachel is playing with a remote-controlled doll on a
motorcycle. She loses control of it. It hits Ishi's leg
and falls over. Rachel looks at Ishi, scared. Ishi leans
forward to right the toy. He nods with the faintest of
smiles.

Pauline watches this with a sour look.

PAULINE

Why did you give your brother all
that money?

BILLY

It's his money.

PAULINE

He's lost his mind, Bill. You gotta
protect him from his own decisions.

BILLY

Pauline, I hardly think that you are
qualified to make statements like
that, considering your track record.

(CONTINUED)

62 CONTINUED:

62

Pauline is obviously offended by this.

PAULINE

That's not the issue right now, is it? I mean, your brother's going mad. You've got control over his money. I suggest you exercise it.

BILLY

I can't do that, I--

PAULINE

(interrupting)

Oh what, now you're getting a conscience? You been skimming off him for 15 years, and now he's become a dangerous liability. You're just gonna let him piss it all away? Sort it out, Bill. And get these fuckin' freaks out of my house.

63 EXT. AVI AND ZACK'S HOUSE -- ROOFTOP

63

Jake follows Avi and Zack up to the roof. Zack looks up at the sun.

ZACK

You like the great outdoors?

JAKE

As much as the next man.

They continue walking to a structure that has been erected on the roof.

AVI

Are you a man who appreciates a pigeon, Jake?

64 INT. PIGEON COOP -- CONTINUOUS

64

Avi opens the door. Inside is TYSON, a skinny white ginger urchin of 12. He neatly weighs out portions of food.

AVI

Say hello to Tyson.

JAKE

Hello, Tyson.

Tyson ignores Jake.

JAKE (CONT'D)

It's a little strong in here.

AVI

It's what?

(CONTINUED)

64 CONTINUED:

64

JAKE
You know, a little odoriferous.
(sniffs the air
distastefully)
Got a sensitive nose.

ZACK
Odoriferous? The fuck's odoriferous?

AVI
Few of the boys are out today. Meet
Cher Aime, Gabe, Gustav, and Mike.

JAKE
Clean, aren't they? I mean, they're
usually dirty or bald, and missing a
foot and stuff.

AVI
Not here. We don't keep bald pigeons
here, Jake.

TYSON
We need some more food.

Zack passes over a thousand dollar bill.

TYSON (CONT'D)
Don't you have anything smaller?

ZACK
No.

Jake is still looking at the pigeons.

JAKE
What do you do with 'em? You eat
'em, or race 'em, or what?

All three look at him. They're quite horrified.

AVI
Eat 'em? Do you have any idea what
these pigeons cost? These are a
serious business, my friend. Plus
it's a great way to deliver a message,
don't you think? Classy.

JAKE
What's wrong with the phone?

TYSON
It's not a lot of good if the person
you're trying to contact doesn't
have one, is it?

65 EXT. BILLY'S HOUSE -- NIGHT

65

A whole team of Macha's men, including Eddie, are waiting in a van. PATRICK, a solemn thug, sits in the driver's seat. Sorter has been inspecting the exterior of the house. He returns to the van.

SORTER

This is his brother's house.

EDDIE

You sure?

SORTER

There's some character on the couch,
looks a little salty. But this is
it.

EDDIE

Let's get on with it.

They all tool up. Exit the van.

66 INT. BILLY'S HOUSE -- NIGHT

66

Mr. Ishi is sleeping peacefully on the couch. His eyes suddenly open.

67 INT. UPSTAIRS BEDROOM -- NIGHT

67

Billy and Pauline sleep in their bed. Pauline opens her eyes. She's horrified to see Dirty Harry standing over her, holding a sleeping Rachel. Pauline looks like she's about to scream. Dirty Harry puts his hand over her mouth.

DIRTY HARRY

Hush now, baby, baby, don't you cry.
Momma's gonna take care of everything.
All you got to do is shhhh.

Rachel continues to sleep. Billy wakes up, startled.

BILLY

What is it?

Dirty Harry puts Rachel down between her parents.

DIRTY HARRY

Don't know, don't have to. Leave it
to Ishi.

Dirty Harry sits in a rocking chair in the corner, the essence of calm. He begins to rock.

DIRTY HARRY (CONT'D)

Shhhh.

THE CAMERA SLOWLY TRACKS INTO Dirty Harry. Suddenly WE HEAR a bit of commotion going on downstairs: the SOUND OF FURNITURE

(CONTINUED)

67 CONTINUED:

67

FALLING OVER and then an eerie, other-worldly sound like a long, drawn-out, high-pitched METALLIC SHRIEK. Pauline looks terrified. Then, a few silenced GUNSHOTS, and a smash of GLASS. Dirty Harry continues to rock.

WE HEAR FOOTSTEPS coming up the stairs. The door opens. A GUNMAN stands at the door. He's panicked. He raises his gun, and Harry remains calm.

GUNMAN

Tell me the....

The man's head is suddenly pulled back. Mr. Ishi's fingers have inserted themselves into the gunman's nostrils. A red line appears across the gunman's throat from the stroke of a blade. Ishi assists the collapsing body out of the room.

68 INT. HALLWAY

68

Ishi holds the body in a strange, well-rehearsed position on the floor. Blood oozes from the man's throat as Ishi holds him by the hair and pulls his head back like he's allowing the blood to leak out. Ishi's cool eyes look up and lock with Pauline's petrified pupils. Ishi kicks the door shut. BANG.

69 INT. MACHA'S OFFICE -- NIGHT

69

We are in Macha's large, private office. On one wall is a mural of a seascape, tacky. A huge life-sized elephant statue stands in the corner. A photo of Macha and Betsy, his tiger, is on the wall amongst other tacky photos of Macha, with arms around minor celebs.

Sorter sits in front of Macha and French Paul.

MACHA

Tell me what happened. Exactly.

We see QUICK SHOTS of the action at Billy's house (sneaking up to the house, unlatching the window, unlocking the back door).

SORTER

We got into the house. It looked quiet. The lights flicked on for a second. We were blinded.

CUT TO a shot of Sorter, who's still calm while the others are stumbling around.

SORTER (CONT'D)

Then everybody started dropping.

INTERCUT between Billy's House and Macha's Office.

MACHA

Dropping? What do you mean, dropping?

(CONTINUED)

69 CONTINUED:

69

SORTER

I didn't hear any screams, I just heard people dropping.

MACHA

What the fuck are you talking about?

SORTER

Pieces of anatomy started dropping. Cut into shark bait. All except me and Eddie. He just stared at us. Eddie raised his gun, then was opened like a bag of chips. It took both hands to stop his intestines from falling out. Twenty one feet of intestines.

MACHA

How did you get out?

SORTER

Eddie was scared. I have never seen Eddie scared before.

We CUT TO a shot of Eddie, seated on the floor like he's a baby. He's trying to put his guts back into his body. He's in a sort of comatose state.

EDDIE

Help me Sorter, I need help. I'm frightened, I think I am....

He lets out his last sound on this earth. Horrible, appalling -- a CRY OF ANGUISHED TERROR.

For the first time we actually see Ishi's sword; static as it rests on Sorter's adam's apple.

MACHA

I said how did you get out?

SORTER

Walked out, and he just watched me do so. Something of an awkward situation, if you don't mind me saying, Mr. D.

WE END on a shot of Mr Ishi's intense eyes.

70 INT. BILLY'S SAFE HOUSE -- NIGHT

70

We are at a new house, located further out in the desert than Billy's last suburban home. The front door opens and in walks Dirty Harry, followed by Pauline, Rachel, Billy, and Mr. Ishi.

DIRTY HARRY

It's safer than the last house. We'll sleep downstairs.

(CONTINUED)

70 CONTINUED:

70

RACHEL
Why did we have to leave our house?

PAULINE
(angry)
Ask your father.

BILLY
We are just looking at other ones,
to see if we can find something more
comfortable.

RACHEL
Don't lie to me, Daddy.

She turns and walks off before she can catch her somewhat
startled father's eyes.

71 INT. BATHROOM -- DAY

71

Pauline is standing in here, alone, steaming.

PAULINE
Get in here, Bill.

Billy enters. She shuts the door.

PAULINE (CONT'D)
It's a shit-hole. I am not staying
here.

BILLY
What do you want me to do?

PAULINE
I want to go back to comfort and I
want you to get rid of those men.

BILLY
And then what?

PAULINE
You're the smart-ass, you work it
out. But I am not interested in
having those fuckin' butchers lodging
with us for another night.

BILLY
There are people looking for us,
Pauline. Dangerous people. Do you
understand that?

PAULINE
Shit Bill, dangerous? What do you
think they are?
(MORE)

(CONTINUED)

71 CONTINUED:

71

PAULINE (CONT'D)
(gesturing through
the door at Ishi and
Harry)
You've cooked the books of every
crook in the city. You want some
help, get a couple of normal criminals
to look after us.

72 INT. GENTLEMAN'S CLUB -- NIGHT

72

Avi and Zack are sitting at the bar with Dirty Harry, Tyson,
and a large Native-American, HOWARD THE INDIAN (30). A
waitress stands at their table.

AVI
Two scotches, thank you.

The waitress leaves.

ZACK
Howard, you're taking care of the
drills.

HOWARD THE INDIAN
Who's driving?

ZACK
Harry. It's a thirty-three tonner,
you okay with that?

DIRTY HARRY
That's okay.

The CLUB DJ plays a PULSING SONG. Dirty Harry is offended.

DIRTY HARRY (CONT'D)
Excuse me.

Harry stands, and heads to the dj booth. Nobody pays him
any attention.

Zack looks at his watch.

ZACK
Where is that man?

AVI
He's here.

CUT TO JAKE -- walking into the bar. He doesn't look well.

BACK TO DIRTY HARRY -- arguing with the dj. It's not going
well. Harry has enough and eventually pulls the dj out of
the booth by his belt-buckle. He locks the door to the booth
behind him.

BACK TO ZACK -- interrogating Jake.

(CONTINUED)

72 CONTINUED:

72

ZACK
Where you been?

JAKE
Before you go into one, I'd like to
point out that I am not late.

ZACK
What time does your watch say?

JAKE
Ten-oh-five.

ZACK
And what time did I tell you to be
here?

JAKE
I had to....

ZACK
(interrupting)
Ten o'clock means ten o'clock, not
five minutes past. Be late again
and I'll kick you in the ass, do you
understand?

Jake is understandably plotting Zack's death. He says
nothing, and suffers it.

BACK TO DIRTY HARRY -- looking through cds. The dj and a
few of his supporters are understandably upset by this take-
over. They try to pry the door open. Dirty Harry grabs a
cd, takes the mike, interfering with the sound controller.

DIRTY HARRY
(reverbing)
Hail! This is a take-over.

BACK TO JAKE, TYSON, HOWARD, AVI AND ZACK -- as CLASSICAL
MUSIC starts booming.

AVI
We need you to pick something up for
us. Here's the address.

JAKE
Now?

ZACK
Yes, fuckin' now.

He and Avi stare at Jake.

TYSON
I'll go with you, Jake.

Seething, Jake leaves with Tyson. Zack turns back to the
others.

73 INT. AVI AND ZACK'S CAR -- DAY

73

Jake is driving. Avi and Zack's car has seen better days; Jake struggles with it. Tyson sits next to him.

TYSON
Want me to drive?

JAKE
You know how?

TYSON
I wouldn't have offered if I didn't.

Jake looks at him.

JAKE
How long you been with them, Tyson?

TYSON
A while. They're good fellas.
They're not what they seem.

JAKE
How do they seem?

TYSON
Shitty.

74 EXT. PROJECTS -- NIGHT

74

Jake parks the car in front of a run-down building.

TYSON
It's just up there, I've been here
before. I'll watch the car.

75 INT. BUILDING -- HALLWAY

75

Jake walks along, passing some dodgy characters hanging out, up to no good. He looks for the correct door. He eventually finds the one he's looking for and KNOCKS on it.

The door opens. A large, corn-rolled BLACK MAN opens the door and stares at Jake.

Some other shady-looking black men hang out in the background.

JAKE
Avi and Zack mean anything to you?

BLACK MAN
What do you want?

Jake feels a little awkward.

JAKE
I am here to collect.

(CONTINUED)

75 CONTINUED:

75

BLACK MAN
What number you looking for?

JAKE
Ninety-six.

The man shuts the door in Jake's face. Jake looks at the numbers: 96. Then he pushes the numbers with his fingers, and it's evident the 6 had fallen from a 9.

Jake goes to the real 96. KNOCKS on the door. He waits for a few nervous moments. Until there's some SHUFFLING SOUNDS from within and a deal of UNLATCHING.

The door finally opens and it's a little OLD LADY.

Jake raises his eyes to the heavens and whispers to himself.

JAKE (CONT'D)
I don't believe this.

The old lady stares at him.

76 INT. OLD LADY'S APARTMENT -- LATER

76

The sitting room is sparse. Jake is using her old-fashioned telephone. He is standing. He feels the sofa. It is covered in plastic. The lady's tiny mutt dog looks skeptically at Jake. Jake is waiting for somebody to pick up.

77 INT. ANOTHER GENTLEMAN'S CLUB -- INTERCUT

77

It's noisy here. The boys have obviously had a couple of drinks and are having a bit of a laugh. Zack answers his phone.

ZACK
Zack speaking.

JAKE
What is this, a joke?

ZACK
Does she have it?

JAKE
Of course she doesn't have it. She's barely got a heartbeat.

ZACK
Any furniture?

JAKE
Just a vacuum-packed couch.

The old lady comes in holding a cup of coffee for Jake. Jake notices that the cup has a crack on top.

(CONTINUED)

77 CONTINUED:

77

ZACK
How about a carpet?

JAKE
I'm not taking her carpet.

ZACK
Take her dog.

JAKE
Fuck you.

ZACK
Then take the tv.

Jake looks at the tv. It's a big unit -- old fashioned -- with a small screen.

JAKE
You can't be serious. What the fuck for?

ZACK
(loud)
Don't argue with me boy, I said take the tv, so take it.

78 INT. OLD LADY'S APARTMENT

78

Jake pulls out his wallet and extracts a few bills.

JAKE
Sorry, darling.

Jake drops the bills on her dresser and goes for the tv.

79 INT. BUILDING -- HALLWAY -- LATER

79

Jake is struggling down the hallway with the tv. The remote sits on top of it. He is rattled, clearly unhappy taking a tv from an old lady.

80 INT. SAM GOLD'S HOUSE -- HALLWAY -- NIGHT

80

Macha walks down an opulent, elegantly-lit marble hallway, followed by French Paul. They are both dressed in tuxedos. In front of large double-doors sits a NORTH AFRICAN man, 50ish, smartly dressed and wearing a fez. He casually holds out a hand to stop Macha.

MACHA
What?

The North African listens into his earpiece, ignoring Macha's request.

(CONTINUED)

80 CONTINUED:

80

MACHA (CONT'D)
(like speaking to an
idiot)
Dorothy Macha. To see Sam Gold.

The North African receives the pertinent news through his
earpiece.

Macha notices that in the shadows there is more security,
surreptitiously and deliberately avoiding notice.

NORTH AFRICAN
(to Macha)
All the way through to the back.
Please don't mingle.

81 INT. SAM GOLD'S HOUSE -- MOMENTS LATER

81

Macha and French Paul walk through a highly glamorous party
with a sinister twist. They are both completely out of their
element amid such extreme opulence.

Macha is gob-smacked by the goods on offer -- it's everything
he would like to have, or be: super-models stand and pose
like expensive statues for sale, their dinner gowns undressed
to expose a breast here and a back-side there.

Middle-aged tuxedo-wearing men sniff around the goods and
check them out like it's a second-hand car sale. Macha can't
believe this. High-rollers snort coke off super-models'
tits -- it's Macha heaven.

MACHA
(awed whisper)
Fuckin' hell.

French Paul is trembling like a hungry child in a sweet-shop.
Thirteen year-old pretty black boys wearing blindfolds stand
back-straight, positioned strategically, holding trays of
drinks, sporting tails and shorts. French Paul grabs a drink
from a boy's tray; the tray is shaking, the boy is scared.

Macha comes to a halt in front of one particular lady too
impressive to pass... He's transfixed by her beauty. He
looks into her eyes to see if anyone's home... There isn't.

CLOSE ON Macha's lip starting to sweat. He dabs it nervously
with a handkerchief from his lapel pocket.

CLOSE ON Macha's bloodshot eyes.

CLOSE ON the girl's dilated, unseeing pupils.

Macha's gawk works its way down the girl's impressive long
neck and comes to rest on her pert brown breasts. Macha
suddenly becomes self-conscious. His eyes dart and scour
the room, like a thief before the opportunist's strike.

CLOSE ON Macha's sweaty, trembling right palm, rising slowly.

(CONTINUED)

81 CONTINUED:

81

CLOSE ON Macha's face, the point of his tongue wetting his upper lip.

CLOSE ON a pert, brown nipple.

Macha looks on with anticipation: it's too good to be true.

The shaking hand is millimeters from its treasure. Suddenly, it is intercepted by a man's shovel-sized, callused hand.

JOHNNY WALKER

Please follow me, Mr. Macha.

JOHNNY WALKER (fierce, intelligent-looking) leads Macha through the gauntlet of vice.

They pass a half-open door where another tuxedoed, fez-wearing bouncer guards the entrance. In the background, half-lit naked bodies writhe and thrust in ambiguous motion. STRANGE NOISES emanate.

Walker leads Macha outside to a balcony area.

82 EXT. BALCONY -- NIGHT -- CONTINUOUS

82

JOHNNY WALKER

Like the party?

Macha wants to explode with excitement, but he knows better.

MACHA

Exotic. I haven't had a chance to explore just yet.

JOHNNY WALKER

There'll be plenty of time for that; first I'd like a word.

MACHA

I thought it was Mr. Gold who wanted to see me.

JOHNNY WALKER

Mr. Gold's a little busy at the moment. We just wanted you to understand the gravity of the endeavor you have undertaken.

MACHA

I know, I know. Everything's set, the date hasn't changed. I'll have the powder by Friday.

JOHNNY WALKER

Good, because Mr. Gold's put his faith in you, and he has people to please.

(CONTINUED)

82 CONTINUED:

82

MACHA
I won't let you down.
(beat)
I won't let him down.

JOHNNY WALKER
Good. As long as that's clear.

MACHA
Clear. Thank Mr. Gold, will you?
For the opportunity to do business
with such a great man.
(beat)
And for the party, of course.

Macha becomes completely distracted by the ladies in the distance.

JOHNNY WALKER
You want to stay and sample the
fruits?

Macha's attention is suddenly back with Walker.

MACHA
Do I...

JOHNNY WALKER
(interrupting)
Never mind, I am sure you're busy.
Next time perhaps. Charlie will
show you out.

Macha's face ages ten years in an instant as a goon Charlie looks over.

83 EXT. AVI AND ZACK'S HOUSE -- NIGHT

83

Jake turns up at the house. He lugs the tv. Tyson is behind him, holding the remote control.

Avi opens the door and gives Jake an expressionless glance.

CUT TO:

84 INT. AVI AND ZACK'S HOUSE -- MOMENTS LATER

84

Avi fiddles with the set but can't get it to work. Jake, tired, sits on the couch. Avi looks quizzical.

AVI
You have any idea how a tv works?

JAKE
Yeah. Plug it in, turn it on.

AVI
Sound, picture, it's all just...there.
(MORE)

(CONTINUED)

84 CONTINUED:

84

AVI (CONT'D)

How does it get from a broadcasting house to the tv?

JAKE

Waves. Frequency...or something.

AVI

I can't see any waves. I can't see any frequency.

JAKE

Just 'cause you can't see it doesn't mean it isn't there.

Zack comes in from the kitchen, face full of food.

ZACK

What are you going to do with that piece of shit? Why didn't you tell me it was that old? It's not worth a cent.
(looks Jake up and down)
Take it back.

Zack heads back into the kitchen.

JAKE

You take it back.

Zack turns, enraged.

ZACK

(explosive)
What? Who's givin' the fuckin' orders around here?!

JAKE

(equally explosive)
Put your fucking gun to my head!

Zack is suddenly calm.

ZACK

What's wrong with you?

JAKE

(still yelling)
You're what's wrong with me, Zack!

Zack is even calmer.

ZACK

No need to lose control, Jake.

JAKE

Who's losing control? You're the one who--

(CONTINUED)

84 CONTINUED: (2)

84

ZACK
(interrupting)
I've never been out of control. I
just spoke in a language you seem to
react to. Now if that's how you
feel about it, I'll take the tv back.

Jake is caught off-guard. Avi suddenly gets a picture on
the tv.

AVI
Now would you look at that. Waves
and frequency. No one's taking it
anywhere.
(beat)
But I've got another job for you,
Jake. Go and pick up 80 pounds of
beef.

85 EXT. STREET -- NIGHT

85

Jake walks down a street, frustrated. He stops in front of
a bar.

86 INT. BAR -- LATER

86

Jake's talking to a couple of attractive young GIRLS. He's
had a drink or ten, and is firing on all cylinders.

JAKE
And that's what she said.

GIRL
You're kidding.

JAKE
Does this look like a face that lies?

He turns to the BARTENDER.

JAKE (CONT'D)
Excuse me, bar-steward. Could you?

He waves the glass around and points at the girls.

JAKE (CONT'D)
And get yourself one while you're at
it.

BARTENDER
Bar-steward?

JAKE
"One called to exercise responsible
administration or husbandry of affairs
entrusted to them."

Jake turns around and notices Avi and Zack sitting on the
bar-stools next to him.

(CONTINUED)

86 CONTINUED:

86

JAKE (CONT'D)
Oh, hello boys! I was just on my
way back.

AVI
You just carry on.

JAKE
Like a drink? Girls, meet Avi and
Zack. They may not look like much,
but they got some go in them.
Ain'tcha, boys?

AVI
Slow down Jake. There's a good boy.
We'll wait outside.

JAKE
Don't let me hold you up, I'll be
some time.

87 EXT. STREET -- NIGHT

87

Avi and Zack wait outside. Jake comes out the door. He's
white. He's not the same man.

JAKE
I am in trouble.

AVI
Yes you are.

JAKE
No, I think I'm in trouble.

He falls on his back and goes into a spasm.

ZACK
You've got a short memory, boy.

Zack and Avi lean down to pick him up.

ZACK (CONT'D)
(to Avi)
He'll have to work harder.

AVI
(to Jake)
You're going to have to get busy. I
mean it, Jake. Really busy. No one
has a longer list of desperate
customers.

JAKE
I can't work with this pain.

(CONTINUED)

87 CONTINUED:

87

AVI
Haven't you wondered why you're still
alive? You're contradicting a law.
Whatever you've been doing has been
keeping you alive. I suggest you
keep doing more of it.

CUT TO:

MONTAGE: Jake drives around delivering bags to different
houses, working around the clock. Jake delivers bags, picks
up new parcels.

88 INT. CAR -- DAY

88

Jake drives. Tyson navigates.

89 EXT. STREETS -- DAY

89

The car is parked. Jake grabs a package, gets out.

90 EXT. HOUSE -- DAY

90

Jake lugs the package, enters a nasty-looking abode.

91 INT. CAR -- DAY

91

Jake drives, staring ahead, very tired. Tyson yells at him.

TYSON
I said left!

92 EXT. HOUSE -- DAY

92

Jake drops a bag in a toolshed in the back of a house. A
dog on a chain BARKS at him. Jake fearfully steps back.
The dog keeps BARKING.

93 INT. AVI AND ZACK'S HOUSE -- AFTERNOON

93

Things are really moving. Money, packages, and people move
in and out.

94 INT. CAR -- NIGHT

94

Jake looks exhausted, nods at the wheel. He snaps awake,
steers straight. Tyson hands him a cup of coffee.

95 EXT. RUN-DOWN HOUSE -- NIGHT

95

Jake stands outside of Mr. Horowitz's house. He KNOCKS.
Mr. Horowitz (who borrowed money from Avi and Zack in a
previous scene) opens the door, stares at Jake with
trepidation.

JAKE
Avi and Zack sent me.

96 INT. RUN-DOWN HOUSE -- NIGHT 96

Jake is inside. Mr. Horowitz sits on a chair. He has sunken eyes; he hangs his head in defeat.

MR. HOROWITZ
Listen, I just don't have it. You're
going to have to give me more time.

Jake looks at a photo on the wall of Mr. Horowitz, his wife, and his kids, smiling. The happy faces in the picture are strangely juxtaposed against the desperation and sadness of the man in front of him.

97 INT. CAR -- NIGHT 97

Jake pulls up to a diner and parks. Jake's tired. Tyson's not.

JAKE
I gotta get a coffee.

98 INT. DINER -- BATHROOM -- NIGHT 98

Jake braces himself before taking a piss. He winces when he starts, but then looks surprised. The pain doesn't seem quite as bad.

99 INT. DINER -- NIGHT 99

Totally empty. Tyson is buying a coffee. Jake sits down at a booth. Tyson addresses him.

TYSON
Don't fall asleep. We gotta get
moving.

Tyson returns to the cashier.

CUT BACK TO Jake, who's nodding off. His eyes remain closed as an EARTHQUAKE starts. The diner starts to shake.

Jake opens his eyes, a look of horror imprinted on his pupils. Tyson is suddenly standing opposite him. He's cool as Coke. The SHUDDERING stops.

CLOSE ON Tyson's unnaturally blue eyes; it's the same frame as the original shot of Anonymous' eyes. They're the same color.

TYSON (CONT'D)
I told you to stay awake.

Jake's phone starts to RING. Jake, in shock, ignores it.

TYSON (CONT'D)
Your phone is ringing.

Jake answers it.

(CONTINUED)

99 CONTINUED:

99

JAKE

Yeah.

ZACK

Where are you, Jake? You were
supposed to be here.

JAKE

What time is it?

100 INT. A DARK ROOM -- NIGHT

100

Zack is on his phone, in a dark room. We can make out Avi,
who illumines a small area with a flashlight. They have gas
masks pulled up on the top of their heads. WE SEE some large
chains, some equipment.

ZACK

Fall asleep on the job again and you
can make your own way in this big
bad world. Put Tyson on.

Meanwhile, Avi turns to Howard the Indian, who also has a
gas mask on his head.

AVI

How we doing?

HOWARD THE INDIAN

That'll hold it.

The CAMERA FOLLOWS the path of the chains, across the floor,
out the window...

101 EXT. BUILDING -- NIGHT

101

...down from the second story of a building to the ground
and then up into the back of a large haulage 40-foot truck.

102 INT. BIG TRUCK -- NIGHT

102

In the back of the truck the chains are wrapped around a
massive steel joint that has been welded into the middle of
the rear compartment. Next to the joint is a powerful-looking
winch. Dirty Harry is here, checking to see that everything
is working.

103 INT. AVI AND ZACK'S CAR -- NIGHT

103

Jake drives up to the location, which is revealed to be
Macha's Casino Magic.

JAKE

What are they doing here?

TYSON

Turn into the alley.

104 EXT. MACHA'S CASINO MAGIC -- NIGHT 104

Jake parks in the alley and is met by Avi.

AVI
Quick, give us a hand.

JAKE
With what?

Tyson stays behind with the car.

105 INT. MACHA'S CASINO MAGIC -- NIGHT 105

Avi leads Jake into the building through a back way. They go down a dark corridor.

Zack and Howard the Indian are here as well.

ZACK
(to Jake)
Nice of you to join us.

Zack indicates a large box, covered with a tarp.

ZACK (CONT'D)
Lift one end.

Jake picks up one end of the box that the guys are carrying. It's heavy. Jake's face is pressed against the side.

Just then an enormous ROAR erupts one inch from Jake's face. He panics and drops his end. There is a great protest from the others.

ZACK (CONT'D)
What are you doing?

JAKE
What the fuck do you think I'm doing,
Zack? I'm trying to see if I still
have a pulse.

ZACK
No time for that. Pick it up and
let's get moving.

106 INT. BIG TRUCK -- NIGHT 106

Jake and Avi sit in the cab. Howard starts up the engine.

JAKE
Where are we taking it?

AVI
Back to the house.

JAKE
Whose house?

(CONTINUED)

106 CONTINUED:

106

AVI

Don't shit yourself, he's got his
own room.

Howard floors it and the truck builds speed. WE HEAR CHAINS
TIGHTENING and WALLS SMASHING. The truck surges. We hear a
large THUD. We can also hear a VERY HEAVY METAL OBJECT being
dragged down the road. Everyone but Jake remains dead-pan.

107 INT. MACHA'S OFFICE -- LATER THAT NIGHT

107

Macha is looking at the damage in his office with French
Paul and a couple large guys. The whole place is a shambles,
and the life-sized elephant statue is gone. There is a huge
hole in the wall where the elephant was dragged out by the
chains. The hole is smack in the middle of the sea-scape
mural.

FRENCH PAUL

That's not all they took.

108 INT. AVI AND ZACK'S HOUSE -- NIGHT

108

Avi, Zack, Jake, and Howard the Indian are here. They're
looking through a small window into a room where the tiger
has been let loose.

HOWARD THE INDIAN

You think it likes lamb?

AVI

He didn't just eat eighty pounds of
it 'cause he's a vegetarian.

ZACK

Shouldn't you cook it?

HOWARD THE INDIAN

Who cooks it for him in the jungle?

ZACK

He's never seen a jungle.

109 INT. MACHA'S OFFICE -- NIGHT

109

MACHA

Where was security?

FRENCH PAUL

They gassed 'em. We found 'em tied
up.

110 INT. GARAGE -- NIGHT

110

The big truck has been parked inside a large, abandoned
garage. The roof of the truck has been taken off and a
complicated industrial drill is positioned over the elephant
statue, which is inside the truck. Dirty Harry mans the
drill, wearing welder's goggles.

111 INT. MACHA'S OFFICE -- NIGHT 111

The scene continues.

MACHA
Why wasn't somebody looking after
the safe?

FRENCH PAUL
It was a two-ton safe, Mr. D. It
was impossible to break into.

MACHA
Well, it wasn't impossible to move,
was it? How much did they get?

French Paul nods over his shoulder and everyone else clears
out.

MACHA (CONT'D)
Speak to me, Paul.

FRENCH PAUL
We don't know yet.

MACHA
What do you mean you don't know yet?
What aren't you telling me, Paul?

112 INT. GARAGE -- NIGHT 112

Dirty Harry stops the drill. There is a chain attached to a
handle on top of the elephant. A machine starts to raise
it.

113 INT. MACHA'S OFFICE -- NIGHT 113

Continuing.

FRENCH PAUL
Sam Gold's powder was in there. It
came in yesterday.

MACHA
Tell me you fuckin' jest.

114 INT. GARAGE -- NIGHT 114

Avi and Zack are here now. They peer into the elephant safe.
Avi pulls out a large case. He opens it. It's full of
powder.

AVI
He's greedy, that Macha.

115 INT. MACHA'S OFFICE -- NIGHT 115

Macha's marching down a corridor followed by a cavalcade of
men. He's a man on a mission. His tone has changed.

(CONTINUED)

115 CONTINUED:

115

MACHA

Time is short. I doubt Sam Gold will take "sorry, we fucked up" for an answer. Break some bones and hurt some people; find out who's responsible. It's about time people started earning their money around here. In the meantime, see if we can get some more powder.

There is a pause. French Paul doesn't move.

FRENCH PAUL

There's only one man who can get us that amount on such short notice.

MACHA

Who?

FRENCH PAUL

Rothstein.

MACHA

Fuck that. I'm not nourishing the competition.

FRENCH PAUL

That's it. There's nobody else.

116 INT. BILLY'S SAFE HOUSE -- LIVING ROOM -- DAY

116

Rachel is watching tv. With her are Mr. Ishi and Dirty Harry.

117 INT. BEDROOM

117

Billy puts down the phone.

PAULINE

Well?

BILLY

That is strange.

PAULINE

What's strange? Where did your brother find these people? Who are they?

BILLY

I don't know. And neither does anyone else I know.

PAULINE

Well that's enough for me. They're going. That's that.

Pauline turns. As she's leaving the room:

(CONTINUED)

117 CONTINUED:

117

PAULINE (CONT'D)
Don't get in the way of a mother
protecting her child.

Billy huffs and puffs. He gets out of his chair, and
reluctantly follows Pauline.

BILLY
Hold on, Pauline.

118 INT. BILLY'S SAFE HOUSE -- LIVING ROOM

118

Billy enters the room to see Pauline pointing a gun at Mr.
Ishi and Dirty Harry.

BILLY
What are you doing, Pauline? Rachel,
go to your room.

Rachel doesn't.

BILLY (CONT'D)
Rachel!

Rachel leaves the room.

PAULINE
(to Ishi and Harry)
You will leave my house and not come
back again. Do you understand?

BILLY
Put the gun down, Pauline.

Ishi shrugs and looks at Harry.

DIRTY HARRY
(to Pauline, serious)
They will find you. We can protect
you.

PAULINE
I suggest you worry about protecting
yourself from my fuckin' wrath.
Leave this house now.

119 INT. SAUL ROTHSTEIN'S STRIP CLUB -- DAY

119

French Paul sits alone.

120 INT. SAUL ROTHSTEIN'S STRIP CLUB -- OFFICE

120

In the back of the club. Saul is at his desk. A professor-
type, PETER, hangs in the background. HAPPY TONY and some
of Saul's other men are gathered in front of Saul, amazed at
what Fat Dan has been reporting to Saul.

SAUL
What's that, a joke?

(CONTINUED)

120 CONTINUED:

120

FAT DAN
No.

SAUL
Peter, come here.

PETER
Yeah.

Peter steps closer to Saul's desk.

SAUL
You heard what Fat Dan said?

PETER
Yeah.

SAUL
(to Fat Dan)
How much does he want?

FAT DAN
He's greedy.

SAUL
Then let's punish him, skin his teeth,
and steal the gold he's hiding there.
If he's come to us, he's gotta be
desperate.
(beat)
Get him, Tony.

CUT TO:

121 INT. SAUL'S OFFICE -- MOMENTS LATER

121

Time has passed. French Paul and Saul are at odds.

FRENCH PAUL
No fucking way. That's twice the
market price.

SAUL
Sorry we couldn't help. Tony, take
him out, point his compass to a boy
bar or something.

Paul doesn't want to go.

FRENCH PAUL
Hold on, hold on, I am prepared to
talk.

SAUL
Well I am not, so fuck you Paul,
don't waste my time. If you want
it, you pay for it.

122 INT. MACHA'S CASINO MAGIC

122

Macha is in his animal habitat, feeding the monkeys. Betsy's area is still empty.

French Paul confronts Macha.

FRENCH PAUL

He knows you're on your knees.

MACHA

Get it.

FRENCH PAUL

What?

MACHA

Don't make me repeat myself. Get it. I've waited a long time to get into bed with Sam Gold. I am not going to let anything fuck this up.

123 INT./EXT. VAN -- MOVING

123

Jake drives. In the passenger seat, Howard the Indian is reading the "Pigeon Fanciers Weekly." Avi, Zack, Dirty Harry, Mr. Ishi, and Tyson are in the back.

DIRTY HARRY

We can't help them if they don't want to be helped. Your sister in-law's got her own ideas about how things should be done. Couldn't stay there any longer.

JAKE

So who's gonna look after them?

DIRTY HARRY

That's in their hands now.

HOWARD THE INDIAN

Avi, I see your pigeon did okay in the trials.

AVI

We're getting some competition from the Costain brothers. They like their birds, those brothers.

ZACK

Won't be able to compete with Gustav.

TYSON

It's the feed.

DIRTY HARRY

What mixture do you use?

(CONTINUED)

123 CONTINUED:

123

TYSON
Proprietary information. Gotta do
your homework, read a couple of real
books -- not sticky books -- and pay
a little attention.

The van stops at an apartment building that is nestled behind
Saul Rothstein's Gentlemen's Club.

TYSON (CONT'D)
I'll wait by the wheel. I'm just a
phone call away.

ZACK
Jake, you're with us.

124 EXT. BUILDING -- EVENING

124

Jake gets out. Everyone's out but Tyson. They head towards
the back door of the building. Jake's still worried about
his brother.

JAKE
Did they tell you who was gonna look
after them?

DIRTY HARRY
Your brother reckons he knows some
pretty tough guys. Says they'll
take care of things.

The men reach the back door. Jake can detect a shift in the
mood.

JAKE
Wait. What's going on here? What
am I doing?

AVI
Stay sharp.

JAKE
Yeah, great, I'll stay sharp, but
what is it we're doing?

125 INT. HALLWAY -- MOMENTS LATER

125

They enter the building. They wait outside the elevator.
Jake's getting nervous.

JAKE
I am not getting in that.

HOWARD THE INDIAN
Why not?

JAKE
I don't like elevators.

(CONTINUED)

125 CONTINUED:

125

HOWARD THE INDIAN
What's wrong with 'em?

JAKE
I just don't like 'em.

DIRTY HARRY
What don't you like about 'em?

AVI
Doesn't like the smell. He's got a
sensitive nose.

JAKE
I'll take the stairs.

The elevator doors open. Harry grabs Jake and pulls him in.
Jake tries to kick up a fuss. The fellas aren't having it.

DIRTY HARRY
Keep the noise down.

The doors slide shut.

126 INT. ELEVATOR -- CONTINUOUS

126

Jake is stuck. He continues to sweat. Avi and Zack pull
out masks and distribute them. Then guns appear. Jake is
really starting to get nervous.

JAKE
What now? What the fuck is going on
here?

DIRTY HARRY
Listen to me, Jake.

Harry grabs Jake by the throat and pins him against the
elevator's side. He looks serious.

DIRTY HARRY (CONT'D)
I am not interested in what you like
or what you don't like. But if you
open your mouth and put us in danger,
I'll kill you. Do you understand
that?

Harry looks like he means it, and Jake is jogged out of one
form of fear and into another. Avi looks at Jake, who's
gripping the railing.

AVI
(re: elevator rising)
Ever wondered what gravity is, Jake?
It's a force that just wants for
itself, like the word "me." Only
when you go against that force do
you ascend.

(CONTINUED)

126 CONTINUED: 126

The elevator reaches the top floor. The door opens.

127 INT. HALLWAY 127

There stands a goon type. Ishi and Harry grab him and beat him down. They mean business. Jake, in some shock, is pushed into the corner by the scuffle. Ishi and Harry drag the unconscious goon down the hall by his feet.

128 INT. HALLWAY -- MOMENTS LATER 128

They reach a door. Avi puts his ear to the door and listens. He turns to Zack and the others, and then nods.

He puts his head back and inspects the wood, pushing it lightly. He takes a step back.

AVI

Masks on.

They all don their masks -- except for Jake. Avi is about to give the door a kick when Zack stops him. He tries the handle -- it's open. They go in. Jake hastily puts his mask on and joins the others inside.

129 INT. PETER'S APARTMENT -- CONTINUOUS 129

Jake enters. OFF-SCREEN, WE HEAR Fat Dan reciting some humorous anecdote.

FAT DAN (O.S.)

...so what would you do?

We recognize Peter, one of Saul's men, sitting at a table pouring milk into a bowl of cereal. Zack's gun is drawn and leveled at Peter's head. Peter's eyes fix on the gun. Zack raises his finger and puts it to his lips.

ZACK

Shhhh.

The milk starts to pour over the top of the bowl, but Peter dares not move.

FAT DAN (O.S.)

I mean it's not every day that's gonna happen is it?

Five of the masked men make their way into the room. One sits down on the chair opposite Peter, keeping his gun leveled. Peter's mouth is slightly agape.

FAT DAN (CONT'D)

I tell ya if that was my old lady rolling around in the snow, I don't know what I....

Fat Dan has reached the door where he sees several guns aimed at him.

(CONTINUED)

129 CONTINUED:

129

AVI

What would you do if you found your
old lady rolling around in the snow?

FAT DAN

Fuckin' idiots, you might as well
dig your own graves.

AVI

Save your breath for cooling your
porridge. Sit down.

Avi looks at Peter who still hasn't shut his mouth.

AVI (CONT'D)

Why is your mouth still open?

Peter shuts it.

AVI (CONT'D)

What's the matter, your full-figured
friend failed to offer you any of
his soup?

PETER

It wasn't the soup I was thinking
about. I was thinking...

AVI

(interrupting)

I don't want to seem rude, but could
you shut up.

Avi and Zack extract some rope and tie up Peter. Zack looks
back to Fat Dan.

ZACK

Which one of you is going to tell me
when you expect the rest of your
merry men to return from the forest?

CUT TO:

130 MOMENTS LATER -- (TIME PASSAGE)

130

TWO MEN enter carrying two large duffel bags.

MAN ONE

Dan? Dan? How many times have I
got to tell you to keep the fuc....

He sees Avi holding a gun on Peter.

CUT TO:

131 INT./EXT. VAN -- MOVING -- LATER

131

Jake is reclining in the back. He's bleeding from his
shoulder. Zack is driving.

(CONTINUED)

131 CONTINUED:

131

JAKE

What just happened?

ZACK

No need to cry about it. It only clipped you.

AVI

Don't be deceived by all that blood.

ZACK

What did you have to get shot for, Jake?

AVI

Let's get him sewn up. Take him to Bagley.

CUT TO:

132 INT. VET'S OFFICE -- LATER

132

CLOSE UP of the vet, DR. BAGLEY, a Czechoslovakian man, concentrating on Jake's arm.

DR. BAGLEY

We'll have you wrapped and ready in no time. Just sit still.

The vet walks over to Avi and speaks to him quietly.

DR. BAGLEY (CONT'D)

It doesn't look like he's had a good meal in months. This man is sick. The bullet's the least of his worries.

AVI

Is it gonna give him any problems?

DR. BAGLEY

Under normal conditions, I would say no. But he's not well.

Jake interrupts.

JAKE

Can't you give me something for the pain?

The vet holds a gaze on Avi for a second. Avi is expressionless. The vet turns back to Jake, and prepares a syringe.

DR. BAGLEY

It is understood that certain torture victims are able to disassociate themselves from their bodies so that the pain is nothing more than a distant but unobtrusive irritant.

(CONTINUED)

132 CONTINUED:

132

Jake doesn't look very impressed.

JAKE

How does that work?

DR. BAGLEY

I am not an expert, but it suggests that there is a parallel universe. One corresponding to the body, the other, with something we know nothing about because it can not be seen or touched.

JAKE

What am I supposed to do with that information?

DR. BAGLEY

You're the torture victim here, not me, so do with it what you will. The leading scientific minds of our time have concluded that the physical universe is an illusion, "a fragmented optical delusion of the mind."

(jabs Jake's arm)

From this fragmented delusion, all pain is born.

133 INT. SAUL ROTHSTEIN'S OFFICE

133

Saul Rothstein looks at a nervous Peter.

SAUL

Everything?

PETER

Everything. But Dan let off a magazine into the wall. Must've got one of them. The hall was full of blood.

SAUL

How did they know?

PETER

Don't know, but they knew.

SAUL

It's Macha! How could I have been such a fuckin' idiot?

PETER

You weren't...

SAUL

(interrupting)

I don't remember asking you a god damn thing!

(MORE)

(CONTINUED)

133 CONTINUED:

133

SAUL (CONT'D)

(beat)

How could I have been such a fuckin' idiot?

134 INT. MACHA'S CASINO MAGIC

134

French Paul is walking with Macha.

FRENCH PAUL

Rothstein let us down. He knew we were desperate. Says there's no gear.

MACHA

Fuckin Rothstein. In this city, no one throws a drowning man a rope.

135 EXT. FRED'S APARTMENT BUILDING -- DAY

135

Avi, Zack, and Jake walk up to the building. They buzz the buzzer. No reply.

ZACK

He's not home?

AVI

Let's hang back a while.

They watch a group of BLACK GUYS dancing; body-popping, etc.

AVI (CONT'D)

Do you like to dance, Jake?

JAKE

Not really my scene.

AVI

What do you mean, not your scene?

JAKE

I mean I don't like to dance.

ZACK

Come on Jake, it's the city of games you gotta have a little fun.

JAKE

If you wanna dance, I suggest you go ahead.

AVI

Love a dance I do.

Avi walks right up between the dancers. He begins to dance. He dances like your dad.

The leader of the black guys is looking on disapprovingly. Is this gonna be a problem?

(CONTINUED)

135 CONTINUED:

135

Zack is dancing now too. He spins on the floor, not putting any effort into it, taking his time.

The other black guys gradually stop dancing... Are they mocking us?

Jake's phone RINGS.

Funk music FADES lower as serious, intense music FADES UP.

JAKE

What?

136 INTERCUT -- EXT. MOTEL

136

Billy stands at a payphone in a rinky-dink motel.

BILLY

Can they hear you?

Jake walks a distance away from the dancing.

JAKE

You're okay.

BILLY

What have you got us in to?

JAKE

Make some sense Billy.

BILLY

We slipped those two butchers.

JAKE

I am aware of that...

BILLY

(interrupting)

Get out Jake, as soon as you can.

Jake looks at Avi and Zack.

JAKE

What are you telling me Billy?

The black guys are increasingly agitated by the antics. They are unsure, cautious of doing anything.

BILLY

I spent a good deal of time trying to find out about this firm. Nobody wants to talk about them.

In the background, Avi and Zack finish their offensive antics.

ZACK

Too fuckin' slow for me anyway.

(CONTINUED)

136 CONTINUED:

136

Zack looks at the biggest guy there and stares at him. There is something very sinister about this whole exchange. He digs his hand into his wallet, pulls out a crumpled note, and drops it in the hat. They walk away, toward Jake.

BILLY

Eventually I found someone that would talk. They're animals, Jake. They're the worst kind of animal. They're the last resort, the world's end.

JAKE

Where'd you hear this?

AVI

(calling to Jake)

Stop standing on ceremony, Jake, time to take care of business.

BILLY

They don't have rules, they don't have ethics. There is some dark business at work here.

Zack walks up to Jake.

ZACK

Come on, Jake.

Jake hangs up. He notices Fred (the man who owed money from a previous scene) trying to get into his building.

Fred notices the three of them and freezes like a rabbit in headlights. He tries to shut the door behind him but Avi foot-stops it from shutting.

137 INT. FRED'S APARTMENT -- DAY

137

Fred is on his knees with his hands behind his back. Zack has a gun drawn, execution-style.

FRED

Tomorrow.

ZACK

You're worse than a parrot, Fred; "tomorrow, tomorrow." Well, the clock's stopped ticking.

There is a heavy silence. Zack turns to Avi.

ZACK (CONT'D)

Avi, you want to play mother?

AVI

I took care of Horowitz. It's your turn.

Jake reacts to this information.

(CONTINUED)

137 CONTINUED:

137

AVI (CONT'D)
Give it to Jake.

ZACK
(to Jake)
Jake.

JAKE
(dubiously)
Yes?

ZACK
Shoot Fred for me.

He holds out the gun.

JAKE
Shoot Fred?

ZACK
Right between them ratty little eyes.

Jake stares at Zack. Zack's serious. Zack pulls back the action and gives Jake the gun. Fred shakes like a cocktail.

JAKE
I am not doing it.

ZACK
What's wrong with you? This isn't a democracy. You do what we tell you to do.

JAKE
I'm not shooting Fred, Zack.

ZACK
Told you, Avi; never had the gumption, never going to have what it takes.

AVI
Go on Jake, it's easier than you think. You're supposed to be stiff, cold and horizontal, and you still don't trust us?

JAKE
Fuck you two, I am not your bitch. I don't know what I've been doing, but it stops now.
(to Fred)
You, up.

Fred stands up.

JAKE (CONT'D)
Get out.

(CONTINUED)

137 CONTINUED: (2)

137

AVI

He can't do that, Jake.

JAKE

Then why don't you stop him, Avi?

Avi walks up to Jake, ignoring the gun. Jake allows him to come within striking distance. Avi slaps him. Not hard, but enough to irritate. Avi slaps him again. Jake's starting to boil. Avi slaps him a third time; Jake snaps, catches his hand and forces his gun into Avi's throat, pushing him against the wall.

JAKE (CONT'D)

Don't do that again.

AVI

What's the matter, Jake? Those slaps weren't even hard, and look what it did to you.

(beat)

Are you in control?

Jake obviously isn't. He's breathing heavily.

AVI (CONT'D)

(yelling)

What do you know about anything?
The only thing you know is that you don't know a fucking thing! So do as I say and shoot that fucking toad! Now!

JAKE

If you want him dead, you shoot him.
But you've gotta come through me.

ZACK

Woooo, grown some hair on that sack
of yours Jake?

Zack blocks the door. Jake makes it clear, but not too clear, that he's holding a loaded gun, and nobody's going near Fred.

AVI

You realize what you are doing, Jake.
You know what this means.

All three of them know everything is going to change from here.

SMACK! Avi slaps Jake with his pistol at lighting speed, knocking him unconscious.

138 WE CUT TO A SELECTION OF SHOTS

138

FLASH FRAMES of Jake being dragged downstairs...into a car...through a door...up stairs...down a hall...knocking

(CONTINUED)

138 CONTINUED: 138

over a vase...the vase SHATTERS...Jake is dragged further down the hall...

139 INT. ROOM 139

...Jake is thrown onto the floor of a dark room.

A bucket of water wakes him up. He looks up and comes fully conscious when he hears ROARING coming from the adjacent room.

He's wet, bloody, and scared. He looks around -- this is where the tiger has been kept. It's a shit-hole; picked clean bones litter the floor. It stinks; it's thick with flies.

AVI (O.S.)

The power of darkness will always be stronger than light. We gave you plenty of opportunities to work it out for yourself.

The ROARING gets louder.

JAKE

Why don't you just shoot me?

140 INT. OTHER ROOM 140

Avi looks in at Jake through a window of one-way glass in the door.

AVI

Evil needs entertainment. You must know that, Jake. He hasn't been fed for five days.

141 INT. ROOM 141

There is a reinforced door leading into this room where the roaring is coming from. The tiger keeps THROWING ITS WEIGHT AGAINST IT. A nice little horror show.

AVI (O.S.)

Let me see your fear. You know where you're going; that must make you scared.

Jake's upper lip is bleeding sweat. There is nothing he can do. He's starting to panic.

The tiger ROARS. Jake braces himself.

AVI (O.S.) (CONT'D)

That's good, defend yourself. You might be able to kick him to death. Good-bye Jake, it could have been so different.

(CONTINUED)

141 CONTINUED:

141

The ROARING IS DEAFENING now. The door flies open. Jake is quaking with fear.

And there sits Zack on a little wooden stool, his hands raised above his head in a mock impersonation of a tiger. There is a pair of massive bass speakers behind him, ROARING. Zack turns around and flicks off the stereo. Silence.

AVI (CONT'D)

Scared now?

Jake is in deep shock, and exhausted. Tears and sweat soak his face.

JAKE

You bastards. You bastards.

Avi waits a little while for Jake to calm down, and then opens the door.

AVI

Did your heart pump? Did your skin leak? All for an illusion. Your body told you it was real and you believed it. Well then, your reality is not to be trusted, is it Jake?

Avi tosses Jake his gun.

AVI (CONT'D)

You are free to go.

142 EXT. MOTEL ROOM -- MORNING

142

Establishing.

143 INT. MOTEL LOBBY -- MORNING

143

Jake pays for a room.

144 INT. JAKE'S MOTEL ROOM -- MORNING

144

The motel room is small, but comfortable. Jake lies on a bed. Rachel is sitting next to him. Billy and Pauline are here as well.

BILLY

You should have called sooner.

JAKE

Never mind you're here now.

RACHEL

Did you get shot?

JAKE

Yes I did.

(CONTINUED)

144 CONTINUED:

144

RACHEL
Does it hurt?

JAKE
Yes it does. But if you give me a
kiss it's nothing that your big bad
uncle can't handle.

Rachel kisses his cheek and then goes back to manipulating
the little toy Jake gave her for her birthday. Jake smiles
at this.

BILLY
We found a new house.
(checks the bandage
on Jake's arm)
How you feeling?

JAKE
Magnificent. Have you ever been
shot, Billy?

Billy doesn't really have anything to say on the matter.

BILLY
Have you eaten?
(to Pauline)
Shouldn't he eat something, Pauline?

PAULINE
I'm not a nurse, Billy. What do you
want me to do about it?

BILLY
Get him something to eat.

PAULINE
Like what?

BILLY
Like a pack of vitamins, apple sauce,
chicken noodle soup, I don't know,
woman. Just get busy.

Pauline looks on disapprovingly.

PAULINE
Come on Rachel, you come with me.
Let's go and find Uncle Jake a soup
full of tranquilizers.

The ladies head to the door. Rachel runs outside.

BILLY
Pauline.

She pauses at the door.

(CONTINUED)

144 CONTINUED: (2)

144

BILLY (CONT'D)

Take someone with you.

Pauline shoots Billy a sour look, then exits.

JAKE

You got someone with you?

BILLY

Don't worry, they're okay. A couple of lumps keeping an eye on us.

(beat)

Why don't you put yourself up somewhere a little cozier?

JAKE

Rather keep my head down, dodge the bullets, so to speak.

Billy pulls a small handgun from his belt. He gives it to Jake.

JAKE (CONT'D)

What's that for?

BILLY

Killing people.

JAKE

Where am I supposed to keep it?

BILLY

I don't know, strap it to your boot or something.

Jake holds it. He doesn't look very impressed.

JAKE

It's not very big, is it?

BILLY

I am not an arms dealer, Jake. If you're not happy with it, I'll take it back.

He pulls out a slip of paper. Gives it to Jake.

BILLY (CONT'D)

I got you a prescription for pain killers. Strong babies. There's a car for you downstairs.

He passes Jake the keys.

JAKE

Got some money?

BILLY

How much do you need?

145 EXT. MOTEL -- DAY

145

Two new goons, TEDDY and IVAN, are waiting by the car. Teddy plays a hand-slap game with Rachel, who seems to enjoy it. Pauline comes up to them.

PAULINE

Could you please keep your hands
away from my daughter?

This is uncalled for. Teddy is obviously displeased by this insult.

PAULINE (CONT'D)

Can we go please? I need to get
some soup.

146 INT. PHARMACY -- DAY

146

Jake stands at the pharmacy counter. He passes the prescription to the white-coated PHARMACIST.

PHARMACIST

You need to give me a couple of
minutes.

He disappears behind the counter. Jake casually looks over his shoulder. Does a double-take -- the man standing at the other counter looks familiar. Jake's expression turns to a look of concern. It's Mr. Horowitz, supposed to be dead Mr. Horowitz.

Jake's POV: TRACK IN as Horowitz passes over something he's just bought to the cashier.

Horowitz has money.

Horowitz has nice shoes on.

Horowitz has a nice watch.

Horowitz isn't dead.

Jake follows Mr. Horowitz as he leaves the pharmacy.

147 EXT. PHARMACY -- CONTINUOUS

147

Horowitz gets into a nice car; his kids are in the back.

The car drives off.

Jake's bewildered.

148 INT. BUILDING -- HALLWAY

148

CAMERA TRACKS behind a box being carried; it's a tv. CUT TO see Jake carrying the box.

NOTE: Jake is prompted out of curiosity, not sympathy, to deliver the tv to the old lady.

(CONTINUED)

148 CONTINUED: 148

He reaches a door. It's number 96, the old lady's unit. He knocks, she answers.

JAKE
I brought you a tv.

149 INT. OLD LADY'S APARTMENT -- MOMENTS LATER 149

Jake still looks curious. He anticipates a change in her room, and he's not disappointed. The room has transformed. There's electrical equipment; a tv, etc. An ELECTRICIAN is putting things together. Also, there's a nice new sofa. Jake regards the old lady quizzically.

JAKE
(to electrician)
Who hired you to do this?

ELECTRICIAN
Don't know. Just do what I'm paid to do. Can't tell you who paid.

150 INT. CAR -- EVENING 150

Jake drives, the bewildered expression still on his face. What's going on?...Who are Avi and Zack? He stops at a red light...waits for the light to change. As he waits, he thinks back...

BEGIN MONTAGE. (NOTE: The cuts build towards the end, speeding up until we have 1/4-second cuts. CAPITALIZED MATERIAL HAS NOT YET BEEN SHOWN.)

FLASHBACK -- Avi puts his finger to shush Fred. *AUDIO/BILLY: Do you have any idea who you're working with?*

FLASHBACK -- Horowitz sits defeated. *AUDIO/ZACK: Think he'll pay?*

FLASHBACK -- Horowitz has nice shoes on. *AUDIO/JAKE: I took care of Horowitz. It's your turn.*

FLASHBACK -- Horowitz has a nice watch. *AUDIO/AVI: I don't think you appreciate the gravity of this situation.*

151 INT. CAR -- (PRESENT) 151

JAKE STILL WAITS FOR THE LIGHT TO CHANGE. *AUDIO/BILLY: Do you realize what you've done?*

FLASHBACK -- Zack slaps Fred. *AUDIO/ZACK: You are going to have to work for it.*

152 FLASHBACK -- INT. AVI AND ZACK'S HOUSE 152

AVI AND ZACK TAKE SOME OF JAKE'S MONEY FROM HIS BIG DUFFEL, PUT IT INTO A BRIEFCASE. *AUDIO/AVI: You will pay my friend, one way or the other...*

(CONTINUED)

152 CONTINUED: 152

FLASHBACK -- Zack pulls out his gun, points it at Fred's head. *AUDIO/AVI: ...but I promise you will pay.*

153 FLASHBACK -- INT. AVI AND ZACK'S HOUSE 153

AVI AND ZACK LEAVE WITH BRIEFCASE. *AUDIO/ANONYMOUS: You pay now or you pay later.*

FLASHBACK -- Earthquake with Anonymous. *AUDIO/AVI: Let me see your fear. You know where you're going...*

FLASHBACK -- Earthquake with Tyson. *AUDIO/AVI: ...that must make you scared.*

154 INT. CAR -- (PRESENT) 154

JAKE IS WAITING. THE LIGHT CHANGES. *AUDIO/ANONYMOUS: You have been given a warning.*

155 INT. CAR -- (PRESENT) 155

JAKE DRIVES THROUGH THE GREEN LIGHT. *AUDIO/JAKE: Do you want to tell me who I'm really working for here?*

156 FLASHBACK -- INT. AVI AND ZACK'S HOUSE 156

AVI IS READING AN ELECTRONICS CATALOGUE. *AUDIO/AVI: That kidney isn't getting better by coincidence.*

157 FLASHBACK -- CLOSE ON THE ELECTRONICS CATALOGUE 157

AN ITEM IS CIRCLED ON THE PAGE. *AUDIO/TYSON: Pay a little attention.*

158 FLASHBACK -- MATCH CUT -- INT. OLD LADY'S APARTMENT 158

THE CIRCLED UNIT IS NOW IN THE OLD LADY'S APT. *AUDIO/AVI: ...evil needs entertainment...*

159 FLASHBACK -- INT. HOROWITZ'S HOUSE 159

AVI AND ZACK BREAK IN, SMASHING A WINDOW, AWKWARDLY CLIMBING IN. *AUDIO/BILLY: Nobody wants to talk about them.*

160 EXT. AVI AND ZACK'S HOUSE -- (PRESENT) 160

JAKE WATCHES FROM AFAR AS AVI AND ZACK ENTER THEIR CAR AND DRIVE OFF. *AUDIO/DIRTY HARRY: Open your mouth and put us in danger and I'll kill you...*

161 FLASHBACK -- INT. HOROWITZ'S HOUSE -- BATHROOM 161

AVI AND ZACK OPEN MEDICINE CABINET, SEE HOROWITZ'S MANY PILLS. *AUDIO/DOCTOR: There really isn't much we can do.*

162 EXT. STREET -- (PRESENT) 162

JAKE'S CAR FOLLOWS AVI AND ZACK'S FROM AFAR. *AUDIO/DIRTY HARRY: You know how much of the brain we use?*

(CONTINUED)

162 CONTINUED: 162

FLASHBACK -- Jake and the black kids look at Avi and Zack dancing. *AUDIO/JAKE: Make it stop...I'll do anything.*

163 EXT. FRED'S APARTMENT -- (PRESENT) 163

JAKE, FROM HIS CAR, WATCHES AVI AND ZACK BREAK IN, HOLDING A DUFFEL BAG. *AUDIO/ZACK: You'll have to work harder.*

FLASHBACK -- Avi and Zack, finished dancing, toss a folded bill into the kids' hat. *AUDIO/AVI: Not a word, do as you're told.*

164 EXT. FRED'S APARTMENT -- (PRESENT) 164

MOVE INTO A TINY HOLE IN THE DUFFEL BAG...THERE IS MONEY IN THE BAG. *AUDIO/ZACK: You're going to have to get busy.*

165 FLASHBACK -- EXT. STREET 165

BLACK KIDS UNFOLD THE BILL AVI AND ZACK LEFT. *AUDIO/AVI: What are you doing, Jake?*

166 FLASHBACK -- INT. OLD LADY'S APARTMENT 166

TWO MOVERS MOVE IN THE NEW SOFA. *AUDIO/ZACK: Take the tv, Jake.*

167 FLASHBACK -- EXT. STREET 167

KIDS UNCRUMPLE THE BILL...IT'S A THOUSAND DOLLAR NOTE. *AUDIO/TYSON: They're not what they seem.*

168 EXT. FRED'S APARTMENT -- (PRESENT) 168

AVI AND ZACK EXIT WITH THE DUFFEL BAG. *AUDIO/ZACK: It's best for her.*

FLASHBACK -- Zack sits on top of huge speakers; his arms outstretched in imitation of a tiger. *AUDIO/AVI: Reality is nothing more than what you perceive it to be, is it?*

169 EXT. FRED'S APARTMENT -- (PRESENT) 169

MOVE INTO DUFFEL BAG: IT'S EMPTY. *AUDIO/ZACK: Time to take care of business.*

FLASHBACK--*AUDIO/ZACK Come on Jake it's the city of games.*

FLASHBACK -- Zack pulls out a gun. *AUDIO/AVI: We gave you plenty of opportunities to work it out for yourself. -- Jake is being dragged down a hallway.*

170 INT. FRED'S APARTMENT -- (PRESENT) 170

JAKE CREEPS SLOWLY AROUND THE SLEEPING FRED. *AUDIO/ZACK: Right between them ratty little eyes.*

FLASHBACK -- Powder is pulled out of Macha's elephant safe. *AUDIO/ANONYMOUS: You must do exactly as they say.*

171 INT. FRED'S APARTMENT -- BATHROOM -- (PRESENT) 171

JAKE LOOKS THROUGH CABINETS, ETC. *AUDIO/JAKE: What is going on?*

172 INT. FRED'S APARTMENT -- (PRESENT) 172

JAKE OPENS CUPBOARDS, DRAWERS, ETC. *AUDIO/AVI: Where the fuck did you think you were going?*

JAKE, PERPLEXED, GOES TO LEAVE. AS HE REACHES THE DOOR, HE SEES A SHOPPING BAG. *AUDIO/ZACK: You do exactly as we tell you.*

HE LOOKS INSIDE. IT'S CHOCK FULL OF LARGE STACKS OF CASH. *AUDIO/AVI: Let's get moving.*

JAKE'S DUMFOUNDED. FLASHBACK-- Avi. Are there any games you don't know how to play Jake?

END MONTAGE. (NOTE: obviously there are more sequences to be installed but I don't wish to bore the reader. The cuts of all the deliveries and threats reveal that it all has been the opposite of what it seemed: They've been giving Jake's money away...but what leaves Jake dumfounded is why they have made themselves look like complete and utter bastards...)

173 INT. MACHA'S OFFICE -- DAY 173

Macha sits in front of what looks like a team of accountants. He is bored. French Paul enters and walks up to Macha. He whispers in his ear. Macha's ears prick to attention.

MACHA

What?...

The accountants stop their rhetoric.

174 INT. HALLWAY -- MOMENTS LATER 174

Macha and a couple of his men, French Paul and Patrick, convene privately in the hall.

MACHA

Are you sure it's him?

FRENCH PAUL

They gave his name, Jake Green.

MACHA

Who turned him over?

CUT TO: BILLYS BODY GUARDS MEETING WITH PATRICK

PATRICK

Pair of shit-sniffers looking after his older brother. They got a little greedy, want to impress you.

(CONTINUED)

174 CONTINUED:

174

MACHA

Take Sorter, Slim Biggins, and enough
men to avoid an excuse.

175 EXT. MOTEL -- DAY

175

Jake, en route back to his motel room from his car, walks
past a pool the size of a dime, shimmering in the corner.
He stops. He looks back and notices Avi and Zack, both
wearing golfing hats, sitting in the pool.

Zack is wearing inflatable arm-bands. The water is no deeper
than his chest. He has a large cigar in his mouth.

ZACK

We were waiting in the lobby, but
got a little bored, so we thought
we'd have a swim.

JAKE

I'm sure you feel satisfied.

AVI

Zack's quite a swimmer. Aren't you,
Zack?

ZACK

I did twenty lengths in ten seconds.
We thought that might be a record.
You want to try to beat it, why don't
you come on in?

Jake starts to walk away, towards the stairs.

JAKE

I'll just pop upstairs, put my trunks
on, grab a loofa, and be down in a
jiffy.

AVI

I wouldn't do that if I were you.

Pause. Jake stops.

JAKE

Why?

AVI

Because once you go up, you won't be
coming back down.

Pause, as Jake calculates. He looks up at his room.

AVI (CONT'D)

Why do you think we're sitting in an
ice-cold birdbath when we could be
sitting up there toasty and cozy and
watching the naughty channel?

(CONTINUED)

175 CONTINUED:

175

Zack looks over at a mountain of a man walking towards them. He's carrying burgers and coffees. It's SLIM BIGGINS.

AVI (CONT'D)

You are on your own, Jakey boy.

Avi and Zack submerge. Jake is left standing aimlessly. Slim Biggins clocks Jake. Jake runs.

Slim drops the coffees and food and pulls out a sawed-off, 20-inch, pump-action shotgun from somewhere. Jake tries to pull out his gun, but it's stuck to his boot. The medical tape is too strong. He continues to run, stumbling. He disappears down a hall, but is greeted by a five foot wall.

Jake struggles to get over it. His injury doesn't help, but adrenaline does, and eventually he makes it. He falls. He turns around on his back and again tries to pull out the gun strapped to his boot. He can't, so he lifts his leg and aims the gun where he thinks Slim will appear. Slim does appear, and climbs the wall. Jake shuts his eyes, grimaces, and shoots in that direction.

Slim ducks, pauses to check his pump action, (it's an ugly, mean looking tool) he prepares to jump over wall. Jake is up and running. Slim prepares himself for the greatest jump in his life. He takes a few steps back and takes a run at the wall, one two three, wee.... he's air borne, it's a very impressive jump. He flies like a bird but doesn't land with the same grace. Jake hears an enormous BOOM, he hits the floor, he's not been hit, he looks over his shoulder, to see that Slim has blown his own head off.

Jake gets up and starts to run. He keeps running. He runs into the street where a car comes streaking to a halt. He finds himself displayed all over the hood. He looks up, unhurt. There sit a wet Avi and Zack.

176 INT. CAR -- MOMENTS LATER

176

Jake is in back, trying to catch his breath.

AVI

He's dead.

JAKE

I know he's fuckin' dead.

AVI

No more killing, Jake. Where did you get that gun from?

Avi grabs the pea-shooter, cleans the handle, and throws it out the window.

JAKE

I didn't kill him. He blew his own head off.

(CONTINUED)

176 CONTINUED:

176

ZACK

Really?

JAKE

Yes, really -- he must have slipped.
I don't know. Anyway, what do you
mean, no more killing? People are
trying to kill me.

ZACK

I mean we don't kill people.

JAKE

Have you told Mr. Sushi that?

AVI

He's different. He's got skills.

JAKE

What are you talking about, skills?

Pause.

AVI

It's complicated. He knows what
he's doing. You don't. So don't
try it.

JAKE

Well what about the man you asked me
to shoot between his "ratty little
eyes?"

Avi reaches under the seat for Jake's gun. He points it at
Jake's head and pulls the trigger. CLICK. It's empty.

AVI

You'd do more damage if you spat at
him.

177 INT. CASINO RESTAURANT -- NIGHT

177

Lots of slots in the background. Avi, Zack and Jake sit
over an arcade-style table with slot machines underneath.
They sit in a triangle. A waiter approaches.

AVI

(to Jake)

What do you want to eat?

JAKE

I'm not hungry. Speak to me Avi.

AVI

You like a game don't you Jake?
You're a smart boy, you're a winner.

(MORE)

*

(CONTINUED)

177 CONTINUED:

177

AVI (CONT'D)
(beat while Avi peruses
the menu)
Do you mind? I am a little peckish.
(to waiter)
I'll have the burger with cheese.
No radish.

ZACK
I'll have the steak, rare. Extra
pepper sauce.

The waiter leaves.

JAKE
When you're ready...

ZACK
(to Jake)
The steak's good here.

JAKE
I don't want the steak. I want to
know what's going on.

ZACK
Calm down, Jake. One way or the
other, we've all been through what
you're going through.

This comes as something of a surprise.

AVI
Imagine a game that you didn't even
know you were in, it was that
sophisticated.

JAKE
Go on.

AVI
Would it be rational to assume that
the tiny percent of the mind you use
can not possibly compute the big
picture?

Jake just stares back. THE NATURAL SOUNDS RECEDE. There is
a deathly silence.

JAKE
What big picture?

During the next section of dialogue Avi's putting vast amounts
of butter on a ridiculously large piece of bread.

AVI
Imagine the game is to complete a
jigsaw puzzle and thereby see the
big picture.

(CONTINUED)

177 CONTINUED: (2)

177

JAKE

Go on.

AVI

You, and me, and everybody else, including all your enemies, have received a piece of the jigsaw. That piece is our deposit and that deposit is inside of us. You can't see it you can't touch it but it's the only real thing you have.

Beat.

JAKE

You're going to have to be a little more explanatory than that, Avi.

Pause while Avi takes a bite of the enormous piece of bread.

Avi munches away in no great hurry. He just stares back at Jake and chews.

CUT TO Jake, who's frustrated.

BACK TO Avi, still in no hurry. It's dry this bread.

CUT TO Zack, who's also buttering his bread.

BACK TO Avi, who needs a glass of water to assist in the clearing of his mouth.

BACK TO Jake.

BACK TO Avi, who cleans his teeth with his tongue.

AVI

The object of your existence would be to put your deposit back into the jigsaw and thereby see the big picture.

JAKE

If that's the case, then what's the problem?

Zack takes an enormous bite of his bread. Jake's eyes quickly avert their attention to Avi.

JAKE (CONT'D)

What's the problem, Avi?

AVI

The problem is there would be an opponent to stop you from putting the pieces together and thereby prevent us from seeing the big picture.

(CONTINUED)

177 CONTINUED: (3)

177

Avi tucks into his bread again.

ZACK

Sure you don't want something to eat? The burger perhaps?

JAKE

No, I don't. So where is this opponent? Where would he live?

ZACK

That's a sensible question. But first suppose the world in which we live is a temporary illusion, after all reality is only what we perceive it to be, maybe there exists another reality, a reality simply too perfect for you to understand. And that reality would be the big picture.

JAKE

Okay, I'm supposing. Now where would the opponent live?

ZACK

Now imagine that your mind is a receiver, like a tv, and the opponent is relentlessly broadcasting his illusion, his program. Then what little of the mind you use could be the opponent's program.

JAKE

So where would he live?

AVI

I just told you where he would live Jake.

Avi slowly taps his head with his finger.

AVI (CONT'D)

That's why no one would even know he exists.

178 INT. POSH RESTAURANT -- NIGHT

178

Macha is stuffing his face. Hamish is telling his story.

HAMISH

He blew Slim's head off, clean off.

MACHA

How? There were four of you plus Slim Biggins, who counts as another four; and how many were there of him?

(CONTINUED)

178 CONTINUED: 178

Pause, while Hamish finds something interesting under his fingernails.

HAMISH

One.

MACHA

Wrong again; a drunk counts as a half. And how did this half manage to blow Slim's head off?

As Hamish tells us about this, WE SEE:

179 INT. MOTEL ROOM -- (FLASHBACK) 179

Four of the thugs sitting on the bed, drinking beer and watching porn on tv.

HAMISH (V.O.)

We were sitting up there, patient as you like, waiting for Slim to return.

180 INT. POSH RESTAURANT 180

Back to present.

MACHA

Return from what?

181 EXT. MOTEL -- (FLASHBACK) 181

Slim is walking with burgers and coffees.

HAMISH (V.O.)

He went out to check the area. See if it was secure.

182 INT. POSH RESTAURANT 182

Back to present.

MACHA

Don't stop.

HAMISH

Next thing you know, boom!

183 EXT. MOTEL -- (FLASHBACK) 183

WE FOLLOW a trail of coffee cups.

HAMISH (V.O.)

We ran outside and found...Slim's hat. He must have jumped Slim.

MACHA (V.O.)

(sarcastic)

And then.

184 INT. POSH RESTAURANT

184

Back to present.

HAMISH

He dragged him a hundred yards and
threw him over a wall.

MACHA

Go on.

185 EXT. MOTEL -- (FLASHBACK)

185

WE FOLLOW the fictitious scene made up by Hamish, the lunch-time detective. Jake overpowers Slim, kicks Slim's gun away from him, catches it, drags Slim towards a wall...

HAMISH (V.O.)

Well...then he murdered him.

Jake throws Slim over the wall...

MACHA (V.O.)

How?

HAMISH (V.O.)

Made him suck on his own barrel.

Jake angrily feeds Hamish his own gun barrel.

186 INT. POSH RESTAURANT

186

Back to present.

MACHA

How exactly did this scrawny drunk
overpower and disarm a four-time
national body-building champion,
drag him a hundred feet, throw him
over a five-foot wall and then murder
him with his own gun?

Slight pause, as Hamish calculates the dubious credibility
of his own story.

HAMISH

Don't know how he did, but he did.

MACHA

Hamish, you're a--

At which point we hear an alarming SLAPPING SOUND and Macha's face is suddenly splattered with blood and throat. Macha looks up and sees a waiter with a hole through his neck. The stunned waiter is looking directly at him, regurgitating blood that dribbles down his chin. He falls awkwardly, taking the table cloth with him.

(CONTINUED)

186 CONTINUED:

186

Panic ensues... Hamish jumps on top of Macha and pulls him under the table. Hamish extracts his gun, and another of Macha's men jumps on top of Hamish and waves his gun about in a threatening manner.

UNDER THE TABLE -- MACHA'S POV:

WE SEE the waiter, twitching uncontrollably. He appears unconscious...his hand is outstretched. Macha's eyes follow the length of his arm, which ends with a serving cloth, smeared with blood.

OVER THE TABLE

Six large men have their weapons drawn, all Macha's boys. All the customers have hit the floor. Chaos.

HAMISH

What is it?
(shouts across the
restaurant)
What the fuck is going on?

Across the restaurant, a thug named LOU is at the doorway, with fellow thug Patrick.

LOU

(shouting to Hamish)
I don't know! Sorter just shot
someone!

HAMISH

Sorter?
(screaming for an
answer)
Sorter!

LOU

He ran out!

HAMISH

Well where the fuck's he going?

UNDER THE TABLE

Security can't see -- but Macha can -- the waiter shifts his arm along the floor. Slowly the serving cloth starts to move. Macha frowns. The cloth continues to move, but it's a staggered, desperate effort. The waiter gargles blood, his eyes staring semiconscious at Macha. The nozzle of a silenced pistol appears from under the cloth.

MACHA

Hamish! Get off me, you fat fuck.

Hamish can't hear Macha, due to all the chaos going on above the table. Hamish just pushes his boss down further. Macha is stuck. TUNK! A silenced shot is released eight inches from Macha's head; wood splinters fill his eyes.

(CONTINUED)

186 CONTINUED: (2)

186

MACHA (CONT'D)
Hamish, he's trying to kill me. Get
off, GET OFF!

Macha panics and wriggles like he's stuck in a sleeping bag, but Hamish is a big man. Chaos still continues above the table.

TUNK! The bullets are getting nearer. There isn't a lot of life left in the waiter, but there doesn't need to be. Macha is looking straight down the barrel now, his head is puce and smashing around wildly.

TUNK! A bullet goes through Macha's earlobe. Macha can't take any more. He manages to get a hand free and to snatch the gun from Hamish's hand. Hamish immediately moves off Macha.

BANG! BANG! BANG! BANG! BANG! BANG! BANG! BANG! BANG! Macha fires point blank into the face of the lifeless waiter.

Silence follows.

Everybody stares in the direction of the corpse. Nobody moves, and ALL WE HEAR is the exaggerated and exhausted BREATH of Macha. Paralyzed, he continues to point the gun in the direction of the corpse.

Observe Macha. He's covered in blood and throat, lobster and chateau Rothschild '62; his ear has a hole through it, and gunsmoke rises lethargically from the gun in his hand.

The restaurant is completely silent and still.

The silence is shattered by something long and metallic SMASHING the window. All guns point to the window; panic starts again.

From outside, WE HEAR a CRASH and the sound of a car HORN that's stuck.

187 INT. POSH RESTAURANT

187

GOING BACK IN TIME BY TWO MINUTES.

Sorter is speaking to Lou and Patrick. They have appropriated a spot by the door, which they are congesting. However, nobody's going to say anything...

LOU
He's gonna give Hamish a hard time.

Sorter suddenly seems distracted by a waiter. Sorter looks concerned...he focuses, his eyes working up and down the body of the waiter as the waiter turns to Macha's table.

(CONTINUED)

187 CONTINUED:

187

LOU (CONT'D)
He won't believe Hamish. I mean
Slim's a big....

Lou's eyes expand as Sorter digs into his jacket to pull out a silenced pistol as casually as you would extract a pen...he raises it, aims, and lets off a shot that hits the waiter in the throat. SMACK. It was done with no more effort than a man combing his hair.

Panic starts, and Sorter remains dead-pan. His eyes work the room, and fix themselves on the doors to the kitchen. He walks calmly but speedily toward the doors, still with his gun drawn.

188 INT. KITCHEN

188

He moves his way through the kitchen staff, who hardly notice him or his gun. He sees the door leading to the street, frowns, reaches for a dish cloth and throws it over his shoulder. He hides his gun behind his back and casually walks out, looking like he belongs to the kitchen.

189 EXT. POSH RESTAURANT -- NIGHT

189

Sorter's eyes search the street; there are a couple of cars parked. He looks at the exhausts. One is steaming, the engine is on. He starts to walk toward it casually; he can't see the driver. Suddenly the car lurches into action and spins out onto the road.

Sorter aims and takes three shots in the direction of the driver's side. Sorter lowers his gun -- he's satisfied. Three seconds later, the car suddenly pulls sideways, mounts the curb and CRASHES. It takes out a road sign, which CRASHES through the restaurant window. The car then comes to rest on a lamp post.

190 INT. CASINO RESTAURANT -- NIGHT

190

The conversation between Jake, Avi, and Zack continues. Food has been served. Avi and Zack eat.

JAKE
Then how would anyone know they were
in a game?

AVI
They wouldn't. So they'd spend all
their time running around playing
their own silly games.

191 EXT. STREET

191

Sorter casually walks to the scene of the accident.

192 EXT. CAR

192

Sorter opens the door of the car. He grabs the hair of the victim, pulls it back. It's Happy Tony, Saul's man. Macha walks up.

MACHA

Who is it?

SORTER

Happy Tony, Rothstein's man.

MACHA

Not looking so fuckin' happy now, is he?

193 INT. CASINO RESTAURANT

193

Conversation continues.

AVI

Of course, the games would seem very serious and important to the people playing them. But they're just wasting time.

ZACK

The opponent's job would be to keep us separated and busy doing nothing. His program would broadcast one simple question. That question would be all he needs to cause complete and utter chaos in his world.

Zack stops to suck on his straw. Jake turns to Avi.

JAKE

Yes? What is that question?

Beat

AVI

What's in it for me.

ZACK

Anything, and I do mean anything, that divides or separates would be his broadcast.

194 EXT. STREET

194

Macha's wiping the blood off his face...

MACHA

Greed's gonna get 'em all in the end. Couldn't just keep to his side of the street, could he?

195 INT. CASINO RESTAURANT 195

Conversation continues.

AVI

He'd distribute punishment whenever
he felt like it. 'Cause he owns
time and pain.

196 EXT. DRIVING RANGE 196

Saul's preparing a shot.

SAUL

Where's Tony? Shouldn't we have
heard something by now?

197 INT. CASINO RESTAURANT 197

JAKE

And everybody is in this game?

AVI

You want a milkshake, Jake?

JAKE

No.

ZACK

Some people might even suspect
something's up. But the opponent
would anticipate that and, like any
well-versed liar, would mix truth
with fallacy.

AVI

Behind every blood-bath, every mission
of salvation, is a man with half the
truth. There's nothing more dangerous
than a man with half the truth.

198 EXT. STREET 198

Macha speaks emphatically to Sorter.

MACHA

Take care of Rothstein. Shoot
straight now, there's a good boy.

Sorter departs.

199 INT. AVI AND ZACK'S CAR 199

Jake, Avi and Zack. Avi drives.

ZACK

The opponent would have a whole armada
of tricks at his disposal.

(MORE)

(CONTINUED)

199 CONTINUED: 199

ZACK (CONT'D)
The more tempting the trick, the
more truth there'd be behind it.

200 EXT. DRIVING RANGE 200

Saul Rothstein is practicing his tee shots. He's with Fat Dan.

SAUL
All about a little sniff.

201 INT. MACHA'S CAR 201

French Paul is driving the big man.

MACHA
Had to get greedy. Had to have a
bigger piece of the pie, didn't he?
Had to get the gear.

202 INT. AVI AND ZACK'S CAR 202

AVI
He might exploit our desire and tell
us we could have it with a bang, a
buck, a drink, or a hit... But that
would only give us a cheap, temporary
respite from his program.

203 EXT. DRIVING RANGE 203

SAUL
Nothing can compete with the lust
for dust. And Macha just had to
have it all.

204 INT. AVI AND ZACK'S CAR 204

ZACK
The desire to get higher is all we
are, to feel complete.

AVI
But predators wait by watering holes.

205 INT. MACHA'S CAR 205

MACHA
Never a shortage of customers.

206 EXT. DRIVING RANGE 206

SAUL
The demand just goes up and up.
It's the perfect business. It's not
prejudiced, racist or sexist.

207 INT. AVI AND ZACK'S CAR 207

ZACK

No laws, no preaching, no amount of
casualties will stop that desire.

208 INT. MACHA'S CAR 208

MACHA

It doesn't care if you're pink or
purple, fat or flat.

209 EXT. DRIVING RANGE 209

SAUL

All that power, all that cash -- not
gonna do him any good now, is it?

209A INT. AVI AND ZACK'S CAR 209A

AVI

The opponent would own physicality,
and there is no point climbing a
ladder that doesn't belong to you. *

209B INT. DRIVING RANGE 209B

SAUL

Can't catch bullets with his teeth,
can he? Sooner or later he was...

210 INT. AVI AND ZACK'S CAR 210

AVI

Ignorance of the rules of this game
would cost you, go through a red
light, and you will get hit. *

Avi drives through a red light. Jake is freaked out. Car
horns BLARE. A guy gives him the finger. Avi smiles like
an idiot. A blows him a kiss.

AVI (CONT'D)

Might get lucky once or twice, but
sooner or later, you're...

211 EXT. DRIVING RANGE 211

SAUL

...gonna get...

Saul's throat explodes.

212 EXT. PARKING LOT -- AT THAT MOMENT 212

Opposite the driving range. Sorter puts his sniper rifle
away.

213 INT. AVI AND ZACK'S HOUSE -- DAY

213

JAKE
How would you break this program?

AVI
That information will cost you.

JAKE
Cost me what?

AVI
The rest of your money.

Jake hesitates.

ZACK
Hurts to let it go, doesn't it?
Program wouldn't like that.

AVI
How're the tumors?

Jake is silent.

ZACK
Had you wondered why you are still
alive, Jake? Maybe it's because you
are doing the opposite of what your
program is telling you to do.

AVI
A tumor is just a cell that doesn't
want to let go. So it replicates
itself until it kills its host and,
in turn, itself. It's blinded by
its own greed. It separates itself
from the whole.

214 INT. AVI AND ZACK'S HOUSE -- LATER

214

Jake is on the phone.

JAKE
What are you talking about, Billy?
I'm coming over.

215 INT. BILLY'S NEW SAFE HOUSE -- BEDROOM -- DAY

215

Billy and family have moved into a new safe house. Jake
stands with his brother in the bedroom; he peers into two
duffel bags.

JAKE
Where is the rest of it, Billy?

BILLY
That's it.

(CONTINUED)

215 CONTINUED:

215

Jake looks hurt. He knows Billy's lying.

JAKE

Billy?

BILLY

I am afraid you don't have the first idea of how much money you have been spending.

Beat. Jake looks at Billy pleadingly.

JAKE

You are my brother, Billy; if I can't trust you, who can I trust?

Beat. Billy doesn't know where to look.

JAKE (CONT'D)

I am speaking to the wrong person, aren't I?

(beat)

What's she done to you?

BILLY

Now hold on, Jake. She has nothing to do with it.

Jake goes for the door leading out to the living room, but it opens before Jake can reach it. There stands Pauline; she couldn't look more sure of herself. The goons Teddy and Ivan are in the background with Rachel.

PAULINE

Jake, you sad prick. You think your brother hasn't told me what you've been doing? If you don't have enough cash by now, go and sell Macha's fuckin' leopard or whatever it is.

Pause. Jake stares at her, and doesn't look well. He is in physical pain.

PAULINE (CONT'D)

Don't look so shocked. I fell out the same tree as you, I know how your mind works. You look after your best interest and I am going to look after ours.

(beat)

Now I suggest you take what's on the table, and add it to whatever else you've got tucked away, and leave Billy and myself to live our lives.

Jake's gone white as a sheet with the pain. Even if he wanted to put up a fight, he couldn't.

216 INT. MACHA'S MINI-GOLF COURSE -- DAY

216

The course is ridiculously difficult. Macha putts. Patrick, Sorter and French Paul wait for him to make his shot.

SORTER

It's done.

Macha watches as his shot misses.

MACHA

This is the most difficult mini-golf course in the world. People fly in from the four corners of the globe to win the under-par jackpot. Only one man ever has, and he spunked it away on a sniff, a pack of cards. Lost his wife, his job, and his mind. This fuckin' golf course hasn't done anyone any good. Patrick, get me a drink.

Macha looks up at Sorter.

MACHA (CONT'D)

Good.

(to French Paul)

Now take care of Green. Track down those shit-sniffers that are looking after his brother, pay 'em whatever it costs. Find out where Green is, then annihilate the family.

Sorter looks hesitant.

SORTER

What about the child?

Macha looks up at Sorter.

MACHA

I wasn't speaking to you, Sorter. Make an example out of it, Paul. Don't want people thinking I am getting soft.

217 INT. AVI AND ZACK'S HOUSE -- NIGHT

217

Jake, Avi and Zack are looking into Jake's duffel bags.

JAKE

So if you destroyed the program you'd win the game?

AVI

Maybe. And the only way to destroy it would be to do the opposite of what it told you to do. Then, sooner or later, it would have to break.

(CONTINUED)

217 CONTINUED:

217

FLASHBACK of Avi in the car smiling, blowing a kiss and looking like an idiot.

AVI (CONT'D)

If you get cut off in traffic and are presented with an insult, don't react, smile like an idiot. And mean it.

ZACK

Whatever hurts to give is what you should give, and try to look bad doing it. The only way to win this game would be to enjoy losing,
(beat)
It's all back to front.

JAKE

Humiliation?

Avi and Zack exchange looks.

ZACK

It's the last thing it would want. So it's the first thing you'd give it.

AVI

You'd feel pain, but that would only be your program dying.

218 INT. AVI AND ZACK'S CAR -- NIGHT

218

Driving.

ZACK

Reaction, it loves a reaction. So starve it out, do not react.

219 INT. ELEVATOR -- FLASH CUT

219

Jake struggles with his fear as the elevator ascends.

220 INT. AVI AND ZACK'S CAR -- NIGHT

220

The scene in the car continues.

JAKE

How are you supposed to do this on your own? What about everybody else?

AVI

Fuck 'em, that's not your problem. Your job would be to destroy your program. Not theirs.

ZACK

You wouldn't give for others; you'd give for you.

(CONTINUED)

220 CONTINUED:

220

JAKE

It doesn't sound very compassionate.

ZACK

It's more fucking compassionate than anything you've ever come up with.

221 INT. MACHA'S HOUSE -- BEDROOM -- NIGHT

221

Macha is asleep. He hears a TAPPING NOISE and immediately wakes up.

MACHA

What? Who's that, who's that?

Jake is standing at the foot of the bed, tapping his gun against the bedpost. He looks believably apologetic. He holds the gun limply. Next to him are two huge duffel bags.

JAKE

Mr. Macha, I am sorry to have woken you, please listen to me...

MACHA

How did you get in my house?

Jake waves the gun over and indicates the large duffel bags.

JAKE

I brought your money. It's more than enough to pay for the powder and any damage they've done to the building. Please take the money...

He is whimpering. Macha is reasonably stunned.

JAKE (CONT'D)

Forgive me. I didn't mean those things I said, I was drunk, I was stupid.

MACHA

What the fuck is going on here?

JAKE

The safe. It wasn't my fault! I had to do it, they were going to kill me. I'm sorry for everything.

Jake stands on shaky legs and backs up to the door warily.

JAKE (CONT'D)

I'm asking for a truce. Please, Mr. Macha. Please consider it.

Macha wipes the sleep out of his disbelieving eyes.

MACHA

I'll think about it.

(CONTINUED)

221 CONTINUED:

221

JAKE

Thank you, there is only one thing I ask.

(beat)

Just don't follow me out. Wait for my phone call to say that I'm safe and out of the house. Just stay in here until you get that call.

Macha's confidence has come back.

MACHA

All right, just get out.

Macha is disgusted. Jake walks out and shuts the door.

As soon as Jake shuts the door, Macha immediately rolls over in bed and searches his drawer for a gun. He finds it and checks if it's loaded. It's not. He fumbles, loads it. He gets out of bed, wearing only his skin-tight, tan briefs. He cautiously leaves the room.

222 INT. STAIRCASE

222

Macha creeps downstairs.

223 INT. KITCHEN

223

Macha enters the kitchen, still waving the gun around defensively. He sees the front door is closed, he takes a sigh and relaxes slightly, he puts the gun down on the side, he goes for the phone, he's dialing, suddenly, he hears a slight BUMPING NOISE, he's not alone.

Camera tracks in to Machas panicking "I am about to be raped" face. The noise is emanating from the hallway. He puts the phone down, and checks his gun again now with a shaking hand.

224 INT. HALLWAY

224

ANGLE ON Macha's feet as they pad very cautiously across the floor.

He peers ahead into the darkness, towards the bathroom. Inside, SOMETHING FALLS...it's subtle but it's something.

TRACK INTO the black entrance of the bathroom.

TRACK INTO Macha, tense, aiming his gun. The CAMERA moves closer...closer...closer...then stops.

SILENCE. Is there something there?

The CAMERA starts to TRACK OUT from Macha, then--

We hear a small CLATTERING noise from within the bathroom.

Macha tenses. TRACK ABRUPTLY INTO Macha's widening eyes. Suddenly THE PHONE RINGS.

(CONTINUED)

224 CONTINUED:

224

It's all too much for him -- he reacts, stepping forward and slipping on a puddle. He falls uncomfortably landing on his overfed rear. Panicked, he fires seventeen shots wildly into the bathroom wall. BANG! BANG! BANG!, etc. Silence for a second, followed by a strange ALIEN SOUND emanating from the darkness. It's fucking horrible, very unnerving.

Macha stands shakily, sweating -- he shot a fuckin' alien.

The phone continues to RING. Macha creeps to the bathroom and cautiously flicks on the light-switch with the nozzle of his shaking gun...

225 INT. BATHROOM

225

REVEAL Betsy lying on the white tile floor, shot and bleeding, eyes open. The cat looks up at Macha... It's tragic, painful. Macha's eyes express massive loss. He falls on his knees. His mouth opens to scream. The phone continues to ring.

226 INT. AVI AND ZACK'S CAR -- NIGHT

226

Avi and Zack sit in their car in front of Macha's house. Jake sits in the back, on the phone.

JAKE
He's not answering.

He hangs up.

AVI
You all right?

JAKE
(exhales)
That was the hardest....

AVI
We don't want to know. It's not you
that wants the credit.

JAKE
Oh, do me a favor, credit as well?

AVI
Jake, no offense or anything, but
when we undertook this mission, we
weren't exactly enamored with the
idea of having to baby-sit a half-
pickled, miserable prick.

JAKE
Thanks.

AVI
Don't mention it.

(CONTINUED)

226 CONTINUED:

226

ZACK

We didn't give your money away for you. How easy do you think it is for us to slap people around, slip them copious amounts of cash through the back door, and then slap 'em around some more? We've all got a program.

AVI

Never take credit, where credit is due.

227 INT. MACHA'S KITCHEN -- MORNING

227

Macha sits in front of French Paul. Macha's rattled. He's got remnants of blood on his robe.

MACHA

How did he get into my house?

FRENCH PAUL

There is a lot we don't know about this man, Mr. D.

MACHA

(rattled)

He cried in front of me. He sniveled like a baby. Begged for forgiveness. It was fuckin' embarrassing. He made me feel...

(pause, as he searches
in vain to find the
appropriate word)

FRENCH PAUL

You gotta punish him.

Pause, as Macha thinks.

MACHA

I can't think about that right now.

There is a silent moment as French Paul identifies a weakness.

FRENCH PAUL

It won't look good, Mr. D.

MACHA

What do you mean, it won't look good?

FRENCH PAUL

You're gonna have to make an example. The drums have been talking.

MACHA

(suddenly defensive)

Oh yeah? And what are they saying?

(CONTINUED)

227 CONTINUED:

227

FRENCH PAUL
They're saying that people are
talking.

MACHA
Who's fuckin' talking?

Paul just shrugs provocatively.

FRENCH PAUL
The word is Sam Gold's been hearing
about our little problems. Mr Jake
Green has been getting some good
press,
(beat)
It's starting to get a little
embarrassing.

Macha really doesn't like this he's gone cold again.

MACHA
Watch your mouth, Paul. Don't step
over the mark.
(beat)
All right, but don't get carried
away. Don't punish the family I
just want Green.

228 INT. FRED'S APARTMENT

228

Jake stands in front of Fred. Tyson stands behind Jake.
Jake puts in the last of a wedge of cash into the bag.

JAKE
So you came through, Fred. And I
thought it was curtains. Where did
you find this sort of cash?

FRED
Relatives.

Jake leans in, pinches Fred's cheek, and shakes it. Fred's
caught off-guard.

JAKE
You got me in a lot of trouble, Fred.
Next time I won't be so chivalrous.

229 INT. VAN -- DAY

229

Macha's army is loaded into the van. Patrick drives.

SORTER
I don't think this is a good idea,
Paul.

(CONTINUED)

229 CONTINUED:

229

FRENCH PAUL

Are you paid to have good ideas,
Sorter? No, I don't think so. So
do as you're fuckin' paid to do.

230 INT. BILLY'S SAFE HOUSE -- DAY

230

Billy and Pauline are watching tv. There is a KNOCK at the
door. Teddy and Ivan are here as well.

BILLY

Who's that?

TEDDY

I'll get it.

BILLY

We expecting anyone?

Teddy goes to open the door.

BILLY (CONT'D)

Shouldn't you check first?

231 INT. SAFE HOUSE -- FRONT ROOM

231

The door opens. In step French Paul, Sorter, and two other
BIG MEN, all holding guns.

Billy is shocked. Soon, men start emerging from all different
parts of the house.

One of them drags Pauline into the room.

French Paul turns to a THUG who has entered through the back
door, having scoured the house. The thug nods to French
Paul. French Paul turns his attention to Billy.

FRENCH PAUL

You know why we are here?

Billy looks up at Teddy.

BILLY

You fucking snake.

FRENCH PAUL

I said do you know why we are here?

BILLY

I have some kind of an idea, yes.

Billy goes fumbling through his pockets and presses dial on
his phone.

232 INT. JAKE'S CAR -- DAY

232

Jake is driving. Tyson sits shotgun. Suddenly a pedestrian
appears in the road, and freezes when he realizes he's in

(CONTINUED)

232 CONTINUED:

232

the car's trajectory. He moves forward and backwards, freezes, and then moves again, the wrong way, as the car comes to an undramatic halt.

TYSON

Have you ever noticed how people react when they think they're in trouble? I mean, he went forwards then backwards, froze and moved the wrong way.

The pedestrian gives Jake the finger.

TYSON (CONT'D)

And then he insults you for his reacting. I mean, why didn't he just move out of the way? Doesn't make any sense, does it?

Jake's phone starts RINGING. Jake answers it.

JAKE

Hello?
(beat)
Hello?

Jake's about to hang up.

TYSON

Who is it?

JAKE

No one there.

TYSON

Are you sure?

Jake puts it to his ear again. He hears a FAINT VOICE.

FRENCH PAUL (V.O.)

(faint, through phone)
Okay, so where is he?

233 INT. BILLY'S SAFE HOUSE -- DAY

233

BILLY

I don't know. He keeps moving.

French Paul shoots Billy in the thigh. Billy SCREAMS.

Pauline screams at him.

PAULINE

Shit, Billy, just tell him!

234 INT. JAKE'S CAR -- DAY

234

Jake is becoming frantic.

(CONTINUED)

234 CONTINUED:

234

JAKE
Billy? Billy?

Obviously, Billy can't hear him.

TYSON
I know a quick way. Straight.

JAKE
(into phone)
I'm coming. I'm on my way.

235 INT. BILLY'S SAFE HOUSE

235

Sorter comes up to French Paul. Whispers.

SORTER
Hey, Paul...is that really necessary?

Billy has begun whimpering and crawling along the floor.

FRENCH PAUL
(to Sorter)
Get back from me.
(to Billy)
Shush, now. I have it on a reliable
source...
(shoots Teddy a glance)
...that you know where he is. So
shall we save ourselves a knee-cap
or two?

BILLY
(in agony)
I haven't...heard from him in a week.

French Paul shoots Billy in the stomach.

FRENCH PAUL
That was not the answer to the
question I asked now, was it?

PAULINE
You stupid asshole, just tell him!

French Paul shoots Pauline in the face.

SORTER
(to French Paul, angry)
That's enough. Shoot the fuckin'
lady, what's wrong with you?

Billy is speechless, catatonic.

FRENCH PAUL
Question my motives again, Sorter,
and we will have a falling out.

Sorter turns to Billy.

236 INT. JAKE'S CAR -- DAY

236

Jake is driving frantically. Phone to ear.

TYSON

Left.

I don't like car chases so we see everything from the engines point of view. WE SEE MACRO SHOTS: Engine sweating, pipes straining, steaming, hard breaking, fuel injecting, cables pulling, brakes smoking, tires smashing into curbs, bumpers bumping.

TYSON (CONT'D)

Right.

WE SEE: Jake sweating, hands shoving gear-stick into gear, carburetors spinning, pistons pumping, manifolds folding, fan-belts roaring, more cables pulling, more pipes straining, straining too much...

237 INT. BILLY'S SAFE HOUSE -- DAY

237

Sorter implores Billy...

SORTER

Just answer his questions so we can get out of here, will you?

At that moment, some quiet SNIVELING is heard from the kitchen. Billy's eyes widen.

TEDDY

Shit. I forgot, the girl's in the kitchen.

FRENCH PAUL

(irate)

You're not going to win any awards for memory, are you? I mean, how could you just forget that their daughter is in the house? It's not as if it's a pet rabbit, is it?

238 INT. MACHA'S OFFICE -- DAY

238

Macha is here with Patrick. Macha has a bandage on his ear.

MACHA

What happened?

PATRICK

I got tired of waiting in the car. So I came up to the window...

Over Patrick's story, we see it play out in MONTAGE.

239 EXT. BILLY'S SAFE HOUSE -- DAY -- (FLASHBACK) 239

Patrick is looking through the window.

240 INT. BILLY'S SAFE HOUSE -- DAY -- (FLASHBACK) 240

WE SEE Billy, who is paralyzed.

PATRICK (V.O.)

The brother was stuck in some kind of a trance. He couldn't get his mouth open. I think he wanted to, but he just couldn't.

WE SEE French Paul, holding Rachel by the hair, screaming at Billy. It's horrid.

PATRICK (V.O.) (CONT'D)

Paul got a little impatient, got himself all worked up. And then, out of nowhere, Sorter put his hands over the little girl's eyes and shot Paul in the throat.

WE SEE French Paul go down, then two of the BIG MEN.

PATRICK (V.O.) (CONT'D)

He then turned the gun on the two bodyguards. Gone before they could blink.

Sorter takes his hand off Rachel's eyes.

SORTER

Now listen to me, sweetheart. None of this is real. It's just men being silly. Get back into the cupboard and put your fingers in your ears.

He puts her back in the cupboard.

MACHA (V.O.)

Then what?

Sorter checks Paul's gun, cocks it and stands.

PATRICK (V.O.)

Well it's a bit of a problem isn't it Mr. D? I mean, Sorters not a bad shot is he?

A minor gun battle ensues, but Sorter is such a good shot that they can put up little resistance. Eventually, one of them manages to get a magazine off from his silenced Uzi, and Sorter collects four bullets in his chest. It barely phases him, and he fires a neat single shot back at the man who shot him. He keeps taking bullets and giving them back.

(CONTINUED)

240 CONTINUED:

240

SORTER

Fuckin' useless, every one of you...

He's unstoppable; he keeps firing.

SORTER (CONT'D)

Fuckin' usel...

Finally, Patrick sneaks up behind him and puts one straight in the back of his head.

241 INT. MACHA'S OFFICE -- DAY

241

PATRICK

It's just me left. I got the girl.

There is a RUCKUS outside Macha's office. Lou walks in.

LOU

There's a man here to see you, Mr. D. He said he won't wait. Says he works for Gold.

MACHA

What's his name?

LOU

Walter.

MACHA

Walker you prick. Does he know I am here?

As if on cue, Johnny Walker walks into the office. He's with two subtle goons.

JOHNNY WALKER

Yes he does. Forgive me for barging in, but you didn't seem to return our phone calls.

MACHA

I have been trying to take care of a small revolution, Mr. Walker. Forgive me.

JOHNNY WALKER

So we hear, but frankly that's not our problem is it? You're late.

MACHA

I just need a little more time.

JOHNNY WALKER

Mr. Gold does not give more time.

MACHA

I need twenty-four hours. Mr. Gold will not be disappointed.

(CONTINUED)

241 CONTINUED: 241

JOHNNY WALKER
Good day, Mr. Macha.

Johnny Walker leaves.

242 INT. JAKE'S CAR -- DAY 242

MORE MACRO SHOTS: Too much pressure is put on the engine. The pipes are nearly splitting. Jake's foot slams on the brake. The car screeches to a halt.

243 EXT. BILLY'S SAFE HOUSE -- DAY 243

The car has stopped in front of Billy's house.

244 INT. BILLY'S SAFE HOUSE -- DAY 244

Jake runs through the front door, followed by Tyson. Everyone is dead, except Billy, who has been shot in the thigh and in the stomach. Jake runs up to Billy, and holds his head.

JAKE
Billy, hold on.

BILLY
Do you forgive me, Jake?

JAKE
Of course I forgive you.

Jake's eyes well. Billy is strangely dignified. He's covered in blood. Tyson stands behind them.

BILLY
They got Rachel.

JAKE
I'll get her back, don't worry about that. Whatever happens, I'll get her back.

BILLY
I am afraid we lost your money. That's what happens when you live in a city like this. Too many temptations.

JAKE
Just hold on Billy, just hold on.

BILLY
Do you forgive me?

JAKE
I don't care, Billy. I really don't care.

Tyson steps in and rather confidently puts his hand down on Billy's stomach.

(CONTINUED)

244 CONTINUED:

244

TYSON

It's not so bad. Bullet seems to
have gone right through.

Tyson pulls his hand off. It's covered in blood. He looks
Jake directly in the eye and speaks to him in a very serious
way.

TYSON (CONT'D)

Let's get him to Bagley.

245 INT. KITCHEN

245

Jake looks down on a blood-stained floor. In the blood, he
spies the toy he gave Rachel.

246 INT. VET'S OFFICE -- DAY

246

Dr. Bagley is tending to Billy.

DR. BAGLEY

It doesn't make sense.

BILLY

What doesn't?

DR. BAGLEY

I don't understand it. The bullet's
gone straight through, doesn't seem
to have hit anything en route.
Nothing.

247 INT. VET'S OFFICE -- HALLWAY -- AT THAT MOMENT

247

Jake is on the phone.

JAKE

I'll be there.

(pause)

Hello? Macha?

Avi and Zack walk up.

AVI

What did he say?

Jake cups the mouthpiece.

JAKE

I've got forty-five minutes.

Avi looks at his watch. It's 1:15.

JAKE (CONT'D)

Something happened.

(into phone, loudly)

Hello?

Zack takes the phone off Jake and puts it back on the cradle.

(CONTINUED)

247 CONTINUED:

247

AVI
It's your choice.

ZACK
You can take our car. His gear is
in the trunk.

AVI
But he will kill you, Jake. Make no
mistake about that.

248 INT. AVI AND ZACK'S CAR -- DAY

248

Jake turns the ignition key.

249 EXT. MACHA'S HOUSE -- DAY

249

The car pulls to a halt.

CUT TO the trunk opening.

CUT TO Jake BANGING on the door. Two massive duffel bags
are at his feet. No one answers the door. He looks at his
watch. It's 2:00.

Jake's phone RINGS. He answers it.

JAKE
What?

Pause, as the CAMERA TEARS INTO Jake's face -- he's heard
something significant.

At that moment, without warning, a black hood is thrown over
Jake's head.

250 EXT. MACHA'S HOUSE -- POOLSIDE -- DAY (FLASHBACK)

250

CU: Macha's watch reads 1:15.

Lou stands nearby. Macha is wearing nothing but speedos, a
wrist-watch, sunglasses, and a bandage on his ear; he's a
little sunburnt. His head glistens from the sun oil. As he
talks on the phone, he paces to the end of his garden and
looks down at the clear demarcation between thick luscious
grass and the dry dead desert.

MACHA
It's now 1:15.

Macha sits down on a sun recliner by his pool. On a table
next to him is a tall drink and a cream puff on a plate.

MACHA (CONT'D)
She's here, she's being looked after.
I have a predilection for punctuality
so do get a grove on. Nice word
that, predilection, don't you think?
(MORE)

(CONTINUED)

250 CONTINUED:

250

MACHA (CONT'D)

Be here within the hour. Bring me
what's mine.

Macha looks out to the desert which stretches out forever in
the background. Nothing but sand and mountains.

Macha reaches for the cream puff and takes a mouthful. As
he speaks, light spittles of cream fire onto the receiver.

MACHA (CONT'D)

You're a good card player, Jake.
You can spot a bluff.

He leans back in his chair, holding his cream puff up in his
hand.

MACHA (CONT'D)

So you know that if you so much as....

We hear a PFFFTT!

Macha stops and looks at his cream puff. It seems fine.
His eyes turn their focus to the deserted horizon. He raises
his sunglasses onto his forehead -- the desert just waves in
heat. Pause. His slight frown fades, and he continues.

MACHA (CONT'D)

...if you so much as give me
indigestion...

His voice comes to a dramatic stop. He's noticed that a
small trickle of blood runs through the cream treat and down
the palm of his hand toward his wrist. Suddenly, Macha
understands.

In panicked terror, Macha stumbles into action. He tries to
stand but slips clumsily. His hand crashes into the glass
table beside him and shatters it. He scrambles up on his
grazed knees; terrified, bleeding, fat, pathetic and covered
in cream. He staggers toward the house. One, two, three,
WHACK! We hear the unnerving sound of a silenced bullet
connecting to bone.

SHOT OF POOL: A light flicker of blood peppers the top of
the still water. We hear the SOUND of a heavy body hitting
the stone.

We CUT TO A SHOT OF Macha's phone; it rests on the scrubbed-
clean stone next to the pool. WE HOLD, then slowly a pool
of blood creeps into the frame. WE HEAR Jake's voice from
the other end.

JAKE (V.O.)

(through receiver)

Hello?

251 EXT. AVI AND ZACK'S HOUSE -- DAY -- MOMENTS EARLIER 251

DING! The doorbell is ringing. Zack opens it, WE CAN'T SEE who's there. Zack's eyes widen, he looks at his watch -- 2:00 -- and he shouts up to Avi.

ZACK
Avi, call Jake.

WE CUT TO A SHOT of Rachel standing at the door. She's white as a sheet, and on her own.

252 INT. AVI AND ZACK'S HOUSE -- MOMENTS LATER 252

Rachel sits with Avi, Zack, and Tyson at a table, in front of an untouched piece of cake. Nobody says anything. The only sound is that of a CLOCK TICKING. They all stare at Rachel.

TYSON
Your dad is not in any danger.

Rachel hardly reacts.

RACHEL
I know.

TYSON
You wanna watch tv?

On a couch sit Dirty Harry and Mr. Ishi also staring at her, dead-pan but with a touch of sympathy. She goes to sit down next to them. Suddenly notices her toy on the table by the couch.

Tyson looks up at Avi and Zack.

TYSON (CONT'D)
(very adult tone of
voice)
She is important.

CUT TO:

BLACK SCREEN.

Sound of SHUFFLING. We hear Jake BREATHING.

JAKE'S POV: The hood is suddenly pulled off. A blinding white light hits us -- it's the sun...

Jake is sitting on the grass, wincing as the sun hits him. He covers his eyes; slowly they become accustomed to the sun.

SAM GOLD
Good morning Mr Green.

253 EXT. GOLF COURSE -- DAY

253

Pause while Jake gets his bearings and SAM GOLD (60), benign, innocuous-looking, puts a golf ball on its tee. His Caddy stands behind him with his golf cart. It's the hitman from the beginning of the film (if you happen to be smart enough to remember). Johnny Walker is here as well.

SAM GOLD

I am Sam Gold.

(beat)

This is my golf course. There is no one here today, I made sure it was just going to be you and me.

Whack, he tees the ball off.

SAM GOLD (CONT'D)

Get a little stuffy under that hood, did it?

JAKE

A little.

SAM GOLD

You want a glass of water?

Sam Gold looks up at Johnny Walker, who's already waiting with a glass.

SAM GOLD (CONT'D)

Here, you're a little damp.

Sam throws Jake a handkerchief. It's monogrammed "SG."

JAKE

Thank you.

SAM GOLD

Sorry about that. It's just easier this way. You all right?

JAKE

I'll manage.

Sam starts to walk down the fairway. The observant viewer may notice that while Jake's shadow is long, Sam Gold casts no shadow.

SAM GOLD

Please follow me.

Jake follows.

SAM GOLD (CONT'D)

It's a pleasant time of day. It's cool enough to be comfortable and the light's really quite soft; I believe they call it magic hour.

(CONTINUED)

253 CONTINUED:

253

The caddy and Johnny Walker follow some distance behind.

JAKE

Are you going to tell me why I'm here?

SAM GOLD

You have been causing quite a stir Mr Green.

(beat)

Do you have any idea how hard it is to find people like you?

Pause. No answer.

SAM GOLD (CONT'D)

That's why I took a special interest. That's why I took care of your enemies.

Jake looks up at him, questioning.

SAM GOLD (CONT'D)

Do you know why your telephone call with Macha was cut short?

(beat)

Your niece is safe and in the custody of your colleagues. I am told that she will be all right. She's a little shocked, but that's hardly surprising considering what she has been through.

They continue to walk.

SAM GOLD (CONT'D)

I own most of this city, Jake. It's the fastest growing city in the world. They can't get enough of it. Each one of them thinks the jackpot's got their name on it, they think the money will set them free. But deep down inside, they know, all we really do, is punish 'em. But does it stop them from coming?

(beat)

If you came from another planet, you would be forgiven for thinking that these little Earthlings were anything but rational.

They reach Sam's ball.

SAM GOLD (CONT'D)

(to caddy)

Five iron.

He pauses as his caddy hands him a club.

(CONTINUED)

253 CONTINUED: (2)

253

SAM GOLD (CONT'D)

But who have they got to look up to?
Who looks like the big winners in
this game?

Sam hits the ball. It sails toward the green.

SAM GOLD (CONT'D)

The more power someone has, the less
he wants to accept this is all a
temporary illusion. He's important,
he's cunning, and he's at the top,
he's gotta be smart. Everyone tells
him so. We all revere him, so in
turn he reveres himself. Is he
fulfilled? Is his life a mess, the
family well? Who gives a shit --
he's a winner, and he's rich.

They reach the green. It's surrounded by sand traps. They
look on to a pile of powder that is now sitting in a sand
trap. Jake's car is on the side of the road. Sam nods at
Johnny Walker. Johnny Walker pulls out a lighter. WE SEE a
gas can. Johnny Walker touches the side and it goes up like
a torch.

SAM GOLD (CONT'D)

I have been cleaning these streets
for as long as I have been able. I
buy everything that I can get my
hands on. We do our best. Some
gets through, but the rest ends up
on the bonfire. These people aren't
going to stop doing what they're
doing Jake, they have been doing it
too long. They don't want to think
for themselves. The only thing we
can do is give them a mattress to
fall on. You think they know they're
asleep? You think they even want to
wake up? You try to tell them and
see how they treat you. So we look
after them as best we can. It's not
perfect, but that's just the way it
is. There is nothing wrong with
having what you want, Jake. You'll
be surprised how easy it is to make
people work for you once you know
exactly what they want, exactly what
makes them tick. We can help one
another.

Sam Gold pauses and looks at Jake.

SAM GOLD (CONT'D)

I am offering you Macha's casino and
any other business he had.

(MORE)

(CONTINUED)

253 CONTINUED: (3)

253

SAM GOLD (CONT'D)
You can combine them with all of
Rothstein's interests. They're yours.
Completely yours.

Jake looks contemplative.

JAKE
I'm a little shocked, actually, Mr.
Gold.

SAM GOLD
That's to be expected. Shake my
hand and it's done.

Pause. Sam turns to take his putter from his caddy.

JAKE
Quite a presentation. You've
obviously been to great lengths and
expense.
(looks in direction
of burning powder;
in disbelief)
And all for me. But why me, Mr.
Gold? Is it because I know that
what you are saying is not quite the
whole truth?

Sam is facing away from Jake; Jake can't see him. For a
nanosecond, fury and rage flicker across Sam's face.

The golf club that Sam is inserting into his bag subtly and
very quickly turns into the tail of a snake as it disappears
into the bag of tricks. (You'd have to be paying attention
to witness this.)

JAKE (CONT'D)
I couldn't possibly be a threat
(beat)
Could I?

Mr. Gold regains his calm, turns back, looks Jake directly
in the eye, they are pleasant eyes, trustworthy eyes, not a
hint of malice.

SAM GOLD
I can't expect you to think rationally
now, Mr. Green. You have been through
a lot.

JAKE
I look forward to our next meeting,
Mr. Gold.

Sam Gold motions to prepare a shot. A crow that has been
resting on a branch in the distance throws its wings up and
flies off -- it's subtle but if you look hard you can see
it.

(CONTINUED)

253 CONTINUED: (4)

253

Jake turns to walk towards his car.

SAM GOLD

I am very patient Mr Green...and I
do have time is on my side.

JAKE

Enjoy your game. Good day.

They both face separate directions. WE SEE Jake's nose is
starting to bleed -- ever so slightly.

SAM GOLD

You can keep the handkerchief.

As Jake walks away, he looks down at the handkerchief. As
he does, a drop of blood hits it. Jake's not rattled, he
wipes the blood off his nose and continues his walk.

Sam Gold prepares to putt the ball. It looks like it's on
target, but it just misses its mark.

The sun dips below the horizon.

THE END.