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STICK

Revised First Draft Screenplay

by

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Based On His Novel

STICK

A-1 INT./EXT. SOUTHERN MICHIGAN PRISON AT JACKSON (OPTIONAL) - A-1
SHOTS OF SEVERAL STEPS

in the process of Stick's release.

He comes out looking seedy, drawn, wearing a suit and topcoat, carrying an athletic bag -- gazes up at a gloomy, overcast sky.

SUPER TITLES

B-1 EXT. BUS STATION, MIAMI - EARLY MORNING B-1

Stick comes out looking around, in shirt-sleeves now, carrying his coats and bag. Hears his name called -- "Stick!" -- sees:

C-1 RAINY C-1

a hip young black Puerto Rican, getting out of his van parked on the street, waving.

D-1 EXTERIOR - DAY - SHOTS OF VAN - MOVING - ESTABLISHING D-1
ATMOSPHERE AND LOOK OF FLORIDA'S GOLD COAST

1 EXT. MARINA BAR - DAY - ON THE INTRACOASTAL WATERWAY, 1
FT. LAUDERDALE

There's traffic, activity: a bell dinging as the drawbridge, adjacent to the marina, rises to let cruisers and sailboats pass through.

TITLES END

2 INT. MARINA BAR - DAY - EARLY AFTERNOON 2

There's not much of a crowd: a mix of tourists, girls in bathing suits and a few locals. The place is alive, though, with the sound of funky Rhythm and Blues.

3 AT THE BAR 3

Bobbi, the barmaid -- quite attractive with a youthful glow -- is busy mixing drinks not far from:

Rainy, keeping time with the music, playing the edge of the bar like a bongo...and Stick, who's trying to ignore:

CONTINUED

3

CONTINUED

3

The Tourist sitting next to him -- a rough-looking sleaze, mouthy kind of guy who knows everything.

TOURIST

Get married today a man'd have to be outta his mind, all the free quiff around. They march right up and ask you for it.

STICK

(to Rainy)
The guy coming or not?

RAINY

Is early, man. Take it easy.

Rainy looks up to get the barmaid's attention. The Tourist hunches in close to Stick.

TOURIST

You don't have to waste time buying drinks. Broad either puts out or she don't.

(sees Rainy
waving, turns
and yells)

Hey, Bobbi, get you ass over here.

BOBBI

Same way?

TOURIST

Now I wouldn't mind me some of that. How 'bout you?

Stick turns to the guy, stares at him hard.

STICK

You got short eyes? That your problem?

As the Tourist frowns -- "What?" -- Stick turns to Rainy, who's saying to Bobbi:

RAINY

We suppose to meet Chucky. You see him?

BOBBI

No, so far it's been a perfect day.

CONTINUED

3

CONTINUED - 2

3

TOURIST

Hey, Bobbi, you can do me. Fact you can do just about anything you want to me.

BOBBI

Big deal.

TOURIST

Biggest one you ever saw.

He winks, pulling Bobbi toward him, and whispers something. Her reaction is both shock and distaste, making a sound like she's going to throw up. The Tourist sits back grinning.

STICK

Take your hand off her.

TOURIST

Who you suppose to be, her daddy?

Bobbi pulls away, exits the frame with the Tourist's glass.

Rainy has lit a cigarette. He quickly lays it in the ash-tray and puts his hand on Stick, concerned.

RAINY

Come on, man, take it easy.

STICK

Look at him, short eyes....

4

A SHOT OF BOBBI

4

taking this in as she draws a beer. She comes over, places the beer in front of the Tourist who picks it up, not taking his eyes from Stick.

TOURIST

Hey, bo. I get the urge I'll mount anything that moves. Including you.

As the Tourist raises his beer, drinking the entire glass, Stick picks up Rainy's cigarette and drops it between the guy's legs, on the bar stool.

The Tourist brings his glass down to the bar, looks over to find Stick staring at him, dead pan.

STICK

You come into heat you mean it...I think your dick's on fire.

CONTINUED

4 CONTINUED

4

The Tourist stares. Frowns, squirms, jumps as the smoke rises, hunching over the stool. Stick grabs the back of the guy's neck, slams his face down on the edge of the bar and that's it. The Tourist slides to the floor.

5 AN ANGLE ON BOBBI

5

wide-eyed. Rainy is trying to hurry Stick along the bar, anxious to get out of here.

RAINY

Man, you got to be cool. You out with the civilians now....

6 EXT. CHUCKY'S CONDOMINIUM - DAY

6

Lionel, an overweight Cuban thug, meaty rather than menacing, stands near the front entrance watching as Stick and Rainy approach. Nearby, lounge a couple more Cuban thugs.

7 INT. DEN IN CHUCKY'S APARTMENT - DAY

7

The room features a giant desk, elaborate phone and home-computer systems. Blown-up color photos of Chucky and his friends on one wall. A hall tree that holds an assortment of hats: straw boater, pith helmet, yachting cap, cowboy hat, long-billed fishing cap, etc.

Chucky, a slob who appears to be in perpetual tranquilized motion, is wearing a hardhat as he addresses his conference phone system.

CHUCKY

Nestor, listen to me. I even ran the guy's plates. I got faked out same as you. If there was the least hint he was a narc...

(moving toward
partly open
door)

Anyway, I'm gonna pay you, Nestor. We got no problem there. The only thing bothers me a little....

8 FEATURE KYLE MC LAREN

8

in Chucky's living room, on the sofa, looking at a copy of Shotgun News. Her eyes raise and she's startled to see:

CONTINUED

8 CONTINUED

8

The slob in the hardhat waving to her from the doorway.

CHUCKY

Honey, I'll be right with you.

Kyle continues to stare as Chucky disappears. Back to:

9 CHUCKY'S DEN - CHUCKY

9

moving to desk.

CHUCKY

No, I was talking to a young lady
wants to proposition me. As I said,
the only thing bothers me....

He selects a pill from a decorative box on his desk, pops
it in his mouth.

CHUCKY

...see, you have your customs and
all, only our gods, Nestor, they
don't think much of human sacrifice.

Silence.

CHUCKY

Nestor?

NESTOR'S VOICE

(accent)
You pay me today, Chucky. Both
things I want. You understand?

There is the sound of a dial tone. Chucky sighs, turns off
the system. He seems in a daze, thoughtful; then comes to
life. Takes off the hardhat as he glides over to the hall
tree and exchanges it for the straw boater.

10 APARTMENT HALLWAY - ELEVATOR DOOR

10

opens. Lionel comes off followed by Stick and Rainy.
Lionel crosses to Chucky's apartment, unlocks the door.

11 INT. CHUCKY'S LIVING ROOM - DAY - AN ANGLE ON KYLE

11

looking at Shotgun News. She seems to sense something,
looks up from the tabloid to see:

A black cat sitting in the middle of the floor staring at
her. In silence they seem to size each other up. A door
bangs:

CONTINUED

11

CONTINUED

11

And Chucky glides in from the den wearing the boater.

CHUCKY

Ms. Kyle McLaren -- Boy, have I heard good things about you.

He scoops up the cat -- a sudden move -- then seems wary as he approaches, nods at her handbag on the sofa.

CHUCKY

You wouldn't have a little mini-tape recorder in there, would you?

KYLE

I have fairly good recall -- if it's worth remembering.

CHUCKY

You mind if I pat you down?

KYLE

(rising)
It was nice meeting you, Mr. Buck.

CHUCKY

Now wait a minute -- you came all the way down from Palm Beach -- let's talk a little, see if you're the person I need.

KYLE

I know what your needs are. The question is whether or not I want you as a client.

CHUCKY

And you look like such a nice girl.

KYLE

I'm fairly nice....

12

INT. CHUCKY'S DEN - DAY

12

Stick and Rainy enter, looking around. Lionel steps back into the hall, closes the door. As Rainy approaches the desk, awed by the phone system, Stick looks over Chucky's hats. He puts on the yachting cap, walks through to the balcony, steps outside.

CONTINUED

12 CONTINUED

12

RAINY

Chucky Buck, he's got phones all over this place. You know how many phones he's got? He's got four, five ...six, seven, eight...I think he's got twelve phones. He's got phones, man, and he's got cats.

(looks up,
surprised)

Hey, where are you?

13 EXT. BALCONY - DAY

13

Stick, wearing the yachting cap, looks over the railing to the Intracoastal about fifteen floors below. As he moves on:

Rainy appears in the doorway. In a hoarse whisper:

RAINY

Where you going! Jesus....

14 CLOSE ON STICK

14

moving along balcony. He reaches the door to the living room, stops. Get his reaction, distaste, as he hears:

CHUCKY (O.S.)

Have the upper, lower GIs, the barium enema -- get to look at my bowels on TV. I go to pay -- it's over four grand -- the broad there, the cashier, goes, you don't have Blue Cross? Shocked -- how'm I gonna pay for it?

15 BACK TO THE LIVING ROOM - KYLE AND CHUCKY

15

CHUCKY

I go, hey, you ever hear of money?

KYLE

And when the guy from First Boston or E.F. Hutton finds out you deal only in cash....

CHUCKY

They look down at their wingtips. They start to squirm around.

CONTINUED

15

CONTINUED

15

KYLE

I'll tell you right now I don't do laundry -- But I don't see why I couldn't advise you, get you into....

Kyle hesitates as she sees Stick walk past on the balcony.

Now Chucky looks over, following her gaze.

KYLE

...something that looks promising.

As Stick reappears, going the other way, Chucky jumps up.

Now, with reactions from Kyle, intrigued, her point of view:

CHUCKY

Hey! You mind telling me what you're doing here?

STICK

I'm with Rainy.

CHUCKY

You don't look like you're with Rainy to me. You look like you're walking around my home --

(stops abruptly)

You got my hat on!

STICK

(takes it off)

It's a nice one.

(hands it to Chucky, turns to walk off)

CHUCKY

Wait a minute. You make yourself right at home -- You see anything else you like?

Stick moves into the doorway. Gives Kyle a smile. Looks around the room, taking his time. Then looks at Chucky.

STICK

No, I guess I don't.

Kyle watches him walk off. Finally, when Chucky turns to her:

CONTINUED

15 CONTINUED - 2

15

KYLE

You don't know him?

CHUCKY

Never saw him before in my life.

KYLE

I may become your advisor, Chucky...
just for the floor show.

16 INT. CHUCKY'S DEN - DAY - ON RAINY

16

apprehensive, as Stick comes in from the balcony.

RAINY

Man, where you been?

STICK

Talking to Chucky.

RAINY

You met him?...

The door to the living room bangs open. Chucky enters -- goes to his desk, picks up the phone, looks from Rainy to Stick as he punches three numbers.

CHUCKY

Who is this guy?

RAINY

Stick -- I tole you about him. He's
my good friend.

CHUCKY

(into phone)

Bring it in.

Stick watches Chucky hang up, open his pillbox and pop a couple as Rainy continues.

RAINY

Sure, me and Stick were in eleven
block together. I owe him plenty.

Chucky seems to be coming down. He sighs, looks up as:

Lionel comes in with a suitcase, places it on the desk. Chucky pats it and seems a different person -- though his eyes are full of dirty ideas whenever he looks at Stick.

CONTINUED

16 CONTINUED

16

CHUCKY

Tested by a 500 pound gorilla.
Won't open less you tamper with it.

RAINY

(grinning)
You always say that.

CHUCKY

Two hundred K, you little greaser.
Give it to Nestor personally.
Nobody else.

RAINY

What about our pay? Five grand you
said.

CHUCKY

Come back tomorrow. I'll be here.

Stick looks at Rainy, who is hesitant. Then walks over to
the desk, picks up the suitcase.

STICK

Man says he's gonna pay, he'll pay.

Stick looks at Chucky, gives him a shitty little smile;
walks out with suitcase followed by Rainy and Lionel.

Chucky stares after them. The door closes. He picks up
the phone and punches a number.

CHUCKY

Moke? It's on its way -- Listen,
'stead of Rainy, take the guy that's
with him.

17

EXT. RAINY'S VAN - MARINA PARKING LOT - DAY - AN ANGLE ON
STICK AND RAINY

17

as they approach. Rainy gets in behind the wheel. Stick
opens his door, lifts the suitcase into the rear compart-
ment. He puts his hand on his athletic bag, on the seat,
and hesitates.

STICK

I'm not going if we're picking up
any stuff.

RAINY

I told you, man, it's a payoff,
tha's all. Delivering money.

Stick gets in, sits with the overnight bag on his lap, and
the van pulls out of the lot.

18 INT. RAINY'S VAN - DAY - MOVING

18

RAINY

Nestor brings stuff in from Colombia.
Chucky the dealer buys from him.

STICK

(skeptical)

And he's giving us five grand?

RAINY

Makes him feel important. Listen,
this's the big time, man, I'm taking
you uptown.

19 EXT. VAN - DAY - MOVING

19

In Miami traffic now, towering condominiums in the b.g.

20 INT. VAN - DAY - MOVING

20

STICK

I poured some of that cement. Drove
a Transit-Mix...They've sure poured
a lot more since.

RAINY

Yeah, you use to live here.

STICK

I haven't seen my little girl --
it's been over seven years.

Rainy has to brake suddenly and Stick's bucket seat slides
forward. He plants his hands on the dash to stop.

RAINY

Got to get that fixed.

21 EXT. VAN - EARLY EVENING - MOVING

21

They're out in the country now, on 441 coming into Belle
Glade. Cane fields and desolation. Then Belle Glade
itself, a rundown farm community.

Rainy pulls to a stop in front of a tavern, blows the horn
three times.

RAINY

Now we pick up our guide, takes us
to Nestor.

22

A SHOT OF MOKE

22

coming out of the tavern. He's wearing a new straw cowboy hat and an old zipped-up leather jacket.

RAINY

That's Moke. He works for the Cubans.

STICK

Why don't we give him the bag and go home?

RAINY

It has to be like...a ceremony. Shhhh. Don't say nothing.

23

INT. VAN - BELLE GLADE - EARLY EVENING

23

Moke comes up on Stick's side, opens the door.

RAINY

Hey, Moke, how you doing?
(to Stick)
Get in the back, okay?

Stick climbs around between the seats to sit on the suitcase as Moke gets in, giving him a sullen look.

MOKE

Lemme have it.
(when Stick
hesitates)
The suitcase, dogshit.

Stick is cool. He pulls it out from under him, hands it up to Moke who lays it on his lap.

MOKE

Make sure you assholes aren't trying to pull something here.

Stick's expression tells nothing. He stares at Moke -- a three-quarter rear view -- as Moke picks the suitcase up and shakes it.

MOKE

Yep, she's all there.

As Rainy giggles, Moke half turns to put his snake's eyes on Stick, who stares back at him.

CONTINUED

23 CONTINUED

23

MOKE

The fuck you looking at?

RAINY

Hey, where we going, man? Let's get
the show on the road.

Rainy takes off and Moke straightens around. Stick stares
at his greasy hair, at the dumb hat cocked low on his eyes.

24 EXT. VAN - EVENING - CLOSE TO SUNDOWN - MOVING 24

the sky streaked red. Moving west on State Road 80 past
miles of green cane.

25 INT. VAN - EVENING - MOVING 25

Moke hunches forward, the loose seat inches with him and he
slams it back hard with his body.

MOKE

Up there on the left. That's the
road.

Rainy slows down as they approach the road. It's marked
SEMINOLE INDIAN RESERVATION, but all we see is swampland
and flats for miles.

26 EXT. SEMINOLE ROAD - EVENING 26

A few hundred yards down the road, Moke tells Rainy to
stop. They wait in silence, dusk settling. Moke whistles
an irritating off-key tune between his teeth. Rainy looks
at Stick in the rearview mirror. Finally we see:

Glints of dull light on metal far down the road. It
becomes a car rolling directly toward them. It becomes a
gleaming brown Jaguar sedan that pulls to a stop about 100
feet away. Its headlights pop on and off.

MOKE

Okay, get out.
(to Stick)
You too.

Rainy has already opened the door and is stepping down as
Moke shoves the suitcase at him. As Rainy starts off:

MOKE

Wait. I want him to take it.

CONTINUED

26 CONTINUED

26

MOKE (Cont'd)

(to Stick)
Go on, get out.

STICK

I just came for the ride.

RAINY

(edging away)

I take it, okay? Say hi to Nestor.

MOKE

Goddamn it, he's s'pose to take it!

On Stick, puzzled at this; but alert, wary.

27 INT. VAN - STICK'S POINT OF VIEW

27

Now, through the windshield, he sees two men come out of the Jaguar. One, a big guy named Avilanosa, is holding something close to his side. The other, Juano, a young Cuban hotshot, wears mirror sunglasses.

Rainy is out in front of the van now, raising the suitcase, moving toward the Jag.

RAINY

Nestor! I got something for you!

MOKE

Rainy! Goddamn it!

STICK

What's going on?

MOKE

(unzipping
his jacket)

Well, shit, I don't care.

(hand going
inside)

Two for one special. Today only.

Stick sees what's going to happen and yells out:

STICK

Rainy!

But too late. As Rainy looks back...Avilanosa brings up a MAC-10 submachine gun. We hear the burst and see the muzzle flash as Rainy is cut down.

28

CLOSE IN FRONT OF STICK

28

A nickel-plated, .44 Mag revolver is coming out of Moke's jacket.

Stick lunges against the back of Moke's seat, slamming him against the windshield. The Mag explodes. Stick yanks the seat back and rams it forward again to jam Moke against the dash...reaches across him to open the door...falls back into the driver's seat and kicks Moke out of the van with both feet, the Mag exploding again.

Stick swivels around, grabs the wheel, starts the engine, has to fight the gear shift to get it into reverse. As the van begins to roll back....

Avilanosa is picking up the suitcase. Juano is dragging Rainy out of the way.

And Moke is suddenly at the windshield, extending the Mag point blank. He fires three times and the windshield shatters.

Stick throws it into low gear, guns it. We see Moke's face, wide-eyed, the moment before the front end of the van knocks him on his ass. Stick brakes hard, throws it into reverse.

29

INT. JAGUAR - EVENING - AN ANGLE ON NESTOR

29

witch doctor in a silk suit. Nestor has a formal Old World look, from another time. He sits in the front seat calmly smoking a cigarette, watching:

The van backing up the road, braking suddenly, jockeying to get turned around without going in the ditch.

While in the f.g. Moke is dragging himself to the side of the road.

Avilanosa is hurrying this way with the suitcase, followed by Juano, who jumps in behind the wheel. Avilanosa gets in back with the suitcase.

The van is now streaking away, leaving a trail of dust.

30

INT. JAGUAR - ANOTHER ANGLE

30

Nestor turns his head, but not his body, to address Avilanosa. The dialog is in Spanish.

CONTINUED

- 30 CONTINUED 30
- NESTOR
- The friend of Rene -- who is he?
- AVILANOSA
- I know only that his name is Stick.
- NESTOR
- Stick?
- (pause; to
Juano)
- Don't let him get away.
- 31 EXT. JAGUAR 31
- taking off, ignoring Moke who raises his arms to wave frantically.
- 32 INTERCUT - VAN AND JAGUAR - DUSK - MOVING 32
- streaking east on 80 past miles of canefields.
- Stick looks at his rearview mirror, mashes the accelerator. But the sleek Jag keeps gaining, pulls up close enough for:
- 33 AVILANOSA IN JAGUAR - DUSK - MOVING 33
- to poke his MAC-10 out the window and blow out both of the van's rear tires.
- 34 A SHOT OF THE VAN 34
- going off the road out of control, plowing into the tall cane.
- 35 THE JAGUAR 35
- pulls off the road. Avilanosa runs back toward the van firing bursts at:
- Stick, out of the van, running for his life along a mole drain, an alley in the canefield.
- Avilanosa gets an angle on him, fires, empties the weapon as Stick dives into the cane.
- 36 A SHOT OF NESTOR 36
- watching from the rear deck of the Jag. He opens the trunk, takes out a \$10,000 Purdy shotgun.

- 37 CANEFIELD HUNTING SEQUENCE - DUSK TO DARK - SHOTS OF AVILANOSO AND JUANO 37
- poking around in the cane. Juano with a pump-action shotgun now.
- 38 SHOTS OF STICK 38
- moving cautiously. He's fired at several times and has to dive into the muck. Then runs, the two firing after him, until he eludes them again.
- 39 SHOTS OF NESTOR 39
- who keeps to the open mole drain. At one point a bird is flushed, rises, and Nestor calmly shoots it out of the sky. As the hunt continues, the sky darkens.
- 40 EXT. VAN - NIGHT - HEADLIGHTS ON 40
- Avilanosa and Juano come out of the cane to where Nestor -- Stick's overnight bag at his muddy feet -- is looking at a photo of Stick's daughter in the headlight beam. He unfolds a hand-drawn card then and we see:
- 41 INSERT - BIRTHDAY CARD 41
- The crayon inscription, HAPPY BIRTHDAY, DAD!!!, and a child's drawing of a man (maybe in prison stripes) that represents Stick. Signed, WITH LOTS OF LOVE, KATY.
- 42 CLOSE IN THE CANE - NIGHT 42
- We can barely make out Stick lying in the muck, looking toward the headlight beams about 100 yards away.
- 43 EXT. A NEON PALM TREE - NIGHT 43
- next to glass doors, the entrance to a South Beach hotel (Miami Beach). Beneath the palm tree, THE ESTELLE is spelled out in gaudy neon.
- 44 INTO HOTEL LOBBY - NIGHT 44
- Shabby, dimly lighted, Thirties decor. A husky, middle-aged black Puerto Rican, Luis, crosses the lobby to the front door, presses close to the glass to look out. After a moment he unlocks the door, steps outside.

45 EXT. HOTEL PORCH - NIGHT

45

Luis looks out at the street, the beach, the dark ocean beyond. He turns cautiously, stops and begins to grin.

LUIS

Mi hermano, Ernest Stickley...
beau-ti-ful.

Stick, leaning against the wall only a few feet away -- beat, filthy, in the flat neon glow -- gives him a weak smile.

STICK

Luis...how you doing?

46 INT. RAINY'S HOTEL ROOM - NIGHT

46

Puerto Rican posters and souvenirs of Florida add color to the drab room.

Sound of shower in bathroom. It goes off. Luis comes out of a kitchenette with a bottle of whiskey and a bowl of ice.

LUIS

Tell me your pleasure. You want weed? You want sleepy stuff? Tell me what you want.

Stick comes out of the bathroom with a drink, a towel wrapped around his waist. He finishes the drink.

STICK

I want about five more of these.
And I want to talk.

Stick looks around the room, moves to the dresser as he spots a photograph stuck in the mirror. Luis follows.

47 CLOSE SHOT OF 8 X 10 PHOTO ON DRESSER OF STICK, RAINY AND LUIS

47

taken in prison. Stick is the only one wearing prison issue.

LUIS

I teach you how to jail. You teach Rainy. Little be-bop Puerto Rican didn't learn shit, did he? Want to play with the rascals, get rich... You the only one wear those state clothes.

STICK

So I wouldn't forget where I was.

48

EXT. HOTEL PORCH - NIGHT

48

Stick, relaxed, sits with Luis sipping drinks, staring out at the night. The street is deserted, the mood quiet.

LUIS

You jail pretty good, Stickley.
It's out here in the world looks
like you fuck up.

STICK

There's a guy believes he's the last
of the desperadoes. Has to think to
blink his eyes...He tried to kill me
and I don't know why.

49

EXT. LUMMUS PARK - DAY

49

Stick jogging in ratty cutoffs and T-shirt, still not
shaved.

Stick on a bench resting, watching old people, activity.

50

EXT. ATLANTIC OCEAN - LATE DAY - SHOTS OF STICK

50

swimming, way out. Beach, hotels in b.g.

51

EXT. BEACH - LATE DAY

51

Stick comes out of the water, picks up T-shirt, puts it in
his back pocket and jogs off into the distance.

52

EXT. HOTEL ESTELLE - DUSK - AN ANGLE FROM THE PARK

52

across the street to see Lionel come out of the hotel
followed by Luis, shaking his head.

53

A SHOT OF STICK

53

watching from the park. He sees Lionel get into a
Cadillac. As the car pulls away:

Luis sees Stick come out into the street. He yells:

LUIS

They looking for you!

Luis can't believe his eyes. Stick is jogging after the
Cadillac as it turns off Ocean Drive.

54 INT. CADILLAC - DUSK - MOVING

54

Lionel at the wheel. He stops for a light on Collins Avenue at about 10th Street. The door opens and Stick gets in. Lionel's hand goes into his coat. Stick yanks his head back by the hair, reaches in, pulls out Lionel's revolver and throws it in the backseat.

STICK

You don't want to get into this, do you?

Lionel manages to move his head from side to side.

55 INT. ITALIAN RESTAURANT

55

Chucky, drinking wine, digging into his linguini, looks up and stops in midchew to see:

Stick, shirtless, crossing toward him through the tables, diners wide-eyed, the Manager right behind him.

MANAGER

Sir, please, you have to be dressed....

Stick reaches the table, eyes on Chucky, takes the ratty T-shirt out of his pocket and puts it on. He sits down, still not taking his eyes off Chucky, who begins to chew again, slowly, though he seems awed, afraid to move.

STICK

You owe me five grand. The suitcase was delivered.

CHUCKY

(stares, awed)
You got some balls.

STICK

I thought I was along for the ride. They hit Rainy, but it was suppose to be me.

Stick waits. Chucky stares back at him and it's obvious he's not going to volunteer any information.

STICK

I'm not Ernest the Avenger. Have I gone to the cops? Put the stuff on anybody? You don't want me...But I want my five grand.

CONTINUED

55 CONTINUED

55

CHUCKY

You got some balls.

STICK

If you can't pay me now I'll get
back to you...Have it ready.

Stick takes a bread stick, gets up and walks out.

A Waiter comes to Chucky's table, fills his wine glass as
Chucky stares after Stick.

CHUCKY

He's got some balls.

WAITER

Sir?

56 EXT. BENCH - LUMMUS PARK - DAY

56

Stick sits low, face raised to the sun, eyes closed. He's
shaved, tan, beginning to look like a new man. Luis,
carrying a sack of groceries, comes up to him.

LUIS

The street say Chucky was suppose to
give the Cuban somebody to kill.

Stick opens his eyes.

LUIS

What did you do to the man he don't
like you?

57 CLOSE ON STICK'S THOUGHTFUL EXPRESSION

57

remembering.

STICK

I was in his apartment, looking
around...He asked me if I saw
anything I liked....

58 EXT. CHUCKY'S BALCONY - DAY - AN ANGLE FROM THE LIVING ROOM 58

as Chucky -- agitated, strung out -- is sliding the glass
door open to come in. Behind him, seated, watching
impassively, is Nestor.

NESTOR

Chucky, sit down.

CHUCKY

It's time for my medicine.

CONTINUED

Nestor waits. Chucky hesitates, then turns from the open door and sits down facing Nestor. As he does, a gray cat comes out of the f.g., goes to Chucky and begins rubbing against his leg -- an added irritation. Chucky tries to nudge the cat away with his foot as:

NESTOR

You going to find this guy Stick?

CHUCKY

We checked Rainy's hotel, where he used to live....

NESTOR

Yes, what else?

CHUCKY

If I knew where to look...Christ, I don't know nothing about him.

NESTOR

But he was the one you give me to kill.

CHUCKY

Wouldn't you rather it was him than Rainy?

NESTOR

It's business, I have no feeling for either one. But you, Chucky, I think you want me to do your work for you.

Chucky, wired, kicks at the goddamn cat. He watches Nestor take a string of red and white beads from his pocket and begin to work them through his fingers, like worry beads.

NESTOR

You don't find him, we going to have to do the ceremony, make an offering to Chango.

As Nestor says this, the cat jumps up on Chucky's lap. Chucky screams. The cat screams -- as Chucky grabs it and throws it high over the balcony rail.

Nestor watches impassively as Chucky sags, spent.

NESTOR

You don't like cats, Chucky? I like them very much.

59 EXT. CUBAN CAFE ON COLLINS AVE. - DUSK - LONG SHOT - LUIS 59
comes out talking to a Cuban.

60 EXT. ATLANTIC OCEAN - DUSK 60
Stick swims in, comes out of the water to where his towel
is lying. As he picks it up:

LUIS
You ready for it?

61 EXT. BEACH - DUSK 61
Stick and Luis walking toward the art deco hotels.

LUIS
They say Chucky sent Nestor a buyer
turn out to be a fed, a deep narc.
They try to hit Nestor -- one man is
killed, one busted. Nestor has to
pay the guy's bond, 200,000.

STICK
And the guy skips.

LUIS
Of course. So Nestor say Chucky
owes him cuz it was his fault.
Owes him 200,000 -- you ready? --
and owes him a life.

STICK
And Chucky picked me....

LUIS
Listen, Chucky is bad, but now we
talking about some guys believe in
black magic, something they bring
over called Santeria. Kill animals,
chickens, offer 'em to African gods.

STICK
And if they run out of chickens....

62 EXT. "SEAWEED" AT SEA - DAY - MOVING 62
Big luxurious yacht, seventy-five feet or more. Salty
captain and young mate on the flying bridge.

63 AN ANGLE ON THE STERN 63
where Chucky, stoned, is playing grab ass with two young

CONTINUED

63 CONTINUED

63

ladies in bikinis who could be showgirls: Pam, Chucky's girl, and Rorie, who belongs to:

Barry Stam, glamor boy of the investment world who'd rather be an entertainer. Barry wears cutoffs and a tank top, gold chain. He's talking animatedly on the ship's phone, ignoring Chucky and the girls.

64 INT. MARINA BAR - DAY - ACTIVITY

64

Top-40 music playing. Stick enters carrying a new athletic bag, wearing a cap, sunglasses, a knit shirt. He's now in top form. He walks down to Bobbi's section, takes a stool, signals for a draft beer.

65 AT THE BAR

65

Bobbi draws the beer, brings it over. She doesn't recognize him at first.

BOBBI

Well, how you doing?

STICK

Not bad.

She begins to look at him with a strange expression.

BOBBI

Oh, my God, you're the one...Boy, have you changed.

STICK

I hope so.

BOBBI

You called that guy -- short eyes?

STICK

It's an expression, means a child molester. The guy was coming on to you...and you remind me a little of my daughter.

66 EXT. "SEAWEED" - DAY - MOVING

66

coming along the Intracoastal toward the dock. Barry, Chucky, Pam and Rorie in the stern...the mate waiting to throw a line ashore.

Lionel and two thugs stand on the dock watching.

67 FEATURE STICK

67

watching from just inside the bar. He sees Barry jump ashore and head this way.

RORIE

Barry, will you wait, please?

Barry is close to Stick now; turns, yells back:

BARRY

Rorie, Chucky's gonna take you home, babe. I gotta run.

We hear Rorie's voice -- "Barry" -- as Barry comes past Stick into the bar. Stick watches Chucky as Lionel helps him off. Chucky is stoned to the eyeballs.

Stick turns as he hears Barry's voice now. "You ready?"

68 INT. MARINA BAR - STICK'S POINT OF VIEW - BARRY

68

arm extended, pointing, is approaching Bobbi, who's grinning, expectant.

BARRY

What's the last thing that goes through a bug's mind as it hits the windshield?

BOBBI

I don't know, what?

BARRY

Its asshole...Where the keys?

BOBBI

What keys?

BARRY

My car keys. Cecil was here, right? Tell me Cecil was here.

BOBBI

Maybe he left 'em in the car.

69 FEATURE STICK

69

alert, thoughtful, as he watches...Barry walking away, toward the front entrance.

Stick turns to watch...Chucky and the two girls, followed by Lionel and his thugs, coming this way.

Stick is undecided. He waits, though, his gaze on Chucky.

CONTINUED

69

CONTINUED

69

Chucky finally sees Stick. There's no recognition. But then looks again, doing a tranquilized double-take, and stops dead.

Stick waits until he's certain Chucky has recognized him, then turns and walks into the bar.

70

CLOSE ON CHUCKY

70

staring with the expression of awe.

CHUCKY

Guy's got some balls.

71

EXT. FRONT OF MARINA BAR - DAY

71

Barry runs up to a gray Rolls Silver Shadow (vanity plate BS-1) standing in the first parking space. He yanks on the door. Presses against the window to look in. Then pounds on the roof, frustrated.

STICK

You need a coat hanger?

BARRY

(turns)

No keys. My asshole driver's suppose to bring the car, leave the keys inside? Simple, right? Not much to ask? Wrong.

STICK

Why don't you call him?

BARRY

His day off. He disappears, gets smashed. I gotta be in Key Biscayne, shit, in less'n forty minutes. I need stuff in the car, I gotta make ten phone calls....

STICK

You got a phone in the car?

BARRY

I got two phones, I got my fucking business in there.

STICK

(pause)

I bet I can get in, have it going in...one minute. Hundred bucks.

CONTINUED

71 CONTINUED

71

BARRY

You're not kidding, are you? You're serious.

Stick opens his athletic bag as Barry watches, takes out a coat hanger and several feet of lamp cord with metal clips at each end.

BARRY

What're you, a car thief? I don't believe it. You want a car thief, you think there's ever a car thief around you need one? Jesus...

(pause)

What were you gonna do, swing with my car?

STICK

Hundred bucks....

72 A SPORTY-LOOKING PORSCHE

72

turns into the Marina bar parking lot, Kyle McLaren at the wheel. She looks over, sees:

Barry standing by his car, the hood up, and the legs of someone who seems to be working on the engine.

KYLE

Barry? You having trouble?

BARRY

Hey, Kyle, how you doing, babe?

73 BACK TO THE ROLLS - THE HOOD

73

raised, as Barry walks over to speak to Kyle...Stick steps from behind the raised hood and his gaze meets Kyle's. It's brief. Stick doesn't have time to waste. He gets back under the hood to hotwire the battery to the ignition coil.

The Porsche is moving off to find a parking space when the Rolls' engine catches, roars. Barry comes running over, peeling a C-note from a roll.

BARRY

You drive, I gotta work.

Stick hesitates, but only for a moment.

74 INT. MARINA BAR - DAY

74

At the bar, Bobbi is loading a tray with four drinks. Lionel picks it up, takes us to a table where Kyle is sitting with Chucky, Rorie and Pam.

75

FEATURE KYLE'S REACTIONS

75

trying to appear pleasant while feeling completely out of place. As Lionel serves the drinks, Kyle is taking a prospectus out of her case.

KYLE

Well, you ready to become a corporate shareholder?

CHUCKY

If I don't have to read any small print. What's the company?

KYLE

Well...they're developing software programs for budgets, forecasts, cost analyses...have somehow organized an 88,000-word dictionary inside ninety-three K-bytes of disc space, if that excites you.

CHUCKY

Love it.

RORIE

How do you know all that?

KYLE

(looks up)

I'm sorry. What?

RORIE

How do you know about all that kind of stuff?

KYLE

I read.

Chucky is looking off toward...Moke moving along the bar.

CHUCKY

(yells out)

Hey, Moke!

76

INT. ROLLS - DAY - MOVING ON FREEWAY

76

Stick driving, listening to Barry, next to him, talking on the phone. On Barry's lap are papers, folders.

BARRY

Yeah, mil and a half at what?..Eight point seven. Not bad, not terrific either. Gimme a minute, Arthur, to ponder.

As he drops the phone and goes through papers, finds what he wants.

CONTINUED

76 CONTINUED

76

BARRY

Gotta keep it working, man. We sleep, play golf, the money keeps working its little ass off.

(picks up phone)

Arthur, gimme a June 15 come-due I'll take the whole load...Cuz end of June I'm into housing, soybean futures, some goddamn thing...Yeah, all right, lemme know.

(hangs up)

How many cars you boost in your career?

STICK

(thinks about it, then)

Four hundred and twelve.

BARRY

Jesus, you do any time?

STICK

Some, but not for cars.

(pause)

Armed robbery.

Barry stares, apprehensive, but also impressed.

77 EXT. ROLLS - DAY - MOVING

77

on the Rickenbacker Causeway to Key Biscayne.

78 BACK TO THE MARINA BAR - DAY

78

at the table with Kyle, Chucky, Pam and Rorie. Loud music, a sense of confusion. Rorie is whining. Chucky is trying to get Moke's attention. (Moke is at the bar talking to Bobbi.) And Kyle wants to get out of here. She looks at her watch.

KYLE

Listen, if you'll sign...Chucky, I've got to catch a plane to New York.

RORIE

I want to go now.

CONTINUED

CHUCKY

(waving)
Hey, Moke?

RORIE

Why can't Lionel take me?

KYLE

I'll drop you off.

RORIE

You will?

Kyle reaches over to turn pages of the prospectus sitting in front of Chucky, offering her pen.

KYLE

Bottom of the subscription page.
Here.

But Chucky ignores her, gets up abruptly and heads toward Moke, at the bar with Bobbi.

Kyle picks up the prospectus, drops it in her case, looks at Rorie.

KYLE

You ready?

RORIE

(surprised)
You're not gonna wait for him?

KYLE

Rorie, there are easier ways than this to make a buck.

RORIE

There are?

MOKE

This little girl says he was in here just a while ago....

BOBBI

(apprehensive)
I'm not sure at all it's the same guy.

CONTINUED

79 CONTINUED

79

MOKE

You didn't see him cuz you're
fucking stoned.

CHUCKY

I saw him.

Takes Moke by the arm, leads him away from the bar.

CHUCKY

He don't look anything like he did,
but I saw him.

MOKE

Where'd he go?

CHUCKY

You find that out, you could make
yourself some money.

80 EXT. ROLLS - KEY BISCAIYNE - DAY - MOVING

80

81 INT. ROLLS - DAY - MOVING

81

as they approach Barry's estate. He points and Stick turns
into a drive. We see Barry's luxurious home from Stick's
point of view. Wow.

They pull into the garage area and Stick sits motionless,
looking out over the grounds, the pool, patio, dock. He
sees two figures on the terrace.

82 EXT. THE TERRACE - DAY

82

Diane, Barry's wife -- attractive though somewhat matronly,
ripe -- lounges in a light wrap over her bathing suit.

Approaching with a tray is Cornell, the black houseman --
cool, athletic. He places a frosted drink, then a dish of
jellybeans, on the low table next to Diane. With the hint
of a sly grin:

CORNELL

Vodka collins. Jelly Bellies....

Their eyes meet as Diane takes one of the candies, puts it
in her mouth. The mood is interrupted as they hear, "Hey,
babe, I'm home!" Look off to see:

The Rolls in the drive, Barry waving.

83

BACK TO STICK AND BARRY

83

out of the car now. Stick is looking around, sees...a tan Lincoln, a black Cadillac, a green Mercedes (with vanity plates BS-2, BS-3, BS-4) in the four-car garage.

BARRY

Two bills a week, room and board.
Got a great cook, but no fucking the
maid. She's a nice girl.

STICK

I have to wear a uniform?

BARRY

You get four, tailor-made.

STICK

Where do I live?

BARRY

Apartment over the garage.

STICK

I have my own room?

BARRY

I don't believe this. Yeah, it's a
two-bedroom apartment, you share it
with the houseman...You want the job
or not?

STICK

Let me explain something to you.
I did seven years straight up, day
to day, in a room six and a half
feet by ten I shared with another
guy. Now I'm out, I can live where
I want. So why don't I look at the
room, okay? Then I'll let you know.

Barry is stopped; looks at Stick in a different light.

84

EXT. BARRY'S HOUSE - GROUNDS - LATE DAY - LONG SHOT

84

Cornell showing Stick around.

85

OMITTED

85

86

THE MORNING ROOM

86

open, with the feeling of being outside. Stick and Cornell
run into the maid, Luisa Rosa, a young Cuban girl, who's
speaking in rapid-fire Spanish to the gardener, outside.

CONTINUED

86

CONTINUED

86

She turns as Cornell calls her name.

CORNELL

Luisa Rosa...Ernest Stickley.

STICK

How are you?

LUISA ROSA

I'm feeling depressed because of my anxieties.

(turns to go)

Have a nice day.

As they move on, Stick glances back at the maid.

CORNELL

I'm teaching Luisa Rosa how to speak American.

87

INT. CONTEMPORARY LIVING ROOM

87

Copies of Savvy on cocktail table. Stick spots them, looks up to see...Diane staring at him.

CORNELL

Miz Stam, I like you to meet your new driver, Stickley.

Stick's reaction: mild amazement that doesn't stop here.

DIANE

Stickley...Is that English?

Stick has never thought about it before this moment, but seems to like the idea.

STICK

Yes, it is. Stickleys go way back.

He sees Diane look at Cornell, who speaks up immediately.

CORNELL

Yes, ma'am, I believe he do fine.

Stick doesn't get it. He watches Diane move off, turns to see Cornell staring at him.

CORNELL

Go way back, huh?

CONTINUED

87 CONTINUED

87

STICK

All the way to Norman, Oklahoma.

They start out.

CORNELL

And since then...You from the block,
aren't you?

STICK

Well, as they say....

87-A INT. BARRY'S DEN

87-A

Features a bigger-than-life photo mural of Barry on the wall behind his giant desk: a comic-innocent expression on his face that says, "Why, me?" Decor is snazzy contemporary.

As Stick and Cornell enter:

CORNELL

What do they say where you were? I
come out of Raiford, four years from
then to now, and found happiness.
(waits)

STICK

Jackson. Seven to twenty. I did
the whole low end.

CORNELL

Jacktown, mmmmm, that musta impressed
him. Have riots, everything up there.

STICK

I think he liked it. Asked me how I
made out in the joint. Guy talks like
a probation officer.

88 EXT. ENTRANCE TO GARAGE WING - LATE DAY - AN ANGLE ON STICK AND CORNELL 88

coming this way.

CORNELL

What the man likes is to rub against
danger without getting any on him.
Make him feel like the macho man.
You understand what I'm saying?

CONTINUED

88

CONTINUED

88

STICK

Comes right in the cage with us,
doesn't even have a gun.

CORNELL

That's it, that's it.

89

INT. SERVANTS' QUARTERS - LATE DAY

89

Two bedrooms off a sitting room equipped with TV, refrigerator and small range. Cornell comes out of his room buttoning a clean white shirt, black tie looped around his neck.

CORNELL

Man ever took a flop they'd pass him
around, everybody have a piece.

STICK (O.S.)

Dress him up in doll clothes, play
house.

As Cornell reaches the door to Stick's room, his expression breaks into a broad grin.

Stick turns from his open closet. He has on a black uniform coat that's about four sizes too big. A chauffeur's cap that comes down to his ears.

STICK

What do you think?

90

INT. TAILOR SHOP - EDEN ROCK HOTEL - DAY

90

Stick stands before the mirror in a black uniform that fits him perfectly. White shirt, black tie. He doesn't appear very happy, as the tailor studies him from different angles. Hanging nearby are identical uniforms in tan, gray and green.

Barry -- in pressed, faded jeans, work shirt -- is also studying him, his head cocked.

BARRY

How's it feel?

STICK

You want to know?

- 91 INT. EDEN ROCK LOBBY - DAY - STICK AND BARRY 91
crossing toward the front entrance. Stick carrying the three extra uniforms in suit bags.
- BARRY
I want to take the Cadillac, you wear the black one. I want to take the Continental, you wear the tan one, and so on.
- 92 COMING OUT OF THE EDEN ROC - MOVING 92
toward the Cadillac parked in the circular drive.
- STICK
In the morning, I sit around in my underwear till I find out which car?
- BARRY
(dead pan)
That's very funny.
- 93 INT. CADILLAC - ON 79TH STREET CAUSEWAY - DAY - MOVING 93
Stick driving, looking straight ahead. Barry in back.
- BARRY
You keep the cars washed, gassed, ready to go within ten minutes of any time I call. You think you can handle that?
- STICK
We have to synchronize our watches, we're in trouble. I don't have one.
- He glances at rearview mirror, sees Barry's dead pan expression. Shrugs.
- 94 EXT. COUNTRY CLUB - DAY - BARRY 94
in a golf outfit now, is teeing off with a foursome. Barry's drive slices. He pounds the club against the ground.
- 95 SHOT OF STICK 95
watching from the club parking area where several limos stand in a line. Waiting near him are two other chauffeurs, older

CONTINUED

guys, Harvey, foot on a limo bumper, smoking a cigarette, and Edgar -- a couple of lifers.

HARVEY

He was a little kid, he used to get mad, bust his tennis racquets.

STICK

(still
looking off)

How long's it take to play golf?

HARVEY

Oh, three, four hours.

STICK

Jesus Christ.

EDGAR

We expected Cecil wouldn't last, way he boozed it up.

As Stick watches...Barry kicks his ball out of the rough.

STICK

He cheats....

HARVEY

Improving his lie. How's Mr. Stam doing on that seed company deal?

Stick turns, looks at him, curious.

HARVEY

You know you're working for Mr. Hot Tips himself.

EDGAR

You can do all right listening to Mr. Stam.

HARVEY

Cecil, he'd keep his ears open, tell us about some of those brand new stock deals Mr. Stam gets into.

CONTINUED

95 CONTINUED - 2 95

Stick is paying attention now, curious.

EDGAR

Over-the-counter stuff mostly. Yeah, Cecil made about a hundred extra a week, just passing along stockmarket tips.

Stick looks off, now with a somewhat more optimistic expression.

96 EXT. CADILLAC - DAY - MOVING 96

turning off the freeway toward Miami International.

97 INT. CADILLAC - MIAMI INTERNATIONAL - DAY 97

parked beneath structure, in line of waiting cars. Stick looks up, is surprised to see...Barry coming out of the terminal with Kyle, Barry yakking away. (One bag, one case.)

98 EXT. CADILLAC 98

parked. Stick is out of the car now, opening the trunk. (Uniforms inside.) He comes around to open the rear door as they reach the car, Barry still yakking.

BARRY

You want my advice? Get Chucky into commodities and lose his ass. He'll drive you nuts.

As Barry is saying this, Stick and Kyle's eyes meet, hold for a moment. She gets in.

99 INT. CADILLAC - DAY - MOVING 99

Stick driving, listening to Kyle and Barry in back. Her case open, she's looking through papers as Barry talks to his broker on the phone. The point we make is that Kyle is the brains behind Barry.

CONTINUED

99 CONTINUED

99

KYLE

Stay with cheap play for the time being. A few more months.

BARRY

(covers
phone)

Arthur says Automated Medical. I forgot what they do.

KYLE

Interferon, cancer treatment. And they're working on herpes.

BARRY

Jesus Christ.

(into
phone)

Arthur? Ten thousand shares, man. I love that stock.

100 EXT. CADILLAC - DAY - MOVING 100

along Fort Lauderdale beachfront.

101 OMITTED 101

102 EXT. CADILLAC - DAY - MOVING 102

turning left off the beach to approach a bridge over the Intracoastal near the marina.

103 INT. CADILLAC - DAY - STICK'S POINT OF VIEW - MOVING 103

as he sees, to his left:

The brown Jaguar sedan on the bridge, holding up traffic. Nestor and Avilanosa inside. A figure, hunched over talking to them straightens. It's Moke, wearing his straw cowboy hat. As we watch this we hear:

BARRY (O.S.)

Arthur says the fringers aren't gonna make it.

KYLE (O.S.)

I don't pick fringers.

CONTINUED

103 CONTINUED

103

BARRY (O.S.)

Arthur says the bloom is off the
energy rose.

KYLE (O.S.)

I'm gonna be sick in your car.

(beat)

Hey, where we going?

Stick is turning in at the marina, driving through to the
parking area by the docks.

BARRY (O.S.)

Give you a treat. We're gonna take
the boat home.

KYLE (O.S.)

Oh, no....

Now, through windshield, we see Rorie waiting near docks.

BARRY (O.S.)

There's Rorie. Sweet kid but tough.
She's the only broad I know kick-
starts her vibrator.

Stick pulls to a stop and sits without moving, thoughtful,
staring straight ahead.

BARRY

You gonna sit there or you gonna get
out and open the door? Hey!

STICK

(comes
to life)

What?

104 INT. MARINA BAR - DAY - ACTIVITY, MUSIC

104

Stick -- in black uniform, chauffeur's cap -- comes along
the bar. Sees Moke in his cowboy hat having a beer.

As Bobbi sees Stick approach Moke she does a double-take.

105 MARINA BAR - DAY - CLOSE ON MOKE

105

Drinking beer, eating peanuts, Moke looks over his
shoulder to see this chauffeur staring at him. Moke
squints, sucking his teeth, but doesn't recognize Stick.

STICK

You mind my asking -- where's a
cowboy get a hat like that?

CONTINUED

MOKE

The store. Where you think?

STICK

I like that high crown.

MOKE

It's a Crested Beaut.

STICK

It sure is. You mind -- lemme have a look at it?

Moke turns to the bar mirror, takes the hat off carefully and hands it to Stick, who takes it, looks it over.

STICK

There's something stuck in the sweatband.

MOKE

Toilet paper. I put some toilet paper in there so she'd fit me good and snug.

STICK

Doesn't crease on you, get outta shape?

MOKE

Can't hurt it none.
(turns to pick up his beer)

STICK

Let's see.

Stick drops the hat and stomps on it, grinding it against the floor. He picks it up, ruined, hands it back as Moke finishes his swig and comes around on his stool. Moke stares, can't believe what he sees.

STICK

Thanks.
(walks off)

The black Cadilla stands in the drive near the entrance. Stick is at the open car door, back to camera. Takes off his cap, throws it inside. He's taking off his coat as we hear:

MOKE

Hey!

CONTINUED

106 CONTINUED

106

As Moke comes out, Stick throws the coat in the car and turns. Moke stops dead about ten feet away.

STICK

Yeah?...

Moke doesn't move. He's tense, squinting, not sure.

STICK

Don't you know me?

Stick gives it a few beats before he half-turns to the car.

STICK

I know you.

He pauses again. Gets in the Cadillac and drives off.

Moke squints after it, sees the license plate: BS-3.

107 EXT. FRONT OF CHUCKY'S CONDO - DAY - A LONG SHOT TO SEE MOKE 107

running across the bridge, coming up the drive.

108 INT. HALLWAY - CHUCKY'S FLOOR - DAY 108

Moke comes off the elevator in a hurry and stops dead.

The head of a rooster is nailed to Chucky's door, blood running down the panel.

109 EXT. BARRY'S HOME - DAY 109

The Cadillac pulls into the garage area. Stick gets out, opens the trunk, takes out Kyle's suitcase. Looks up to see...Cornell coming out of the garage with a footlocker.

CORNELL

Belong to Cecil, man whose job you took. He suppose to come pick it up.

STICK

Who's Kyle?

CORNELL

Hey, she something, huh? Kyle McLaren, only reason I know of I'd ever want to be white and I don't think she'd care.

STICK

She gonna be staying here?

CONTINUED

109 CONTINUED

109

CORNELL

Few days. Put her bag in the guest house.

Stick nods, seems optimistic as he picks up the bag.

CORNELL

Hey, Stickley? She's got a brother's an FBI agent.

110 INT. CHUCKY'S APARTMENT - DAY

110

Follow Moke -- Lionel right behind him -- down a hall, into Chucky's den, across to the door to the living room. The mood quiet. Moke opens the door, steps into a weird scene.

111 INT. CHUCKY'S LIVING ROOM

111

The draperies are closed and the room is dark except for lighted candles, a dozen of them, on the coffee table where we see a headless rooster...deer antlers strung with red and white beads...incense burning in a dish...a split coconut with three bullets in it...an African mask made of bark and shells.

Chucky stands in a white covering that reaches to the floor, red and white beads around his neck. He raises his closed hand to his mouth, trance-like, pops a pill.

MOKE

Give you the ceremony to cleanse your spirit, huh?

Moke walks over to the coffee table altar, picks up the split coconut shell with the three bullets in it.

MOKE

Three days to get him or you become the rooster.

Chucky turns his head slowly to look at Lionel.

CHUCKY

What...good...are...you?

LIONEL

What was I suppose to do? You don't say nothing.

CHUCKY

(mimicking him)

I don't say nothing....

CONTINUED

111 CONTINUED

111

MOKE

Chucky? Can you hear me?

CHUCKY

What?...

(mind wanders,
looks away)

MOKE

I almost had him. He got away.
Chucky?..Black Caddy, license BS-3.
Look it up on the machine.

Chucky's gaze returns slowly to Moke and the beginning of a surprised grin appears.

CHUCKY

BS-3?...

112 EXT. BARRY'S GUEST HOUSE - DAY - A SHOT OF STICK

112

approaching with Kyle's bag.

113 EXT. "SEAWEED" COMING INTO THE DOCK - DAY - AN ANGLE TO SHOW KYLE IN THE STERN

113

Barry saying something to Rorie who's down in the cabin. He blows her a kiss, closes the hatch. Kyle shakes her head.

114 EXT. GUEST HOUSE - DAY

114

Stick, coming out, steps back in the doorway as he sees:

The boat at the dock. Kyle and Barry crossing the lawn, talking as they part, Kyle coming this way.

115 GUEST HOUSE - DAY - STICK AND KYLE

115

Stick waits until she's close, then comes out. Looks up with surprise, holds the door open.

STICK

How are you?

Kyle nods, enters. Then, as he's about to move off:

KYLE

I've been wanting to tell you...I think you're timing's great. The way you looked around the room -- Is there anything else you like? No, I don't think so.

CONTINUED

115

CONTINUED

115

KYLE (Cont'd)

(pause)

You don't look the same at all. But I knew you right away.

STICK

You did?

KYLE

I think it's because you remind me of my brother.

STICK

You're kidding -- the fed?

KYLE

You've been checking up on me.

There's a pause as they look at each other. Something clicking, instant rapport.

KYLE

I checked on you, too. Barry said you were in prison.

STICK

He said prison? Barry?

KYLE

No, you're right -- he called it the slammer. He said you were gonna steal his car.

STICK

(hint of
a grin)

You believe that?

Kyle isn't sure; she's not even sure if it matters.

116

INT. SERVANTS' QUARTERS - IN THE SITTING ROOM - LATE DAY

116

Cornell, shirt open, turns from a cupboard with a white busboy jacket. He tosses it to Stick, who's in his undershorts having a beer.

CORNELL

Big social function, man. Miz Stam wants you to help out.

Stick slips the jacket on over his bare skin. Crosses to where Cornell stands at a mirror buttoning his shirt.

CORNELL

Even got a movie producer coming from New York. Maybe we get discovered.

CONTINUED

116 CONTINUED

116

Stick's reflection appears in the mirror, next to Cornell.

STICK

Play a couple of desperate characters.

They stare at themselves in silence.

116-A EXT. TERRACE - LATE DAY

116-A

Stick and Cornell are stocking a portable bar...while Luisa Rosa is preparing a buffet table. Torches (unlit) on poles mark off the party area.

Below them, Kyle and Barry are working at an umbrella table, going over investments. Barry, on the phone, keeps looking off at the boat, tied up at the dock.

Stick listens with interest to:

BARRY

(hand over
phone)

Rancho Manufacturing. It's at
seventeen. Arthur wants to sell.

KYLE

What's the float?

BARRY

I think three fifty.

KYLE

Pretty thin. Their P-E ratio should
be twenty to one, at least. Earnings
are up and the stock's only at
seventeen?

BARRY

Come on. Do I sell?

KYLE

I think Arthur wants to keep it in
the house and drive it up.

BARRY

(into phone)

What're you doing, Arthur, blowing
smoke at me? That stock's gonna go
through the fucking roof...What?

(covers phone)

Arthur says it's volatile, very
shaky.

CONTINUED

116-A CONTINUED

116-A

KYLE

I think Arthur's shaky. Tell him he can sell when it hits fifty.

BARRY

Arthur, you shmuck. I'll tell you when to sell.

(hangs up)

116-B FEATURE STICK AND CORNELL - LATE DAY

116-B

setting up bar. Stick sees Barry look out toward the yacht.

STICK

He's got his girl friend out there.

CORNELL

I know it.

(glances off)

She knows it too.

As Stick looks over, sees:

Diane standing on the terrace in full view, watching every move Barry makes.

CORNELL

Watching Mr. Cool. I love it. It's a soap, man.

STICK

Better than All My Children put together. Lady of the house saying to the girl in the boat, you get laid, but I got it all.

117 EXT. THE TERRACE - NIGHT - PARTY

117

The torches are lit now and about 50 guests are drinking, dancing to the music of a Lester Lanin-type band trying to do current, upbeat numbers as well as oldies.

We see Barry and Diane, in matching white caftans, dancing among the guests -- most of whom are older, Republican-types -- the women better dancers than the men, who struggle to find the beat.

Kyle, dancing with an older guy, looks great.

118 EXTERIOR - NIGHT - STICK

118

working the bar. In his busboy jacket, black tie, making

CONTINUED

116-A CONTINUED

116-A

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118 EXTERIOR - NIGHT - STICK

118

working the bar. In his busboy jacket, black tie, making

CONTINUED

118 CONTINUED

118

drinks as though he knows what he's doing. Luisa Rosa moves off with drinks and Cornell walks up with his tray.

CORNELL

Couple of Rob Roys, Salty Dog....

STICK

(busy)

What else?

CORNELL

Compari and soda, vodka tonic.

(pause)

Man, you don't put bitters in a Rob Roy.

STICK

(working away)

Who doesn't?

Cornell gives Kyle a look as she walks up to the bar.

CORNELL

Makes his own kind of drinks.

KYLE

They'll never know the difference.

STICK

Which one's Compari?

KYLE

The red stuff.

Cornell shakes his head, exits, as Kyle goes behind the bar, finds the Compari and starts making drinks.

STICK

You having fun?

KYLE

It sounds like Palm Beach. Why is rich people's music so bad?

STICK

I thought you were one of them.

KYLE

I'm hired help, Stickley, the same as you are.

Barry appears, picks up a glass of champagne and drinks it down. To Kyle:

CONTINUED

118 CONTINUED - 2

118

BARRY

Guy in the Madras jacket -- got a huge condo deal going in Boca.

(to Stick)

Wrap a bottle of champagne in a towel....

KYLE

I don't talk business after five, Barry, or condo deals anytime.

On Stick; he likes her independence.

BARRY

So just be nice to the guy. It won't hurt you.

(drinks another glass)

Where in the hell's Firestone?

KYLE

He's your friend.

BARRY

(to Stick)

Take the champagne out to the boat. Tell Rorie I'll....

Barry stops dead as he sees Diane standing a few feet away, watching him. Barry puts on a big smile as he goes to her.

BARRY

Honey, where've you been? I was looking all over....

STICK

It's a soap, all right. Who's Firestone?

KYLE

Barry's movie producer, the guest of honor.

(looks off, gaze holds)

There's your buddy.

119 CHUCKY - PARTY - NIGHT

119

looking this way through the crowd, staring, as Pam dances near him by herself.

120 BARRY - PARTY - NIGHT

120

returns to the bar with three of his conservative friends in tow: two older gents and a matronly woman, who stares expectantly at Stick.

CONTINUED

120 CONTINUED

120

BARRY

They don't believe you did a bit at Jackson.

STICK

I don't either, till somebody reminds me.

KYLE

Excuse me.

(walks off)

BARRY

Tell 'em what it was like...Seven years in the world's biggest slammer.

MATRONLY WOMAN

(coy)

Did you have to -- you know -- with other convicts?

STICK

(deadpan)

I went steady a couple times, but I never fell in love, never.

121 PARTY - STICK AMONG GUESTS

121

picking up empty glasses. He looks up, sees...Cornell with a tray pass Diane and give her a sly pat on the ass.

Cornell approaches a woman standing with Barry.

BARRY

Watch your purse, Sharon, here comes Cornell.

CORNELL

(house nigger
grin)

That Mr. Stam, he terrible.

Cornell, shaking his head, turns to see Stick watching him. Cornell shrugs.

Follow Stick back to:

122 THE BAR - PARTY

122

where Kyle is waiting. They smile and he pours them each a drink. As Stick is throwing his down, Chucky walks up. He looks at Kyle.

CHUCKY

Whyn't you go take a leak?

CONTINUED

122

CONTINUED

122

Kyle stares at him; turns abruptly to leave. Stick stops her. Chucky's expression, looking at Stick, is glassy-mellow.

CHUCKY

You got some balls.

STICK

You have it on you?

CHUCKY

What?

STICK

My money. We get that settled maybe I'll feel better. Then again, maybe I won't.

CHUCKY

What'd they call you in the joint, Iron Balls?

STICK

Mr. Stickley.

CHUCKY

Fucking con, you think you're gonna get a dime outta me you're fulla shit.

STICK

Pay the five. It'll be cheaper in the long run.

Kyle, tense, taking it all in.

123

INTERIOR - NIGHT - BARRY WITH THE BAND

123

swinging into his vocal rendition of "New York, New York" with all the style of a third-rate lounge act.

124

EXT. GARAGE AREA - NIGHT - PARTY

124

where a picnic table -- sandwiches, coffee -- has been set up for the chauffeurs. We see Lionel and recognize Harvey and Edgar from the country club. In the b.g. we hear, faintly, "New York, New York."

As Stick enters the scene, sits down, grabs a sandwich, Harvey and Edgar move in.

HARVEY

How's it going? Or should I say, what do you hear from the backseat?

CONTINUED

124 CONTINUED

124

They wait patiently -- Harvey lighting a cigarette with a gold lighter -- as Stick takes a bite of his sandwich and seems to chew forever.

STICK

Say I heard about one Mr. Stam says is gonna take off....

EDGAR

(eager)

What's this, over-the-counter stock?

STICK

From seventeen bucks a share to up around fifty.

HARVEY

That's a 300 percent kick. Not too shabby.

STICK

But what I was wondering about was the procedure....

He stops as he sees Harvey looking off, then Edgar. Stick turns as Edgar says:

EDGAR

God Almighty, it's Cecil.

125 GARAGE AREA - NIGHT - FEATURE CECIL

125

coming past a line of parked limos, out of darkness into overhead light, a big burly arm wrestler-type. Some of the chauffeurs call his name, hesitantly, but Cecil pays no attention. He's heading for the party, not only determined, but mean drunk.

HARVEY

Did ten years. Killed two guys in a saloon brawl. With his fists.

126 BACK TO THE SCENE - NIGHT - STICK, CHAUFFEURS

126

Stick is impressed. He stares after Cecil until we hear:

EDGAR

You were saying something about procedure?

CONTINUED

126 CONTINUED

126

STICK

Well, I wondered -- what if I tell you the stock and you say you already have it?

HARVEY

But that would be cheating.

STICK

Only way I see to do it -- cash up front. Two bills gets you the name of the stock, right now. Monday the price goes up to 300. How's that sound?

They stare open-mouthed.

STICK

You can take it home to bed with you ...Personally, I believe money should never sleep.

127 EXTERIOR - NIGHT - WITH CORNELL

127

hurrying across the lawn approaching chauffeurs' table.

CORNELL

Stickley, Mr. Stam wants you. Say come and throw Cecil out.

When Stick doesn't move, staring at Cornell, rigid:

CORNELL

Man, you the one took his job....

128 PARTY - NIGHT - BARRY AND CECIL

128

Cecil lounges against the bar -- bull in a china shop -- swigging from a bottle, then throwing it, lofting it over the heads of the watching guests, into the pool, where several bottles are floating.

Barry, in his caftan, faces Cecil from about fifteen feet away.

BARRY

Cece, haven't I been fair? What else can I tell you?

CECIL

You can say it ain't so, asshole.
(lofts another
bottle into pool)
Gimme my job back.

CONTINUED

128 CONTINUED

128

Barry glances off, sees...Stick crossing the lawn, coming out of darkness, carrying something at his side.

BARRY

I'm gonna ask you once more, Cece, to leave quietly.

CECIL

(holding
his crotch)

And I'm own ask you to bite on this, pussymouth.

Stick is approaching now, entering the torchlight.

BARRY

Okay, that's all she wrote, Cece.
Get the fuck out.

129 PARTY - NIGHT - STICK AND CECIL

129

The guests -- particularly Kyle and Chucky -- watch expectantly as Stick walks past Cecil -- carrying a two-gallon gasoline can -- over to a serving table (Cecil watching now) where he unscrews the cap from the nozzle and pours the colorless liquid into a crystal glass.

CECIL

The hell you drinking? That regular or ethyl?

Stick walks up to him, matter-of-fact, looks at Cecil and empties the glass down the front of his shirt and pants.

There's a moment as Cecil stares, bleary. His hand sweeps glasses, bottles from the bar as he picks up a quart by the neck, raises it to strike. And freezes.

Stick's left hand comes up flicking Harvey's gold lighter. He holds the flame inches from Cecil's chin.

STICK

Good night, Cecil.

130 CLOSE ON A TORCH - NIGHT

130

as Cornell extinguishes it. Pull back to show the patio and terrace empty -- the party's over. Everything's been cleared except for empty bottles -- and the gasoline can -- sitting on the bar. Sound of phone ringing.

131 INT. BARRY'S HOUSE - HALLWAY - DIMLY LIGHTED - A SHOT DOWN THE HALL 131

to see Stick and Diane supporting Barry as he talks on the phone.

BARRY'S VOICE

You didn't miss much.

Hangs up. They come down the hall toward the camera now and enter the master bedroom. Stick eases Barry onto the bed, looks up at Diane in the doorway.

STICK

Want me to tuck him in?

DIANE

He'll be all right.

Diane half-turns in the doorway. As Stick comes out she turns back again, bringing him up. They stand close.

DIANE

But if you wouldn't mind -- look in the boat. I think one of our guests is still out there.

What's her game? Stick isn't sure -- as their eyes hold in the dim light, the mood seductive.

STICK

Anything else?

DIANE

I wondered if you're ever...frightened.

The play may be obvious, but Stick is as susceptible as the next guy.

132 ON THE TERRACE - NIGHT - KYLE 132

waiting, holding her arms. Moving about idly she walks over to the bar, looks at the gasoline can. Sniffs it. Then tips the can over to pour some of the liquid on her fingers. Brings her hand up, sniffs tentatively. Looks up to see...Stick coming out.

133 TERRACE - NIGHT - AN ANGLE - STICK AND KYLE 133

as they meet, walk off toward the guest house.

KYLE

How's Barry?

CONTINUED

133

CONTINUED

133

STICK

Sound asleep. The movie producer called from New York. Can't make it till tomorrow.

KYLE

(pause)

Can I ask you something?

134

ANOTHER ANGLE

134

approaching guest house.

KYLE

Would you have set that man on fire?

STICK

If I had to.

KYLE

With water? That wasn't gasoline in the can. It was plain water.

STICK

Well...I would've had to drive all the way over to the Gulf station....

Reaching the guest house....

KYLE

You're fun to watch, Stickley. You know it?..How about a nightcap? Scotch or Gatorade?

STICK

Soon as I do an errand for Diane.

KYLE

Oh...Well, if you make it, fine.

135

EXT. "SEAWEED" AT BOAT DOCK - NIGHT

135

Stick boards cautiously, approaches the hatch.

136

INT. "SEAWEED" - NIGHT

136

Stick comes down into a dimly lighted stateroom, hears the pumping action of the toilet.

Now Rorie appears, coming out of the head -- wearing a heavy turtleneck and tennis shorts. She's looking down, fastening the shorts. Looks up, sees Stick and starts to scream.

CONTINUED

STICK

Shhhh. It's okay, I'm a friend. I work for Barry.

RORIE

(not too sure)

Where is he?

STICK

He's in bed.

RORIE

In bed!

STICK

Shhhh. You don't want to wake up his wife.

RORIE

The hell I don't! You know how long I've been in this fucking boat? All goddamn day. All I do is wait.

STICK

I know what you mean.

RORIE

That's it -- no more.

As she says this she's pulling the sweater up over her head and Stick is suddenly confronted by magnificent breasts -- that jiggle as she tugs at the sweater, trying to pull it off.

STICK

You can only take so much.

RORIE

(voice in sweater)

He doesn't care about anyone but himself -- the little shit.

Rorie comes out of the sweater. Peels off the shorts, bends over in her bikinis to pick up her jeans -- Stick watching -- then sits on the bunk, dejected. Rorie's voice now takes on a tone of self-pity.

RORIE

Long as he's having fun. He forgets all about me.

Stick comes over, sits next to her to give comfort.

STICK

I'd never make you wait.

RORIE

I've been so lonely....

CONTINUED

136 CONTINUED - 2

136

STICK

I know....

Rorie turns, coming into his arms, coiling around him as her mouth brushes his.

RORIE

Will you take me home after?

137 EXT. TERRACE - NIGHT

137

A slow pan across the empty terrace to the house, where a figure (Diane) stands in the doorway to the morning room.

138 BACK TO INT. "SEAWEED" - NIGHT

138

The dimly lighted stateroom. Stick and Rorie are in the bunk. Rorie's eyes are closed. With a sleepy tone:

RORIE

Boy, you're good. Whoever you are.

(hand moves over
his chest, stops)

You still have your tie on.

Stick brings his hand up to check. He's surprised to learn that it's true. He looks at Rorie, who appears to be asleep.

139 EXT. TERRACE - NIGHT - AN ANGLE ON STICK

139

as he approaches the house.

DIANE (O.S.)

Stickley....

He stops, walks over to the open doorway to the morning room where Diane waits in a see-through dressing gown.

STICK

All's quiet.

DIANE

I thought I heard something.

STICK

In the boat?

DIANE

No, out there. Somewhere....

Stick turns. Looking out over the grounds his gaze raises to the moon, across Biscayne Bay.

CONTINUED

139

CONTINUED

139

STICK

Wow. It's true. There it is. Moon
over Miami.

DIANE

Shine on my love and me.

STICK

What's the next line?

He looks over his shoulder, stops. Then comes slowly
around. Diane stands in moonlight, stark naked.

Stick, with a dreamy look, manages to smile.

140

FEATURE THE MOON OVER MIAMI

140

141

INT. GUEST HOUSE - NIGHT

141

Kyle is making drinks at the bar in the living room. Stick,
wearing a knit shirt and jeans now, stands by the door.

KYLE

You look worn out.

STICK

They keep you humping.

(pause)

What's over-the-counter mean?

KYLE

I don't give lessons, Stickley. But
to get in the market there's no more
to learn than if you wanted to become
a Blackjack dealer or a bookie.

(as they
go outside)

I practiced law a few years. That's
my trade, really, corporate work.
But I have more fun telling rich
guys how to spend their money.

142

EXT. GUEST HOUSE - PATIO - NIGHT

142

They come out, walk toward the bay.

KYLE

What's your excuse? Why you became
a thief. The excitement?

STICK

It looked easy. I met a guy who had
ten rules for success and happiness
in armed robbery.

CONTINUED

142 CONTINUED

142

KYLE

Are you serious?

STICK

Always be polite on a job. Say please and thank you....

KYLE

Come on....

STICK

Never call your partner by name. Never use your own car. Never tell anyone your business...We did pretty well for a while.

KYLE

Till you went to prison...Which rule did you break?

STICK

Never associate with people known to be in crime.

KYLE

But you're doing it again, aren't you?

(pause)

What's your game, Stickley?

143 EXT. GUEST HOUSE PATIO - NIGHT - STICK AND KYLE

143

curled up on a glider, his arm around her.

STICK

I drove from Detroit to Las Vegas one time....

KYLE

In a stolen car?

STICK

I couldn't wait to see it, hip center of the world. But you know what Vegas is? It's dirty. It's full of stains and cigarette burns. I lost forty bucks playing Blackjack, got in the car and drove straight through to Vail, Colorado. From all that glitz to signs carved on logs. From people lined up to see Wayne Newton to people drinking claret and soda, talking about the new Woody Allen movie. I mean film. And you know what?

CONTINUED

143 CONTINUED

143

KYLE

(held)

What?

STICK

I couldn't get out of there fast enough. It's as unreal as Vegas, but for different reasons.

KYLE

Vail's cleaner.

STICK

Yeah, it's clean. If you're into clean, you're all set.

(pause)

I'm not sure what I want. But I wouldn't want to be Barry. I'd never trade places with him.

KYLE

Excitement...? I want to know what moves you.

STICK

I think we're getting to it.

They kiss, lingering, taking their time. As they part for a moment:

KYLE

I don't know if I'm ready for you.

STICK

There's no hurry.

They get back at it.

144 EXT. MOON OVER MIAMI - NIGHT

144

DISSOLVE TO

145 EXT. MIAMI SKYLINE - NO MOON - NIGHT

145

During slow pan all the way around to the patio, empty, the doors to the dark bedroom open:

STICK (O.S.)

I guess it's just one of those things. You never know.

CONTINUED

145

CONTINUED

145

KYLE (O.S.)

No, I guess you don't.

STICK (O.S.)

What does that mean?

KYLE (O.S.)

I'm agreeing with you. It's just one of those things. Don't get mad at me.

STICK (O.S.)

I'm not mad.

(long pause)

You think I'm mad?

KYLE (O.S.)

Why don't we just go to sleep.

STICK (O.S.)

Fine.

146

EXTERIOR - DAY - MEDIUM-INCOME STREET

146

of Florida ranch homes. We see Barry's Rolls Royce standing in a driveway.

147

INT. MARY LOU'S HOUSE - DAY

147

Stick's former wife, Mary Lou, somewhat attractive but no style, curlers in her hair -- appears bitter, resentful, not a lot of fun. With a grim expression she watches:

Stick and his daughter Katy hugging each other. As they come apart but still touching:

KATY

I saved all your letters. I've got a ton.

STICK

I did too. You look great -- all grown up...How's school?

KATY

It's okay.

STICK

You like it?

CONTINUED

147 CONTINUED

147

KATY

Sorta. I like typing, it's fun.

STICK

Are you good at it?

KATY

Pretty good....

We hear a car horn and Mary Lou steps to the window -- where a rolled-up towel lies on a table -- and looks out.

MARY LOU

Your father finally comes to see you....

KATY

But I didn't know....

STICK

It's okay, go on. We'll be seeing each other a lot. We can go to the beach, mess around....

Katy throws her arms around his waist, pressing close.

148 EXT. MARY LOU'S HOUSE - DAY - LONG SHOT - AN ANGLE

148

looking past the hood of Nestor's Jaguar in the f.g. to see Stick and Katy -- towel under her arm -- come out on the porch, kiss good-bye. Katy runs out to a car full of kids waiting for her. Stick waves, goes back into the house.

In a moment we hear the Jaguar's engine turn over. The car comes into full view as it creeps toward the house.

149 INT. MARY LOU'S HOUSE - DAY - MARY LOU

149

is seated now snapping stringbeans -- showing what a homebody she is -- as Stick comes back in. She doesn't look up at him during the following:

STICK

Mary Lou, I was sorry to hear your mom passed away.

MARY LOU

Oh? That's a switch. You never said a kind word about Mama in your life.

CONTINUED

149

CONTINUED

149

STICK

I couldn't think of any.
 (looking around
 the room)
 She left you fixed, uh?

MARY LOU

Well, I sure didn't get any help
 from Mr. Wonderful -- \$385 in seven
 years.

Stick walks over to the table by the front window, taking
 several bills from his pocket, and drops them there.

STICK

I'm gonna give you something every
 month now, for Katy.

MARY LOU

You're gonna pay alimony, too. At
 least till you go back to jail.

STICK

No, that's done. I'm not getting
 into any more...
 (looks out
 the window)
 ...trouble.

150

THROUGH WINDOW TO SEE THE JAGUAR

150

in front of the house now -- Moke in a new cowboy hat,
 and Juano drawing pistols as they come toward the house.

151

BACK TO MARY LOU

151

the martyr, busy shucking her beans. She doesn't notice
 Stick cross quickly to the hall -- look toward the kitchen
 and the back door.

MARY LOU

How many times have I heard that
 song before. Ernest, if I could
 honestly believe in my heart you've
 changed your ways, I might even
 consider taking you back. If I had
 a sign, some indication ---

Sound of the front window shattering.

- 152 AN ANGLE ON THE FRONT OF THE ROOM 152
To see Juano sticking his .357 through the window, firing...as Moke comes crashing through the front door, his nickel-plated .44 blazing...destroying a glass-front cabinet full of figurines.
- 153 THE KITCHEN 153
Gunshots exploding. Shattering glasses, dishes, Stick flying out the door.
- 154 BACK TO THE LIVING ROOM 154
to see Mary Lou frozen, mouth open -- Juano and Moke, ignoring her, running through to the kitchen...where they continue to fire at Stick...now seen clearing the backyard through a stand of shrubs.
- 155 AN ANGLE ON THE FRONT OF THE HOUSE - DAY 155
to see Stick coming around the far side of the house next door, running for the Rolls in the drive. He jumps in, starts to back up...but Juano is coming out the front door now, firing. A spiderweb of cracks appears on the right front window.
- 156 INT. ROLLS ROYCE IN DRIVE - DAY - STICK 156
guns it straight ahead, swerving into the backyard, and there's Moke right in front of him -- Moke diving out of the way, just in time. As the Rolls tears through the shrubs -- through the adjacent backyard -- Moke appears in the frame again, hatless now, firing after the Rolls.
- 157 LIVING ROOM - DAY - A SHOT OF MARY LOU 157
sitting rigid with her bowl of snapbeans as the sound of gunfire fades off.
- 158 BACKYARD - DAY - A SHOT OF MOKE 158
He turns, looks down. Stoops and picks up his new cowboy hat from the tire tracks. Another one ruined by that son of a bitch.

159 INT. BARRY'S HOUSE - HALLWAY - DAY

159

As Stick approaches the morning room putting on his white mess jacket we hear:

BARRY (O.S.)

Gentlemen, you've no doubt heard about the leper telling the hooker to keep the tip?...

160 INT. MORNING ROOM - DAY

160

Barry stands at the head of a long table about to present Leo Firestone, a fifty-year-old hipster in denim, sitting next to him. Close by is a poster on an easel that reads:

FIRESTONE ENTERPRISES
PRESENTS A
LEO NORMAN FIRESTONE PRODUCTION
"SHUCK & JIVE"

At the conference table are ten prospective investors. They include Chucky, Nestor and another two gents who are obviously Hispanic.

Kyle, with an open prospectus, sits at the end of the table with Firestone's young assistant, Jane, ultraslim in a tank top, quietly self-confident. Stick enters and joins Cornell at the bar, set up on one side of the room. He catches Kyle's eye. They smile.

Jane notices this.

BARRY

...Well, I'm about to introduce a guy who puts an even bigger part of himself in everything he does. The man who produced that smash hit The Cowboy and the Alien, Mr. Box Office himself, Leo Norman Firestone....

161 INTERCUT - FIRESTONE PRESENTATION

161

FIRESTONE

Gentlemen, what we've got in Shuck & Jive are a couple of laid-back undercover dudes who are privy to, if you will, all the narcotics shit going down around here.

Nestor and the two Cubans stare with grim expressions.

Stick and Kyle exchange looks.

CONTINUED

161 CONTINUED

161

FIRESTONE

There's a scene where we have all these greaseballs handcuffed together in a line. Shuck says to Jive, 'You know what it looks like?' Jive says, 'Yeah, a spicket fence.'

162 A SHOT OF NESTOR AND THE CUBANS

162

dead pan.

163 A SHOT OF JANE

163

rolling her eyes at Firestone.

Firestone sees her, takes a closer look at the audience and pales.

FIRESTONE

If any of you gentlemen are of Hispanic persuasion, you know I'm referring only to the garbage that has washed up on our shores. The gangsters, the dope dealers....

BARRY

(anxious)

Leo, let's move on to casting, okay?

FIRESTONE

You want stars? You're gonna get 'em. For Shuck we're going after...what's his name, the motorcycle cop....

JANE

Erik Estrada.

FIRESTONE

Right. Erik, I know, will flip. We're considering Larry Olivier -- Sir Larry, I should say -- to play Domingo, the wise old Cuban snitch. Beautiful little cammie part. And for the female lead we're after that lovely star, she was an answer on Tic-Tac-Dough the other night....

JANE

Linda Blair.

CONTINUED

FIRESTONE

Tremendously successful in...the picture she throws up the pea soup.

JANE

The Exorcist.

CHUCKY

Before you get too far, I think you're gonna have to change that script around some.

FIRESTONE

Hey, that's what I want, input. Gimme your ideas, gentlemen.

CHUCKY

Does an investor -- would he get his name up on the screen?

FIRESTONE

I don't see why not.

CHUCKY

How about shagging starlets? That part of the deal?

Chucky looks at Jane and winks. She seems stunned.

BARRY

We haven't gone over the investment itself, the risk....

FIRESTONE

It's all there in the offering circular. You gentlemen know far more about it than I ever will, doing my number over on the creative side. But if you have questions?...

BARRY

Or comments?

KYLE

Just one. It sounds to me like a tax fraud.

CONTINUED

164 CONTINUED

164

Firestone pretends to do a double-take, then smiles.

FIRESTONE

I beg your pardon.

KYLE

You want to raise a million here, 100,000 from each investor...take it to the bank and leverage another million and a half....

FIRESTONE

I think you've got it.

KYLE

...and allow the investors to write off the bank loan. Even though the investors won't owe the bank.

FIRESTONE

Yes, I think she's got it.

165 CLOSE ON STICK AND CORNELL

165

STICK

Asshole.

166 BACK TO KYLE AND FIRESTONE

166

FIRESTONE

I'm teasing you, sweetheart. But you're right. I sign a note to the bank payable in five years. The investors write off their share, 250,000 each. And by the time the note comes due the statute will have run out and the IRS won't be able to touch them. Now is that cute or isn't it?

KYLE

Adorable. Except it's fraud. If you don't believe me ask the IRS.

FIRESTONE

Well, I guess what it comes down to is that age-old entrepreneurial question -- who's to know?

KYLE

I will. And I'll advise my clients to run like hell if they ever see you coming.

167

AN ANGLE ON STICK - AT THE BAR

167

raising a shotglass to Kyle. As the guests stir, getting up -- a buzz of voices -- she comes to the bar and he pours her one. They drink, look out at the others, see: Jane watching them.

Chucky hurrying up to Barry and Firestone, getting into close conversation with them.

KYLE

Poor Chucky -- he's dying to get in the movies. Shag starlets.

Now Nestor approaches Chucky, takes him by the arm, says something and both look this way, toward the bar.

168

HER POINT OF VIEW - KYLE

168

She's surprised to see Cornell come in from outside and whisper something to Stick...who looks at her then.

STICK

I'll see you in a few minutes.

He turns and ducks out through the doorway.

Now she sees Chucky and Nestor cross, go outside.

169

EXT. TERRACE - DAY

169

Kyle comes out, sees...Stick over in the garage area with a couple of chauffeurs, who give him something he puts in his pocket.

She sees...Chucky and Nestor out on the lawn. Chucky whistles. Stick looks over. And when Chucky waves, Stick walks out to join them.

170

A SHOT OF KYLE

170

wondering what's going on.

171

EXTERIOR - DAY - STICK, CHUCKY AND NESTOR

171

standing out on the lawn, Miami in the b.g.

CHUCKY

I mean this guy hustles -- sells tips on the market, tells me I owe him five grand for making the drop.

CONTINUED

STICK

The suitcase was delivered.

Nestor's reaction is most important here -- as he studies Stick, making up his mind about him.

NESTOR

Somebody put a wire on you?

STICK

(raises arms
straight out)

You want to feel?

NESTOR

No, I don't want to feel you. I want to know what you told anybody.

STICK

(lowers arms)

How long's it been? I talked to the cops they'd had you up by now... Wouldn't they?

(pause, as
Nestor stares
at him)

I gotta go back to work. You want to talk sometime, give me a call.

(walks off)

CHUCKY

I'm not done with you!

Stick keeps walking. Nestor doesn't seem to mind.

NESTOR

You promise them 5,000, uh?

(pause)

And he says, it was delivered.

(smiles)

CHUCKY

You think that's funny?

NESTOR

I think you can believe him.

CHUCKY

I'm not gonna pay. Why should I pay him -- Christ.

NESTOR

It worries you, then pay him.

CHUCKY

I don't owe him a goddamn thing.

CONTINUED

171 CONTINUED - 2

171

NESTOR

Then don't pay him.
(moves off)

CHUCKY

Nestor?..What would you do?

NESTOR

(pauses; half-turns)
You know something, Chucky? All you
are to me is a pain in the ass. I
think I'm gonna cut you off.
(moves off)

Chucky's in a fix, confused, mutters, "Shit," and calls out:

CHUCKY

Nestor?..Can I have Moke?

172 EXT. GUEST HOUSE PATIO - DAY

172

Stick, in knit shirt, is lounging, studying Firestone's
movie deal prospectus. As Kyle come out with a couple of
drinks he looks up, closes the folder.

KYLE

You know, I'm also a pretty good
lawyer. I could represent you,
talk to the state attorney.

STICK

And he'll figure I want to plea
bargain to save my ass. They dink
around and I'm in the county jail
six months waiting to stand trial.

KYLE

For what? You didn't do anything.

STICK

I was there. They look up my
priors, that's enough.

KYLE

I thought Rainy was your friend.

STICK

You have to understand, Rainy was into
that life, he knew what could happen
to him...I'd like to see those guys
taken off the street, for the good of
mankind, but it isn't up to me.

CONTINUED

172

CONTINUED

172

KYLE

Why didn't you run?

No reply.

KYLE

You like the action, don't you?
You love the idea of living by
your wits. Isn't that it?

STICK

I learned something in jail. I can
get along with myself and have a
pretty good time. I don't have to
use a gun, but I don't have to join
a country club either.

KYLE

As long as you can sell tips on the
market. What's your plan, Stickley?

(pause)

How're you gonna get Chucky to come
across?

STICK

You got any ideas?

He looks up and Kyle follows his gaze to see:

173

BARRY

173

approaching. Get Kyle's reaction to what follows. She
loves it.

BARRY

Stickly, get Firestone outta here.
He needs a ride to the airport.

STICK

Who picked him up?

BARRY

I don't believe it.
(to Kyle)
You believe this guy?

STICK

It's suppose to be my day off.

BARRY

Okay, I'm not telling you to take
the schmuck to the airport, I'm
asking you. How's that?

STICK

What if I wasn't here?

- 174 INT. RAINY'S VAN - LATE DAY - MOVING 174
creeping along in front of the main terminal, Miami International. Moke behind the wheel. He stops as he sees a black Cadillac pull in up ahead. Through the windshield: We see Firestone get out with his bag. Then Jane, his assistant, comes out. They stand talking a moment. Firestone goes into the terminal and Jane gets in the front seat. The Cadillac moves off.
- 175 EXT. CADILLAC - LATE DAY - MOVING 175
on the Julia Tuttle Causeway heading east.
- 176 A SHOT OF THE VAN 176
following.
- 177 INT. CADILLAC - LATE DAY - MOVING 177
Stick driving -- out of uniform. Jane picks up a copy of the prospectus from the seat between them.
- JANE
You're actually reading this?
- STICK
Yeah, but I think I got a better idea. First, change the name of the movie to Scam.
- JANE
You're not really a chauffeur, are you?
- STICK
Not in real life.
- JANE
I worked in casting once -- I'd make you any day as an undercover cop.
- Stick's eyes are on the rearview mirror. (He's spotted the van.) His head turns slowly to look at her.
- JANE
I think half the guys at that meeting are dealers -- and you're there to get the dope on the dopers.

178 OMITTED
thru
180

178
thru
180

180-A EXT. VAN - LATE DAY - MOVING

180-A

180-B EXT. EDEN ROC HOTEL - DUSK - ANGLE

180-B

to see the Cadillac arriving, the van on Collins Avenue.

181 INT. EDEN ROC SUITE - DUSK

181

Firestone's production office. Stick enters with the easel and sign from presentation; Jane with copies of prospectus. She crosses to desk.

JANE

I also think you've got something going with Kyle...the looks. I loved it the way she zapped Leo, the jerk.

STICK

You don't care for Leo.

JANE

I think he's retarded. Or somebody dropped a light on his head.

Stick puts down the sign and easel, crosses to a front window, looks out.

STICK

Why do you work for him?

JANE

You mean why did I. I've had it with Leo. He ever pays me, the prick, I'm going back to L.A.

STICK

He's gonna be in New York?

JANE

For a couple a days.

STICK

And you'll be here all alone?

JANE

I don't have a choice. All I do is wait for that asshole.

STICK

Waiting's tough.

CONTINUED

181

CONTINUED

181

Stick, at the front window, sees...the van parked on the street at taxi stand.

Stick's hand comes out of his pocket with a roll of bills as he approaches Jane. Takes her hand in both of his.

STICK

Well, I wish you luck.

Her expression changes as she takes her hand away.

JANE.

What's this for?

STICK

One-way fare to L.A. And expenses. You remember Chucky?...Say he calls you....

JANE

Bullshit -- that creep. I thought you were a nice guy.

STICK

What if he calls, you answer, you say, good morning...Norman Enterprises....

She's looking at him funny.

STICK

No, I'm sorry, Mr. Norman isn't in right now. He's out looking for places to make his movie.

JANE

Scouting locations.

STICK

He's making a movie called Scam.

JANE

(awed)

Jesus, you're not an undercover cop, you're a crook.

STICK

Think you could help me out?

182

SHOTS OF VAN TAILING CADILLAC - ALMOST DUSK

182

South on Collins to 15th, then east to Ocean Drive, down into the South Beach area.

- 183 INT. VAN - ALMOST DUSK - MOKE'S POINT OF VIEW - MOVING 183
- He brakes, waits, as he sees the Cadillac pull in at the Hotel Estelle. Sees Stick get out and start into the hotel when he's approached by a hooker. After a few moments, Stick and the hooker go in together.
- Moke parks the van. Reaches under the seat and brings out his nickel-plated six-gun.
- 184 EXT. OCEAN DRIVE - NIGHT - FROM POINT OF VIEW IN FRONT OF HOTEL - ACTIVITY 184
- It's dark now.
- 185 AN ANGLE TO SEE MOKE 185
- sitting on the porch, watching the front door. He looks at his watch. After a few moments he gets up, adjusts the fit of the gun beneath his jacket.
- 186 INT. HOTEL ESTELLE LOBBY 186
- dimly lighted. Moke approaches Luis behind the desk, reading a magazine.
- MOKE
- Buddy of mine come in with a who-er just a while ago -- wants me to meet her.
- (hands Luis
a five)
- LUIS
- Yeah, they up in 205.
- Luis waits till Moke reaches the stairs. Picks up phone.
- LUIS
- (into phone)
- On the way.
- 187 ANOTHER ANGLE - LUIS 187
- crosses to a door off the lobby, opens it. The hooker steps out. He hands her money and she shakes her head, like the whole thing's crazy.
- LUIS
- Life is full a mystery, ain't it?

- 188 INT. UPSTAIRS HALLWAY - NIGHT 188
- Moke draws his gun as he approaches 205, presses close with his hand on the knob -- hears radio music -- turns the knob and the door opens.
- 189 INT. RAINY'S HOTEL ROOM - NIGHT - AN ANGLE FROM THE KITCHENETTE 189
- We hear the shower running now as well as the music -- to see Moke enter. He looks toward the open bathroom doorway.
- Move in as Moke approaches the bathroom, gun ready, steps in to see the shower curtain drawn, the shower loud in this confinement. Cautiously he reaches out, throws the shower curtain back. The stall's empty.
- Moke is turning when Stick belts him with a left that slams him against the tile and he slides down in the tub.
- 190 REVERSE - MOKE 190
- looking up through the water streaming down on him to see Stick pointing the nickle-plated .44 at his face.
- 191 EXT. LUXURY HOME - OCEANFRONT - NIGHT - ANGLE ON BLACK CADILLAC 191
- approaching. Avilanosa waits at the front entrance.
- 192 EXT. PATIO IN CANDLELIGHT - NIGHT 192
- Avilanosa crosses to Nestor who sits at a stone table set with candles, a decanter of brandy, glasses. Avilnosa lays the nickle-plated .44 on the table and says a few words to Nestor. Nestor gestures, Avilanosa exits.
- 193 ANOTHER ANGLE - NESTOR 193
- gestures again and Stick approaches the table...leaving Moke standing in front of a stone sanataria altar decorated with deer antlers, red and white beads, voodoo paraphernalia, primitive masks and sculptures.
- As Stick approaches and sits down:
- NESTOR
- Stick, uh? You seem to be a hard
guy to kill.
- Sitting down, Stick glances at Moke.

CONTINUED

193 CONTINUED

193

STICK

He tries, Nestor. I think he's just dumb.

NESTOR

You know the kind of help you get these days.

Nestor gestures to dismiss Moke, who pauses long enough to give Stick a mean look.

194 THE PATIO - STICK AND NESTOR AT THE TABLE

194

NESTOR

I have a dream. I see a tigre walk down SW 8th Street and all the people they run inside to be safe.

STICK

A tiger?

NESTOR

Yes, like a big cat. I see it come to my home, into my room. We look at each other, me and this cat that has teeth like knives. I reach out my hand. The cat comes over. It opens its mouth...and licks my hand. We friends.

STICK

In my dream, I'm always falling down stairs.

NESTOR

What does it mean to you?

STICK

It means I'm not getting anywhere.

NESTOR

Or there is danger upstairs.

STICK

Sometimes I see myself in a dream, I'm on a busy street, or in church....

NESTOR

Yes?

CONTINUED

STICK

And I don't have any clothes on.
I'm bare naked.

NESTOR

It means you have nothing to hide.
It's good you tell me this.

STICK

You go by dreams, uh? Figure 'em
out?

NESTOR

When I get tired thinking. It's
easier.

(gestures toward
sanataria altar)

Or I pretend to be the witch doctor.
I learn gods can scare the shit out
of people, get them to do what you
want.

STICK

You had to kill Rainy?

NESTOR

Rene, someone -- yes, of course. So
I don't get ripped off, taken to a
cleaner.

STICK

I'd like to take Chucky to a cleaner.

NESTOR

Yes. And what do you want from me?

STICK

Permission.

Nestor likes this. As he leans forward, pours them each a
brandy:

NESTOR

How do you know to ask this?

STICK

I did time. Inside or out,
somebody's the man.

NESTOR

You want the 5,000 he promised you.

STICK

Maybe more...Expenses.

CONTINUED

194 CONTINUED - 2

194

NESTOR

Why not -- if you can do it. But if you going to turn him in, I say no. Chucky, they lock him up he tell them anything to get his medicine, uh? His pills. Then I have to go to Colombia and I like it here, this land of opportunity.

STICK

How's Chucky stay in business?

NESTOR

Well, he has the connections. But ten years, is too long. Now he's sick, nervioso, uh? Afraid to have strong people. Oh, he don't know what to do. Maybe get out...

(smiles)

Go in the movie business, uh? Make plenty money.

STICK

(smiles back)

Why not?

NESTOR

But I tell you something. Chucky has no honor. He'll shoot you in the back before he pays you. Or hire someone, like he did Moke.

195 EXT. NESTOR'S HOUSE - NIGHT - LONG SHOT - STICK AND NESTOR 195

walking out to the Cadillac.

NESTOR

What's good in the stock market these days?

STICK

You can't go wrong with tax-free municipals. Otherwise stay with cheap play.

196 EXT. GUEST HOUSE PATIO - NIGHT

196

In soft light -- Stick on the glider with the prospectus open -- Kyle sitting on her legs, an arm behind Stick, leaning close to point to something in the folder.

CONTINUED

196 CONTINUED

196

KYLE

Right there. This type of offering you have to limit to thirty-five investors. That's the law.

STICK

That's not what Firestone said.

KYLE

He changed it around, trying to work his tax fraud.

STICK

If each investor put in, say, a hundred thousand....

KYLE

You could make a three and a half million dollar movie.

(starts to kiss
him, fool around)

You have one in mind?

STICK

I might. I'd call it Scam.

KYLE

Perfect.

She's getting to him. Stick lets the prospectus fall, responds.

STICK

You want to hear my idea?

KYLE

Whatever it is, I've got a better one.

197 INT. BARRY'S DEN - DAY

197

Stick -- in tan uniform -- with prospectus and hand-written legal sheets on the desk. He's working at Barry's typewriter with two fingers, making mistakes...when Cornell sticks his head in.

CORNELL

Been looking all over for you.

STICK

How you spell Boca Chica?

CORNELL

Just like it sounds. Come on, the man's ready to go.

198 EXT. GARAGE AREA - DAY

198

Stick comes out in his tan uniform, approaches Barry and Kyle, with her briefcase, waiting by the Rolls. Stick and Kyle exchange looks.

BARRY

I told you to wear the gray one.

STICK

You did?..Why don't we take the Continental?

BARRY

Because I'm the one decides what car and I want to take the goddamn Rolls!

STICK

Should I change?

199 INT. ROLLS - DAY - MOVING

199

Stick driving, still in tan. Barry and Kyle in back. The right front window is rolled down. Stick hears:

BARRY

Recombinant DNA, as in biotechnology. You understand that?

KYLE

Gene splicing.

BARRY

(to Stick)
Hey, close the window.

KYLE

Transplanting genetic characteristics from one cell to another.

STICK

Don't you want some air?

BARRY

We got air-conditioning, for Christ sake!

Stick reaches over, cranks up the shattered window.

BARRY

What in the hell happened?

KYLE

Maybe a stone hit it.

STICK

I think a stone hit it.

- 200 EXT. ALHAMBRA CIRCLE - CORAL GABLES - DAY 200
- The Rolls stands in front of a modern office building -- Kyle and Barry getting out.
- STICK
How long you gonna be?
- BARRY
Half hour. Is that okay? Will you wait?
- 201 INT. PARKED ROLLS - ALHAMBRA CIRCLE - DAY 201
- Stick watches them go into the building. His gaze moves, stops on the bank.
- 202 INT. THE BANK - DAY - CLOSE ON WOMAN ASSISTANT MANAGER 202
- at her desk, looking at an application form.
- ASSISTANT MANAGER
What type of business is it, Mr. Norman?
- STICK
Mr. Stickley.
- ASSISTANT MANAGER
I beg your pardon.
(looks down)
Mr. Stickley, yes. And your company is Norman Enterprises. May I ask what you do?
- STICK
I don't think you better.
(smiles)
- 203 INT. PARKED ROLLS - ALHAMBRA CIRCLE - DAY 203
- Stick comes out to find Kyle and Barry already in the car. He gives them a look of surprise as he gets in.
- STICK
You been waiting long?
- Barry glares. Kyle grins. The car takes off.

- 204 SHOT OF "SEAWEED" - DAY 204
pulling away from Barry's dock. Barry and Kyle aboard.
CORNELL (O.S.)
It's the custom -- wave some more.
- 205 ON DOCK - DAY - STICK AND CORNELL 205
waving.
CORNELL
Like the man's going to kill whales
and won't be home till Christmas.
Bye-bye, have fun, y'all.
- 206 STICK AND CORNELL - DAY 206
approaching house.
CORNELL
Cook and the maid's off today...Hey,
you could go someplace, till you have
to pick 'em up...Be dead around here.
- 207 INT. BARRY'S DEN - DAY 207
Stick -- pecking away at the typewriter, losing patience as
he makes mistakes -- finally rips the paper out. Sits
thoughtfully for a moment. Then grabs the prospectus and
the legal sheets and runs out.
- 208 EXT. TERRACE - DAY - AN ANGLE ON CORNELL 208
as he sees Stick jump into the Rolls and take off. Cornell
grins, turns to the house.
- 209 EXT. JUNIOR HIGH SCHOOL - DAY - FEATURE KATY 209
coming out with friends. She sees...the Rolls parked in
front. Her face lights up as she runs over and Stick gets
out.
KATY
Dad! What're you doing here?
Stick is holding the prospectus and legal sheets.
- 210 FROM SCHOOL ENTRANCE - DAY 210
to see Stick and Katy talking as they approach to enter.

CONTINUED

210 CONTINUED

210

KATY

Mom was really mad. She had the police and everything.

STICK

She'd never seen these guys before?

KATY

Mom thought you knew them.

211 INT. SCHOOL CORRIDOR - DAY - AN ANGLE NEAR THE SCHOOL OFFICE 211

as Stick and Katy walk by:

KATY

I'd say about an hour. Well, maybe two.

STICK

You don't mind?

They continue on to where a hall intersects and stop. Stick gives her a pat and Katy hurries off with the prospectus and hand-written sheets.

Stick comes this way. He looks in the office -- sees it empty -- enters and picks up the phone. Through the glass we see him dial information, speak briefly, wait, speak again and hang up. He pauses, thinking. Comes out.

212 EXT. BARRY'S HOUSE - DAY - AN ANGLE TO SEE THE ROLLS 212

pull into the garage area. Stick gets out and approaches the house.

213 INT. BARRY'S DEN - DAY 213

Stick enters, goes to Barry's desk. Looks through the Rolodex, finds the number he wants, picks up the phone and dials. Into phone:

STICK

Chucky?...Stickley.

214 INTERCUTS - CHUCKY ON HIS BALCONY WITH PHONE 214

Pam, close by, perks up on mention of movie.

CONTINUED

214 CONTINUED

214

CHUCKY

You putting me on? What kinda movie deal?..Yeah?..Wait a minute. Why you doing this?

STICK

Get you off my back. Why do you think? But you gotta keep it quiet.

CHUCKY

Who's in it -- Barry in it?

STICK

Yeah, but you tell him you got it from me I'm out of a job. You understand what I'm saying? They're keeping it quiet.

On Pam, her squirmy reaction as Chucky mentions "movie" and looks at her.

CHUCKY

What's the name of the movie?..You kidding me?..Yeah?..Where's this production office?

STICK

Eden Roc, Norman Enterprises. If you don't make out -- listen, I gotta pick up Barry...Right, I'll see you at the marina.

Stick hangs up, sits back with his feet on Barry's desk.

215 BALCONY - CLOSE ON CHUCKY AND PAM

215

She's all over him now as he sits trying to think.

PAM

Can I be in the movie? Please, please, please....

CHUCKY

(bending slightly)
Look around behind me.

PAM

For what?

CHUCKY

See if there's somebody trying to stick it to me.

- 216 INT. DINING ROOM - DAY - STICK 216
- enters. Selects a banana from a bowl of fruit on the table. He starts toward the hall and stops in amazement as:
- Cornell goes by carrying a silver decanter and goblet on a silver tray. Cornell is wearing a gold headband, gold arm bracelets and that's it, other than a gold-flocked jockstrap.
- It takes Stick a moment to get going.
- 217 FOLLOW - STICK 217
- down hall. Beyond him, Cornell goes into Diane's bedroom. When Stick gets there he looks in cautiously. Enters.
- 218 INT. DIANE'S BEDROOM - DAY - STICK 218
- crosses to the open doors that lead to Diane's private patio. From behind the draperies he looks out.
- 219 PATIO - DAY - CORNELL AND DIANE 219
- Diane lounges in a diaphonous gown, nude beneath, as Cornell goes to one knee, bows and places the tray on a low table. (Get Stick's reaction.)
- DIANE
- Once the cup is offered and drunk --
you will delight me with rites of
barbaric pleasure.
- CORNELL
- (pours)
- In the dark and savage land where I
come from, O Queen, what I'm gonna do
up one royal side of you and down the
other, is called ...the Freaky Deaky.
- DIANE
- (takes cup; drinks)
- Let the rites begin.
- 220 INT. DIANE'S BEDROOM - DAY 220
- Stick presses into the draperies as Cornell comes in, goes to a record player and puts on a very funky Rhythm and Blues number. Music comes up. Cornell starts back, stops and looks directly at Stick, holding the banana.
- CORNELL
- Come bearing a gift, uh? You want
to be a barbarian rapist or a slave
'at gives pleasure?

CONTINUED

220 CONTINUED

220

STICK

I got to head up the road.

CORNELL

It's cool. Catch you next time.

221 INT. EDEN ROC SUITE - DAY

221

Jane, wearing glasses, looking very businesslike behind the desk, is giving Chucky the business.

JANE

It's a private deal. That's all I know ---

CHUCKY

When's Leo gonna make the pitch?

JANE

There's no presentation. Mr. Firestone has asked Barry, Mr. Stam, to contact the investors.

CHUCKY

This isn't the same one -- that Shuck & Jive shit.

JANE

Not really.

CHUCKY

What's the name of it?

JANE

I'm not at liberty to say.

Chucky approaches the desk with his dirty-mean look. Jane looks him right in the eye. As he reaches her:

JANE

Scam.

222 EXT. ABOARD "SEAWEEED" - DAY - MOVING

222

at sea heading north -- Miami Beach in b.g. Feature Kyle, stuck here, while Barry and Rorie stand in the aft end arguing. Bored, Kyle goes up to the flying bridge.

223

INT. MARINA BAR - DAY

223

Bobbi -- with two drinks on a tray -- takes up to a table overlooking the Intracoastal where Stick sits with Chucky, who's reading the new prospectus. Stick is keeping an eye peeled, in case "Seaweed" arrives early.

CHUCKY

This's the same shit as before.

STICK

Some of it. But it's a different movie idea.

CHUCKY

(reading;
grins)

Charlie and Buck?

STICK

Cool guys, funny. There's a lot more sex in it too. Now you put in a hundred grand you're an associate producer -- get your name on it, up on the screen.

CHUCKY

How come I didn't get one of these?

STICK

Leo told Barry he doesn't want anybody has to move a kilo of flake to get in. You follow me? It's a very private deal...They're gonna clean up.

CHUCKY

Fucking Leo'll sell you a tax dodge, though -- won't he?

STICK

Guy's shifty, but his movies gross big. Barry says you can get rich.

CHUCKY

(narrow-eyed)

Whatta you get out of this?

STICK

You ever do time?

CHUCKY

I'll eat a .38 first.

CONTINUED

223

CONTINUED

223

STICK

Inside -- sometimes you do favors for people -- so they don't set you on fire or piss in your food. All I want is to be left alone. You don't want the deal...

(reaches for prospectus)

...gimme it. I'm sticking my neck out.

CHUCKY

Sit down...I went over there, saw the one doesn't have any tits.

STICK

Jane. Nice girl.

CHUCKY

She says Barry's getting the investors together.

STICK

(indicates prospectus)

All you do is sign the form in there, and give 'em a certified check, you're in.

CHUCKY

I don't write checks -- Christ, not for any hundred grand.

STICK

I don't know what to tell you.

Chucky leafs through the prospectus, stops, reads. Abruptly then he gets up, walks off with the folder.

STICK

Where you going?

No reply. Stick watches him walk over to the pay phone. His gaze then moves to:

224

THE CLOCK

224

4:45

225

EXT. ABOARD "SEAWEEED" - DAY

225

underway. Kyle, on the flying bridge with the skipper, turns, looks down at Barry and Rorie still arguing:

CONTINUED

225 CONTINUED

225

Barry yelling. He turns then, ignoring her, looks out to sea with one foot on the stern. Rorie can't resist the opportunity. Gives him a push and Barry goes overboard.

Kyle reaches over, taps the skipper on the shoulder.

226 INT. MARINA BAR - DAY

226

Stick watches Chucky return to the table with a sly grin. As he sits down:

CHUCKY

I called their bank.

STICK

Where'd you get that?

CHUCKY

(indicates
prospectus)

It's in here. Bank in Coral Gables.

STICK

You got a scheme, haven't you?

CHUCKY

I might.

STICK

(squints;
shakes his
head)

I don't see it.

CHUCKY

Sign the form in here, take it to their office.

STICK

Yeah?...

CHUCKY

After I've put the hundred grand in their account...Cash.

STICK

Sounds good to me.

CONTINUED

226

CONTINUED

226

CHUCKY

Can you see anybody giving back a
hundred grand?

STICK

It'd be hard.

Chucky stares off, pleased with himself. Within a few
moments his expression begins to change, becoming even
slyer. Stick looks out, sees:

Kyle and Rorie coming along the dock toward the entrance.

227

INT. MARINA BAR - DAY - ANOTHER ANGLE TO SEE KYLE AND RORIE 227

enter from dock. Rorie -- in a snit -- keeps going toward
the front. Kyle looks over, comes toward the table. Stick
gets up and we see he's wearing the tan jacket with gray
pants.

STICK

You're early -- I'll get the car.

KYLE

We may be a while yet -- Barry's
changing.

(notices
Stick's
outfit)

You look nice.

CHUCKY

Well, how're you and Firestone
getting along?

Stick is tense, apprehensive, as Chucky pulls out a chair
for Kyle, gets her seated -- signals for drinks.

KYLE

He went back to New York.

CHUCKY

(sly)

You know if they'd turn that movie
around, make it a comedy....

KYLE

Call it Scam?

CONTINUED

227 CONTINUED

227

Stick can't believe it. Chucky seems amazed himself.

CHUCKY

Change the two guys.

KYLE

How about Charlie and Buck, the happy hustlers?

CHUCKY

Doesn't sound too bad.

KYLE

(getting up)

Barry's probably sulking. Doesn't think anyone loves him.

CHUCKY

They don't.

KYLE

Be right back.
(walks off)

CHUCKY

(sighs)

Man, I'm tired -- ten years looking over my shoulder, dealing with some real spooks. That Nestor, Jesus... but I needed him.

STICK

Like you need a three-foot yang, huh?

CHUCKY

There you are...I used to be quick, man. But I can't cut it no more. Time to get a haircut and some wingtips.

(pats
prospectus)

Get into something halfway respectable.

(pause)

Tell you what -- this pays anything I'll give you the five grand. How's that?

STICK

Deep down you're just a big...

CONTINUED

227 CONTINUED - 2

227

STICK (Cont'd)

(pause;
seeing Chucky's
snake eyes)
...loveable guy, aren't you?

CHUCKY

I try to be.

228 EXT. GUEST HOUSE PATIO - NIGHT

228

Kyle, highly agitated, is laying into Stick.

KYLE

I thought you'd told him your idea
and you were kidding around. My
God, Scam....

STICK

It's not bad.

KYLE

It's fraud! And I substantiated
everything you told him, didn't I?
God, I helped you.

STICK

He's a dope dealer....

KYLE

What's that got to do with it? It's
a swindle. We could both go to jail!

STICK

I'll tell him you don't know anything
about it....

KYLE

No, I have to tell him.

STICK

What if we -- just for fun, let's
see if it works. If he comes in and
you still feel sorry for him....

KYLE

It's fraud!

STICK

Okay, if it bothers you...I'll give
it back. But let's just see what
happens.

KYLE

You promise?

STICK

Give you my word.

229 INT. SERVANT'S QUARTERS - DAY - CLOSE ON STICK 229
talking on the phone.

STICK

That's it, uh? No deposit made this morning?..Thanks.

Hangs up. Picks up tan jacket -- wearing gray pants.

230 EXT. FROM THE TERRACE - DAY - STICK'S POINT OF VIEW - LONG 230
SHOT TO SEE KYLE AND BARRY

working at an umbrella table as they have breakfast.
Cornell is coming this way.

An angle to see Stick waiting. Rolls parked in garage area.
As Cornell reaches him, Stick nods toward Barry and Kyle.

STICK

Guy works her like a slave.

CORNELL

Slave duty, man, ain't always bad.

He hesitates as he says this, looking off. Stick turns to see...Diane, with coffee cup, coming from the house. They nod -- "Miz Stam" -- and she gives them a look that's indifferent, if not haughty.

STICK

You do other, different kinds of routines?

CORNELL

Mostly the queen and the slave. I never seen a lady wished so much she was a queen.

STICK

We all have to be something.

231 INT. BANK - DAY - CLOSE ON A TELLER 231
nearly hidden behind stacks of \$100 bills. As she finishes counting:

TELLER

One hundred thousand exactly.

232 REVERSE TO SEE CHUCKY 232

in straw boater, at the window, Lionel waiting behind him.

CONTINUED

232 CONTINUED

232

CHUCKY

I'm in show biz.

TELLER

(dry)

Oh, really?

233 EXT. A GARBAGE DUMP - DAY

233

The camera is in the dump. Seagulls circle in, land in the f.g. to feed. Beyond, at the edge of the dump, we see Moke. He strikes a gunfighter's pose, ready. Then pulls a blue-steel revolver from his waist and blazes away at the camera. The seagulls take off.

Now we see Nestor's Jaguar creeping up on Moke. He turns, startled, and freezes. Continuing to hold this long shot, Avilanosa gets out of the car. He draws Moke's nickel-plated .44 from his coat. Is he going to shoot him? No, he tosses the gun to Moke. They exchange a few words we don't hear clearly. The seagulls are settling in the f.g. again.

The Jaguar drives off. Moke turns with the .44 in his waist now, draws and opens up at the camera. The seagulls take off.

234 INT. BUMP AND PAINT SHOP - DAY - AN ANGLE PAST THE ROLLS

234

with its right front door removed -- to see Stick at a pay phone mounted on the wall. He's waiting. Then, into the phone:

STICK

Yeah?..Yeah, Norman Enterprises.
How much was deposited?

A Body Man in another part of the shop, buffing the Rolls' door, looks over as he hears Stick let out a yell. The guy turns with a look of astonishment, then comes to life.

BODY MAN

Hey! I'm not done yet!

Stick doesn't care. He's driving off in the Rolls -- without the right front door -- giving the guy a triumphant wave.

235 INT. EDEN ROC HOTEL HALLWAY - DAY

235

at the door to Firestone's suite. Chucky, in his straw boater, knocks, waits, knocks again. Lionel shakes his head.

CONTINUED

235

CONTINUED

235

LIONEL

I don't think anybody's home.

CHUCKY

They're out to lunch.

He takes an envelope from his pocket, stoops and shoves it under the door.

236

INT. EDEN ROC LOBBY - DAY

236

Chucky and Lionel crossing the lobby. Hold. Chucky, as an afterthought, stops, goes over to the desk. We see him talking to the desk clerk.

Finally Chucky turns, comes back toward Lionel, his expression dazed.

LIONEL

They didn't go to lunch, uh?

237

EXT. BARRY'S PATIO - DAY - A LONG SHOT TO SEE BARRY

237

gathering his papers from the umbrella table. He turns and comes this way, toward the house. He looks toward the driveway as he hears:

STICK (O.S.)

Mr. Stam....

A big grin appears on Barry's face as he sees Stick standing behind the Rolls, in the drive. Barry heads toward him.

STICK

The Cadillac's not here.

BARRY

I let Kyle take it.

STICK

Where'd she go?

BARRY

(reaching him)

The hell is it to you?

Stick picks Barry up by his arms and puts him against the car.

CONTINUED

237 CONTINUED

237

STICK

You little shit, I'm asking you
where she went.

BARRY

(scared)

Chucky called, a few minutes ago.

Stick puts him down, turns to get in the Rolls. As Barry
pulls a letter out of his papers:

BARRY

Wait a minute, wise-ass, just a
goddamn minute. There's a letter
here from a lawyer -- I opened by
mistake....

But the Rolls is moving now and Barry has to run to drop
the letter in the window, on Stick's lap.

BARRY

It's for you!

Barry stops. As the Rolls turns, following the drive, he
sees the right front door is missing.

BARRY

My Rolls! What are you doing to it!

238 INT. HALLWAY - CHUCKY'S APARTMENT - DAY

238

Lionel opens the door and there's Moke, looking very stoned.
Moke opens his jacket to show the nickel-plated .44.

MOKE

See it?...Go on downstairs till I'm
done.

239 INT. CHUCKY'S DEN -- DAY

239

Moke enters, looks around. As he goes to the hall tree and
puts on Chucky's yachting cap, turns, sees Chucky's pill
box on the desk -- we hear from the living room:

CHUCKY (O.S.)

Honey, I know when I'm getting it up
the kazoo. I get this tingling and
commence to twitch.

KYLE (O.S.)

Will you calm down and listen to me
a minute?

240 EXT. ROLLS - DAY - MOVING 240
Right front door missing. Crossing bridge, approaching
Chucky's condo.

241 INT. CHUCKY'S LIVING ROOM - DAY 241
Kyle and Chucky still at it.

KYLE
Look, he picked up an old prospectus,
Leo's original offering, and must've
thought...I don't know, but it was
all a misunderstanding.

CHUCKY
Bullshit, it was a hustle. And you
were in on it.

242 AN ANGLE ON MOKE 242
entering, wearing the yachting cap. He slams the door.
Kyle and Chucky look over.

MOKE
Way you're shouting, I believe you
need your medicine.

Moke shows Chucky the handful of pills he's holding. And
Chucky starts for him.

CHUCKY
Gimme those. I don't have time to
mess with you. Come on, gimme 'em.

Moke edges away, walks out on the balcony, looks off.

MOKE
Nice day, ain't it?

CHUCKY
(stops)
Tell me what you want, partner.

MOKE
I'm own take this shit and sell it,
since you ain't gonna be eating no
more of it.

Chucky moves toward him, stops again as Moke extends his
hand over the balcony rail.

MOKE
I'll throw 'em away you come any
closer.

243 EXT. CHUCKY'S CONDO - DAY

243

The Rolls stands in the drive. Stick is with Lionel at the entrance.

LIONEL

He's high, man. Got a bad look in his eyes.

STICK

Gimme your key.

244 INT. CHUCKY'S LIVING ROOM - DAY

244

Kyle watches Moke -- on the balcony -- open his fist and looks at the pills. She glances toward the door to the den.

MOKE

Got some reds, that bootleg shit. These white tabs are the real stuff, huh?

CHUCKY

Take one, mellow you down.

MOKE

Man, what would I want to get down for when I feel so good up?

245 INT. CHUCKY'S DEN - DAY

245

Stick is at the door to the living room. He opens it carefully and we hear:

CHUCKY

What're you picking on me for?

MOKE

'Cuz you're such a turd, I guess. Shit, I don't know. Cuz you're fat. Cuz you're ugly....

As this is going on, Stick catches Kyle's eye.

246 FEATURE MOKE ON BALCONY

246

He sees Kyle looking toward the den door...sees movement in the opening...and pulls his nickel-plated .44.

CONTINUED

246 CONTINUED

246

MOKE

Come out, whoever you are, or you're
dead right through the door.

The door opens and Stick enters. Moke can't believe it.
His eyes shine with gratitude.

MOKE

Clean living wins again, for look it
what the Lord hath brought me. Man
oh man....

As Moke speaks, Stick moves to Kyle. Their eyes hold.

Watching them now, Moke slips the .44 into his waist and
leans back, elbows on the balcony rail.

MOKE

Anybody got any ideas, lemme show
you how fast I can pull.

He whips out the .44, flashes it at them, puts it back in
his waist.

Now Stick comes up next to Chucky, almost in the balcony
doorway.

STICK

What're we playing?

MOKE

Showdown. I'm own give y'all a
choice, see what you pick. You can
take a bullet -- it's quick and
won't hurt a'tall. Or you can try
the death-defying leap...

(looks over
rail)

See if you can hit the water.

247 FROM MOKE'S POINT OF VIEW - THE INTRACOASTAL WATERWAY - DAY 247
fifteen or so floors below.

248 BACK TO CHUCKY'S BALCONY - DAY - REACTIONS 248

Stick, Chucky, Kyle staring at Moke -- Stick studying him
closely, looking for a way to get at him.

CONTINUED

248

CONTINUED

248

MOKE

(to Chucky)

I hate to tell you, Chucky, but
Nestor gimme a contract on you.

Stick grabs onto this, glancing at Chucky.

STICK

Laying it on Nestor -- what he wants
is to take over your business.

CHUCKY

(anger
mounting)

Two-bit Miami shit-kicker....

Moke tenses, looks at Stick as though for help.

MOKE

Listen, Chucky gimme a contract on
you.

STICK

What're you on, speed? Chucky and I
are pals.

MOKE

He did. Gimme five gees.
(to Chucky)
Tell him it's so.

But Chucky's mind is on one track. As he edges toward Moke
...Stick's hand goes to a marble figurine on the table next
to the door.

CHUCKY

Long as I'm king of this shit pile,
boy, ain't nobody taking it from me.

With Moke's full attention on Chucky...Stick grabs the
figurine, brings it up.

Moke looks at him, hand going to his gun.

And Chucky rushes Moke, lunges to get a headlock, hits Moke
with his body and the momentum takes both of them over the
railing.

Stick drops the figurine, lunges, reaching for them.

Kyle's reaction -- horrified.

Chucky hangs onto Moke for a moment, loses his hold and
screams as he falls into space.

249 SHOT FROM BELOW OF CHUCKY

249

falling.

250 BACK TO THE BALCONY - STICK'S POINT OF VIEW

250

looking at Moke now who is over the railing, hanging in space, both hands gripping one of the vertical railing supports. He tries to pull himself up, gains a little and slips back. Stick hunches over to look him in the eye.

Kyle, watching, thinks he's going to help Moke. Her anxiety shows. She seems about to say something, but doesn't.

STICK

You gonna try the death defying leap?

MOKE

Help me, goddamn it!

STICK

Push off real hard, maybe you can hit the water.

He straightens slowly. Moke stares up at him through the bars.

STICK

But I doubt it.

They stare at each other. Moke suddenly goes for his gun, holding on with one hand. But as he brings up the .44 his hand slips from the bar. They're still eye to eye as Moke starts to go.

Moke falling with his arm extended, firing at Stick, getting off three shots, screaming now....

STICK

So long, Spunky.

He waves a salute. Lets his arm drop, turns.

251 CHUCKY'S LIVING ROOM - STICK AND KYLE

251

There is a silence as Kyle stares at him. Finally:

KYLE

I'm afraid I was right...I'm not ready for you.

From the look in her eyes you would think she's ready. Stick doesn't move or say a word. He watches Kyle walk to the door and open it. She turns for one last look and it's still there in her eyes. Then she's gone.

Stick remains motionless. In the distance we hear a siren.

- 252 INT. ROLLS - DAY - MOVING SOUTH ON I-95 252
Stick, pensive, stares straight ahead. Until a gust of wind picks up the letter from the seat next to him and blows it into his lap. Stick lays the letterhead sheet on the steering wheel and is startled as he begins to read.
- 253 EXT. ROLLS - DAY - MOVING 253
- 254 INT. ROLLS - DAY - MOVING 254
Stick, pensive again, holding the letter. It's several moments before the thought hits him. He looks down at the phone...picks up a laminated card with numbers on it.
- 255 INT. CADILLAC - DAY - MOVING NORTH ON I-95 255
Kyle, at the wheel, stares straight ahead, lost in thought. The phone rings. She doesn't pick it up right away. When she does, finally, her tone is listless.
- KYLE
- Hello....
- Intercut between Stick and Kyle.
- STICK
- I need a lawyer.
- KYLE
- I don't do criminal work.
- STICK
- How about domestic relations?
- KYLE
- What?
- STICK
- My ex-wife's suing me for back alimony and child support.
- KYLE
- I don't believe this.
- STICK
- I want to pay her, but I don't want to be wiped out. What do you think?
- KYLE
- God help me, Stickley...Where are you?

256

SPLIT SCREEN - SHOTS OF ROLLS AND CADILLAC

256

making U-turns across median to head toward each other.
Super end titles. Credits crawl. The split screen
dissolves as the two cars turn into the median and meet.

THE END