

THE CROSSING GUARD

writer/director: Sean Penn

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SECOND DRAFT
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FADE IN:

1

EXT. DOWNTOWN LOS ANGELES - MORNING

1

Bustling traffic, car and foot. Homed, homeless, black, white, indifferent... bullshit.

ANGLE - THE 9:45 A.M. SUN

has "only just" scaled a high-rise building to blind the city.

CUT TO:

2

INT. LOFT/APT. - SAME TIME

2

The daylight shines against the picture of a naked woman tacked to a wall. The CAMERA TILTS to show the calendar attached. We see the month is August. The days of the month are X'd out in black El Marko through the 15th. The 17th boldly outlined in red (a countdown).

REVEAL FREDDY GALE (fiftyish, rugged, expensive gold chain around his neck). He stares at the calendar. Beside him, asleep, a one-nighter, with big breasts and ultra-blonde hair -- MIA. Turning his attention to Mia:

FREDDY

(nudging her to
consciousness)

You oughta go.

MIA

Huh?

FREDDY

"Go," you should go.

MIA

(coming to)

Yeah... okay.

She rubs her eyes and rises slowly out of bed.

MIA

(continuing)

Can I use your shower?

FREDDY

Help yourself.

(CONTINUED)

2

CONTINUED:

2

MIA
... glass of water?

FREDDY
There's a glass by the sink.

MIA
(naked, entering
the john)
Do you have, could I get some
juice? Orange or something?

CUT TO:

3

INT. LOFT/APT. KITCHEN - MOMENTS LATER

3

He pours what's left from a bottle of o.j. into a glass.
Mia enters, a towel wrapped around her body, and another
around her head.

MIA
I'm very fresh and clean now...

FREDDY
Yes you are. Here's your juice.

CUT TO:

4

EXT. LOFT/WAREHOUSE BUILDING - DAY

4

Horns HONKING. Mia exits the building and waves down a
cab. As the cab pulls away, we TILT UP the building to
find Freddy in his 12th floor window buttoning up his
white dress shirt.

5

EXT. LOFT/WAREHOUSE BUILDING - DAY

5

Freddy exits the building into the busy jewelry center
near 6th and Hill. We FOLLOW him along his walk to
work. (He sports his usual black blazer, black slacks
and shoes, with a wide-open collared pressed white shirt
open to expose the gold chain around his neck.) On the
street he is known with a "hey, there" from a
shopkeeper, and chit-chat with a bum. We then MOVE
INTO:

TITLES OVER: (MUSICAL SCORE: a lonely, melancholic
whistler's lament, 2 b reprised)

(CONTINUED)

5

CONTINUED:

5

SLO-MO POV - FACES

moving toward us, CLOSE in an eerie approach (LONG LENS
[SWING & TILT], HAND-HELD SLO-MO).

CUT TO:

6

EXT. FREDDY'S JEWELERS - DAY

6

Freddy enters his store.

CUT TO:

7

INT. FREDDY'S JEWELERS - DAY

7

An effete young well-dressed Asian man named JEFFEREY
works for Freddy as a store manager.

FREDDY

(checking his watch)

Jefferey, it's five after ten, I
got a window display of grey felt,
what are you doing?

JEFFEREY

Mr. Gale, you took all the vault
keys home last night.

FREDDY

I took all the vault keys home?

(moving past Jefferey
towards the back of
the store)

For fucksake...

JEFFEREY

(following him)

I think it would be wonderful to
put the emerald pieces in front of
the diamonds. I don't know if
it's true for everyone, but an
emerald grabs my eye like no other
element.

FREDDY

(working the key
into the vault)

I trust your preference in stones,
but do me a fucking favor, I'm
very busy, you know what I mean?

(MORE)

(CONTINUED)

FREDDY (CONT'D)

All the time. I'm very busy. So think ahead a little bit. I'm walking out the door, you're closing up, you don't have vault keys in your pocket... stop me. You see what I'm saying?

JEFFEREY

Yes.

FREDDY

No, don't say yes... do it.

JEFFEREY

(smiles defeatedly)

I will stop you.

FREDDY

Fine. That's all I ask. Emeralds in the front, wonderful.

Freddy moves to the phone. Jefferey begins to carry jewels from the vault to the display case. Freddy dials, waits a beat.

CUT TO:

INT. MARY'S HOUSE - KITCHEN - MORNING

The phone RINGS, from the kitchen we see MARY, an attractive woman in her forties. She wears a sleek pant suit, briefcase in hand, as she rushes to the kitchen telephone, she was clearly on her way to work.

MARY

(picking up the phone)

Hello?

CUT TO:

INT. JEWELRY STORE - MORNING

Freddy, silent on the phone. Through the phone we hear:

MARY (V.O.)

Hello?... Is anyone there?

Freddy remains silent.

CUT TO:

10 INT. MARY'S HOUSE - KITCHEN - MORNING

10

Mary, disturbed, hangs up.

CUT TO:

11 INT. JEWELRY STORE - MORNING

11

Freddy hangs up.

CUT TO:

12 INT. PRISON CELL - DAY

12

JOHN BOOTH, tall, mid to late thirties, long slicked back hair, and a Fu Manchu moustache. He shaves close around his moustache. He rinses his face with cupped hands of water, then observes, touches a long deep scar across his forehead... he towels his face.

CUT TO:

13 INT. TOPLESS BAR - NIGHT

13

Freddy sits among his chums (all men) in a corner booth. The chatter of the bunch is a cacophony of misogynistic crap: (Freddy is an active participant here) Ex-wives, trampy girlfriends... same ol' shit: ("Why are women like dogshit? Why? The older they get, the easier they are to pick up." "She says, 'Are we gonna go for breakfast?' -- I said: 'What breakfast? I came already! Get out!'"). MUSIC blares through the place heavy on bass. On stage we recognize the stripper as Mia who'd been in Freddy's bed that morning. In the midst of her dance, she gives Freddy a wink that he returns.

TIME CUT

Mia comes by Freddy's table (another girl is now on stage). Mia whispers in Freddy's ear.

MIA

Wanna hook up later?

FREDDY

Not tonight.

MIA

Then dance with me!

(CONTINUED)

13

CONTINUED:

13

She pulls him to the stage where it's Freddy and the now two girls before the crowd. His chums go wild. Freddy is lost in the moment, intoxicated, enjoying.

CUT TO:

14

EXT. WAYSIDE HONOR RANCHO - DAY

A medium security transitional prison that offers temporary housing for inmates en route "hard time" at a larger facility, "short-timers" and those who've been transferred (having done their hard time elsewhere) for imminent release. STUART and HELEN BOOTH sit in the parking area in their Volvo station wagon. Stuart reads his paper through moderate correction glasses, while Helen smokes a cigarette watching.

ANGLE - THE RELEASE GATE

NOTE: In the yard behind the gate we see 12 or 15 inmates (mostly black).

HELEN

I don't know why they have him in these places with so many blacks.

STUART

(taking off his glasses to look at her)

I think what they are is people who got stuck with public defenders.

HELEN

Well, whatever this place is, it's better than Folsom. Thank God he's out of that place... what time is it Stuart?

STUART

Twenty after. He should be comin' out that gate any time.

HELEN

Dear God let that be true... Look at that, Stuart. See how all those buildings are painted blue.

(CONTINUED)

14 CONTINUED:

14

HELEN (CONT'D)

In my painting class we learned that you look AT red, THROUGH blue, and yellow looks AT YOU. I wonder if they paint them like that to give inmates the feeling they can see out... so it's not oppressive...

STUART

"At red, THROUGH blue, and yellow looks at you..."

CUT TO:

15 INT. WAYSIDE RELEASING AREA - DAY

15

Every wall inside the building is yellow. We see thirty or so inmates (in their street clothes) straddling five rows of eight foot benches. All are handcuffed in front of their bodies. They slide up one space at a time as the front man is processed and released. John Booth is third from front... third from freedom. Behind him another inmate, EDDIE KATZ, is one of those fellows that assumes an instant friendship with anyone in sight whether they like it or not, and he won't stop talking... about the martians out to get him, etc.

CUT TO:

16 EXT. WAYSIDE RELEASING GATE - DAY

16

As John Booth walks to freedom, Stuart and Helen rush to him. Hugs, and tears and into the car and away.

17 INT. CAR - DAY

17

Moving down the highway. Helen goes on and on about her art class. John and Stuart listen (without thoughtful knowing glances).

18 EXT. CAR - HIGH ANGLE (HELICOPTER) - DAY

18

The car moving along the highway. (Possibly we'll hear Helen going on.)

CUT TO:

19 EXT. JEWELERS ROW - DOWNTOWN - SUNSET 19

Freddy locks up his store for the night. (DN: shoot 30fps, lonely.)

20 EXT. BOOTH HOUSE - DUSK 20

The car pulls into the driveway. Stuart, Helen and John move into the house.

21 INT. BOOTH HOUSE - DUSK 21

HELEN

(leading John to
his room)

All your things from your apartment are in boxes in the closet, including those filthy magazines, I didn't throw a scrap of paper away. Your father put his golf clubs in there so if you need more room for anything, he can put the clubs in the garage. Okay?

JOHN BOOTH

Thanks, Mom. The room looks great.

Stuart enters the bedroom.

STUART

This is one hell of a good sight.
Both of you.

And Stuart hugs them both together.

CUT TO:

22 INT. TOPLESS BAR - NIGHT 22

Freddy sits among his cronies. His silence separates him from the group on this night. He watches: CLOSEUP to CLOSEUP, as the members of his group talk their shit, telling their jokes and lies. INTERCUT with: the stripper(s) dancing, SUNNY VENTURA, the bar's owner, doing his comic M.C. trip, and the heavy breathing Japanese watching the dancers. ROY, one of Freddy's group, notices his uninvolvedness.

(CONTINUED)

ROY

Are we boring you?

Freddy is oblivious and doesn't hear him. All of his group catch on with Roy laughing and focusing on Freddy.

SILAS

I think we hypnotized him...
Freddy!

FREDDY

Yeah?

ALL

You with us? Have we hypnotized you? -- You on the rag? -- Are you hypnotized by the rag? etc.

Laughter.

FREDDY

(as their laughter
subsides)

Not tonight, I don't meant tonight, but do any of you guys ever hear a sound building in your head over some days, like a vacuum cleaner? That the last time you had an original thought you got cocky and so you rode on it. Rode on the thought. "Enjoyed" it until you started hearing that vacuum cleaner in your brain?

JIMMY

(sarcastic)

But you don't mean tonight?

ROY

(sarcastic)

No. He means some other time.

SILAS/BOBBY

(singing)

... some other time, some other place...

They all join in. Freddy turns away, laughing, it's useless. He lights a cigarette. He shares a glance with the stripper on the stage, then:

(CONTINUED)

22 CONTINUED: (2)

22

FREDDY
(checking)
I gotta take off. I'll see you
guys later.

ROY
Where're you going? It's only
eleven o'clock.

FREDDY
(pretending to be
kidding)
Commitments. Commitments.

Freddy exits.

JIMMY
He's gonna go turn his fucking
vacuum cleaner off?

CUT TO:

23 EXT. TOPLESS BAR - NIGHT

23

Freddy exits onto the boulevard. He's standing on the sidewalk, takes one last drag on his cigarette, and stubs it out. (DN: This series of shots to be repeated immediately preceeding END SEQUENCE.) He takes in this familiar stretch of boulevard, then moves down the street toward his car. We FOLLOW him. He gets in his car, drives off.

24 EXT. FREEWAY ENTRANCE - NIGHT

24

We FOLLOW Freddy onto the freeway and to John Booths' parents house, in the Valley. (DN: Specify shot sequence, potential reprise.)

25 EXT. BOOTH HOUSE - NIGHT

25

Freddy stands across the street watching the darkened house. We FOLLOW Freddy as he crosses the street, moving to the front door. He tries the door, it's locked. He looks around, then moves to the side of the house. He walks very quietly toward the back of the house, passing a window where he can see Stuart and Helen sleeping.

26 EXT. BOOTH HOUSE - BACK OF HOUSE - NIGHT

26

Freddy moves to the back door, tries it, BINGO! It's open. He steps in.

27 INT. BOOTH HOUSE - HALLWAY - NIGHT

27

He moves quietly past Stuart and Helen's door to the next door in the hall. Carefully, he opens this second door, slips into the room, and turns on the light. There in bed, waking to see Freddy, is John Booth. He rubs his eyes to focus, as the pistol in Freddy's hand rises to him and Freddy pulls the trigger. We hear only the CLICK of an empty gun and Freddy appears more surprised than Booth. The gun, still leveled at Booth's head, he again squeezes the trigger, and again.

FREDDY

(wildly frustrated)

The fucking thing is empty? The
fucking-thing-is-empty?

As Freddy begins to examine and tug at his gun, John Booth, who seems remarkably unstartled, sits up in bed, Freddy's wrestling match with the pistol moves him about the room as would a dog larger than its owner pull the owner about on a leash.

JOHN BOOTH

(indicating a pack
on the night table)

Alright I get a cigarette?

Freddy nods. John lights up with Zippo lighter.

JOHN BOOTH

(continuing)

You know, ah... would you mind
shuttin' the door? I don't wanna
wake my parents.

Freddy obliges.

JOHN BOOTH

(continuing)

... when the thing happened... I
wanted to be dead. I wanted to
apologize but there wasn't
anything -- I didn't want your
forgiveness. I knew I didn't
deserve it and I don't think I
deserve it. And I don't know why,
but a lot of time's gone by. I
want my life. I want my life...

(CONTINUED)

27

CONTINUED:

27

Freddy continues to curse the unloaded gun.

JOHN BOOTH

(continuing)

... I guess you've been waiting for this day... to take my life -- and I know it's been a long wait, but I'm not goin' anywhere -- not callin' any cops -- I'd just be here trying to get on with things. Will you maybe just take, you know, a couple of days to think about not taking my life?

FREDDY

I'm a jeweler. I've got a jewelry store. That's it. That's all I've got... and all I am. You know what I'm talking about?

JOHN BOOTH

I think I do.

FREDDY

Shut up because you don't. No you don't.

Freddy moves toward John Booth, his pistol slowly rising, stopping just short of John Booth he lowers the pistol again to his side. A beat between the two men. Eyeballs to eyeballs.

FREDDY

(continuing)

Three days... it'll give me time to buy some goddamn bullets.

Freddy exits the room.

28

INT. FREDDY'S LOFT - MORNING

28

The TV has been on all night. Freddy dressed, sleeps on a couch. His gun in his hand.

CLOSEUP - FREDDY

His eyes slowly open, his body remains frozen as he looks dartingly about the place as if he doesn't know where he is. Then, his eyes land on something.

(CONTINUED)

28

CONTINUED:

28

ANGLE - THE CALENDAR

He gets up and moves to it. An El Marko pen hangs from a string beside the calendar. He marks an X through the boldly outlined 17th. Then puts an even bigger box around the 20th.

CUT TO:

29

INT. BOOTH HOUSE - JOHN'S BEDROOM - MORNING

29

John Booth sleeping. The door to his bedroom is slowly opening. He wakes, watching it CREAK open as... Mom and Dad appear in the doorway with a tray of breakfast.

HELEN

Are you awake?

John laughs warmly.

JOHN BOOTH

I'm awake.

Stuart and Helen carry the tray to John Booth as he props himself up to be served.

STUART

Your mom figured you might enjoy a real meal without salt-peter.

JOHN BOOTH

This is wonderful.

HELEN

What's salt-peter?

Stuart laughs, he and Helen sit on the bed.

JOHN BOOTH

They put it in prison food to keep men from getting erections.

HELEN

Oh my God... does it work?

JOHN BOOTH

It helps.

HELEN

Is that what you've been eating, Stu?

(CONTINUED)

STUART

Charming woman. Charming. Isn't she sensational?

HELEN

Well, you're the one who brought it up.

(to John)

What are you gonna do on your first day of freedom? I hope you're gonna smell the flowers and not rush yourself.

JOHN BOOTH

Peter was going to try and work out a job for me down in Malibu. It would feel good to have work.

HELEN

That's fine, but leave yourself time to enjoy life a bit, that's important too.

JOHN BOOTH

I will.

STUART

Maybe next week we'll get out the rifles and go up to the cabin for a hunt.

JOHN BOOTH

I'd love that.

HELEN

You only get one chance at life. We know. We're old.

John Booth smiles.

CUT TO:

Stuart and Helen drop John booth at a bus stop.

STUART

You sure you don't want us to take you?

(CONTINUED)

30

CONTINUED:

30

JOHN BOOTH

No. I want to take the bus.

HELEN

Should I cook? Or are you going to eat out?

JOHN BOOTH

I'll get something out... but I'm sure I'll be back early.

The bus pulls into the stop.

HELEN

Well, call us. We'll pick you up.

JOHN BOOTH

I'll get back, Mom... I gotta go or I'll miss the bus. Thanks for the ride.

STUART

Good luck, kid.

John Booth moves for the bus.

HELEN

Call us.

We FOLLOW John Booth on to the bus.

31

INT. BUS - DAY

31

As he grabs a seat, he watches his parents make a U-turn, and drive away. The bus starts into motion toward...

ANGLE - THE BUS DRIVER

flips the destination roll...

ANGLE - THE ROLL

flips to: GLENDALE.

ANGLE - JOHN BOOTH

On the road to Glendale. John Booth watches the world through the bus window, then --

(CONTINUED)

WOMAN (O.S.)

Do you know where the bus turns around?

JOHN BOOTH

Pardon?

WOMAN

Does this bus stay in Glendale?

JOHN BOOTH

I don't know.

WOMAN

Does it turn around and come back to Marge Street?

JOHN BOOTH

I don't know.

WOMAN

Do you go back to Marge Street?

JOHN BOOTH

No.

WOMAN

My sister has a car. A Valiant. Did you ever get a ride in a Valiant?

JOHN BOOTH

No.

WOMAN

My sister has a green Valiant. I take the bus all day long. I have a disability card so I don't pay fare, but I don't know this driver. He might take us somewhere where we're not supposed to go. That's what I'm worried about..

JOHN BOOTH

He's a nice bus driver. You don't have to worry.

WOMAN

... because I am worried.

(CONTINUED)

JOHN BOOTH

... he has a nice face... he has a nice face.

A beat.

WOMAN

He does have a nice face. I didn't think he had a nice face but he does... when you first left me, your sigh could break me in half. I'm stronger now, but you have, it's true, composed yourself better than I have.

JOHN BOOTH

Who are you talking to?

WOMAN

Richard.

JOHN BOOTH

I'm not Richard. But I love you very much.

WOMAN

Thank you. But my heart still belongs to Richard.

JOHN BOOTH

I understand.

The bus comes to a stop.

WOMAN

What stop is this?

JOHN BOOTH

I don't know.

She stands, gathering several paper bags.

WOMAN

Goodbye.

JOHN BOOTH

Goodbye.

He watches her make her difficult way up the aisle to the exit door. She exits, and the bus proceeds.

CUT TO:

32 EXT. GLENDALE BLVD. - DAY

32

The bus comes to a halt, John Booth among five or six others exit onto the street.

CUT TO:

33 INT. FREDDY'S LOFT - DAY

33

We FOLLOW Freddy as he moves briskly, room to room, corner to corner, searching for...? He knocks on walls listening for solidity of structure. He piles pillows together, feeling for thickness. Finally, he settles on a location in a corner against the wall to set the pillows. Then he checks the street below for...? Then: he pulls his gun out of his pants, aims at the pillows from about seven feet, focuses... and FIRES. Mission complete. He sets the gun on the back of a quilted chair and runs to the pillows to search for the expended round... he finds it, a crumpled lump of lead. Freddy puts it between his teeth and bits down to feel its pliability, when... he sniffs the air for the smell of gunpowder. He moves to the window looking for cops (no cops), throws the bullet out the window then lifts a painting off the wall, using it as a fan to fan out the fumes.

CUT TO:

34 EXT. GLENDALE BLVD. - DAY

34

John Booth is walking down the sidewalk, when he is overtaken by the thought: Am I being followed? He stops. Looks. No one. He moves on, OUT OF SHOT.

CUT TO:

35 EXT. DOWNTOWN - DAY

35

Freddy is walking down the sidewalk, when (just as John Booth was) he is overtaken by the sensation of being followed. He stops. He looks. No one.

CUT TO:

36 INT. KARATE STUDIO - DAY

36

A small group of white belts take an afternoon class from a young black belt barking manic commands. This is RAY COCO (he looks more like a bookworm than a black belt). John Booth stands by the doorway, observing as the class comes to an end. Ray then dismisses his students and moves to John Booth.

(CONTINUED)

RAY

Hey, John. I'm sorry I never visited you. Places like that scare me. Did you get butt fucked?

JOHN BOOTH

(laughing)

I'd say I'd forgotten how unusual you are, but I didn't.

RAY

Don't tell me you did...

JOHN BOOTH

It only hurts the first time.

RAY

(gullible and
disgusted)

Nooooooooo! Yuk-yuk-yuk.

He is trying to spit the image from his mouth. John laughs.

RAY

(continuing)

You're fuckin' with me, right?

JOHN BOOTH

No. But if you take me to a movie and dinner... maybe.

RAY

Nooooooooooo! You're fuckin' with me, John. You're fuckin' with me. What'd you do? Take the bus?

JOHN BOOTH

Yeah.

RAY

Good. Super. So this is gonna be easier than I thought. I told this "Bob" that you're a friend of my big brother and he says, "done." So we don't have to go down there today, you start tomorrow. The boat leaves at six, he says you should be there by five-fifteen.

(CONTINUED)

36

CONTINUED: (2)

36

JOHN BOOTH.

Till what time?

RAY

It's the half-day boat, so till
whenever the half-day boat comes
in.

JOHN BOOTH

I appreciate it, Ray.

RAY

Fuck that. Peter put together a
surprise barbecue for you. We can
take my car and I'll drop you at
your place after.

JOHN BOOTH

A surprise party?

RAY

Yeah. So act surprised.

Ray acts out surprise.

CUT TO:

37

EXT. MARY'S HOUSE - DAY

37

Freddy walks the walk to the door.

EXTREME CLOSEUP - HIS FINGER

presses the ell.

WIDER ANGLE

ROGER (Mary's new husband) opens the door.

ROGER

(surprised, but
genuinely gracious)

Freddy. How are you? Come in.

FREDDY

(shaking Roger's
hand)

Hey, Roger. Good to see you.

Roger leads Freddy in and closes the door.

FREDDY

(following Roger
toward the living
room)

Place looks great. Kids in
school?

ROGER

No. Mary took them with her to
the beauty parlor. They should be
back any minute. Can I get you
something to drink?

FREDDY

No, I'm fine.

Freddy sits on the sofa. Roger follows suit on a chair.
After a few beats...

FREDDY

(continuing)

So you expect them back any
minute?

ROGER

(checks his watch)

Oh yeah, any minute.

A ceramic statuette of an unshaven bum with stick and
bundle sits dangling one of his legs over the mantel.
He has a wind key on the back.

FREDDY

"Em" used to love this thing. I'm
surprised she keeps it. We used
to keep it over there on the
counter. She could barely reach
-- she'd stretch her whole body to
the last joint in her fingers to
turn that thing on.

Freddy picks up family pictures from a couch-side table,
one at a time.

FREDDY

(continuing)

You look like a natural family. I
mean, you could really be their
father.

(CONTINUED)

ROGER
(a touch uneasy)
Thank you, Freddy.

FREDDY
She doesn't keep any pictures of
Emily around?

ROGER
No. She... no.

FREDDY
It's hard for her. I understand
that.

He gives a close look at a family portrait.

ANGLE - THE PHOTO

Mary and Roger and their kids, a happy, smiling family.

BACK TO SCENE

FREDDY
Sensational looking family.
Really.

ROGER
What can I...

FREDDY
(interrupting)
I really came by to see Mary.

ROGER
Mm-hm. Well. I don't want to be
nosey, Freddy, but... what about?

Freddy puts down the family portrait.

ROGER
(continuing)
What did you come to see Mary
about?

FREDDY
I'd really rather talk to Mary
about that.

ROGER
(a small resigning
smile)
Well.

(CONTINUED)

FREDDY

(returning the smile)

Well -- well -- well.

ROGER

You sure I can't get you something
to drink?

FREDDY

No. I'm fine. I think they're
here, anyway.

And we do hear the SOUNDS of Mary and the kids arriving
outside. We STAY with Freddy as Roger moves to the door
to greet Mary and the kids. We hear the joyous DADDY-
DADDY-DADDY directed to Roger, then the kids (twin,
eight year old BOYS) see Freddy:

BOYS

Hi, Freddy. / Hi, Freddy.

FREDDY

(forced smile)

Look at this, my own kids calling
me Freddy.

Roger escorts the kids upstairs with promises of fun and
games. Freddy turns to see Mary, standing alone at the
door. She closes the door, and moves toward Freddy.

MARY

(cautious)

Hello, Freddy.

Freddy stands to greet her.

FREDDY

Mary. You look wonderful.

MARY

"Wonderful" I think would be
pushing it.

FREDDY

No. You do. You look wonderful.

MARY

Well, thank you.

She takes off her coat and moves to the kitchen. Freddy
follows.

MARY

How's your business? Doing well?

FREDDY

So-so. It's a little jewelry store. What're you gonna do? What about you? You still doing the real estate?

MARY

It's a tough market right now. I'm still representing some properties but Roger's doing so well I've been able to back off some, spend more time with the boys.

FREDDY

That's wonderful... really... wonderful. Mary... I want you to know something... it's why I came over here...

MARY

Freddy...

FREDDY

... something I have to tell you...

MARY

Freddy. You made me a promise. I hope you're going to keep it.

FREDDY

I made you a promise.

MARY

Yes. And if it's more of the same, I want you to leave.

FREDDY

Two things... I made a promise. That's one. And I have great news. That's two. Now... are you going to let me speak or what?

MARY

I'm sorry. What's your great news?

(CONTINUED)

FREDDY

Great news, Mary, really.
Sensational news... Okay. You
ready?

She nods.

FREDDY

(continuing)

You're sure?

MARY

Yes.

FREDDY

He's out... John Booth. He's out
and I'm gonna kill him...

MARY

(yelling up to
Roger)

Roger! Get out of here, Freddy.
Get out! Roger!

FREDDY

I'm not going anywhere until I see
you courageous enough to tell the
truth...

MARY

What truth, Freddy? Get out!

Roger moves briskly down the stairs.

MARY

(continuing)

You promised you wouldn't.

ROGER

What's going on?

FREDDY

"Wouldn't" what, Mary? "Wouldn't"
mention our child?! Why? Because
you blackmailed me?

MARY

Blackmailed?!...

FREDDY

... if I want to EVER, EVER, speak
to the mother of my children, I
can NEVER talk about our
daughter?!!!

(CONTINUED)

MARY

Get out of our house!

FREDDY

This is my house. By any natural law this is my house. If my children live here, MY CHILDREN, then who's to tell me I can't come in here at any fucking hour, to see MY CHILDREN?!

MARY

You want me to call the police? You want to tell the police about natural law?! And where do you get off calling them your children? You haven't been a father to those kids. You stopped with our daughter.

FREDDY

Emily! Her name is Emily!

MARY

Yes. Emily! And she is dead... but I owe those two little boys up there all the love I've got. And it kills you that I can give it to them and that you can't.

Freddy moves toward Mary to hit her when Roger moves to Freddy, lightly putting his hand against Freddy's chest.

ROGER

Freddy. I want you to leave our home...

Before Roger can utter another sound, Freddy has him in a headlock. Mary starts hitting Freddy.

MARY

Let go of him!

FREDDY

Tell the truth, Mary. You want me to kill John Booth. You want me to carry the burdens of Emily's death so you won't have to. That that's my job and yours is to go on like nothing ever happened.

(CONTINUED)

ROGER

Freddy. Why don't you let me go,
and I'll make us some coffee?

FREDDY

(abruptly releasing
Roger)

Coffee. Good. I'd like some
coffee.

ROGER

Why doesn't everybody just sit
down. We'll have some coffee and
talk civilly.

FREDDY

You know what? Forget the coffee.
I don't like coffee at all... It
makes my heart...

He mimes violent palpitations -- thumb side of fist to
chest.

MARY

You just said you wanted coffee...

ROGER

You sure?

FREDDY

Yeah. No coffee. I'm gonna go.
I feel good.

(then, to Mary)

Let me just say this. I've done a
lot of things for you, you know?
A lot of things. And I think it's
cheap of you that you don't hear
me out on things, I really do.

ROGER

Mary's upset, Freddy...

MARY

Excuse me but I am not upset. If
you think I'm going to keep score
with you over who's-done-what-for-
who, you're very fucking wrong.
And if you think that's "cheap",
fuck you. I don't know if you're
serious about killing this man or
not, but I know it's got nothing
to do with our daughter.

(MORE)

(CONTINUED)

MARY (CONT'D)

Our little girl is gone, Freddy,
and she's not coming back no
matter what you do.

A beat.

MARY

(continuing)

Freddy, you've never even been to
the cemetery. You've never been
to Emily's grave.

FREDDY

Of course I have.

MARY

No you haven't.

FREDDY

Why? Because I didn't come to
your party... your funeral? I
went on my own time, Mary, in
private.

MARY

Really, Freddy?

FREDDY

Yes.

MARY

Then you're a braver man than I
thought... what is the inscription
on the stone?

He freezes.

MARY

(continuing)

What color is it? Is it on a
hill, under a tree?

FREDDY

Are you quizzing me?

MARY

Does it lay flat, or, does it
stick up out of the ground?

He's caught.

(CONTINUED)

39

CONTINUED: (5)

39

MARY

(continuing)

That's what I thought.

A long beat, then:

FREDDY

Roger. Man to man -- When you two read in the paper about John Booth being shot to death... You look at her face and tell me if you don't see pride and relief. Pride and relief, Mary. Pride and relief.

As Freddy exits he passes the bum statuette, turning the wind key. The lonely melancholic WHISTLE (from title sequence) fills the room.

CUT TO:

40

EXT. PETERS' BACKYARD - DAY

John Booth and Ray walk into the yard as twenty or so people jump from hiding shouting: "SURPRISE!" John Booth does just as Ray had in their previous scene. PETER (Ray's brother) emerges from the group to greet John Booth.

PETER

(with a warm
embrace)

I hope this is okay, man. I thought you might like to see some people, you know.

JOHN BOOTH

It's very nice.

(to all)

Thank you. This is very nice...

RAY

(sotto)

... and a fabulous surprise.

JOHN BOOTH

... and a fabulous surprise.

We MOVE through the time of the party through the MUSIC that plays and changes. A cross-yard flirtation between John Booth and a young BLONDE WOMAN underscores the motions of behavior.

(CONTINUED)

40

CONTINUED:

40

John Booth smokes, drinks soda, and laughs with Peter. Ray shows off Karate moves to his crowd and everyone is enjoying themselves. As the party goes on the drink keeps flowing, the smoke gets thicker. What's left of the party, then moves:

41

INT. PETER'S HOUSE - LIVING ROOM - NIGHT

41

Into the house. The place looks like a library after a nuclear attack. The books of Chompsky, Halberstam, Gritz, Stockwell are strewn about the shelves, chairs and floor, parted only by volumes of Chinese philosophy. John Booth, Ray, Peter, the Blonde Woman and six or seven others sit and stand around the living room area.

Peter sings and plays guitar. His highly charged political lyrics are underscored by the slow, moving melody. The enthralled guests sit silently as the final refrain suggests a violent overthrow of the U.S. Government. On the last pluck of the guitar the group applauds then jumps into political support for what they've just heard. Amongst the shouts:

RAY

Excuse me! I'd have no problem shooting a "fellow American" if he is wearing a uniform and gun to protect the three thousand white elderly males who are fucking destroying the world with their incestuous multi-national corporate incest schemes.

ANOTHER GUEST

Kill the fuckers! You really want to be effective? Get a machine gun or one of those fuckin' street sweepers, those shotguns that have like twenty rounds and take out the entire goddamn Supreme Court.

With this, John Booth moves from the couch toward the kitchen. The Blonde Woman, rising to follow John Booth, turns to Peter.

BLONDE WOMAN

You sing beautifully.

CUT TO:

John Booth enters the kitchen. He sets his elbows on the tile counter top, drops his head between his hands. The Blonde enters, but stops at the door to watch him.

BLONDE WOMAN

Are you all right?

JOHN BOOTH

Oh, yeah. I just... no, yes, I'm fine.

BLONDE WOMAN

So?

JOHN BOOTH

So?

BLONDE WOMAN

Would you take up arms too?

John Booth takes a long hard look at her.

JOHN BOOTH

I'm John.

BLONDE WOMAN

I'm Jojo.

JOHN BOOTH

Well, Jojo. I don't think so. It's not my game.

JOJO

That's why I asked. I knew by your face that you couldn't kill anyone. I love your face. Your eyes slope a little like a sad puppy. Are you a sad puppy?

(a beat)

Oh my God, you did kill someone, didn't you? I wasn't thinking about that. I'm really sorry. God, am I an idiot?

JOHN BOOTH

No. No, it's... The father of the girl I killed threatened to kill me last night.

JOJO

But it was an accident. What do you mean he threatened to kill you? Was he serious? Did you call the police?

(CONTINUED)

JOHN BOOTH

I think he was serious. I think he's a serious man. You're the only person I've told.

JOJO

Why?

JOHN BOOTH

I think I thought it would be romantic.

JOJO

Why do you want to be romantic?

JOHN BOOTH

We've been looking at each other all night. I'm a little bit worried about you.

JOJO

How did you get that scar on your head?

JOHN BOOTH

I banged my head against a wall.

JOJO

In jail?

He nods.

JOJO

(continuing)

You or somebody else? You?

He nods.

JOJO

(continuing)

Why, you just couldn't stand jail?

JOHN BOOTH

I couldn't stand me.

JOJO

And you're worried about me? How?

JOHN BOOTH

I'm a little bit worried that you are somebody who wants to "mother" me.

(CONTINUED)

JOJO

Really?

JOHN BOOTH

Yes. That's what I think, and I don't know if that's a bad thing, and I think that you are stunningly beautiful. I have a crush on your hair.

JOJO

Oh, God. I hate my hair. How can you have a crush on my hair? It's such limp, typical beach girl hair.

JOHN BOOTH

I don't agree with you.

JOJO

Then you're stupid.

John Booth looks at her a beat, then Jojo jumps up onto the kitchen counter, evening their height, and kisses him hard on the mouth, then bounces back to her original position as though nothing had occurred.

JOHN BOOTH

(after a beat)

I have no idea what that means.
Where are we now?

There is a KNOCK on the kitchen door.

JOJO

Hold on a minute.

RAY (O.S.)

Hold on a minute? Something's going on in there. I knocked and she said "hold on a minute."

The door open as Ray leads the whole party into the kitchen to see what's "going on." The drunken group takes up silent positions in the kitchen, alternating glances from John Booth to Jojo, then:

PETER

Why did you say "hold on a minute"?

JOJO

Because John wanted to kiss me.

(CONTINUED)

All eyes go to John.

PETER
(adopting a campish
fatherly tone)
John. Is this true?

A beat as John Booth stares at Jojo.

JOHN BOOTH
I'm sure whatever she says is
true. I don't think she's a liar.

Ray scoots Peter aside, taking the floor.

PETER
He doesn't think she's a liar.

RAY
He doesn't think she's a liar...
Hmmm... Well. I knew a girl who
wasn't a liar once. I wanted to
cut some part of my body off and
stick it up her ass but far enough
to hurt. Or just lick her all
night to see her face digging, I
mean DIGGING being with me. Love-
sucking and licking till I'm
guilty. I wanted to bite her and
eat her. This is ripping-killing
violence. I mean: LOVE! I'm
feeling so that I want to bark...
Do you want to bark?

JOJO
High school. This is high school.

RAY
(starting up the
group in a marching
song)
Condescension-condescension, we
love condescension, all around...
(the group joining
in)
Condescension, it's our lovely --
Condescension, the best in town...

And they echo his cadence as they march out of the room.

(CONTINUED)

42

CONTINUED: (4)

42

JOJO

(once the room is
cleared)

I don't think it's good to know in
advance what our conversation
afterwards would be if we were to
make love tonight, and what just
happened would have to come up.
Am I wrong?

JOHN BOOTH

No.

JOJO

So I think you should take my
number, call me, and then we
should go to dinner and really
kill the subject.

JOHN BOOTH

What do you do?

JOJO

Oh, please...

JOHN BOOTH

I'm sorry.

CUT TO:

43

EXT. NICKY BLAIR'S RESTAURANT - NIGHT

43

Freddy, with two strippers, VERNA and TANYA, in tow,
moves into the restaurant leaving his car with the
VALETS.

44

INT. NICKY BLAIR'S - NIGHT

44

It's a busy night, all the Hollywood hot-shots, silicon
injected women, high-class prossies, and Freddy,
entering with the girls. NICKY BLAIR, the proprietor,
leans in the ear of the HOSTESS:

NICKY

(sotto)

Quickly, what's this jerk-off's
name?

HOSTESS

Mr. Gale.

Now Freddy and the girls are upon them.

(CONTINUED)

FREDDY

Nicky, how are you?

NICKY

Mr. Gale, good to see you back.
I'm sorry, I don't have the booth
you requested available. But if
you'll follow me, I have a very
nice booth near the bar.

Freddy grins to hide his embarrassment, and follows
Nicky.

ARRIVING AT THE TABLE

NICKY

I'll have the waiter come right
over.

Nicky exits.

FREDDY

This is a nice table, huh? Good
table?

VERNA

I guess.

TANYA

We can see the bar really good.

WAITER

What can I get you to drink?

VERNA/TANYA

YEAGERS!!!

FREDDY

(translating)

Two shots of Yeagermeister, and
I'll have an Absolut, rocks.

WAITER

Right away.

And he exits.

VERNA

You should've been with us last
night. We got WASTED!

TANYA

... shoulda been there, dude.

(CONTINUED)

FREDDY

What if I had been there? Where were you?

TANYA

In our apartment watchin' TV. Then we cleaned our kitchen for like THREE HOURS!

FREDDY

I shoulda stopped by...

TANYA

Don't torture yourself, dude. We were feelin' wild, but not tonight.

TIME CUT

Food on the table, drunkenness, etc.

FREDDY

(drunk; overly
loud, being heard)

Let me bring up a subject.
Killing. You girls know shit
about this, right? Am I right?

The girls nods.

FREDDY

(continuing)

Okay. I was there in Korea. I was there in Vietnam. I was a warrior. I-KILLED-PEOPLE. You hear me? I killed people. That was what I was there to do. All right... Now. Let's take Vietnam. If you're a soldier, and it's your job to kill people, then you've got no right, no right... to kill people if you're callin' 'um GOOKS... or slants... or whatever. You see what I'm saying? It's about dignity. These were a passionate, COMPASSIONATE people, these Vietnamese... truly. A warrior has got to have respect for that. Respect for his enemy.

VERNA

He's being philosophical.

(CONTINUED)

TANYA

He's rehearsing for death. That's all philosophy is. Just rehearsal for death.

FREDDY

You're both cynical bitches.

VERNA

You see the orange buffalo?

TANYA

Yeah, I seen him.

VERNA

What did you do when you saw it?

TANYA

I shot its ass!

VERNA

Where did you get the gun?

TANYA

Same place you got the orange buffalo.

And on this, the two girls go into hysterics.

FREDDY

Is that a joke? What's funny about that?

They laugh all the harder. A REDHEADED SWINGER from the bar approaches the table.

SWINGER

You ladies sure seem to be having a good time. You must be a funny fella.

FREDDY

I'm a riot. Now, get the fuck out of here.

SWINGER

What did I do? I'm just having some fun.

FREDDY

Go have your fun somewhere else. Now get the fuck out of here.

SWINGER

What's the matter with you, pal?

(CONTINUED)

44

CONTINUED: (4)

44

VERNA

He doesn't like orange buffaloes.

Again, the girls are hysterical.

FREDDY

(leaping at the
guy)

What's the matter with me? I'll
kick your fuckin' head in!

Freddy attacks the man. The girls go completely, this
is the funniest thing yet. It becomes an all-out brawl,
when we...

CUT TO:

45

INT. JOHN BOOTH'S PARENTS' HOUSE - NIGHT

45

Stuart and Helen are on the living room couch, with
Stuart stroking Helen's head as she naps on his lap,
when John Booth enters through the front door.

JOHN BOOTH

You guys are up?

Helen wakes herself and sits up.

HELEN

You said you were going to be back
early.

JOHN BOOTH

What time is it?

STUART

Quarter to one.

JOHN BOOTH

Yeah. I was gonna call, but then
it got so late. I didn't think
you'd be up.

HELEN

Of course we're up. You just got
home. We want to see you.

John Booth sits.

JOHN BOOTH

I'm sorry. I got the job. But
then Peter and his brother threw
me a coming home party... the day
just kind of happened...

(CONTINUED)

STUART

When do you start on the boat?

JOHN BOOTH

Actually, in just a few hours.

HELEN

Honey, why do you stay out so late, the night before you start a job? Don't your friends want you to get your rest?

STUART

Who was there?

JOHN BOOTH

Some people I knew. Some I didn't. Peter was the only one I'd seen. I mean he was the only one of the group I'd been close to, and who'd come up north.

HELEN

I've always thought his brother was retarded.

A beat.

JOHN BOOTH

Something hit me tonight. It was a strange night. You know I've done this horrible thing and, of course, I'll always feel the guilt, remorse... but you hear about that kind of thing ^{like} *A person who has to carry all* that... but when you're in it, it's just, it's very different from what you might think... I'm not an unhappy person. I'm just a person who has caused a lot of unhappiness and a person who has caused death. I love you both so much. Even less as my parents than as people who stood by, and kept on giving your love to THAT person. THAT person who has also caused you both so much pain.

HELEN

You're our son. Of course we love you...

STUART

... no matter what.

(CONTINUED)

45

CONTINUED: (2)

45

JOHN BOOTH

See. That's what I mean. I am your son and all the good things, or happy ways I felt before "that night" are still there, it's just I have this backpack on, this added thing, and yes, it hurts, but I can feel my life, and if I died tomorrow, I would have felt my life and...

(almost anger)

... been very fucking happy to have been here.

Mother moves with tearing eyes to John Booth.

HELEN

(hugging him)

Oh God, we love you.

STUART

Listen, kid. You make your own way.

[END OF DAY ONE]

CUT TO:

46

INT. W. HOLLYWOOD SHERIFF'S OFFICE - DAWN

46

Verna and Tanya sit together on a bench in the lobby of the Sheriff's office, passed out on each other's shoulders. They awake to the BUZZING sound of the security door as Freddy is released, buckling his belt and holding his shoelaces.

VERNA

Are you alright?

FREDDY

Yeah. Just wearin' and tearin'.
You guys get the car?

VERNA

Yeah. Let's get out of here.

They exit the Sheriff's office.

CUT TO:

47

EXT. MALIBU PIER - DAY

47

The half-day boat moves into dock at the end of the pier. John Booth is on it, packing some of the caught fish for the customers who caught them.

NEW ANGLE

John sees Ray standing above on the pier. Ray yells down to OL' JACK.

RAY

How'd he do?

OL' JACK

Keeps his mouth shut.

RAY

Yeah. Hey, John, how long are you gonna be?

John Booth is packing the last of the fish for the final fisherman on the boat. He raises a hand indicating two minutes.

SHORT TIME CUT

John Booth and Ray walk towards us (TELEPHOTO) on the pier.

JOHN BOOTH

Thanks for coming all the way out here.

RAY

Don't get excited. I've got a sailor in every port. You know how to get where we're going?

John Booth, indicating his pants pocket, says:

JOHN BOOTH

Yeah, I got directions.

RAY

(after a beat)

So?

JOHN BOOTH

So what?

RAY

Jojo. You gotta tell me. She's like... MY-DREAM.

JOHN BOOTH

Really?

(CONTINUED)

RAY

Tell me, fucker, what's she like in bed?

JOHN BOOTH

I have no idea.

RAY

You didn't go home with her? Why not?

JOHN BOOTH

What do you do with information like this?

RAY

Look at me [short with a receding hairline]. You think I get laid a lot?

JOHN BOOTH

Yes.

RAY

Well, you're right, but I can't get enough... So?

JOHN BOOTH

It wasn't the right night.

RAY

But you ARE gonna fuck her?

John Booth stops to light a cigarette and lean against the pier railing.

JOHN BOOTH

You want me to tell you I CONQUERED her. I don't know what's gonna happen with her... I know what I would like to have happen... I think.

RAY

Of course you would, of course. It's called heterosexuality, HELLO! She's up for it. I'll tell you that much... Of course I want you to CONQUER her. I'm your pal. I support you. I tried to fuck her once. I told her I could make her feel real good. You know what she said? She said... "Try something your own size."

(MORE)

(CONTINUED)

RAY (CONT'D)

The bitch. So, yeah, I want you to conquer her. I want you to fuck her raw. Somebody should. C'mon. We can just beat the traffic.

JOHN BOOTH

No. Wait a minute. I want to finish this. Have you ever seen a dog or a cat chase its own tail?

RAY

Yeah, it's hysterical.

JOHN BOOTH

I think so too. And it's not funny because it's pathetic. And it's not funny because it's clever either. It's funny because it's confused, and we can all relate to confusion, right?

RAY

Yeah...

JOHN BOOTH

Well, I think you're funny. I do. But you say you're my pal. You get me a job. You pick me up. That's very nice. I'm your pal too, so I gotta tell you, when it comes to women, you're a cat chasing its own tail.

RAY

(thinks hard, then)

You're right.

John Booth waits for the punch line, but it doesn't come.

RAY

(continuing)

No. Really. I'm not stupid. I know what you're saying. It's the respect thing. I'm gonna work on that. But I'm your pal, so I gotta tell you, I know what I seem like, so I know that there is no way that you could've thought for one second that this could get through to me even a little bit, but you said it anyway. So maybe you needed to hear it too.

(CONTINUED)

47

CONTINUED: (3)

47

JOHN BOOTH

Who are you?

RAY

I still think you should fuck her
raw... Just kidding. C'mon.

They move toward Ray's car.

RAY

(continuing)

Cammy's in the car and she's in a
bad mood.

JOHN BOOTH

Who's Cammy?

They're approaching the car.

RAY

My girlfriend. She's a school
teacher. You'll hate her.

CAMMY

I heard that!

RAY

(as they get
in the car)

Can't you see I have a friend with
me? Be polite just one time.

CAMMY

(sweet-voiced, to
John Booth)

Hello, I'm Cammy.

JOHN BOOTH

Pleasure to meet you, Cammy.

That formality accomplished, Cammy starts right back in
with Ray, and the car drives off.

CUT TO:

48

INT. RAY'S CAR - DAY

48

As the car cruises along, Ray and Cammy go at each
other. John Booth pretends he's not there.

CAMMY

... she is a whore and you were
definitely flirting with her...

(CONTINUED)

48

CONTINUED:

48

RAY

She's not a whore. What do you mean, she's a whore!?

CAMMY

They're all whores. That's all that turns you on.

Ray starts to speak, she cuts him off.

CAMMY

(continuing)

Shut up. You're disgusting -- I hate you -- Your breath STINKS, all the time. So shut up and don't talk to me! Just don't talk to me.

(a long pause)

I don't hear you denying that you were flirting.

Ray whips his head around, giving Cammy the "You said not to talk to you" snare.

CUT TO:

49

EXT. CEMETERY - DAY

49

Ray wheels his car into the expansive parking area. As the car settles into a parking spot, we see that Ray and Cammy are still at it. They pause a beat as John Booth gets out of the car (a bouquet of flowers in his hand).

JOHN BOOTH

I won't be long.

RAY

What difference does it make? She can drive me crazy here as well as anywhere.

With this, Cammy starts back in on him and John Booth heads off into the cemetery.

CUT TO:

50

EXT. CEMETERY - DAY

50

We PAN WITH John Booth over the plush green knolls of the cemetery.

(CONTINUED)

50

CONTINUED:

50

CLOSER ANGLE - JOHN BOOTH

checks grave row numbers. As he moves over a rise, we hear the sound of CHILDREN'S LAUGHTER.

NEW ANGLE - JOHN BOOTH

comes to the crest of the rise. He stiffens at what he sees. It is Mary kneeling by her daughter's grave, her other children play hide 'n seek in the gravestones around her. John Booth ducks behind a gravestone to avoid being seen, but watches Mary.

JOHN BOOTH'S POV

We watch as Mary goes through a grieving ritual she has obviously gone through before with her daughter, she is compellingly stoic.

CUT TO:

51

EXT. CEMETERY - PARKING AREA - DAY

51

We see Ray looking about nervously from the driver's seat of the car. We WIDEN OUT to reveal that Cammy is on his lap and that they are, in fact, being carnal.

CUT TO:

52

EXT. CEMETERY - DAY

52

Mary is trying to gather her children to leave. The more they playfully dodge her, the closer they get to John Booth in hiding.

ANGLE - JOHN BOOTH

The children only a few feet away, he cringes, but Mary pulls them away just in time, and they move off in the other direction. John Booth breathes a sigh of relief, though perhaps too quickly as Ray appears from nowhere.

RAY

(loudly)

What the hell? I thought you said
you weren't gonna be long?

John Booth urgently "shushes" him, pointing in the direction of Mary, from whom he is still hidden, but Ray is not. Ray looks toward Mary.

(CONTINUED)

52

CONTINUED:

52

RAY'S POV - MARY

She has turned to look at what she views as a strange young man speaking loudly to a gravestone. Ray, realizing what is happening, takes the opportunity to perform. He yells loudly at the grave in front of him:

RAY
(yelling, and
gesturing wildly
with his arms)
How could you die on me?

John Booth, now thoroughly embarrassed, gets up from his hiding place, drops the bouquet of flowers and bolts back towards the car.

MARY'S POV

She now sees the back of a man running from behind a large gravestone and hurries her boys toward the car.

CUT TO:

53

SCENE TO BE WRITTEN

53

CUT TO:

54

INT. FREDDY'S LOFT - NIGHT

54

Stripper #1 from the previous night, Verna, lays asleep in Freddy's bed. A single lamp lights a small area of the dark loft. A desk drawer opens. Freddy's hands shuffle through a mess of papers, old keys and pocket change to find a photo of Freddy and Mary's twin boys (a few years younger than we previously saw them).

ANGLE - FREDDY

He sits in his boxer shorts at the desk. The photo in one hand, a glass of scotch in the other.

55

EXT. RESTAURANT - NIGHT

55

Begin MUSIC OVER MONTAGE. John Booth and Jojo exit the restaurant. Jojo hands a claim ticket to the valet parker. Waiting for the car, they are silent. We CUT BACK and FORTH between them. Their expressions betray simply that: waiting. They get into Jojo's car and drive off.

CUT TO:

56 INT. FREDDY'S LOFT - NIGHT 56

Freddy, now dressed, has put the photo away. He pulls on his jacket, shuts the desk lamp and exits the loft quietly with Verna still asleep in his bed.

57 INT. JOJO'S CAR - NIGHT 57

Jojo is behind the wheel and John Booth sits beside her. They both stare forward. A resolve, or peacefulness in their faces.

CUT TO:

58 EXT. DOWNTOWN STREETS - NIGHT 58

Freddy walks alone on 9th street.

59 INT. JOJO'S APARTMENT - NIGHT 59

Jojo leads John Booth by the hand into her apartment. We FOLLOW them into her bedroom. Quietly, she sits him on the edge of her bed. She kneels before him. For a few beats they simply look at one another.

CUT TO:

60 EXT. CLUB GALAXY - AT 9TH AND OLIVE 60

Freddy's aimless walk has led him here. The strobing sign above the door reads "CLUB GALAXY -- 100 BEAUTIFUL GIRLS". We enter with Freddy.

61 INT. CLUB GALAXY - NIGHT 61

Inside, the place is like an old-style ballroom. Chicano hostesses conservatively dressed dance with Chicano patrons. Three short fat guitar players and a tall skinny Chicano singer play a SPANISH LOVE SONG from the small stage area. It's late with only three or four couplings on the floor, fifteen or so girls stand by the small bar drinking cokes. Freddy moves to the turnstile. A tired Hispanic BOUNCER in a straw cowboy hat gives Freddy the once over.

BOUNCER

Can I help you?

Freddy doesn't speak. He pulls twenty-one dollars from his pocket and points to the sign on the turnstile:

"DANCE WITH A PRETTY HOSTESS -- \$21.00"

(CONTINUED)

61

CONTINUED:

61

The Bouncer takes the money and lets Freddy in. We MOVE with Freddy to the bar. All the Chicanas giggle and shyly anticipate the Gringos actions. Freddy inventories the girls, then picks deliberately the most shy of them. She is very plain. He takes her hand and moves to the floor. They dance slow and close. All eyes in the club are upon this alien Gringo dancing with the most plain of plain Chicanas.

CUT TO:

JOJO

is slowly unbuttoning John Booth's shirt. She pulls the open shirt off his shoulders, then she puts the warm palm of her hand against his chest. They both close their eyes in comfort. A long beat then John Booth takes a deep breath, opening his eyes only after he has completely exhaled. He puts his hand around the back of her neck and they move into a soft, gentle kiss. He takes her hand from his chest, pulling her palm firmly against his mouth, kissing it hard for its warmth. Now Jojo begins to undress herself. John Booth pulls off his shoes and socks scooting himself fully onto her bed. Down to her bra and panties, Jojo stands before him. He unbuckles his belt, opening the top of his pants. Jojo takes his pants by the cuffs, pulling them off of him. She crawls up the bed, kneeling beside his head. She softly kisses his eyes. As she slowly raises back up, John Booth's eyes go with her, into her. Jojo reaches behind herself opening the clasp of her bra. She allows it to rest loosely upon her shoulders. John Booth's breath becomes quietly measured. Their eyes, like purring cats, inside one another. Jojo's arms, like a dancer; she embraces herself low at the waist. Her bra sliding to her nipples. She moves in a tiny fluid rocking motion. John Booth in perfect sync with her. There is no physical contact between them, but they are very much making love. Moaning, moving, breathing... and finally, John climaxes.

ANGLE - JOHN BOOTH

Jojo's hand stroking his head. He's never even heard of such a thing.

CUT TO:

62

INT. CLUB GALAXY

62

Freddy dances slow and close with the young Chicana. He speaks intimately into her ear, an ear that understands no English.

(CONTINUED)

FREDDY

She's a beautiful woman... Did I tell you? My wife. A beautiful woman. Daytime! That was always my curse. You're very... But you see, it's night with us here. You're a beautiful woman, and it's a beautiful night, and we're dancing, but it is night, see. So I could never fall in love with you. I met my wife in the sunny-sun-sun. One of my-always-when you're a kid, one of your playmates makes you nervous calling their parents by their first name. She's a beautiful woman. She's got my own kids calling me by my first name, what a thing, huh?

CUT TO:

EXT. MALIBU SHORELINE - SUNRISE (THE FINAL DAY)

A beatific crescent of the mornings blood red sun rising over the sea. The dark ocean before it beginning to glimmer in its rays.

END MUSIC OVER MONTAGE.

CUT TO:

EXT. PACIFIC COAST HIGHWAY - SUNRISE

Jojo's car moving along the highway.

CUT TO:

INT. JOJO'S CAR - SUNRISE

Jojo is driving and John Booth is in the passenger seat, each looking pleasantly exhausted. John Booth looks purposefully from the rising sun to this beautiful woman beside him. John Booth seems about to speak; Jojo looks to him, he thinks better of it, allowing only a tender smile.

CUT TO:

66

EXT. MALIBU PIER - SUNRISE

66

Jojo pulls the car to the pier entrance. John Booth gets out, walking to her side of the car. He squats to be face to face with her.

JOHN BOOTH

I don't know what to do.

JOJO

Call the police.

JOHN BOOTH

I don't think there's anything the police can do. It's just a threat...

(almost laughing at himself)

I also promised him that I wouldn't do that.

JOJO

Maybe you should talk to him.

JOHN BOOTH

And say what?

JOJO

Ask him what he thinks he'll gain... You're going to die, John, and so am I, but not one second before God says so.

He smiles and kisses her.

NEW ANGLE - TELEPHOTO

down the length of the pier. John Booth stands up and begins to jog the pier to the fishing boat. We feel Jojo lean toward the passenger window (all in LONG LENS composition) and call for John Booth. He stops and turns, she yells to him.

JOJO

Whatever you decide, I'd still like the opportunity to get superficial with you.

He mocks a coronary, falling backwards onto the pier.

CUT TO:

67

INT. FREDDY'S LOFT BUILDING - MORNING

67

The elevator doors open to reveal Freddy haggard and spent.

(CONTINUED)

67 CONTINUED:

67

He stumbles to his apartment door, takes out his key and opens it.

CUT TO:

68 INT. FREDDY'S LOFT - MORNING

68

Verna, hearing the door, charges out of the bathroom, red lipstick in hand, primed and ready for Freddy.

VERNA

(finishing her makeup
in a compact mirror)

You are such an asshole! Where did you go? I mean, what do you think? I'm some kind of whore? You can just get up in the middle of the night, go your merry fuckin' way, then stumble back in here like it's not rude? Like I don't have any feelings? Why, because I dance naked on a stage? I dance naked on a stage, so that means I have no emotions and I'm a whore? Well, fuck you, you're a pig. And I liked you. I don't fuck very many guys, you know...

She picks up Freddy's reflection in her compact; he is passed out in a chair, having heard none of this. Her eyes well up, genuinely hurt. She quietly lets herself out.

CUT TO:

69 EXT. OCEAN OFF MALIBU PIER - AFTERNOON

69

A flock of seagulls hover against the blue sky. We reveal a fishing boat over which they fly. As the boat moves toward the pier, we find John Booth approaching Ol' Jack.

JOHN BOOTH

I need to re-stock the beer and soda cabinet. Is there anything else you want me to do, before I take off?

OL' JACK

I'll have Sammy check the bait buoy. How'd it look this morning?

(CONTINUED)

69

CONTINUED:

69

JOHN BOOTH

Pretty full.

OL' JACK

Make sure when you do that, when you check the bait buoy in the mornings, if there's any dead ones floatin' on the top, go ahead and grab 'em, chuck 'em out of it.

JOHN BOOTH

Sammy told me, so I have been.

OL' JACK

Good, good, good.

CUT TO:

70

INT. FREDDY'S LOFT - AFTERNOON

70

We find him in the chair where we left him. His eyes half open staring at the calendar, the blocked off day, this day, the 20th.

CUT TO:

71

INT. FREDDY'S LOFT - BATHROOM - EXTREME CLOSEUP -
AFTERNOON (SLOW-MO SEQUENCE)

71

Steaming hot water pouring out of the faucet in the sink. Freddy's hands ENTER FRAME with a small towel, soaking the towel, then squeezing it out.

ANGLE - OVER FREDDY'S SHOULDER

into his reflection in the mirror, as he covers his face with the hot towel. A few beats. He pulls the hot towel off his face.

CUT TO:

72

INT. JEWELRY STORE - OFFICE - DAY

72

Freddy is concentrating vigorously on the paperwork before him in his office. From the store area, we hear LOUD ARGUMENT growing between Jefferey and a WOMAN CUSTOMER.

JEFFEREY (O.S.)

... You have swollen finger one day and not the next. This is, I'm sorry, your problem.

(CONTINUED)

72

CONTINUED:

72

WOMAN (O.S.)

I was a seven on Tuesday, and I'm
a seven today. This is not a
seven. It won't even go on my
finger!

Freddy's concentration is blown by the distraction,
frustrated he moves to intercede in the store.

73

INT. JEWELRY STORE - SAME TIME

73

Freddy enters the fray.

FREDDY

(on the fucking edge,
but smiling)

May I help you, Ma'am?

WOMAN

Are you the owner?

FREDDY

(get on with it,
bitch)

I would be the merchant in
question. Yes, ma'am...

WOMAN

I ordered this ring, size seven.
My ring size has always been
seven. This ring will not fit on
my hand. This is about six and a
half, six and three quarters...

FREDDY

(looking severely
at Jefferey)

May I see that ring please?

She hands it to him. Freddy puts it on a handy ring
sizer --

FREDDY

(continuing; suddenly
ferocious)

DOES THIS LOOK LIKE A FUCKING SIX
AND A HALF, SIX AND THREE FUCKING
QUARTERS TO YOU!?

Jefferey and the Woman are shocked.

Freddy suddenly grabs the Woman's hand, shoves her
finger deeply into his mouth to slick it, then shoves
the ring tightly onto it.

(CONTINUED)

73 CONTINUED:

73

FREDDY
(continuing)

You were right. You are a seven.
A perfect-fucking-seven.

Freddy abandons the scene for the chips to fall where they may, and returns to his office. The Woman is too stunned to react.

74 INT. OFFICE

74

Freddy barrels in, sweating, gasping. He opens the desk drawer.

ANGLE - HIS GUN

in the drawer. He takes a deep breath... picks up the phone to dial... on second thought, he hangs up, tucks his gun into his waistband (concealed by his jacket) and exits the office.

75 INT. JEWELRY STORE

75

Freddy barrels past Jefferey and the Woman Customer onto the street. He is manic.

76 EXT. STREET

76

We FOLLOW Freddy around a corner to a phone bank (three phones) adjacent to a parking lot. He picks up a phone, drops a quarter.

CUT TO:

77 INT. BOOTH HOUSE - DAY

77

The PHONE is RINGING in the living room. Helen answers:

HELEN

Hello? No, he's not here right now. Can I take a message? Well, he's working everyday, you know? He's at the Malibu Pier, but I don't think you can reach him down there, because I think he's out on the boat most of the time. Can I tell him who called?... Jack Crabbe? Okay, Jack. I'll make sure he gets the message.

CUT TO:

78 EXT. JEWELRY ROW AT PHONE BANK - DAY

78

Freddy hangs up the phone and EXITS FRAME.

CUT TO:

79 EXT. PACIFIC COAST HIGHWAY - DAY

79

As a car WASHES FRAME, we see John Booth hitchhiking in front of the pier. A pickup truck pulls over with a YOUNG SURFER driving. The Surfer leans toward the passenger window as John Booth bends to speak to him.

SURFER

Where ya' goin'?

JOHN BOOTH

Downtown.

SURFER

I can get you as far as Santa Monica.

JOHN BOOTH

Good enough.

John Booth gets into the car. As the car EXITS FRAME, going south, Freddy's car ENTER FRAME from south. He pulls into the parking area of the pier.

CUT TO:

80 EXT. MALIBU PIER - END OF PIER - DAY

80

Freddy walks to the end of the pier almost colliding with a young man carrying a large heavy box. This is SAMMY.

FREDDY

Excuse me.

SAMMY

(grunting under the
weight of the box)

That's all right.

As Sammy lowers the box at the top of the stairs to the boat launch:

FREDDY

You work on the boat?

(CONTINUED)

SAMMY

Sure do, we're going back out in about ten minutes. Seven and seven. Seven for the boat and seven for your F&G license. You got a fishing license already?

FREDDY

No.

SAMMY

Then it's seven bucks at the bait shop.

FREDDY

Actually, I'm just looking for someone.

SAMMY

You lookin' for Ol' Jack.

FREDDY

No. I'm lookin' for a guy named John Booth.

SAMMY

John Booth is gone. He just works the half day. You missed him by about twenty minutes.

FREDDY

(dejected)

Thanks.

Sammy exits carrying the box, with fresh strength, down to the boat. Freddy moves to the opposite guard rail of the pier, looking out over the sea, lights himself a cigarette, takes a drag and it just don't taste good... so he flicks it into the water below.

CUT TO:

We see John Booth get off a bus almost directly across the street from Freddy's jewelry store. We PAN with him as he crosses the street dodging traffic and enters the jewelry store. Through the glass, we see brief exchange between John Booth and Jefferey the manager. John Booth comes back out onto the street, walking up the sidewalk and EXITING FRAME.

CUT TO:

82 EXT. TOPLESS BAR - DAY

82

John Booth arrives on foot in front of the topless bar and goes in.

CUT TO:

83 INT. TOPLESS BAR - DAY

83

There are only four or five customers in the place, a dancer on stage. We see John Booth enter through a curtained doorway. John takes in the small crowd; Sunny Ventura, the bar's owner, is in a corner booth going over the bar's finances. He glances briefly at John Booth through a veil of cigar smoke. John finds a little table in the back and seats himself. He starts to watch the girl on stage, his face becoming increasingly sad, when he is interrupted by a WAITRESS:

WAITRESS

What can I get you to drink?

JOHN BOOTH

I'm sorry?

WAITRESS

Would you like a drink?

JOHN BOOTH

No. No, thank you. Tell me, though, do you know a fella named Freddy Gale?

WAITRESS

Course I do. He's here every night.

JOHN BOOTH

But he's not here now?

WAITRESS

No, he usually comes in about nine-thirty or ten. You want me to give him a message?

A long beat. John Booth staring at the table.

WAITRESS

(continuing)

Sir?

JOHN BOOTH

(standing)

No. No message. Thanks very much.

(CONTINUED)

83

CONTINUED:

83

John Booth exits.

CUT TO:

84

EXT. SANTA MONICA FREEWAY - EARLY EVENING

84

Freddy driving... and driven.

CUT TO:

85

INT. TOPLESS BAR - NIGHT

85

Freddy and his cronies sit at their regular table.
Sunny Ventura is on stage doing his M.C. shtick.

(D.N.: What follows is "model" dialogue to be replaced
after Vegas research.)

SUNNY

I tell ya. My dressing room's so
small, the mice are hunchback.
Really. I mean, you put the key
in the door, you bust the window.

(he laughs)

... that's how small my dressing
room is. Well, I guess you people
are as dead as you look. You
lonely -- fucks -- you. This next
young lady is an absolute
beauty... Can you see my nose
growing? Just kidding. The truth
is: I like ugly strippers. Saggy
tits. The whole thing. It's a
show of courage... nauseating, but
courageous.

The word "exactly" moves around the table as all confirm
this philosophy.

SUNNY

(continuing)

So without further ado. Here's a
very courageous young lady...
Heather!

To a heavy BASS BEAT, HEATHER makes her entrance.

CUT TO:

86

INT. BOOTH HOUSE - JOHN BOOTH'S BEDROOM - NIGHT

86

John Booth in bed, the light beside his bed illuminated.

(CONTINUED)

86

CONTINUED:

86

Deep in thought, he stubs out his cigarette and picks up the bedside phone. He begins to dial, changes his mind and hangs up, turning off the bedside lamp and lays down, closing his eyes for several moments. We hear a brief, muffled SNAP-LIKE SOUND from outside the window. John Booth's eyes open. A cat? Maybe... maybe not. He closes his eyes again, taking a deep breath to quiet himself to sleep. We creep bit by bit, TIGHTER and TIGHTER into his face. Again his eyes dart open. He sits up. Slowly, but surely he begins to hyperventilate. He gets out of bed and begins to pace the room. He squats against the far corner, breathing harder. Perspiration begins to reflect off his forehead. He looks to the window, leaps from his squat up onto the bed. He pulls the window shade aside, looking out, but there is nothing there.

CUT TO:

87

INT. TOPLESS BAR - NIGHT

87

(D.N.: Continuous of prior bar scene.)

On stage, Sunny comes into the spotlight with his microphone.

SUNNY

I am your host, Sunny Ventura.
Welcome to the Calypso Bar. Let's
give a big hand to the lovely
ladies who have been entertaining
you.

APPLAUSE. APPLAUSE.

SUNNY

(continuing)

And now, my favorite moment of
every evening here at the
Calypso... The Calypso Queens!

As he exits stage, all the dancers enter to a Calypso beat, wearing Trinidadian dancing costumes. They go into a Vegasesque strip routine together.

BACK TO THE TABLE

JIMMY

This is what I hate, this fuckin'
thing. I've timed it.

(MORE)

(CONTINUED)

JIMMY (CONT'D)

It takes them five full minutes to show tit by the time they get all that flash off 'em, and in the mean time, we gotta listen to this... what is this music? What's i-t for? I hate this fuckin' number.

FREDDY

(drunk)

I like it. It's called "tradition". Without tradition, new things die.

ROY

"... new things die?" I'm tellin' you, this son of a bitch is a poet. A jeweler-poet. The only goddamn jeweler-poet I ever saw.

BOBBY

A Jew-jeweler-poet.

They all get a kick out of this one. Freddy downs his drink.

FREDDY

I'm gonna kill a guy.

SILAS

You're what now?

FREDDY

(sotto)

Nothing.

BOBBY

He said he's gonna kill a guy. Who you gonna kill?

ROY

I missed something. What are we talking about?

JIMMY

Maybe if you guys shut up for two seconds, Freddy could talk.

A "shhhh" is passed around the table.

(CONTINUED)

87 CONTINUED: (2)

87

FREDDY

Nothing. Nothing.

(smiles)

You fellas are something special,
but I have to hit the road. I
changed my mind. I agree with
Jimmy. I hate this fuckin'
number.

He starts to move from the table. They share some
"exactly's" and "good nights". Freddy moves to the back
of the bar.

CUT TO:

88 INT. TOPLESS BAR - STRIPPERS' DRESSING AREA - NIGHT 88

Verna, Mia, and two other girls, in various stages of
undress, sit in makeup chairs sorting their outfits and
lipstick, as Freddy enters -- clearly drunk.

FREDDY

Evening, ladies. Who wants to get
off early this fine night?

Verna hurt by the open invite, turns away into the
mirror. Mia looks to see if she'll be the only taker --
she is.

MIA

(to Freddy)

Let's party!

Freddy grabs her and they exit.

VERNA

WHORE!

CUT TO:

89 EXT. FREDDY'S LOFT - NIGHT 89

Freddy and Mia pile out of his car, her, then him. Both
through the passenger side to the sidewalk. They move
drunkenly to the entrance of the building, laughing all
the way.

CUT TO:

90 INT. FREDDY'S LOFT - ELEVATOR - NIGHT 90

Freddy and Mia, still no words, just laughing.

CUT TO:

91 INT. FREDDY'S LOFT - NIGHT

91

Freddy and Mia fall into a TIGHT TWO SHOT on his bed laughing. He pulls off her top, she pulls off his shirt... more laughter.

FREDDY

You just can't let me fall asleep.
I've got business tonight.

CUT TO:

92 INT. FREDDY'S LOFT - NIGHT

92

CAMERA starts on Freddy's calendar. The SOUNDS of deep sleep take us to the bed where Freddy and Mia are entwined and unconscious. Freddy suddenly awakens with a gasp. Urgently, he untangles himself from Mia and the sheets. Mia can only manage a grunt or two in response before returning to dreamland. We FOLLOW Freddy from the bed as he dashes to the bathroom, picking up and pulling the telephone along with him.

CUT TO:

93 INT. FREDDY'S LOFT - BATHROOM - NIGHT

93

Freddy, visibly shaken, closes the door behind him, dials the phone.

FREDDY

(into phone)

Mary? It's Freddy. Mary, please don't hang up. Please. I need... I'm fallin' apart here, Mary -- I had this fucking dream. It's sunny outside, I'm driving my car, and my car feels big. It feels like it's driving me. And I'm passing Em's old school, the elementary school. And there's a crosswalk... all these little kids are being taken across the street by this crossing guard, and the crossing guard is John Booth. Em's one of the little girls he's taking across the street. I'm getting closer and closer and I'm hitting my brakes and they're not slowing the car at all, and the wheel won't turn... And I... I just plow straight through them. I... see Em's face just before I hit her, that sweet innocent face, Mary I don't know what to do.

(CONTINUED)

93 CONTINUED:

93

Freddy is by now sobbing.

FREDDY

(continuing)

Where? Yes. I can be there in
fifteen minutes... a half hour? I
see you there in half an hour.
Thank you, Mary.

He hangs up.

CUT TO:

94 EXT. IZZY'S ALL-NITE DELI - NIGHT

94

Freddy paces by the front door, smoking a cigarette.
Mary pulls up in her Cadillac and parks it curbside.
She gets out and approaches Freddy.

MARY

I almost forgot where this place
was.

He opens the front door for her. They enter.

95 INT. IZZY'S - NIGHT

95

Freddy and Mary approach the CASHIER.

CASHIER

Take any table.

There are only a few scattered customers in the place.
Freddy and Mary take a booth against the windows that
face Wilshire Boulevard. When they look at one another,
it's the first time they've really seen each other since
their daughter's death.

MARY

Oh, Freddy...

She shakes her head... what a mess it's all become.

FREDDY

Mary, I...

MARY

No, Freddy. Let me talk. I've
been so angry at you for so
goddamn long.

(MORE)

(CONTINUED)

MARY (CONT'D)

Too angry to hear you, or see you, or care about you. But when you left the house the other day, I did see you. For the first time since Emily was killed. I can see that you are a good man... and you loved her so, so much. But I loved her too, Freddy. And I needed you so badly when... but you... you hid. Like a little boy who's mother was gonna punish him. But your hiding place was this terrible anger, and it's made you so small and weak. I needed you to be big and strong and I hated you for your weakness. I hated you. And now I just pity I don't know how to help you.

She reaches for his hand, and grasps it. He looks at her hand and begins to smile, then giggle, then reverses their hands to that he is grasping hers as he begins to laugh.

FREDDY

Look around. Look at the marriages people have. We had a good one, didn't we...

MARY

Yes, we did.

FREDDY

... good times.

MARY

Very good.

FREDDY

No hidden agendas, none of the nasty bullshit you see. We were turned-on, hot for each other. And we were pals, right? Best buddies...

MARY

It was a wonderful time...

FREDDY

... tell me if my memory is distorted here...?

(CONTINUED)

95

CONTINUED: (2)

95

MARY

... no.

FREDDY

"No." No, but...

(calming down)

... you pity me. You pity me...

(mocking)

"Freddy, I pity you." Oh, boy.
It's a funny thing, this thing.

MARY

Freddy, whatever you're doing,
stop it...

FREDDY

"Freddy, whatever you're doing,
stop it..."

Mary rises to leave, and Freddy pulls her back down to her seat, pinning her with his, now raging, eyes.

ANGLE - HIS HAND

clamping tighter on hers.

BACK TO SCENE

FREDDY

I hope you die. I hope you
fucking die!

He releases her and she hurries out of the deli. Freddy takes a deep breath.

96

INT. BOOTH HOUSE - JOHN'S BEDROOM - NIGHT

96

John Booth, now fully dressed (though barefoot), moves from his bedroom to a hallway closet. We FOLLOW HIM (HAND-HELD) as he searches for something in the closet. He pulls out a gun case, unzips it and examines the rifle for ammunition, etc. Completing this we FOLLOW him as he carefully moves outdoors trying not to disturb his parents' sleep. (SHOT CONTINUES)

CUT TO:

97

EXT. BOOTH HOUSE - NIGHT (SAME SHOT)

97

John Booth moves outside, across his yard, onto the barren street.

(CONTINUED)

97 CONTINUED:

97

He looks up to the surrounding trees and at various positions around the house desperately searching for a place to situate himself defensively. He settles in among some bushes near the side of his house. Feeling this an adequate spot he squats, exhales and begins his wait.

CUT TO:

98 EXT. IZZY'S ALL-NITE DELI - NIGHT

98

Freddy slams his car door shut, REVS the engine, SCREECHES out of the parking lot and onto the street.

CUT TO:

99 EXT. FREEWAY ENTRANCE - NIGHT

99

(The MUSIC continues over): Freddy wheels his car onto the freeway.

100 SERIES OF ANGLES - INT./EXT. FREDDY AND THE CAR

100

We see his hand move his gun from the glove box to the seat, beside his hip. MORE ANGLES, Freddy on the freeway, headed toward John Booth's house. Then:

CUT TO:

101 INT. FREDDY'S CAR - NIGHT

101

He checks the rear-view mirror. Bright lights kick into his eyes. He can barely make out the car behind him through the glare, when: the red gumball lights of a police car cut into the image, along with a short SIREN burst, and a P.A. VOICE.

COP (ON P.A.)

Pull over to the right!

ANGLE FREDDY

Emotionless, he veers right.

102 EXT. FREEWAY SHOULDER - NIGHT

102

ANGLE - Freddy's car and the police car pull to the side. TWO POLICEMEN move cautiously out of their vehicle. Freddy starts to get out of his car.

(CONTINUED)

102

CONTINUED:

102

COP #1

Just stay where you are, please.

FREDDY

(continuing out of
his car, his hands
raised in the air)

There's a gun on the seat.

Cop #2 moves to the car.

COP #1

Are you carrying any other
weapons?

FREDDY

No.

COP #1

Turn around, please, sir. Lock
your hands behind your head.

FREDDY

(as he turns)

I've got a permit to carry the
gun.

Cop #1 begins to search him.

COP #2

(having retrieved
Freddy's gun)

Forty-five auto, locked and
loaded...

He lays the loaded gun on the top of Freddy's car.

COP #1

You been drinking tonight, sir?

FREDDY

I had a few drinks, hours ago,
yeah.

COP #1

What's the gun for?

FREDDY

I'm a jeweler. I have a jewelry
store. That's all I have. The
gun is to protect what I have.

(CONTINUED)

102

CONTINUED: (2)

102

COP #1

Okay, well I see you have a permit
for the gun here, Mr. Gale, but
I'd like you to step over here,
step through a few tests for me.

FREDDY

Okay.

... they go through the whole procedure. Just as
they're about to cuff him, Freddy bolts, grabbing his
gun, he jumps over his car and takes off over the guard
rail and down the forested berm to the valley streets
below, the Cops in pursuit. We watch Freddy run up and
down streets with the Cops following. (Steadily along
the way the Calypso music builds in volume.) He makes
his way to a random house at the end of a cul de sac
where he bashes at the front door. He kicks it hard,
once, twice, the cops are gaining on him. On the third
bash the door gives way and Freddy blasts in.

103

INT. HOUSE - NIGHT

103

He bolts up the corridor to the back door... we hear the
police. He thrusts open the back door and with a quick
decision he leaves it to appear as though he went out.
He slips into an adjacent room, closing the door behind
him just in time to be unseen by a MAN in a robe who has
awakened to investigate the noise, and the arrival of
the pursuing Cops.

ANGLE - FREDDY

He leans against the inside of the door trying to catch
his breath.

MAN IN ROBE (O.S.)

... what's going on?

COP #1 (O.S.)

Did you see the man who broke in
here?

We hear the Cops movement as they speak, getting closer,
searching.

MAN IN ROBE (O.S.)

I just heard my door bashed in --
came out and see you guys.

(CONTINUED)

103

CONTINUED:

103

COP #2 (O.S.)

Look. Back door's open!

They close the gap quickly.

MAN IN ROBE (O.S.)

I got kids in this house!

Freddy, panicked, turns to find not an escape route, but instead the eyes of a frightened nine year old GIRL staring upon him in still silence.

COP #1 (O.S.)

We got his I.D. We'd better
secure the house.

Freddy, his eyes locked with the little Girl's, pleading. His finger moves involuntarily to his lips, begging her silence. He moves to her open closet. He becomes hidden from the doorway, but still in sight of the girl. As the door to the girl's bedroom is opened Freddy drops his eyes from the Girl's, awaiting the inevitable...

ANGLE - THE DOOR

MAN IN ROBE

(Cops flanking him)

Honey, are you all right?

GIRL

Yes, Daddy. What was that noise?

Freddy takes his hands from his face and raises his eyes in stunned gratitude.

MAN IN ROBE

I'll tell you in the morning,
sweetheart. Go back to sleep.

The father closes the door. (O.S. the dialogue continues until the Cops pursue Freddy's flight.)

Freddy and the Girl: a long beat between them in darkened room. Freddy moves out of the closet to the window. He slides it open, looking back at the Girl. He moves to kiss her sweetly on the forehead.

FREDDY

(as if to his own
daughter)

Good night, honey.

(CONTINUED)

103 CONTINUED: (2)

103

Freddy climbs out the window.

CUT TO:

104 EXT. VALLEY STREETS - NIGHT

104

Freddy walking, jogging, dodging a police cruiser.

He makes his way on foot to John Booth's house.

CUT TO:

105 EXT. BOOTH HOUSE - WIDE SHOT FROM BEHIND - NIGHT

105

Freddy, dripping with perspiration, stands on the sidewalk in front of John Booth's parents' house. His breath begins to even out.

REVERSE ANGLE - JOHN BOOTH'S POV FROM THE BUSHES

Freddy stands there unaware of John Booth's presence. We FOLLOW Freddy to the side of the house, disappearing from view.

ANGLE - SIDE OF HOUSE

Freddy comes to John Booth's bedroom window. He tries to peek in, but the room is dark, the shades are drawn. With his back to the wall of the building, he squats, composing himself. He takes a deep breath, wiping the sweat from his brow. With the sudden SOUND of shifting feet, Freddy turns to see John Booth, not ten feet from him, in a low squat target stance. Booth's rifle leveled between Freddy's eyes. A long beat... then:

FREDDY

(with surprising
resolve)

I'm gonna make you laugh, kid. I got pulled over tonight. Police, right? The whole bit. You wanna guess what they got me for? Drunk driving. Drunk driving... I got my gun. I'm not particularly acquainted with the law, but I'm on the run. I'm on your property. I got my gun.

(MORE)

(CONTINUED)

105

CONTINUED:

105

FREDDY (CONT'D)

My guess is you could shoot me and
come out clean, ya know. So, I'm
gonna... I'm gonna get my gun
outta my pants here...

His hand moves slowly toward his gun.

FREDDY

(continuing)

... and I figure I'm gonna try and
shoot you...

We CUT BACK AND FORTH between them as Freddy does indeed
take hold of the gun in his waistband, but as he slowly
raises it to John Booth, Booth does not fire. Both men
have their weapons trained on the other in silence.
Then... slowly, Booth lowers his weapon. Freddy's
finger eases tighter on the trigger. A beat. Booth
suddenly throws down his rifle and bolts for the street.

FREDDY

(continuing)

Hey...!

Freddy is completely confused. He could've shot, been
shot, anything, but oh God, don't make me have to run
again. And he takes off running after Booth.

SERIES OF ANGLES

Booth running from Freddy. Younger and less fatigued,
Booth slows down the pace whenever Freddy falls too far
behind. Valley street to Valley street.

CUT TO:

106

EXT. VENTURA BLVD. - NIGHT

106

John Booth leads Freddy from a residential street to the
boulevard, from FOOTSTEPS in silence to the drowning
volume of TRAFFIC.

WIDE ANGLE TRACKING SHOT

The two men strobing past lighted storefronts.

CLOSE ANGLE - FREDDY

Exhausted, he slows to a walk.

(CONTINUED)

106

CONTINUED:

106

CLOSE ANGLE - JOHN BOOTH

checking Freddy over his shoulder, he reacts in kind. We hear the SCREECHING wheels of a bus coming to a stop. John Booth stops in his tracks. Freddy, moving closer and closer yet in a slow walk, himself stopping within twenty feet of John Booth. We hear the HYDRAULIC SUCTION of the bus doors about to close when John Booth bolts with newfound energy into the front of the bus.

ANGLE - FREDDY

Taken by surprise, he barely makes it through the back doors.

107

INT. BUS - NIGHT

107

As the bus goes into motion, we see John Booth indicating Freddy to the bus driver, that he will pay both fares, Freddy's and his. John Booth takes a seat directly behind the bus driver, as he catches his breath. Separated by eight or ten passengers between them, Freddy stands near the back of the bus, grasping the hand bar above him. They stare at one another, expressionless, a temporary cease fire. Between them, TWO of the several PASSENGERS are in loud conversation.

PASSENGER #1/PASSENGER #2

(Improvise)

As the bus comes to its next stop, John Booth's eyes move to the opening door, Freddy's stay pinned on John Booth. Two passengers get on and just as the doors begin to close behind them, John Booth makes a sudden jerk toward the door, but he is too late. Freddy responding, is jolted toward the back door so that both men nearly break their faces. Freddy, slipping, falls on his butt. Several passengers and the bus driver are amused by both. As the bus rolls on, John Booth and Freddy go back to their original positions, staring at one another until they just can't help it... they laugh. Freddy's laugh subsides quickly and John Booth responds accordingly. Again the bus pulls to a stop. The movement of passengers, the doors about to close, and John Booth suddenly dashes out.

ANGLE - FREDDY

The doors closing on his body as he makes his late exit. He pulls himself loose and again the two men are on the run.

John Booth, a good fifty yards down the sidewalk from Freddy, sees the shiny new bicycles inside the store.

ANGLE - FREDDY

Pulling his gun.

BACK TO SCENE

John Booth then turns to the glass, giving it a kick that SHATTERS the pane, grabs a bicycle and heads off.

ANGLE - FREDDY

He sprints to the store, also grabbing a bicycle, and goes after John Booth.

SERIES OF ANGLES

The bicycle chase as it proceeds up and down hill and from a lighted city area into a darker section of the city.

ANGLE - FREDDY

He's had enough, taking advantage of John Booth's cat and mouse game, Freddy moves within range to where he dismounts his bike, aims his weapon, and FIRES three shots at John Booth, striking John Booth in the back of the thigh, knocking him from the bicycle. Freddy moves no closer.

ANGLE - JOHN BOOTH

Lying on the ground, he looks up to Freddy thirty yards behind him, but amazingly John Booth will not be detoured. John Booth grabs himself to his feet, hobbling the fence lined berm at the side of the road. He climbs the fence into what appears to be an open hilly field. He struggles up a mound, and disappears on the other side.

ANGLE - FREDDY

He walks methodically to the place where John Booth was struck.

FREDDY'S POV

John Booth's blood on the pavement.

(CONTINUED)

EXTREME CLOSEUP - FREDDY

His eyes become wild, and sotto voce he mutters:
"Emily."

NEW ANGLE

With a newfound surge, he scales the fence, running up the mound into the field in search of John Booth.

SERIES OF CLOSE ANGLES

Freddy, like a wild animal, searching, sniffing, running through the darkness.

ANGLE - JOHN BOOTH

Somewhere in "the field," he becomes progressively faint, blood easing from his leg, yet he seems guided to somewhere, something.

LOW ANGLE

John Booth comes to a stop, facing CAMERA. Weak and out of breath, he drops to his knees, as he does Freddy is revealed behind him, moving in. As Freddy gets within five feet of John Booth, John Booth succumbs to exhaustion, allowing his torso to lower gently to the ground OUT OF FRAME. Freddy, his gun drawn, now stands inches from John Booth.

FREDDY'S POV

John Booth lies on his stomach, breathing hard.

ANGLE - FREDDY

It is indeed the moment of truth.

FREDDY

Look at me, you son-of-a-bitch!

ANGLE - JOHN BOOTH

Unmoving.

FREDDY

(raging)

Look at me!

(CONTINUED)

CONTINUED: (2)

ANGLE - JOHN BOOTH

As he rolls his body over, it reveals the rose colored gravestone beneath him, Emily's gravestone. John Booth looks from Freddy to the stone: "Emily Gale - Tender Child Rest In Heaven." Freddy is frozen. For the first time we, and Freddy, realize the cemetery that we are in.

INTERCUT - CLOSE ANGLE - FREDDY AND HIS DAUGHTER'S GRAVESTONE

A long beat.

ANGLE - THE GUN IN FREDDY'S HAND

drops to the ground.

ANOTHER ANGLE

John Booth makes his way to his feet. Another long beat. Freddy drops to his knees, gently he begins to weep.

FREDDY

It's pink... Emily's stone is pink.

After a few moments, holding his look on Emily's gravestone, he reaches his hand toward John Booth. John booth takes it firmly in his own, as Freddy's weeping becomes a full blown sob, Freddy's head bowing to the stone. Never letting go of Freddy's hand, John booth sits beside him.

WIDE ANGLE

The two men beside the grave.

SLOW FADE OUT.

REPRISE THE DISTANT WHISTLER OVER END TITLES.

THE END