

"A Couple of Dicks"

by
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OVER BLACK:

PAUL
Do you love me?

JIMMY
What are you talking about?

PAUL
It's a simple question.

JIMMY
It's a weird question.

PAUL
I don't mean in a homo-erotic way

JIMMY
Well, I feel much more comfortable
now.

(Then)
How much sugar are you gonna put
in that iced tea...?

FADE IN:

INT. RESTAURANT - DAY

PAUL and JIMMY, LAPD detectives, sit in a booth.

Paul pours a massive quantity of sugar in his tea.

JIMMY
Why don't you just order a cup of
Diabetes?

PAUL
Do you love me? I love you.

JIMMY
You love me? What the hell are
you getting at?

PAUL
How long have we been partners?

JIMMY
Evidently too long.

A WAITRESS comes over with coffee for Jimmy.

WAITRESS
Hey, Detectives, are you guys good
at what you do?

JIMMY
I am.

WAITRESS
Then maybe this time you'll be
able to find a tip.

(CONTINUED)

CONTINUED:

The Waitress slams the coffee in front of Jimmy and exits.

PAUL
I wouldn't drink that.

Jimmy takes a big sip. Paul just stares at him.

JIMMY
What...? What do you want?

PAUL
Just tell me...

JIMMY
Tell you what? That I love you?
Go fuck yourself.

PAUL
Then tell me what you think about
Debbie.

JIMMY
No. I'm not getting into this
again...

PAUL
C'mon... Do you think my wife is
cheating on me?

JIMMY
Stop it...

PAUL
Are you telling me you'd like me
to stop asking you?

JIMMY
Yes.

PAUL
Well, is she?

JIMMY
Fine, your wife is cheating on
you.

PAUL
You don't believe that.

JIMMY
You're right.

PAUL
See, a little support - that's all
I was looking for.

Jimmy looks up. We SEE a man, RAUL, approach the table
and sit.

PAUL (CONT'D)
You got a decision for us, Raul?

(CONTINUED)

CONTINUED: (2)

RAUL
If I don't do no time and you get
my brother transferred from
Pelican Bay to Lompoc - I'm in.

JIMMY
No time. And we can have your
brother there tomorrow.

Raul slides Jimmy a piece of paper.

RAUL
Twelve-thirty.

JIMMY
OK... Here's the buy money. Four
grand...

Jimmy slides an envelope to Raul.

PAUL
Don't lose it.

Raul stuffs the envelope away and exits.

PAUL (CONT'D)
So, how do you want to do this?

JIMMY
I'll be undercover in front of the
store and you'll run surveillance
from the car.

PAUL
Forget it. Not happening.

JIMMY
You just asked me what I want to
do. What's wrong with you?

PAUL
Why don't you ask me how I'd like
to handle this?

JIMMY
Because I've already made the
decision.

PAUL
Bullshit. I'm going undercover.

JIMMY
No you're not.

PAUL
Yes, I am.

JIMMY
No you're not.

EXT. EAST LA, STREET - DAY

PAUL stands in front of RAUL'S CELL PHONE CITY. He is dressed in a GIANT FOAM CELL PHONE SUIT. He flips a large rectangular sign that advertises free cell phones with some flair but not much success. HE DROPS THE SIGN.

PAUL
I look like an idiot.

JIMMY (O.S.)
(Over radio
transmitter)
Quit your whining, Gumby. You
wanted it.

INT. CAR, EAST LA, STREET - DAY

Jimmy sits watching Paul. He has a CAMERA and a WALKIE.
Jimmy talks into the WALKIE.

INTERCUT AS NECESSARY.

PAUL
But, it's hot as balls in this
thing.

JIMMY
Relax idiot. It's almost twelve-
thirty.

Paul flips the sign a little.

PAUL
I'm gonna try Debbie.

JIMMY
Now? We're working.

PAUL
Yes, now. It's one minute.

Paul wrestles out his cell phone and dials.

PAUL (CONT'D)
(On phone)
Hey, baby, it's me. Just calling
to say hi. Give me a ring when
you have a chance. OK, love you.

Paul hangs up and puts the phone away.

JIMMY
Very sweet.

PAUL
Something's going on with her.

(CONTINUED)

CONTINUED:

JIMMY
Nothing's going on with her.

PAUL
You know something I don't?

JIMMY
Volumes.

PAUL
That's it. I'm burning up. I'm
outta here...

Paul begins pulling the costume off when...

JIMMY
Wait...

PAUL
You wait...

Jimmy looks through the CAMERA. WE SEE a YOUNG HISPANIC
MAN we'll call JUAN carrying a LARGE BROWN BOX. Jimmy
takes his picture.

JIMMY
Here's our guy....

EXT. STREET - CONTINUOUS

Paul, flipping his sign, turns to SEE Juan moving towards
him. He eyes Paul for a moment.

PAUL
Free cell phones! Free cell
phones today!

Juan enters the cell phone shop.

Through the window, Paul watches Juan as he moves to RAUL
behind the counter and sets his box down.

INT. CAR - CONTINUOUS

Jimmy continues to look through the binoculars towards
the cell phone shop as he talks.

JIMMY
Wait for Raul to give the sign.

PAUL
I know my job. We'll take him
down when he exits the store.

INT. RAUL'S CELL PHONE CITY - DAY

Raul opens the box. Inside we see HUNDREDS OF STOLEN
CELL PHONES. Juan keeps an eye on the front door.

(CONTINUED)

CONTINUED:

RAUL
(In Spanish)
Tell them next time I need
Blackberrys.

JUAN
(In Spanish)
Just give me the money.

EXT. STREET - DAY

Jimmy exits his car and moves across the street, gun in hand. He takes position a few stores down from Paul.

INT. RAUL'S CELL PHONE CITY - DAY

Raul slides the envelope with four grand to Juan.

RAUL
(In Spanish)
Don't be late next time.

Juan gives a laugh and takes the envelope. He turns to exit. Raul runs his hand through his hair.

EXT. RAUL'S CELL PHONE CITY - DAY

Paul moves back and forth in front of Raul's. He looks in the store and SEES Raul running his hand through his hair.

PAUL
He took the money. Here we go...
Time to be great...

INT. RAUL'S CELL PHONE CITY - DAY

Juan moves towards the door and then stops. He turns and looks back at Raul. Raul clumsily stops running his hand through his hair.

Juan looks at Paul. Their eyes lock. Juan quickly pulls a GUN, turns and SHOTS RAUL IN THE CHEST. Juan turns back and fires multiple times through the window at Paul.

EXT. RAUL'S CELL PHONE CITY - DAY

Paul dives out of the way and hits the ground. He fights to get his gun out of his costume.

Jimmy moves in quickly, gun drawn, and takes position at the side of the store.

JIMMY
Are you hit?!

(CONTINUED)

CONTINUED:

PAUL
No...

INT. RAUL'S CELL PHONE CITY - DAY

Juan exits out the back of the store.

EXT. RAUL'S CELL PHONE CITY - DAY

Paul, through the window. SEES Juan running out the back.

PAUL
He's going out the back! Get the
car!

Jimmy rushes across the street and into his car.

Paul draws his gun and rushes into the store after Juan.

INT. RAUL'S CELL PHONE CITY - DAY

Paul moves through the store and SEES Raul's dead body
behind the counter, and runs out the back.

INT. CAR - DAY

Jimmy quickly starts the car and peels out.

JIMMY
(Into radio)
4King30. Shots fired eighteen
hundred block of Verdugo.
Suspect, Hispanic male, black T-
shirt, blue jeans. Undercover
officers in foot pursuit.

Jimmy puts the radio back and grabs the walkie...

JIMMY (CONT'D)
Paul, talk to me. Where are you?!

Only static back.

EXT. ALLEY - DAY

Paul, running in the foam suit, chases Juan.

PAUL
Eastbound in the alley behind the
store.

Juan cuts through the back of a house. Paul follows.

PAUL (CONT'D)
Northbound into the houses...

EXT. ALLEY, BACKYARD - DAY

Juan runs into the backyard of a house. Paul follows. Paul gets his feet caught in a garden hose and goes down hard. He struggles up and continues.

INT. CAR - DAY

Jimmy flies around the streets siren whaling.

JIMMY
(On walkie)
Talk to me Paul... Where the hell
are you?!

EXT. HOUSE - DAY

Juan jumps the fence at the front of the house and runs down the street.

Paul tries to jump the fence, gets caught and crashes down. He gets to his feet to SEE Juan getting away.

PAUL SPOTS TWO CHOLOS across the street watching all this. One of the Cholos is sitting on a chrome, tricked-out, LOW-RIDER BICYCLE. Paul runs to them.

PAUL
Police. I need the bike.

CHOLO 1
Kiss my ass, cell phone man.

PAUL
Now! Give me the bike!

Paul shoves the Cholo off the bike and, keep in mind, still in the foam suit, starts after Juan. The Cholos watch as he rides off then...

CHOLO 2
Oh, hell no!

Cholo 1 goes into his yard where a large PITBULL is leashed. He takes the leash off the dog and the dog flies off after Paul.

CHOLO 1
Tear him up Scooby!

INT. CAR - DAY

Jimmy flies around a corner and SEES Juan. Jimmy punches the gas and heads after him.

JIMMY
There you are...

EXT. STREET - DAY

Juan SEES Jimmy and runs up a FREEWAY embankment.

Jimmy screeches his car to a stop and heads up the embankment after Juan.

EXT. ANOTHER STREET - DAY

Paul peddles furiously flying down a hill on the bike.

WE SEE the PITBULL gain on Paul with every second. Paul SEES the pitbull and peddles even harder.

The pitbull BITES Paul's foam leg and starts attacking. Paul crashes the bike and goes down hard. The pitbull gnaws at Paul. Paul uses his FOAM limbs as a defense.

FIVE CHOLOS, including The TWO CHOLOS who Paul stole the bike from coming running up. CHOLO 1 pulls the pitbull off of Paul. CHOLO 2 moves to Paul who is on the ground.

CHOLO 2
Police my ass... Should have
dialed...

Cholo 2 kicks Paul where the numbers 9-1-1 are on his cell phone suit.

CHOLO 2 (CONT'D)
Nine-one-one, bitch.
(Then)
Let Scooby finish this fool off.

Just as CHOLO 1 is about to let Scooby the pitbull go, Paul finally wrestles his GUN out of his suit.

PAUL
I'll blow that dog's head off he
comes at me again. That goes for
all of you.

Paul gets up, grabs the bike and gets back on.

PAUL (CONT'D)
The 9-1-1 operator will take your
complaint. Have a nice day.

Paul, wobbly, starts down the hill again.

EXT. FREEWAY - DAY

Juan gets to the top of the freeway. Cars whiz by him.
HE SEES Jimmy moving up the embankment. He fires at him.

Jimmy dives behind brush and fires back at Juan.

(CONTINUED)

CONTINUED:

Juan fires again... Out of bullets. He dives behind a freeway barrier.

Jimmy starts after him again.

Juan runs across the freeway. Cars screech and swerve just missing him. He makes it to middle barrier.

Jimmy gets to the top of the freeway and SEES Juan at the middle barrier of the freeway.

They eye each other, then, Juan takes off across the other side of the freeway.

Jimmy, holding his badge out, cautiously starts across the freeway.

Cars whiz by him, near misses, then, as Jimmy makes it to center barrier, a HUGE ACCIDENT. Cars crash into each other - metal grinding, glass breaking, rubber flying. Jimmy dives for the safety of the barrier. Jimmy looks up to see a TEN CAR PILE-UP behind him.

JUAN IS TRAPPED. The freeway is walled off on either side and he stands on a overpass with a thirty foot drop to the street below.

Jimmy, with the huge accident on the other side, is now able to get cars to slow. He crosses towards Juan.

Juan moves to the ledge of the overpass. Jimmy sets his gun on him.

JIMMY
On the ground now!

Juan looks at Jimmy then beyond the overpass' edge.

JIMMY (CONT'D)
Now!

Juan smiles and then JUMPS off the overpass.

Jimmy rushes to the overpass and looks down.

EXT. STREET - DAY

Juan has landed on the roof of an eighteen-wheeled truck. He gets to his feet, turns back and gives two big FUCK YOUS to Jimmy. The truck drives away.

A battered Paul, in his tattered foam suit, comes riding towards the overpass. He looks up and SEES Jimmy.

PAUL
Did you get him?

INT. POLICE STATION, CAPTAIN'S OFFICE - NIGHT

Paul, in what's left of his foam suit, and a filthy Jimmy stand before CAPTAIN JACK SOLANO.

CAPTAIN SOLANO
So, a dead informant. You lose four grand in buy money. Shoot up a neighborhood. Steal a bike. And cause a hundred-grand in property damage with no goddamn arrest! All on some low-rent cell phone bust?!

PAUL
The good news is we're fine, Captain.

CAPTAIN SOLANO
Don't play with me, Hodges. Not today.

JIMMY
Obviously, the guy got tipped.

CAPTAIN SOLANO
Got tipped? Or you got made?

PAUL
He got tipped. And when he started shooting we had no choice...

CAPTAIN SOLANO
No choice, huh...? Well, I've got no choice. You're off the streets.

JIMMY
But, the guy shot at me...

PAUL
Hello... Shot at us...

CAPTAIN SOLANO
You're off... You'll help the D-ones with their paperwork and write their rating reports from the comfort of your desks.

JIMMY
Do we at least get...

CAPTAIN SOLANO
And no overtime.

JIMMY
Captain, I was really counting on that overtime. My daughter's getting married, and...

(CONTINUED)

CONTINUED:

PAUL
This is bullshit!

CAPTAIN SOLANO
Too bad. The Deputy Chief is so far up my ass on this I can taste him. Now, give your case files to Simmons and Murray. They're taking over for you.

JIMMY
You can't....

CAPTAIN SOLANO
I did. Now, get out.

PAUL
Captain, you have some spittle on the side of your mouth...

CAPTAIN SOLANO
Get out!

Paul and Jimmy exit.

INT. POLICE STATION, DETECTIVE'S UNIT - NIGHT

Paul sits at his cubicle and begins ripping off what's left of his foam suit.

Jimmy sits at the cubicle next to him. An awkward silence, then...

JIMMY
So, what happened to you?

PAUL
What are you talking about?

JIMMY
The suspect... How'd you lose him?

PAUL
How'd I lose him? How did you lose him?

JIMMY
I had no comm from you. I was Stevie Wonder driving around out there.

PAUL
Well, I guess my wire went down when I was being shot at. Or, maybe it was while I was getting mauled by a pitbull - so fuck you.

JIMMY
Fuck you.

(CONTINUED)

CONTINUED:

Just then, TWO DETECTIVES, SIMMONS and MURRAY move to Paul and Jimmy.

DETECTIVE MURRAY
Hello, Ladies. I hear you guys
aren't just humiliating yourselves
in private anymore.

PAUL
That's weird. I would think
someone as dumb as you would have
a much lower voice.

DETECTIVE SIMMONS
Heard you got busted down to desk
duty... That's a real shame.
Captain says to give us the files
on your latest disaster so we can
make it right.

Paul dials a phone on his desk.

Jimmy's cell phone rings.

JIMMY
One second...

Jimmy opens up his cell phone.

JIMMY (CONT'D)
Hello...

Paul and Jimmy, two feet from each other, begin speaking
with EACH OTHER on the phone.

PAUL
Hey, Jimmy, can you believe these
two Neanderthals?

JIMMY
I know, right? This guy Simmons
is a complete douchebag. He's a
chronic masturbator, you know.

PAUL
Really? Well, I hate Murray. He
smells like shit and I heard he
banged a llama at a petting zoo.
A llama.

JIMMY
Maybe that's why he smells.

PAUL
Hey, gotta go. Talk to you later,
Jimmy.

JIMMY
Bye, Paul...

Paul and Jimmy hang up their phones.

(CONTINUED)

CONTINUED: (2)

JIMMY (CONT'D)
(To Simmons)
Sorry about that - unrelated
business...

SIMMONS
Just get us the files assholes.

PAUL
Have a shitty night, boys.

MURRAY
Pricks...

Murray and Simmons exit.

JIMMY
Jerk-offs... So...
(Then, checking
watch)
Shit, I'm gonna be late. C'mon, I
need a ride.

PAUL
I should go home to Debbie.

JIMMY
I don't have my car. I let you
drive this morning. C'mon...

PAUL
Fine... But if she's bangin'
someone else...

JIMMY
Then she'd be lucky...

PAUL
Hey... That's not nice.

JIMMY
That's why I said it.

Jimmy and Paul exit.

INT. RESTAURANT - NIGHT

Jimmy enters. Paul follows right behind. Jimmy looks
around.

JIMMY
I told you - Stay in the car.

PAUL
But I'm part of the family.

JIMMY
No you're not.

(CONTINUED)

CONTINUED:

PAUL
I'm Uncle Paul...

Jimmy approaches his daughter, TINA, his ex-wife PAM and Pam's new husband, ROY, sitting in a booth. Paul is still following.

JIMMY
Get the hell out of here.

Tina rises and kisses Jimmy.

TINA
Hey, Uncle Paul...

PAUL
Hi, sweetie...

Tina kisses Paul.

PAM
Paul...

Paul nods to Pam.

JIMMY
Paul has a thing. He's leaving.

TINA
Oh, too bad...

PAUL
Not really... I could stay. I'm just going to be waiting in the car.

JIMMY
Would you go already?

PAUL
I really don't want to...

JIMMY
Get out of here...

PAUL
He's right. I have a thing. Bye everyone.

(To Jimmy)
You just made me sad.

JIMMY
Good.

PAUL
I'll be in the car. Waiting.

Paul exits.

JIMMY
So, let's talk about this wedding.

INT. RESTAURANT - MOMENTS LATER

Jimmy's sits at a table with his daughter, TINA, his Ex-wife, PAM, and Pam's husband ROY.

TINA
We've picked the hotel and the caterer. Ronald found an amazing band. We're going to do flowers from Jean Gene and the invitations are going out this weekend.

JIMMY
Sounds perfect.

TINA
We just need to send off the deposit checks to hold everything.

JIMMY
OK... What are we talking?

Tina pulls out a piece of paper.

TINA
With everything included... It's cheap really. It's going to cost about... Twenty-eight thousand.

JIMMY
Dollars?

TINA
It's not that much when you look at everything we're getting.

JIMMY
Does it include a house?

PAM
Jimmy, it's her wedding. These things are not cheap.

JIMMY
No shit.

ROY
Jimmy, I know twenty-eight thousand seems like a lot to you, but in reality, it's very modest. With that in mind, it would really mean the world to me if you'd allow me to pay for it.

Jimmy eyes Roy for a long beat.

JIMMY
(To Tina and Pam)
Would you guys excuse us for a minute?

(CONTINUED)

CONTINUED:

PAM
Jimmy...

JIMMY
Please...

ROY
(To Pam)
It's OK.

Tina and Pam get up from the table and move off. Jimmy turns to Roy.

JIMMY
I don't like you, Roy.

ROY
It's mutual, Jimmy.

JIMMY
And one of things that pisses me off more than anything is when someone tries to embarrass me in front of my daughter.

ROY
I wasn't...

JIMMY
I'm not done. Now, when that happens I get angry. And when I get angry I do crazy shit. You don't want to see crazy. So, and please hear me on this, if you ever condescend me in front of my daughter again I'll shoot you in the head, cover you in gasoline and burn whatever's left of you. You understand?

ROY
Listen, Jimmy, Tina's like a daughter to me...

JIMMY
She's not your daughter. She's my daughter.

ROY
And it's my job to make sure she and Pam get anything they want. Anything. Now, thirty grand for Tina's happiness is nothing to me. It's a weekend in Vegas.
(Showing his watch)
It's my watch for chrissakes. Now, if you can't afford to pay for your daughter's wedding that's a problem. I don't like problems. So, if you can't come up with the money, I will. Your shortcomings shouldn't ruin your daughter's wedding.

(MORE)

(CONTINUED)

CONTINUED: (2)

ROY (CONT'D)
Now, if that's too hard to
swallow... Well, that's just too
bad.

Tina and Pam re-enter.

TINA
So, daddy, what did you and Roy
come up with?

JIMMY
It's not going to be a problem,
sweetheart. I'll have the money
for you.

Tina hugs Jimmy.

TINA
Oh, daddy, thank you so much.

JIMMY
Sure...

EXT. GAS STATION/MINI-MARKET - NIGHT

A 600 Series Mercedes sedan pulls into the pumps.

TWO MEXICAN MEN exit the car. One sticks a nozzle into
the car. He then joins the other and they enter the mini-
market.

INT. GAS STATION/MINI-MARKET - NIGHT

The men enter.

MEXICAN MAN #1
(In Spanish)
I've got to take a leak.

Mexican Man #1 peels off toward the bathroom.

Mexican Man #2 moves to the CASHIER who is watching TV.
He takes out a hundred dollar bill and slides it to the
Cashier.

MEXICAN MAN #2
Number four...

Mexican Man #2 eyes are drawn to the TV where a NEWSCAST
plays.

NEWS ANCHOR ON TV
Again, our top story... Mexico's
Minister of Defense was
assassinated earlier today in a
bloody shoot-out. Mexican
authorities have no leads and the
search continues for his killer...

(CONTINUED)

CONTINUED:

Mexican Man #2 gives a little chuckle and moves to the fridges to grab a drink. He browses the chip selection.

ANGLE ON: The Mercedes.

THROUGH THE WINDOW WE SEE TWO MEN take out the pump's nozzle and slip into the Mercedes. A beat, then the Mercedes pulls out of gas station.

Mexican Man #1 returns from the bathroom and joins his friend. His friend hands him a drink. He turns and glances out the window. A beat, then...

MEXICAN MAN #1
(In Spanish)
Where the hell is the car?

Off their faces, we...

INT. PAUL'S HOUSE - NIGHT

Paul enters and makes his way through the dark house.

INT. PAUL'S HOUSE, KITCHEN - MOMENTS LATER

Paul opens the refrigerator and takes a carton of orange juice. Paul finishes off the OJ and goes to the garbage to throw the carton away.

The garbage is full.

PAUL
(To self)
I get attacked by dogs and she
can't take the trash out.

He takes the full bag from the receptacle.

EXT. ALLEY, PAUL'S HOUSE - NIGHT

Paul opens up his GARBAGE BIN to throw away his trash bag. He sees AN EMPTY BOTTLE OF CHAMPAGNE. He takes the Champagne bottle from the trash, examines it, then puts it back.

INT. PAUL'S HOUSE, LAUNDRY ROOM - NIGHT

Paul opens up the dryer and pulls out A CLEAN BED SHEET and a clean pair of PANTIES.

INT. PAUL'S HOUSE, BEDROOM - MOMENTS LATER

Paul moves quietly into the bedroom. DEBBIE, Paul's beautiful wife, is asleep. Paul moves to bed and bangs into a VACUUM CLEANER in the middle of the room.

(CONTINUED)

CONTINUED:

PAUL
Ouch. Shit...

Debbie wakes up.

DEBBIE
Paul...?

PAUL
It's me, honey.

Debbie settles back in bed. Paul undresses, moves to the bed and starts kissing Debbie.

DEBBIE
Not now. I'm sleeping.

Paul rolls over. A beat, then Paul quietly gets out of bed.

INT. JIMMY'S HOUSE, BEDROOM - MORNING

A freshly showered Jimmy moves to his closet. He kneels down to a SAFE and dials the knob. Jimmy opens the safe and pulls out a SMALL METAL BOX. He opens the metal carrier box revealing layers of tissue paper. Jimmy gently pulls back the tissue paper revealing a 1952 TOPPS ANDY PAFKO BASEBALL CARD set inside a plastic card protector. Jimmy gently sets the card down, pulls out his cell phone and dials.

JIMMY
(On phone)
Big Al, Jimmy Monroe... Good thanks. Listen, I'm looking to sell my Pafko... Yeah, I'm serious... None of your business. Can you get a buyer...? OK, I'll see you in a few. Bye.

Jimmy hangs up the phone, looks at the card then looks to the heavens...

JIMMY (CONT'D)
Sorry, pop.

Jimmy gathers up the card into the metal box when he hears a knock at the door then...

PAUL (O.S.)
Jimmy... Jimmy, you home?

Jimmy moves to the door. He opens it to reveal Paul. Paul moves right in.

PAUL (CONT'D)
She's cheating on me. I can't prove it, but I'm sure.

JIMMY
Yeah... Come on in.

(CONTINUED)

CONTINUED:

PAUL

Thanks.

(Then)

I found champagne in the trash.
Panties and sheets in the dryer.
A vacuum in the bedroom.

JIMMY

Vacuum...? What's a vacuum mean?

PAUL

I don't know. It was just in
there.

(Then)

I'm thinking about putting a
surveillance camera in the
bedroom.

JIMMY

Whoa... That's a bad idea, Paul.
If she's not doing anything and
finds it, you're a dead man.

PAUL

But what if she is?

JIMMY

Nothing good is going to come of
it.

PAUL

I already did it.

JIMMY

I know. You're an idiot.

INT. CAR - DAY

Paul is driving. Jimmy with his metal case sits in the
passenger seat.

JIMMY

Paul, if you're so sure she's
cheating why don't you just leave?

PAUL

I love her.

(Then)

Shit... I shouldn't have put that
camera in.

JIMMY

Why don't you just talk to her...?

PAUL

I don't want her to think that I
don't trust her.

(Then)

What's with the box?

(CONTINUED)

CONTINUED:

JIMMY
I'm selling the Pafko.

PAUL
Really...? What's a Pafko?

JIMMY
A baseball card.

PAUL
You need twenty bucks I can float you?

JIMMY
No asshole, it's for the wedding.

PAUL
Oh, that explains it.

JIMMY
Would you watch the bumps?

PAUL
It's a street, Jimmy. They come with bumps.
(Then)
I can take Debbie to Hawaii. She loves Hawaii. We'll get back to the way it was in the beginning.

Paul hits another bump. Jimmy stares daggers at Paul.

PAUL (CONT'D)
So, what's so special about this card that you're acting like your vagina has sand in it?

JIMMY
It's not just a card, douche-bag. It's a gem mint ten 1952 Andy Pafko card. He was an outfielder who played for the Cubs, Dodgers and Braves...

PAUL
And the card is worth something 'cause it's, what, old?

JIMMY
In 1952 Topps Gum introduced the first "modern baseball card," complete with player image, team logo, stats, and full playing record. Andy Pafko was card number one in that set. Now, kids used to stack the cards in order by number and then wrap them up with rubber bands. Because Pafko's card was first, the rubber bands would usually destroy that card. It's incredibly rare to find a mint ten Pafko.

(CONTINUED)

CONTINUED: (2)

PAUL
And that's what you got there?

JIMMY
Yeah, genius. My pop never put rubber bands around his cards. He liked Pafko as a player so took good care of him. He gave me the Pafko when he passed.

PAUL
So, what's it worth?

JIMMY
They sold one in auction a few years back for eighty-three thousand.

PAUL
Eighty-three grand? Christ, Jimmy, you're rich.

JIMMY
Well, Tina's wedding gonna cost almost thirty and I'm not letting that shit-bag Roy step in and steal the show.

PAUL
That leaves you with fifty. You're still all right.

JIMMY
That's if I get eighty. Either way, I told my pop I would give it to my son one day.

PAUL
He'd be happy you're taking care of Tina with it.

JIMMY
Yeah, I am too.

EXT. BIG AL'S CARD SHOP - DAY

Big Al's sits in a small strip mall. Paul pulls in and parks the car just down from the shop. Paul and Jimmy exit the car.

PAUL
I'm gonna stay out here. Got to call Debbie.

JIMMY
Good... Talk to her.

Jimmy moves to the store. Paul dials his cell phone.

(CONTINUED)

CONTINUED:

PAUL
Debbie, baby, it's me... I know
I've been kind of nuts lately...

INT. BIG AL'S CARD SHOP - DAY

Jimmy enters. BIG AL is not that big. He's standing behind the counter.

JIMMY
Hey, Big Al...

BIG AL
Is that it? Is that the Pafko?

Jimmy holds up his case.

JIMMY
Right here...

BIG AL
Just got off the phone with a
buyer. He's got to have it. I
just have to appraise it, and...
Can I see it?

JIMMY
Yeah, you're a little excited.

BIG AL
You know how rare it is to see
this card?

JIMMY
Of course I know. It's my card.

BIG AL
C'mon lets see it.

Jimmy opens the box to expose THE PAFKO CARD in its re-sealable, semi-rigid, card holder.

BIG AL (CONT'D)
Oooooh.... Can I take it out?

JIMMY
Sure, just don't slobber on it.

BIG AL
Please... I'm a professional.

EXT. BIG AL'S CARD SHOP - DAY

Paul, with his back to the card shop, talks on the phone to Debbie.

(CONTINUED)

CONTINUED:

PAUL
Of course I love you and I trust
you. I'm just a big dope and I
don't deserve you...

Behind Paul WE SEE TWO MASKED MEN DRESSED IN BLACK moving
towards the card shop.

INT. BIG AL'S CARD SHOP - CONTINUOUS

Big Al puts white gloves on and is about to use tweezers
to take the card out, when the TWO MASKED MEN rush into
the card shop.

One MASKED MAN moves right to Jimmy and ZAPS HIM WITH A
STUN GUN SENDING HIM TO THE GROUND FLOPPING LIKE A FISH.
The other, MASKED MAN #2, waves a gun at Big Al.

MASKED MAN #2
Open the register!

Big Al hesitates. Masked Man #2 smacks him.

MASKED MAN #2 (CONT'D)
Open it!

MASKED MAN #1
Dave, should I grab the cards...?

MASKED MAN #2
(To Big Al)
He's calling me Dave because
that's not my real name.
(Then to Masked man
#1)
Grab whatever you can!

Jimmy starts to shake off the effects of the stun gun as
Masked Man #1 starts grabbing memorabilia, and Masked Man
#2 stuffs the cash into a plastic bag.

Jimmy reaches for his gun. As he does Masked Man #1 sees
the pistol and STUNS JIMMY AGAIN.

MASKED MAN #1
This guy has a gun.

MASKED MAN #2
Take it.

JIMMY
I'm a cop.

As Masked Man #1 takes Jimmy's gun, Jimmy SEES A TATTOO
OF A CARTOON DOG SURFING on the Masked Man's FOREARM.

MASKED MAN #1
Shit...

MASKED MAN #2
Hurry up...

EXT. STREET, CARD SHOP - DAY

Paul has his back to the shop. If he turned he could see the robbery happening behind him. He's still on the phone.

PAUL
But, honey, I love you. I just
want to see you...

INT. BIG PAUL'S CARD SHOP - CONTINUOUS

The Masked Men stuff the cards and memorabilia into a bag. Masked Man #1 grabs JIMMY'S CARD from the counter and stuffs it into the bag and...

MASKED MAN #2
Let's go...

The Masked Men exit the shop. Big Al moves to Jimmy.

BIG AL
You OK?

Al helps Jimmy up.

EXT. STREET, CARD SHOP - DAY

Jimmy runs out of the shop and looks down the street. The Masked Men are gone. Jimmy looks to Paul, still on the phone.

JIMMY
Hey!

Paul turns.

PAUL
(To Phone)
Hang on, baby...
(To Jimmy)
What? I'm on the phone.

EXT. BIG AL'S CARD SHOP - DAY

YELLOW CRIME SCENE TAPE provides a barricade around Big Al's Card Shop. UNIFORMED POLICEMEN move in and around the store.

Jimmy is being interviewed by DETECTIVES SIMMONS and MURRAY who are really enjoying this.

DETECTIVE SIMMONS
So, have you always been a
loser...? I mean hobbyist?

(CONTINUED)

CONTINUED:

JIMMY
Can we hurry this up?

DETECTIVE MURRAY
Sure. Any other collectibles...?
Comic books? Porn? Dolls...?

JIMMY
Blow me.

DETECTIVE MURRAY
No thanks, Jimmy.

DETECTIVE SIMMONS
(Reading from pad)
So you entered, moved to the
counter to sell your baseball card
and the two suspects entered.
They hit you with a Tazer, stole
your card, took your gun, took the
money from the register and then
fled.

JIMMY
That's what I said.

DETECTIVE MURRAY
At any time did you identify
yourself as a complete jerk-
off...? I mean police officer?

JIMMY
Yeah... After I was hit.

DETECTIVE SIMMONS
Any identifying marks on the
suspects?

FLASH BACK TO:

INT. BIG AL'S CARD SHOP - DAY

Jimmy fixates upon the TATTOO on the robber's FOREARM.

BACK TO:

EXT. BIG AL'S CARD SHOP - DAY

JIMMY
No. Are we done?

DETECTIVE MURRAY
You want to file a stolen prop
report on your card?

JIMMY
No... It's not worth it.

(CONTINUED)

CONTINUED:

DETECTIVE SIMMONS
Alright... Then that'll do it. If
you think of anything, don't let
us know. Have a horrible day.

Detectives Murray and Simmons exit.

Jimmy moves to Paul.

PAUL
What'd you tell 'em?

JIMMY
Get in the car.

PAUL
I can't help but feel bad.

JIMMY
You feel bad?! I'm the one...
Just get in the goddamn car.

PAUL
I had a good talk with Debbie.

JIMMY
Paul, so help me, I will shoot you
in the face.

PAUL
But I thought they took your gun?
(Then)
So, now what are you going to do -
I mean, about the wedding and all?

Off Jimmy's "death" glare Paul gets in the car. Jimmy
gets in and slams the door.

INT. POLICE PRECINCT, JIMMY'S CUBICLE - DAY

Jimmy, shell-shocked, stares into space.

Paul enters carrying a stack of papers and charts.

PAUL
Probability...

JIMMY
That you're an asshole? Hundred
percent...

Paul puts the papers and charts on Jimmy's desk and sits
next to him.

PAUL
You're not mad at me, you're mad
at you.
(Then)
OK, I've been doing some
"detecting."

(CONTINUED)

CONTINUED:

JIMMY
I'm seriously not in the mood for
your bullshit right now, Paul.

PAUL
So, you don't want my help getting
your baseball card back? Fine.
I'll take my findings elsewhere.

JIMMY
Wait... You got a hit on the
tattoo?

Paul moves close to Jimmy with his files.

PAUL
I've been going over these
Compstat charts for the area.
Look...

Paul points to a series of points on a map.

PAUL (CONT'D)
Seven robberies with similar MO's.
All in the beach areas.

JIMMY
Did you get...?

PAUL
Now, out of the seven robberies,
three witnesses reported the dog
surfing tattoo on one of the
robber's forearm.

JIMMY
You got an address on the...?

PAUL
Beach area crimes, surfer tattoos.
The surf culture is a very insular
one. Anyway, it got me thinking -
Maybe our guy got his tattoo by an
artist in the neighborhood?

JIMMY
(Playing along)
So, then what did you do, Paul?

PAUL
What I did was I called all the
local tattoo parlors, using the
radius of the robberies as the
boundary, and got one guy who said
he'd done a tattoo like that on a
guy's forearm.

JIMMY
And you told him you wanted to get
one just like it?

(CONTINUED)

CONTINUED: (2)

PAUL
No. I wanted to get one on my
thigh. You know, bigger. I even
used my "stoner" voice...
(In his stoner voice)
"Hey, bra... I was thinkin of
gettin' tatted, bra. What's up,
bra? I'm stoned, bra. Gnarly
waves, bra. Where are all the
bitches, bra? I play guitar,
bra..."

JIMMY
Did you get an address or what?!

Paul tosses Jimmy an index card with an address on it.

PAUL
(Still in stoner
voice)
Right here, bra.

Jimmy takes the card, grabs his shit and leaves quickly.
Paul calls out to Jimmy as he exits...

PAUL (CONT'D)
You're welcome...! You're
welcome...! You're welcome...!

A beat, then Paul hurries after Jimmy.

INT. TATTOO PARLOR - DAY

EXTREME CLOSE UP: AN EYEBALL...

A TATTOO NEEDLE jabs perilously close to the eye and it's
getting closer. We feel the struggle by the owner of the
eye but he can't move away. We PULL BACK TO REVEAL Jimmy
holding a tattoo needle to the eye of heavily tattooed
man, GEORGE.

JIMMY
It's a cartoon dog surfing on his
forearm. His name is Dave. Do
you remember now?!

GEORGE
I remember. I remember...

Jimmy lets George go.

GEORGE (CONT'D)
You're crazy, yo. What the hell
kind of cops are you?

JIMMY
Homeland Security...

Jimmy "winks" to Paul.

(CONTINUED)

CONTINUED:

PAUL
So we can bang you up as much as we want to. Now, if I were you, I'd tell my partner where he might find this asshole, Dave, or a very messy tattoo is coming up next.

JIMMY
A starfish...

PAUL
Yeah, on your prick - With barbed wire.

Jimmy starts the needle back up.

GEORGE
OK, OK... And you didn't hear it from me... He's been casing a house. Going to hit it tonight.

EXT. FIELD - NIGHT

THE TWO MEXICAN MEN who lost the MERCEDES are on their knees in the middle of a field. A CAR'S HEADLIGHTS illuminates them.

POBOY, a leader of the MEXICAN MAFIA, stands behind them with a gun in his hand. PoBoy is flanked by several other gang members.

MEXICAN MAN 1
PoBoy, we are sorry. We can get the car back... Please....!

POBOY
Shhh... Don't be afraid.

Poboy turns.

POBOY (CONT'D)
Juan...

JUAN, the guy from the CELL PHONE STORE, steps up and SHOOTs MEXICAN MAN 2 IN THE BACK OF THE HEAD. He flops down face first into the field.

POBOY (CONT'D)
(To Mexican Man #1)
See, he died quickly because he was a man and didn't beg.

PoBoy pulls out a LONG ICE-PICK.

POBOY (CONT'D)
You... You will have to suffer.

PoBoy plunges the ICE-PICK into MEXICAN MAN #1's EAR. The man screams in agony and shakes violently.

PoBoy turns to Juan.

(CONTINUED)

CONTINUED:

POBOY (CONT'D)
 Let him die slow then cut their
 tongues out. Leave the bodies so
 other's know.
 (Then, to all gang
 members)
 The contents of the Mercedes is
 very important to me... Find it.

PoBoy exits.

EXT. MARINA DEL REY, BEACH - NIGHT

Jimmy lays in the sand looking through binoculars towards
 a three story beach-front house. Paul stands behind him
 pacing back and forth on his cell phone.

PAUL
 (To Jimmy)
 It's just ringing, man... Ringing
 and ringing. Where the hell is
 she?

JIMMY
 Would you relax?

POV BINOCULARS - Jimmy scans the beach house and sees
 nothing.

Paul hangs up the phone and checks his watch.

PAUL
 Eleven fifteen on a Tuesday night
 and she doesn't pick up. What if
 I were shot, huh? Dying in some
 alley and the last thing I wanted
 was to say goodbye to my wife?

JIMMY
 Maybe she turned it off.

PAUL
 Bullshit, man. I told her never
 turn the phone off. You ask any
 cop... Their wives sleep with the
 phone right next to the pillow in
 case something happens.

(Then)
 I bet she's with that Henry guy.

JIMMY
 Paul, don't start this shit right
 now.

(Then)
 Who's Henry?

PAUL
 Neighbor. Every time she takes the
 trash to the curb that Henry guy
 just happens to be taking his
 trash out.

(Mimicking Henry)

(MORE)

(CONTINUED)

CONTINUED:

PAUL (CONT'D)
 "Good morning, Debbie. You look lovely today... Oh, really, your husband's working all night on Tuesday? Then you should come over around eleven and let me cock slam you from behind while he's putting his life on the line."

JIMMY
 Cock slam...?

PAUL
 Cock freaking slam. You know I found a pair of ripped nylons in the trash?

JIMMY
 So?

PAUL
 So...? So, how'd they get ripped? I didn't rip 'em. She doesn't even wear stockings around me. Somebody ripped 'em. Ripped them right off of her and then banged my wife in my own freakin' house... My house!

Jimmy puts the binoculars down and turns to Paul.

JIMMY
 (Trying to be quiet)
 Would you just shut up already and get down here?

PAUL
 I'm trying her again.

Paul starts dialing his cell phone. Jimmy gets up and snatches the cell phone away from Paul.

PAUL (CONT'D)
 Give it back.

JIMMY
 When we're done here.

PAUL
 Give me my phone, Jimmy.

JIMMY
 No... I'm tired of your paranoid "My wife's cheating on me" bullshit and I'm keeping your phone 'til we get back to the car.

PAUL
 Give me my phone before I...

JIMMY
 Before you what?

(CONTINUED)

CONTINUED: (2)

PAUL
Just... Just give me the phone.

JIMMY
No.

PAUL
I won't call her. I promise.

JIMMY
Then you don't need it.

PAUL
Can I have my phone, please?

JIMMY
When you put it like that... No.

PAUL
Give me my goddamn phone!

Paul grabs Jimmy. Jimmy tackles Paul down to the sand. They wrestle. Jimmy pushes Paul's head into the sand. Paul fights back. They continue fighting when...

A CAR pulls up just down the street from the beach house and turns it's lights off. Jimmy sees this.

JIMMY
Hey, hey, hey...

Jimmy rolls off Paul and grabs for the binoculars. Paul's face is covered in sand. He spits a lot of sand out of his mouth.

JIMMY (CONT'D)
There's our guy.

POV BINOCULARS: WE SEE A MAN dressed in black move towards the beach house.

JIMMY (CONT'D)
We don't move on him until he comes out.

PAUL
I swallowed sand.

JIMMY
Good.

PAUL
And I want my phone back.

JIMMY
No.

Through the BINOCULARS WE SEE the man move to the side of the house. HE looks around, take a few steps back and starts running towards the side of the house.

(CONTINUED)

CONTINUED: (3)

JIMMY (CONT'D)
What is this guy doing? Is he in
the circus or what?

WE SEE the man perform PARKOUR to get into the house. He runs up the side of the wall and grabs a pipe; swings to a tree; pulls himself up; jumps to a ledge. He's in.

PAUL
They call it Parkour. It's like a
French martial art to get over and
around obstacles.

JIMMY
What are you Wikipedia? I'm
telling you right now if he starts
running I'm just gonna shoot the
prick.

PAUL
Let's get closer.

Jimmy and Paul move closer to the house. As they do, a light comes on in the house. WE SEE the man inside the house. Jimmy uses his binoculars again.

PAUL (CONT'D)
What's he doing?

POV BINOCULARS: Jimmy watches as the man moves into the bathroom, pulls down his pants and sits on the toilet. A beat, then the man grabs a magazine and starts reading.

Jimmy puts down the binoculars and looks at Paul.

JIMMY
He's in the bathroom taking a
shit.

PAUL
Really? Let me see...

Paul takes the binoculars. A beat, then...

PAUL (CONT'D)
Hey, he's taking a shit.

JIMMY
Remember those robberies last year
where they found...?

PAUL
Yeah... They found a dump left in
the toilets. This guy's the "Shit
Bandit."

JIMMY
The shit bandit. What kind of
sicko leaves a shit as a calling
card?

(CONTINUED)

CONTINUED: (4)

PAUL
And how can he shit in such a high-pressure situation? I can't. I need to be totally relaxed. And I can't shit anywhere except home. I'll just hold it until I can get there. Maybe he only robs places when he has to take a shit.

JIMMY
What's wrong with you?

PAUL
What...? I'm just saying it's not always easy to shit when you want to.

(Then)
Can I have my phone back?

JIMMY
No.

PAUL
Listen, I'm not some child that you can just decide...

Jimmy notices a car moving towards the house.

JIMMY
We've got a problem.

PAUL
What?

JIMMY
Someone's home...

EXT. HOUSE, DRIVEWAY - CONTINUOUS

A CAR pulls up in front of the house. WE SEE the light in the house go off.

EXT. BEACH - CONTINUOUS

Jimmy and Paul start running towards the house.

EXT. BEACH HOUSE - MOMENTS LATER

A WOMAN, LAURA, and her son, KEVIN, exit the car and move towards the front door of the house.

Jimmy and Paul move in quickly behind her. Laura is startled.

LAURA
What...?

(CONTINUED)

CONTINUED:

Jimmy and Paul have their badges around their necks. They hold them out to Laura and her son. Laura pulls her son in close.

JIMMY
It's OK, ma'am. LAPD.

LAURA
What's going on?

PAUL
I'm detective Hodges and this is detective Monroe. Ma'am, someone's broken into your house.

JIMMY
He's still inside so I need you and your son to calmly go to your neighbor's house and just wait for us there.

LAURA
I'm not going anywhere. If there's someone in my house I'll go get the sonofabitch myself.

Laura goes into her purse, pulls out .357 MAGNUM HANDGUN and starts moving towards the door.

PAUL
Whoa, whoa, whoa... Ma'am, we need you to put the gun down.

LAURA
Hell no. I'm not letting anyone steal anything from me. I've worked too goddamn hard to let some little punk come in and rob me. You think I'm scared. I'm not scared.

KEVIN
You gonna smoke somebody, mom?

JIMMY
Nobody's getting smoked. Now, please, just hand over the gun.

LAURA
No.

JIMMY
(Trying not to yell)
Put the goddamn gun away!

A beat, then Laura puts the gun back in her purse.

JIMMY (CONT'D)
Now take your son and wait at your neighbors... Now!

Laura grabs her son and reluctantly exits.

(CONTINUED)

CONTINUED: (2)

Jimmy and Paul move to the front door.

PAUL
If he starts that running and
jumping shit and we have to chase
him and we get split up I'm gonna
need my phone.

JIMMY
No...

Jimmy holds up one finger, then two fingers and then
three. Jimmy and Paul RUSH INTO THE HOUSE GUNS IN HAND.

INT. BEACH HOUSE - CONTINUOUS

Jimmy signals Paul to head upstairs. Jimmy moves through
the first floor as Paul climbs the stairs. Jimmy moves
cautiously around corners looking for the robber. He
enters the...

INT. BEACH HOUSE, FIRST FLOOR BATHROOM - SAME TIME

Jimmy pushes open the door to the bathroom. The shower
curtain is pulled. Jimmy yanks the shower curtain
open... Nothing. Jimmy smells something. He turns to
see the large "dump" left in the toilet.

JIMMY
Yuck...

Jimmy rushes out of the bathroom.

INT. BEACH HOUSE, SECOND FLOOR - SAME TIME

Paul moves down a hallway. He pushes open a bedroom door
and finds nothing. He moves back down the hall when he
hears a noise from behind another door. Paul readies
himself and bursts into the room.

Paul checks the room... Nothing. As Paul is about to
exit the room a drop of sweat hits his arm from above.

As Paul checks the sweat on his arm WE ANGLE UP and SEE
the robber has contorted his body between the walls and
the ceiling like Spiderman. The robber, DAVE, drops on
Paul from above knocking Paul's gun away. PAUL AND DAVE
FIGHT.

INT. BEACH HOUSE, FIRST FLOOR - CONTINUOUS

Jimmy hears the ruckus upstairs and flies up the stairs.

INT. BEACH HOUSE, SECOND FLOOR - CONTINUOUS

Jimmy moves upstairs and moves cautiously down the hallway. He checks doorways as he passes through them.

JIMMY
Paul...

Then, from behind Jimmy he hears...

PAUL
I still want my phone back.

Jimmy turns to see Dave has Paul's gun to the side of Paul's head. Dave uses Paul as a shield in front of him.

JIMMY
Put the gun down!

DAVE
Put your gun down!

JIMMY
I'll shoot you!

DAVE
And I'll shoot him!

PAUL
Kill him, Jimmy.

DAVE
Shut up!

PAUL
Shoot him right in the face!

DAVE
Put your gun down or I'm gonna kill him!

PAUL
(To Jimmy)
Don't do it. Don't you do it.

LAURA (O.S.)
Put the gun down!

All three guys turn to see Laura, the homeowner, standing there with her gun pointed at Dave.

DAVE
Who are you?

LAURA
I live here.

BANG! Laura fires a shot that rips right past Dave's head and into the wall right next to him.

(CONTINUED)

CONTINUED:

DAVE
(To Laura)
Are you crazy?!

LAURA
The next one goes right through
your head. Now, put the gun down.

Dave slowly pulls the gun away from Paul's head. Jimmy
moves closer.

JIMMY
Drop the gun on the floor!

LAURA
No! That's brand new Zebra wood.

Laura moves to Dave, puts her gun to his nose and holds
out her hand. Dave places the gun in her hand. Paul
grabs Dave, shoves him up against the wall and cuffs him.

Laura moves to Jimmy and hands him Dave's gun.

LAURA (CONT'D)
Here... Now, all of you out get
the hell out of my house.

JIMMY
OK... Uh, thanks.

LAURA
Pussy.

Jimmy moves to Paul and they start leading Dave away.
All three men quietly stare at Laura as they exit.

INT. CAR - NIGHT

Jimmy drives with Paul in the passenger seat, DAVE, sits
in the backseat handcuffed with a metal cage partition
between him and our boys in the front seat.

Paul dials his cell phone.

DAVE
That bitch was crazy... Could see
it in her eyes. Like that PMS
shit.
(Then, to Paul)
She saved your ass, man.

PAUL
Shut up. I'm on the phone.

DAVE
OK... I'll be quiet.
(Then)
Hey, can we stop and get some
tacos or something?

(CONTINUED)

CONTINUED:

JIMMY

Why? Do you want to shit in the car?

DAVE

Hey man, Batman leaves a little bat, I leave a dooty. It's just my calling card.

JIMMY

What'd you do with my gun and my baseball card?

DAVE

Your what...?

(Then, recognizing)

Hey, I thought you looked familiar.

Paul hangs up the phone.

PAUL

Machine again.

DAVE

Who you trying to call? Maybe I know them.

PAUL

Shut up.

DAVE

OK... I'll be quiet.

(Then)

Is it your lady?

JIMMY

(To Paul)

Listen, it's late. I'm sure she's sleeping.

DAVE

It's not that late. Maybe she's banging another guy and doesn't want to pick up the phone.

JIMMY

The only thing I want to hear from you is where my card is.

DAVE

OK, I'll be quiet.

PAUL

She's a whore. I married a whore.

JIMMY

She's not a whore.

DAVE

Yo, can I get her number from you... Wait, I already got it.

(CONTINUED)

CONTINUED: (2)

Dave laughs. Paul turns around with his gun in hand.

PAUL
I will shoot you right through
this goddamn cage.

DAVE
Take it easy, man.

A beat, then Paul turns back around.

JIMMY
Come on, Paul. You gotta stop
thinking like this. It's making
you nuts.

PAUL
I know. I know.

DAVE
Does she vacuum a lot?

PAUL
What...?

DAVE
Vacuum. Does she always have the
vacuum out.

Paul looks at Jimmy.

PAUL
Everyday.

DAVE
Then she's doing something. My
buddy used to vacuum his bed all
the time to get his bitch's hair
off the sheets and stuff before
his old lady came home.

PAUL
(To robber)
Is that what they do?

DAVE
I don't know. That's what he did.

PAUL
I'm looking for answers from a guy
who shits in people's houses.

DAVE
It's my calling card!

JIMMY
Shut your mouth...

DAVE
I'll be quiet.

Silence, then...

(CONTINUED)

CONTINUED: (3)

DAVE (CONT'D)
Hey, maybe your wife suffers from
that CCD thing I heard on the
news.

PAUL
What's CCD?

DAVE
Cock Craving Disorder. It's when
they crave the cock, any cock,
every cock. She's probably in the
middle of a DP right now.

Paul looks to Jimmy not knowing what "DP" means.

JIMMY
Double penetration.

Paul spins around again to Dave.

PAUL
I'll... I'll kill you! I will
shoot you right fucking now!

DAVE
OK, OK... I'm sorry. I'm just
playing. I'm going to jail for
chrissake.

PAUL
Not another goddamn word.

Dave "locks" his lips and throws away the key. Silence,
then...

DAVE
Knock, knock...

Jimmy can't resist.

JIMMY
Who's there?

Paul shoots Jimmy a "What are you doing?" look.

DAVE
Orange...

PAUL
(Angrily)
Orange who?

DAVE
Orange you pissed your wife is
taking it in the ass from some
other guy right now?

PAUL
That's it! Pull the car over!

(CONTINUED)

CONTINUED: (4)

JIMMY
Paul, relax.

PAUL
Pull the car over. Now!

JIMMY
(To Dave)
Uh-oh, now you're in trouble.

Jimmy pulls the car over.

DAVE
What's going on? What are you doing?

JIMMY
You shouldn't have done that.

DAVE
Done what? Hey, done what?

EXT. STREET - NIGHT

Paul exits the car, opens the back door and pulls Dave out of the car. Jimmy exits the car.

DAVE
What are you doing, man?

JIMMY
If you try to run, I'll shoot you.

Paul spins Dave around and removes a handcuff from one of Dave's hands.

DAVE
This is police brutality.

PAUL
Not yet...

Paul moves Dave to the back of the car and yanks him to his knees.

JIMMY
I like how you're thinking.

PAUL
I'd rather not work this way.

Paul slides one half of the handcuffs under and through the car's bumper.

JIMMY
What choice is he giving us?

He re-shackles Dave.

(CONTINUED)

CONTINUED:

DAVE
What are you guys doing?

Dave is on his knees, cuffed to the bumper of the car.

JIMMY
I'm going to ask one last time -
Where's my baseball card?

DAVE
OK, I'll tell you... It's in...
(Pointing to Paul)
His wife's pussy...

JIMMY
OK, have it your way...

Paul and Jimmy get back in the car, and rev the engine.

DAVE
Hey! Hey! You can't do this!!

The car begins to roll. Dave gets to his feet and starts a clumsy half-walk, half-run as he's chained to the bumper.

DAVE (CONT'D)
Hey...!

INT. CAR - CONTINUOUS

Paul is driving now. Jimmy in the passenger seat.

PAUL
How fast?

JIMMY
Five... Nice steady pace...

PAUL
Five it is...

EXT. CAR - CONTINUOUS

Dave runs behind the car. Paul his hand out the window, fingers outstretched

PAUL
(From inside the car)
Five...

DAVE
I don't know where it is.

A little faster.

PAUL
Ten...

(CONTINUED)

CONTINUED:

DAVE
I don't know...

Paul SLAMS ON THE BRAKES. Dave crashes into the back of the car.

JIMMY
(From inside the car)
Don't you dent my bumper.

The car starts up again.

JIMMY (CONT'D)
(Inside the car)
Where's my card?

DAVE
Ah, c'mon... I don't know...

INT. CAR - CONTINUOUS

Paul and Jimmy.

PAUL
What's the fastest a man can run?

JIMMY
Let's find out.

Paul hits the gas.

EXT. STREET - MOMENTS LATER

Dave is again trying to keep up with the car.

EXT. STREET - MOMENTS LATER

Dave plows into the back of the stopped car.

EXT. STREET - MOMENTS LATER

Dave is dragged behind the car.

EXT. STREET - MOMENTS LATER

Jimmy and Paul stand over Dave.

DAVE
I sold the card to my dealer.

JIMMY
We need a name.

DAVE
He'll kill me.

(CONTINUED)

CONTINUED:

PAUL
(To Jimmy)
You think he can keep up on the
freeway?

DAVE
PoBoy. His name is PoBoy...

Paul moves to unlock Dave.

EXT. FIELD - NIGHT

The grisly crime scene of the two dead Mexican Men who
lost the Mercedes has been sectioned off with yellow
"Crime Scene" tape.

It's teeming with LAPD including a Forensics team with
PHOTOGRAPHER, FINGER PRINT EXPERT AND CRIMINALIST who is
gathering fiber, etc.

Simmons and Murray use flashlights to examine the bodies.

MURRAY
Tongues cut out...

DETECTIVE SIMMONS
A lot of times the Mexican Mafia
will cut their victim's tongues
out so they can't repent their
sins to Jesus in the afterlife.

DETECTIVE MURRAY
Nice touch.

Simmons looks over the bodies.

SIMMONS
My guess is these guys are Mexican
nationals...

MURRAY
How do you figure?

SIMMONS
(Shining flashlight)
Their boots. Rudel's... Look at
the stitching. Higher heel. And
the skins - that's endangered sea
turtle.

MURRAY
How the hell do you know that?

Simmons pulls his pant leg up to show off his dandies.

SIMMONS
I know boots.

MURRAY
The question is what got these
boys in so much trouble?

(CONTINUED)

CONTINUED:

SIMMONS

I don't know but someone wanted them quiet and wanted everyone to know... We wait for the forensics.

Simmons looks at the dead man's boots again.

SIMMONS (CONT'D)

What size do you think those are?

MURRAY

Can't be bigger than an eight.

SIMMONS

Too bad...

Murray and Simmons have a laugh and exit.

EXT. STREET - DAY

Paul and Jimmy exit their car and begin walking.

JIMMY

So, did you get the camera out of the bedroom?

PAUL

I did... Then I put it back.

JIMMY

You're an idiot.

PAUL

I know. I can't help myself.

(Then)

How do I look?

JIMMY

Like a half-man, half-pony sideshow freak. Why do you care?

PAUL

You know, meeting a gang leader and all...

(Then)

So this PoBoy is clean?

JIMMY

Got in some juvey trouble at fifteen but nothing since. Known Mexican Mafia affiliation...

PAUL

That's not exactly clean if you want to be a stickler.

JIMMY

He insulates himself. Definitely a higher up who keeps a low profile.

(CONTINUED)

CONTINUED:

PAUL
That doesn't sound so great for us. So, what's your plan?

JIMMY
Go in and ask for my card back.

PAUL
That's it? Seems a bit thin on the "planning." And what about your gun? Dave said he gave him that too.

JIMMY
If he kept the gun he's a bigger idiot than you are. We're here for the card.

PAUL
I'm just saying it couldn't hurt to ask.
(Then)
What if he won't give the card back? What's the plan then?

JIMMY
He probably doesn't know the cards value. So, we give him a choice - Give it back or get jammed up by gang units everyday. Believe me, he'll be reasonable. He doesn't want the headache we can cause.

EXT. POBOY'S HOUSE - DAY

Jimmy and Paul move up the walkway of this middle-class home in Venice. Two BANGERS stand out in front, GUNS showing in their waistbands.

Jimmy moves to the two Bangers.

PAUL
Hey, fellas. Beautiful day.

BANGER #1
Screw yourself, faggot.

PAUL
Wow, someone grew up unloved.

Paul moves to the Bangers. He takes out his ID.

JIMMY
Police...

BANGER #1
No shit, pig...

PAUL
Just so you know the term "faggot" is incredibly derogatory.

(MORE)

(CONTINUED)

CONTINUED:

PAUL (CONT'D)
It hurts people's feelings. It's
just mean...

BANGER #1
Take your sorry-ass...

Paul slams Banger #1 with the telescopic rod he has
clandestinely pulled from his jacket. Jimmy draws down
on Banger #2 so he can't make a move.

PAUL
(To Banger #1)
Now this is me being mean. Hurts
doesn't it? Maybe next time
you'll consider other people's
feelings.

JIMMY
(To Banger #2)
He's having some trouble at home.

BANGER #1
You're breaking my arm, Yo...

BANGER #2
What kind of trouble at home?

JIMMY
He thinks his wife is screwing
around on him.

PAUL
You had to tell them that?!

JIMMY
It slipped out.

BANGER #2
Of you or her?

PAUL
Shut up, asshole.

Paul pulls the Banger up.

JIMMY
We want to see PoBoy.

BANGER #2
Ain't no PoBoy here.

Jimmy cocks his gun and points it at Banger #2.

JIMMY
One... Two...

BANGER #1
He'll kill us, holmes.

JIMMY
Him or me? You choose.

INT. POBOY'S HOUSE, HALLWAY - DAY

The Banger leads Paul and Jimmy down the hallway. The corridor is lined with amazing BASEBALL MEMORABILIA-SIGNED PICTURES, JERSEYS, DISPLAY CASES WITH BATS.

JIMMY
(Re: display case)
This is Jimmy Foxx's bat.
(Re: another case)
Honus Wagner's cleats...

PAUL
Oh, he's got your card.

JIMMY
And he knows what it's worth.
Shit...

The corridor debouches to a room that looks like COOPERSTOWN - BASEBALL MEMORABILIA NOT TO BE BELIEVED.

PoBoy enters.

POBOY
Baseball is my passion. It has the beauty of certainty. A hit is a hit. A run is a run. The outcome is final.

PAUL
Yeah, except when it rains.

JIMMY
You the one they call PoBoy?

POBOY
How can I be of help to you officers?

JIMMY
I want my baseball card back.

POBOY
And what card might that be?

PAUL
Don't you play cute.

POBOY
And I'd ask you not to raise your voice in my house. Because if such a card exists, then it might easily get destroyed.

JIMMY
So you have it?

POBOY
I doubt it. But, what if someone did?

(CONTINUED)

CONTINUED:

JIMMY
I'd want it back.

POBOY
To get it back you realize that
some sort of deal would have to be
made.

PAUL
How 'bout we don't arrest you...?

JIMMY
Or put a Gang Unit up your ass
twenty-four seven?

POBOY
Or your card accidentally falls
into a running garbage disposal?

JIMMY
What do you want?

POBOY
Call it... A favor.

JIMMY
Nothing illegal...

POBOY
Nooo... My car was stolen. It
has tremendous sentimental value.
(To Jimmy)
You're familiar with that...
Sentimental value? Anyway, all I
want is for you to do what cops
are supposed to do- Find it.

PAUL
If it was stolen it's already
chopped and off to Mexico.

POBOY
It's not. And I would know.

JIMMY
So, the car for the card?

POBOY
If you can get my car back then
perhaps Senor Paiko finds his way
back to you - safe at home.

PAUL
You know what...

Paul pulls his gun and points it at PoBoy.

PAUL (CONT'D)
Give him his card right now or I'm
gonna go nuts up in this piece...

(CONTINUED)

CONTINUED: (2)

POBOY

(To Jimmy)

I'd tell your partner to chill.

JIMMY

There's no talking to him when
he's like this.

PAUL

Give us the card or I'll kill you
right now!

From out of every corner and doorway of the room, GANG
MEMBERS holding shotguns emerge. Jimmy puts his hand on
his gun. PoBoy moves towards Paul.

POBOY

You might get me but they'll
definitely get both of you.

Jimmy takes his hand off his gun and motions for Paul to
do the same.

JIMMY

So... What kind of car are we
looking for?

Poboy hands Jimmy a piece of paper from his pocket.

JIMMY (CONT'D)

We'll see what we can do.

POBOY

Deal is only good for twenty-four
hours.

PAUL

You don't set the terms...

JIMMY

(To PoBoy)

We'll find it.

(To Paul)

C'mon, idiot...

Paul and Jimmy exit.

After a moment, JUAN, the man who shot at Jimmy and Paul
at the cell phone store, enters from the wings.

JUAN

I know those two... Those Busters
are loco, Holmes. You're taking a
big chance bringing them into your
shit.

POBOY

Calculated risks, baby brother,
arise from desperation. But every
good team has a closer for
insurance. I have you. Follow
them...

(CONTINUED)

CONTINUED: (3)

JUAN

Bueno...

Juan exits.

EXT. HOLLYWOOD BOULEVARD - NIGHT

Jimmy and Paul wait on the corner.

PAUL

Where the hell is this guy?

JIMMY

He said to meet him here.

A CAB pulls up to the boys. AMIR yells at the boys through the window.

AMIR

Let's go holesinass. Amir doesn't have all day!

INT. CAB - NIGHT

Jimmy and Paul get into the back of the cab. Amir turns on the meter and starts driving.

AMIR

Now what do you black bitches want?

Jimmy and Paul look at each other quizzically. They mouth the word "black" to each other.

JIMMY

We need to find a stolen car. A Mercedes 600 stolen from a gas station in Glendale.

AMIR

No problem. Five hundred dollars I get you any car you want. You like ladies as well?

Before Jimmy can answer Amir honks and yells out the window at the car next to him.

AMIR (CONT'D)

In my way you piece of bitch shit!

PAUL

No. We need you to track down this one particular Mercedes.

AMIR

Not problem. Amir find anything for you police bitches.

(CONTINUED)

CONTINUED:

The cab stops at a light and Amir yells out to a WOMAN at a bus stop.

AMIR (CONT'D)
Hey fat lady, you want for Amir to
glaze your face?

WOMAN
Asshole.

AMIR
No! Amir is the man and you are
fish smell.

Amir hits the gas.

AMIR (CONT'D)
I love these nasty girl bitches.
(Then)
Amir calls you pussies as soon as
Amir hears. What is the car?

Jimmy hands Amir a piece of paper. Amir looks at it.

AMIR (CONT'D)
No problems. Amir find.

Amir pulls the cab over and stops the meter.

AMIR (CONT'D)
Eleven dollars and tip for Amir.

Jimmy looks at Paul. Paul pulls out a twenty and hands it over to Amir.

PAUL
Give me five back.

AMIR
No change. Only hundreds. Now
get your black holesinass out of
Amir's cab.

Jimmy and Paul exit the cab.

EXT. HOLLYWOOD BOULEVARD - NIGHT

Paul moves to the passenger window.

PAUL
You're gonna call us?

AMIR
Screw me yes, Amir calls.

A car honks at Amir.

AMIR (CONT'D)
(Yelling out window)
Suck my ass you mother bitch!

(CONTINUED)

CONTINUED:

And with that, Amir takes off.

A beat, then Jimmy and Paul start walking.

PAUL
He's a sweet guy.

JIMMY
The best.
(Then)
What now?

PAUL
Wait for his call.

Jimmy and Paul start walking. After a few moments
Jimmy's PHONE RINGS. He answers it.

JIMMY
Hey, honey...

INT. APARTMENT - NIGHT

Tina is gorgeous in her WEDDING GOWN. She's looking into
the mirror as she's on the phone.

TINA
Daddy, now I don't want you to be
angry.

INTERCUT AS NECESSARY.

JIMMY
What's going on?

TINA
I bought a different wedding
dress.

JIMMY
A less expensive one?

TINA
It's a Vera Wang...

JIMMY
That doesn't sound less
expensive... How much?

TINA
Seven thousand...

JIMMY
What?

TINA
But it's beautiful...

JIMMY
You're gonna wear it once.

(CONTINUED)

CONTINUED:

TINA
I have to have it. Please, daddy.
It's the dress of my dreams.
(Then)
Roy said he could help with the
cost if I needed him.

Jimmy is seething. Then...

JIMMY
You know what? Go ahead and keep
it.

TINA
Really?

JIMMY
Yeah...

TINA
Thank you, daddy. Thank you. I
love you so much.

JIMMY
Me too... OK, bye...

EXT. STREET - CONTINUOUS

Paul and Jimmy. Jimmy slams his phone shut.

JIMMY
You ever heard of Vera Wang?

PAUL
Wedding shit. Big bucks.

JIMMY
I'm so screwed.

AMIR'S CAB screeches up next to the guys.

AMIR
(Through window)
Let's go super bitches! Amir
finds car.

PAUL
(To Jimmy)
That was fast.

JIMMY
Scary.

Jimmy and Paul get into the cab.

EXT. SUBURBAN STREET - NIGHT

Amir's cab pulls up outside a nice house.

INT. CAB - NIGHT

Jimmy and Paul sit in the back. Amir stops the car and the meter.

AMIR
Russians stole Mercedes 600. Was
sold today to ass-licker lawyer
for Armenian mob. He lives there.
Car is in garage. Now, pay Amir
and get black bitches out of my
cab.

Paul hands Amir the money. Jimmy and Paul exit the cab.

EXT. SUBURBAN STREET - NIGHT

JIMMY
Thanks, Amir. We owe you one.

AMIR
Go screw myself.

Amir pulls away.

Jimmy and Paul start walking towards the house.

INT. CAR - NIGHT

JUAN, and another one of Poboy's GANG MEMBERS sit in their car and watch Paul and Jimmy move towards the house.

EXT. SUBURBAN STREET - NIGHT

JIMMY TAKES THE BULLETS OUT OF HIS GUN AS HE WALKS.

PAUL
I'm gonna be the bad guy this
time.

JIMMY
No. Not again. You completely
screwed it up last time.

PAUL
Bullshit... I was totally
believable.

JIMMY
The guy was looking for a hidden
camera you were so bad.

PAUL
I've been working on it.

(CONTINUED)

CONTINUED:

JIMMY
With who?

PAUL
In front of the mirror. I have a
whole back story and everything.

JIMMY
No.

PAUL
I'm doing it.

JIMMY
The hell you are.

PAUL
I call my character Preston. He
was an abused child from Denver.

JIMMY
I'm gonna abuse you if you don't
shut your mouth.

Jimmy and Paul jostle for position as they walk. Jimmy
then shoves Paul to the ground and starts running towards
the house. Jimmy HURLS HIMSELF THROUGH THE WINDOW AND
INTO THE HOUSE.

INT. HOUSE - NIGHT

Jimmy comes crashing through the window scaring the shit
out of THE ARMENIAN LAWYER AND HIS WIFE who are watching
TV.

Jimmy moves to the Man and puts a GUN TO HIS HEAD.

JIMMY
(To wife)
Sit down...! Sit down or I'll
kill him!

The wife sits.

ARMENIAN LAWYER
What do you want? Please don't
hurt us.

JIMMY
Shut up!

Just then, Paul kicks the front door in. He moves into
the house with his gun trained on Jimmy.

PAUL
Police! Put the gun down!

JIMMY
I'll kill him... I'll kill them
both!

(CONTINUED)

CONTINUED:

PAUL
Put the gun down!

JIMMY
I killed eleven people today!
I'll kill again!

Paul rolls his eyes.

PAUL
Let him go! Put the gun down!

JIMMY
We're getting out of here!
(To Man)
Where are your car keys?

ARMENIAN LAWYER
On the table...

Jimmy moves with the Armenian Lawyer towards the table and grabs the car keys. He starts moving the Lawyer towards the garage.

JIMMY
I'll kill him!

Paul follows with his gun pointed at Jimmy.

INT. GARAGE - NIGHT

Jimmy moves the Lawyer towards the car. Paul follows with his gun still pointed at Jimmy.

JIMMY
Stay away from me... I'll shoot him!

PAUL
Just calm down... Let him go and take me.

JIMMY
I'll kill everybody!

Paul puts his gun on the hood of the car.

PAUL
Please... Let him go and take me.

Jimmy grabs Paul's gun and aims it at Paul. Jimmy pushes the Lawyer away and grabs Paul. Jimmy cracks Paul across the face. Jimmy holds one gun on Paul and one on the Lawyer.

JIMMY
(To Paul)
Get in the car... You drive!
(Then, to Lawyer)
Open garage, now!

(MORE)

(CONTINUED)

CONTINUED:

JIMMY (CONT'D)
And if you say anything about this
to anyone I'll come back and kill
both of you.

The Lawyer hits a button and the garage door opens. Jimmy
gets in the car.

JIMMY (CONT'D)
(To Paul)
Drive!

Jimmy holds his gun on the Lawyer as Paul drives off.

INT. CAR - NIGHT

The Gang Member and Juan pull out after the Mercedes.

GANG MEMBER
Remember, don't shoot at the
trunk.

JUAN
Shut up bitch... Gonna kill this
buster with his own gun.

INT. MERCEDES - NIGHT

Paul is driving. Jimmy is in the passenger seat.

JIMMY
Now, that's what I'm talking
about! Totally believable.

PAUL
You were horrible! Eleven people?
You killed eleven people today?

JIMMY
Nine's not enough. A dozen is too
many. Eleven was perfect.

PAUL
It was bullshit. You didn't even
have a back story... And why did
you hit me?

JIMMY
I was in the moment and the moment
said smack you.

SUDDENLY, THE GANG CAR PULLS UP ALONGSIDE Jimmy and Paul.
Juan is about to shoot when Paul sees them and slams the
breaks on.

The SHOT MISSES.

PAUL
Holy shit!

(CONTINUED)

CONTINUED:

JIMMY
Who are those guys?

PAUL
That's the asshole from the cell
phone store.

EXT. SUBURBAN STREET - NIGHT

The Gang Member and Juan stops their car.

Paul peels out in REVERSE. The gang member follows in REVERSE.

The two cars start a high-speed chase in REVERSE through the neighborhood.

Juan LEANS OUT THE WINDOW and shoots at Jimmy and Paul.

Paul swerves the car to avoid the shots.

INT. MERCEDES - NIGHT

Jimmy rolls down the window and fires back at the gang car.

PAUL
Shoot the tires!

Jimmy takes aim and fires several shots. He misses them all.

PAUL (CONT'D)
Shoot the goddamn tires!

JIMMY
I'm trying!

PAUL
No, you're missing!

Juan shoots at the car. The bullet comes through the windshield just missing Paul.

PAUL (CONT'D)
Oh, boy... Hold on...!

Paul gets to an intersection and does a perfect 180 degree spin turn with the car. He floors it now going forward.

JIMMY
Go, go. Go...!

EXT. STREET - NIGHT

The gang member gets to the intersection and tries the same maneuver.

(CONTINUED)

CONTINUED:

The car spins out and smashes into some parked cars. A beat, then they are able to get the car going again and chase after Paul and Jimmy.

INT. MERCEDES - NIGHT

Jimmy looks through the back window and doesn't see the gang car.

JIMMY
I think we lost them.

PAUL
We...? When were you driving?

JIMMY
Shut up.

PAUL
I'm Steve McQueen, bitch!

EXT. ALLEY - NIGHT

Paul turns quickly into the alley and kills the headlights. Paul flies down the alley and as the next street approaches...

INT. MERCEDES - NIGHT

At the end of the alley...

JIMMY
Turn right...

Paul starts turning left.

JIMMY (CONT'D)
Right...!

PAUL
Shut up! I'm driving!!

Paul turns left.

They fly down the street and as they get to the intersection they almost collide with the GANG MEMBERS CAR. The gang members pull in right behind them.

PAUL (CONT'D)
Shit...

JIMMY
I told you right!

SHOTS from the Gang Members car SHOOT OUT the back window of Paul and Jimmy's car.

EXT. STREET - NIGHT

The gang members fly down the street after Paul and Jimmy.

INT. MERCEDES - NIGHT

With no back window, the wind rips through the car. Jimmy shoots through the open back window at the gang car.

A couple shots pelt the inside of the Mercedes. Paul swerves violently and heads towards...

PAUL
I'm going for the Venice canals.

JIMMY
Are you out of your mind?

PAUL
We can lose them... Hold on...!

EXT. VENICE CANALS - NIGHT

Paul guns it towards the Venice canals. The canal streets are one-way with small but very steep grade bridges that go over the canals.

The gang car follows.

INT. MERCEDES - NIGHT

Bullets from the gang car pelts the Mercedes. Jimmy shoots back.

The Mercedes heads towards the first bridge. They hit the bridge and the Mercedes is sent airborne across the other side.

JIMMY/PAUL
Oh, shit...!

The Mercedes crashes down hard. As soon as Paul grabs control the next bridge is on top of them.

EXT. VENICE CANALS - NIGHT

The Mercedes is again launched into the air across the bridge.

The gang car follows also grabbing air across the bridge and smashing down hard behind them.

The TWO CARS leap across FIVE consecutive bridges.

INT. MERCEDES - NIGHT

The Mercedes is bouncing up and down as it crosses each bridge. Jimmy points his gun at Paul.

JIMMY
Get off this street or I'm gonna
shoot you!

PAUL
Hang on!

Paul rips a right turn, crashing through a GATE, some GARBAGE CANS and ends up on VENICE BLVD.

JIMMY
Would you lose them already!

PAUL
You wanna drive?!

JIMMY
Yes!

PAUL
Fine...

Paul takes his hands off the steering wheel. The car swerves.

JIMMY
No, no, no...

Paul takes the wheel back and heads into...

EXT. CEMETERY - NIGHT

Paul crashes through a GATE and heads into a cemetery.

The Gang car follows.

INT. MERCEDES - NIGHT

The Mercedes flies through the cemetery, HEADSTONES whizzing by them.

JIMMY
Watch...!

Paul swerves to miss a large headstone.

JIMMY (CONT'D)
A cemetery?! A goddamn cemetery?!

PAUL
Stop nagging me!

(CONTINUED)

CONTINUED:

JIMMY
At least we won't have far to go
when we die.

A BULLET RIPS into the Mercedes.

The gang car is now along side the Mercedes racing
through the cemetery.

EXT. CEMETERY - NIGHT

Juan shoots at the Mercedes and Jimmy shoots back. The
gang car moves closer to the Mercedes. Juan is about to
BLOW JIMMY'S HEAD OFF.

Up ahead, the driver of the gang car doesn't see a LARGE,
FRESHLY DUG GRAVE HOLE approaching.

Juan steadies his aim on Jimmy's head when...

CRASH!

The gang car SMASHES front-first into the deep grave
stopping it immediately.

The driver's airbag goes off but JUAN is ejected through
the front windshield. He flies through the air and
smashes head-first into a LARGE HEADSTONE.

Juan lays dead under the headstone.

INT. MERCEDES - NIGHT

Jimmy and Paul see the crash.

PAUL
That's what I'm talking about!

JIMMY
Get us the hell out of here.

PAUL
Did I tell ya, or did I tell ya?

JIMMY
You told me. Now drive, idiot.

EXT. STREET - NIGHT

Paul whips the car out of the cemetery and back onto the
street. The Mercedes flies off down the street.

INT. CEMETERY - NIGHT

The gang car is mangled. A beat, then the driver door opens. The gang member who was driving is bloody and hurt.

He exits the car and goes to check on Juan. Seeing he is dead, the gang member limps off into the night.

EXT. ALLEY - NIGHT

The Mercedes rips down the alley then comes to a stop.

INT. MERCEDES - NIGHT

Jimmy and Paul are starting to breathe easier.

PAUL
You, OK?

JIMMY
Yeah... Good driving.

PAUL
What...? I'm sorry, I didn't hear you.

JIMMY
Blow me...

The two laugh. Then...

PAUL
Seems to be a pretty popular car.

JIMMY
Let's find out why.

Paul opens the glove box but finds nothing. Jimmy moves to the back seat and starts trying to pull the seats apart. He finds nothing.

JIMMY (CONT'D)
Let's check the trunk.

EXT. ALLEY - NIGHT

Paul and Jimmy move to the back of the car and open the trunk. Nothing there but a few empty bottles of water.

JIMMY
What the...?

Paul pulls the trunk liner to the side and...

(CONTINUED)

CONTINUED:

PAUL

There's a compartment. Look...

Paul points to a latch. They pull their guns.

Jimmy opens the secret compartment (between the back seats and open trunk area) carefully. Inside is a bound and gagged beautiful but frightened TWENTY-SOMETHING MEXICAN GIRL, GABRIELA. Around her neck is a large, golden CRUCIFIX.

PAUL (CONT'D)

Jesus...

Jimmy moves to help Gabriela out of the car but she kicks and screams wildly. Jimmy backs off. Paul moves to her.

PAUL (CONT'D)

It's OK... It's OK...

Paul gently moves to Gabriela. She does not fight him. Paul helps Gabriela out of the trunk and carefully takes her gag off.

PAUL (CONT'D)

Are you OK? Are you hurt?

Nothing from Gabriela. Then, Gabriela reaches out and touches Paul's hand.

GABRIELA

(In Spanish)

Please help me. They are trying to kill me. Please...

PAUL

(To Jimmy)

How's your Spanish? Mine sucks.

JIMMY

I just know the curse words.

PAUL

(To Gabriela)

Como se llama?

GABRIELA

Gabriela...

PAUL

Gabriela...

(Paul points to himself)

Paul...

(Points to Jimmy)

Jaime...

JIMMY

Jaime?

PAUL

What's Spanish for Jimmy?

(CONTINUED)

CONTINUED: (2)

JIMMY
Come on. We better get her out of
here and dump this car.

Paul moves to Gabriela, unties her and helps her into the car. Jimmy gets in and they drive off.

INT. POBOY'S HOUSE, BASEMENT BATTING CAGE- NIGHT

The CAMERA ANGLES on Poboy as he hits line drive after line drive from a batting machine.

Every other hit or so WE HEAR the sound of HUMAN PAIN.

POBOY
You lose the Mercedes...

Line drive. Yelp.

POBOY (CONT'D)
You lose the girl...

Line drive. Groan.

POBOY (CONT'D)
And you get Juan killed... My baby
brother...

Line drive. Groan.

The CAMERA ANGLES to show that Poboy has been peppering line drives into the Gang Member, let's call him JUNIOR, who was driving the car that crashed at the cemetery.

Poboy walks toward Junior. Other GANG MEMBERS stand just outside the batting cage.

POBOY (CONT'D)
(To his men)
Get the word out on the street to
everyone - If those Putos go
anywhere with that girl. I want
to know.
(In Spanish)
Get me that girl!
(Then, re: Junior)
Now, I have to go tell my Mama
that her baby boy is dead.

As Poboy slams his Louisville Slugger into Junior's skull, we...

EXT. EMPTY PARKING LOT - NIGHT

Fire engulfs the Mercedes Benz.

Jimmy moves to a car where Paul and Gabriela wait. Jimmy gets in and drives off.

INT. CAR - NIGHT

Jimmy is driving. Paul is in the passenger seat.
Gabriela sits in the back guzzling a bottle of water.

PAUL
Maybe we should take her into the
station.

JIMMY
And say what...? That we went off
desk duty, stole a car, got in a
shoot-out and might be connected
in a kidnapping?

PAUL
I would use different verbiage.

JIMMY
I've got to get that card back.

PAUL
Enough with the damn card already.
Why don't you just let Pam and Roy
take care of the wedding? I mean,
they offered, right?

JIMMY
This is MY daughter's wedding. And
there's no way I'm letting that
happen. Have Roy and my ex-wife
rubbing it in my face from now
'til I die.

PAUL
You're right. You would be so
much less of a man if you let that
happen.

JIMMY
Don't you start with me. We're
getting that card back and she's
the key. We find out her story.

Jimmy parks the car. They've arrived at...

INT. MEXICAN RESTAURANT - NIGHT

Jimmy, Paul and Gabriela sit in a booth.

A BUSBOY delivers chips and salsa to the table.

PAUL
(To Busboy)
Can we also get the spicy carrots
and an order of guacamole?

The Busboy nods and moves on. Jimmy gives Paul a look.

(CONTINUED)

CONTINUED:

JIMMY
Are we here to eat?

PAUL
How's my eating going to hurt?
(Then)
It's not just for me. I ordered
for the table.

EXT. MEXICAN RESTAURANT - NIGHT

The BUSBOY that was just at Jimmy and Paul's table is
behind the restaurant on a cell phone.

BUSBOY
(In Spanish)
They're here...

INT. MEXICAN RESTAURANT - NIGHT

A waiter, MANUEL, approaches the table.

MANUEL
Hola, detectives...

PAUL
Special Chimichanga with shredded
beef...

JIMMY
We're not ordering.

PAUL
I'm starving.

JIMMY
Just shut up...
(Then)
Manuel, we need your help.

MANUEL
Of course, senor Jimmy.

JIMMY
This girl's in trouble. We need
you to interpret her story for us.
Tell her we're here to help. We
need to know what happened to her.

MANUEL
Si, Si...
(To Gabriela in
Spanish)
I've known these policemen for a
very long time. They are good
men. They want to help you. You
understand?

Gabriela hesitates.

(CONTINUED)

CONTINUED:

GABRIELA
(In Spanish)
I'm scared.

MANUEL
She's scared.
(In Spanish to
Gabriela)
It's OK. You can talk here.

GABRIELA
(In Spanish)
People are trying to kill me
because I witnessed a murder of a
high-ranking Mexican official.

Manuel is taken aback. He looks around.

MANUEL
Come with me.

Manuel leads Jimmy, Paul and Gabriela into the bowels of
the restaurant.

INT. FOOD LOCKER, MEXICAN RESTAURANT - NIGHT

Jimmy, Paul, and Manuel listen to Gabriela.

GABRIELA
(In Spanish)
And that's how I found myself
here...

MANUEL
OK... Gabriela was the mistress of
Mexico's Minister of Defense...

JIMMY
The one who was just murdered.

MANUEL
Si.
(Then)
She was hiding in the closet when
it happened. She saw the whole
thing. After she went to the
police they tried to kill her in
her home. They killed her sister.
Her brother paid a man to get her
across the border but coming over,
the coyote sold her out. Men put
her in a car and then you know the
rest.

JIMMY
Thanks, Manuel.

Manuel exits.

INT. MEXICAN RESTAURANT - NIGHT

Jimmy, Paul and Gabriela walk from the kitchen.

Gabriela stops.

PAUL
(To Gabriela)
Are you OK?

Gabriela nods "no." She points to the WOMEN'S ROOM DOOR.

PAUL (CONT'D)
Oh... She was in that car a long
time...
(To Gabriela)
Go ahead...

Paul points to the bathroom.

JIMMY
Check it out first.

Paul opens the bathroom door.

INT. RESTAURANT, RESTROOM - CONTINUOUS

Paul opens the door to reveal a woman applying make-up.

WOMAN
Wrong door...

Paul apologetically closes the door.

INT. RESTAURANT - CONTINUOUS

Paul motions to Gabriela that it's OK for her to enter.
Gabriela enters the bathroom.

JIMMY
What if we give her to the Feds?

PAUL
No. They'll deport her and she'll
be killed as soon as she gets
back.

JIMMY
Witness protection...

PAUL
I've got a friend at the Bureau.
We can talk to him.

JIMMY
Now I know you're lying. You
don't have friends.

(CONTINUED)

CONTINUED:

PAUL
OK, an acquaintance who owes me.
Maybe there's a program. Jimmy,
it's the right thing to do. It's
the only thing to do. It's not
about the card anymore.

JIMMY
You think I'm going to be that
insensitive about her plight?

PAUL
Absolutely.

JIMMY
I'm insensitive. I'm not selfish.

PAUL
You've been going to a shrink.

JIMMY
The hell I have...

PAUL
Self-help books?

JIMMY
I'm not talking about this with
you.

PAUL
Fine... Baby...
(Then)
Is she taking a long time?

JIMMY
Check on her.

PAUL
I checked last time.

JIMMY
It's like pulling teeth with you.

Jimmy enters the bathroom.

INT. RESTAURANT, RESTROOM - CONTINUOUS

Jimmy enters to SEE the WOMAN who was in the bathroom
before with a GUN in her hand forcing Gabriela out a
bathroom window.

JIMMY
Hey...

The Woman turns. Jimmy knocks the gun from her hand. It
goes flying across the bathroom.

This doesn't bother the woman much. She starts punching
and kicking the shit out of a very surprised Jimmy.

(CONTINUED)

CONTINUED:

Where's Paul?

INT. RESTAURANT - CONTINUOUS

Paul is at the bar scarfing down chips and salsa.

INT. RESTAURANT, RESTROOM - CONTINUOUS

The Woman is beating the crap out of Jimmy. Gabriela goes for the gun. The Woman smacks her.

Jimmy gets off the tile.

JIMMY
Enough of this shit.

Jimmy blocks a kick and SMASHES the Woman in the face. She goes down. Jimmy begins kicking her.

The Woman grabs Jimmy's foot and trips him to the floor. She pops up and punches the restroom's mirror, smashing it. She grabs glass shards and uses them as knives lunging at Jimmy.

She slices Jimmy's arm.

JIMMY (CONT'D)
Ow... Bitch...

Jimmy grabs her hands and elbows her hard in the face. She goes down. Jimmy punches the Woman to unconsciousness.

Paul opens the door as Jimmy stands over the girl.

PAUL
Whoa... You really do have a problem with women. What did you do?!

JIMMY
She attacked me. She tried to grab the girl. We need to get her out of here... And where the hell were you?!

PAUL
They had chips at the bar.

JIMMY
Asshole...!

Paul grabs Gabriela.

PAUL
C'mon...

Jimmy, Paul and Gabriela exit.

INT. POLICE STATION, BRIEFING ROOM - NIGHT

Hanging on a DRY-ERASE BOARD are PICTURES of JUAN carrying a box of cell phones outside the cell phone shop, A DEAD JUAN at the cemetery, and the TWO DEAD MEXICANS WHO LOST THE MERCEDES.

Simmons and Murray go over their evidence.

SIMMONS
OK, so what do we got?

MURRAY
(Pointing to Juan's picture)
We got a "Juan" Doe making the buy at the cell phone store and popping the owner.

Murray points to the picture of DEAD JUAN.

MURRAY (CONT'D)
Same Juan Doe ends up dead at the cemetery next to a bullet riddled car.

SIMMONS
Gang retaliation for the cell phone hit.

MURRAY
Maybe...

Murray points to the picture of the two dead Mexicans.

MURRAY (CONT'D)
And we got two dead Mexican nationals without tongues... Waiting on ballistics and forensics on all three.

SIMMONS
What the hell is taking ballistics so long?

MURRAY
I called Cass three times says she's cross checking or some shit....

OFFICER CASSEY moves into the room carrying files.

OFFICER CASSEY
You ready...?

SIMMONS
Cass, baby, give me some good news.

Cassey opens her files.

(CONTINUED)

CONTINUED:

OFFICER CASSEY
You're not gonna believe this
shit. OK...
(Pointing to Juan)
Your Juan Doe is actually Juan
Diaz. Runs with the Mexican Mafia
and is the youngest brother of
Emilio Diaz - AKA PoBoy, one of
the top captains in the Mexican
Mafia.

Cassey hands Simmons one of the files.

OFFICER CASSEY (CONT'D)
Your two dead Mexican nationals
are Jose Carderas and Luis Gomez.
Gomez was a former cop in Mexico
and, get this, Carderas was a
former bodyguard to Mexico's
Minister of Defense.

SIMMONS
The one who was just killed.

Cassey hands that file to Murray.

MURRAY
Holy shit...

OFFICER CASSEY
You want the money shot...?

SIMMONS
There's more...?

Cassey points to Juan's picture at the cemetery.

OFFICER CASSEY
The gun found on Juan Diaz at the
cemetery was the same gun used to
kill...
(Pointing to the
Mexican nationals.)
The bodyguard, Jose Carderas.
That gun was ID'd as police issue
and belongs to Detective Jimmy
Monroe.

Cassey holds up a picture of Jimmy.

Murray and Simmons look at each other.

OFFICER CASSEY (CONT'D)
What it all means...? That's your
job.

Cassey hands them the rest of the files and starts to
exit.

SIMMONS
Cass, we need to keep this quiet
for a while.

(CONTINUED)

CONTINUED: (2)

OFFICER CASSEY
You know I always do.
(Then)
Just be right on this one guys.

Cassey exits.

A long beat as Simmons and Murray peruse the files,
then...

MURRAY
What are these guys into? We
gotta contact the feds, I.A.D...

SIMMONS
No way... This case could be our
ticket. Big time book deal.

MURRAY
So what are we gonna do?

SIMMONS
Go to the source... Let's see what
Jimmy the jerk-off is hiding.

Simmons smiles to Murray and exits.

EXT. PAUL'S HOUSE - NIGHT

Jimmy's car pulls up to the house. Paul exits.

PAUL
I'll be right back...

JIMMY
Where you going?

Paul runs to his house.

Jimmy is with Gabriela in an awkward moment.

JIMMY (CONT'D)
So, my daughter's getting
married...

Gabriela just looks at him and smiles.

Paul comes running out of his house with A GYM BAG and a
VIDEO CAMERA in his hands. He gets into the car.

INT. CAR - NIGHT

Paul starts the car. Jimmy is in the passenger seat.
Gabriela is in the back seat.

JIMMY
How many guns did you get?

(CONTINUED)

CONTINUED:

PAUL
Seven.

JIMMY
You have seven guns at home?

PAUL
Yeah, why?

JIMMY
Seems like a lot.

PAUL
Not today.

JIMMY
(Re: Camera)
And what's that?

Paul shows Jimmy the video camera.

PAUL
(Re: camera)
You know, "The Bed-Cam." I had to
get it out of there.

JIMMY
Feeling guilty?

PAUL
Guilty's a good word...

Paul hands the video camera to Jimmy.

PAUL (CONT'D)
(Re: camera)
I can't look at what's on here. I
need you to...

JIMMY
What?
(Realizing)
No way... I'm not looking.

PAUL
C'mon, Jimmy, you just gotta.

JIMMY
I just gotta...? Are we in the
Little Rascals now? No.

PAUL
Please... I have to know.

Paul pushes the camera to Jimmy. Jimmy takes it.

JIMMY
You're sure?

PAUL
Yeah...

(CONTINUED)

CONTINUED: (2)

JIMMY
Ah geez... Fine...

Jimmy presses PLAY.

ON THE VIDEO SCREEN WE SEE DEBBIE, dressed sexy in lingerie, move into the bedroom and sit down on the bed. A beat, then a WHITE MAN with just UNDERWEAR on moves into the room and stands in front of Debbie, back to the CAMERA. As Debbie moves towards the man... Jimmy turns off the camera.

JIMMY (CONT'D)
Nothing...

PAUL
Whew... Thank god. What a relief!

JIMMY
Yeah...

Jimmy throws the camera into the backseat.

PAUL
I want to see.

JIMMY
C'mon, let's go...

PAUL
I'm just going to take a quick look...

Paul grabs the CAMERA presses REWIND....

JIMMY
Paul don't...

Paul presses play and sees the MAN with his wife. HE QUICKLY TURNS IT OFF and throws it into the back seat.

PAUL
Shit...!

Gabriela is startled.

JIMMY
You're scaring the girl.

PAUL
(To Gabriela)
Sorry...
(Then, to Jimmy)
You lied to me!

JIMMY
I told you I didn't want to look at it.

PAUL
Fuck you.

(CONTINUED)

CONTINUED: (3)

JIMMY
Fuck me?

PAUL
Fuck her...

EXT. MOTEL - NIGHT

Paul and Gabriel stand in a shadowy corner waiting for Jimmy to come out of the MOTEL'S OFFICE.

PAUL
(To Gabriela)
You OK?

Nothing from Gabriela.

PAUL (CONT'D)
Bueno?

GABRIELA
Si'... Gracias...
(Then to Paul)
Bueno?

PAUL
No bueno...

Gabriela reaches over and touches Paul's shoulder. They share a moment. Paul snaps out.

Jimmy exits the motel office and heads to a room. He opens the door, checks the room then exits and signals for Paul and Gabriel.

PAUL (CONT'D)
Vaminos...

Paul and Gabriela quickly make their way into the room.

INT. MOTEL ROOM - NIGHT

Jimmy and Gabriela sit on the bed as Paul talks on his cell phone.

PAUL
No, Tom, no other agencies. Only you... Fine, but I'm going with her... OK, see you then. Thanks, Tommy.

Paul hangs up the phone.

PAUL (CONT'D)
That was my guy at the bureau. He's going to help us.

JIMMY
I don't know this guy, Paul.

(CONTINUED)

CONTINUED:

PAUL
I do. We can trust him. But he
can't get down here for twenty-
four hours. He has to coordinate
with the Mexican government.

JIMMY
So, what do we do 'til then? Put
her into protective custody?

PAUL
No. He said not to trust anyone
right now. We wait and watch the
girl until he can come get her.

JIMMY
So, my card is pretty much Casper.

PAUL
Oh, forget your card, Jimmy.

JIMMY
Forget my card...?

PAUL
Yeah. Enough. I'm about keeping
the girl alive right now.

JIMMY
Oh, fuck you.

PAUL
Fuck me?

Jimmy's cell rings. He takes it...

JIMMY
(To Paul)
Yeah, fuck you...
(Then, into phone)
Yeah...? I'm busy, asshole... A
break? What kind of break...?
Meet where...? Yeah, OK... I said
OK. Be there in twenty.

Jimmy hangs up the phone.

JIMMY (CONT'D)
Simmons and Murray caught a break
on the cell phone murder. They
probably matched up the dead cholo
at the cemetery with the pictures
I took from the cell phone place.
They need a statement.

PAUL
Tell them to screw.

JIMMY
I can't. I don't want these
pricks breathing down our neck.

(CONTINUED)

CONTINUED: (2)

Jimmy starts to leave.

PAUL
You're going after the card,
aren't you?

JIMMY
What are you talking about?

PAUL
That's it right? Instead of doing
the right thing and staying here
with the girl you're going after
your precious card. What if PoBoy
has a tail on you? Huh? You're
gonna bring them right back here.

JIMMY
I'm going to... Listen, stop
acting like a little baby, watch
the girl and I'll be back.

PAUL
You walk out that door, you ain't
coming back in.

JIMMY
What's wrong with you?

PAUL
I'm serious, Jimmy. You stay here
or you stay away.

A beat, then...

JIMMY
Fine...

Jimmy exits.

Paul looks at Gabriela and sits next to her on the bed.

PAUL
He... He didn't mean all that.
Stress, you know? He'll be
back... I think he'll be back.

Gabriela reaches across the bed and takes Paul's hand.

GABRIELA
(In Spanish)
You're very sweet...

Gabriela smiles.

PAUL
Thanks... I think.

Paul relaxes back on the bed.

EXT. PARKING LOT, DODGER STADIUM - NIGHT

The lot is empty except for one car with its lights on.

Jimmy drives up and parks. As he exits his car. Murray and Simmons exit their car.

Jimmy approaches them.

MURRAY

Hey, Jimmy...

JIMMY

Let's get this over with. Who's taking my statement?

SIMMONS

You want to check to see if we're wearing a wire?

JIMMY

I don't need to. I can see the bulge from the battery pack. Or, are you just glad to see me?

Murray scowls at Simmons.

JIMMY (CONT'D)

Why don't you jag-offs tell me what I'm really doing here?

SIMMONS

Your gun was used in a murder on a Mexican national.

MURRAY

The former bodyguard of the now deceased Mexican Minister of Defense.

JIMMY

OK... So the perp who stole my gun at the card shop whacked the guy.

SIMMONS

Except the gun was found in the possession of another dead man - Juan Diaz. Ironically, the suspect who shot at you at the cell phone store.

JIMMY

All news to me.

MURRAY

Diaz has a brother, PoBoy, a captain in the Mexican Mafia. One of a handful of guys with enough power to pull off a hit on the defense minister.

(CONTINUED)

CONTINUED:

JIMMY

I seriously don't know what you're talking about.

MURRAY

That's bullshit, Jimmy. What are you into? Talk to us and we can make sure the DA goes easy on you.

SIMMONS

And if this is about protecting that idiot partner of yours...

MURRAY

Don't let him bring you down. You were a good cop once, Jimmy. Think about it.

Simmons and Murray head off to their car.

Jimmy takes this all in, as we...

INT. MOTEL - NIGHT

Paul and Gabriela lay in the bed together. They both have their clothes on. Gabriela curls up to Paul.

PAUL

Listen, I think I have to tell you - even though my wife cheated on me. I'm still married and I love her.

GABRIELA

Que?

PAUL

I know. I have feelings for you too. But nothing is going to happen here -- Not that I don't want something to happen because I think you're beautiful and sexy and your lips are driving me crazy... But nothing is going to happen here. I hope you can respect that.

GABRIELA

(In Spanish)

I'm putting you in danger. I feel badly about that. You shouldn't die because of me.

PAUL

I'm glad you understand...

They relax into each other arms and close their eyes.

EXT. PARKING LOT, DODGER STADIUM - NIGHT

Simmons and Murray reach their car. Jimmy thinks for a moment, then...

JIMMY
Hey, guys, I'm ready to talk.

Simmons smiles at Murray. Jimmy moves to them.

JIMMY (CONT'D)
You know, you boys were really thorough... I guess I don't have any other choice, but to confess.

SIMMONS
It's the right thing to do, Jimmy...

JIMMY
OK... I'm guilty of banging your wife; fathering your son; drilling a llama...
(Pointing to Murray)
Wait, that was him.
(Then)
Uh... The Kennedy Assassination, Area 51, and remember the Egyptian pyramids? I did that too.

MURRAY
Jimmy...

JIMMY
And as far as my partner goes - You jerk-offs only wish you were half the man or detective that he is.

Jimmy starts to walk back to his car.

SIMMONS
Suit yourself, Jimmy. Just know we're going to be sitting on you and your pal Poboy. So, don't make any more mistakes.

JIMMY
Eat me...

Jimmy gets in his car and exits.

INT. MOTEL ROOM - NIGHT

Paul is asleep in the bed. Gabriela's ornate crucifix lays on Paul's chest. GABRIELA IS GONE. WE HEAR the sound of the shower in the bathroom.

INT. JIMMY'S CAR - NIGHT

Jimmy on his cell phone pulls into the motel.

JIMMY
OK, Forrest Hills Cemetery,
tomorrow at noon... Thanks, Bobby.

Jimmy hangs up his cell, looks cautiously around and exits his car.

INT. MOTEL ROOM - MOMENTS LATER

Jimmy enters. Paul springs up from bed, gun drawn.

JIMMY
Whoa... whoa... It's just me.

PAUL
(Groggy)
I was sleeping...

JIMMY
No shit. Where's the girl?

Paul looks around.

PAUL
Bathroom?
(Then)
I thought we were broken up.

JIMMY
What are you, fifteen? You're my
partner...

PAUL
And you love me?

JIMMY
Stop with that shit...

Jimmy moves to the BATHROOM and knocks on the door.

JIMMY (CONT'D)
Gabriela...? Gabriela...?

No answer. Paul moves to the bathroom and knocks.

PAUL
Gabriela...?

Paul takes a step back and kicks the bathroom door open.

INT. MOTEL ROOM, BATHROOM - NIGHT

The water in the shower is running but Gabriela is gone.

(CONTINUED)

CONTINUED:

WE SEE an OPEN WINDOW above the shower.

JIMMY
Shit...!
(Then)
Where did she go?!

PAUL
How should I know?

Paul and Jimmy move back to the main room. Paul SEES the CRUCIFIX on the bed. He picks it up.

JIMMY
What did you say to her?

PAUL
I didn't say anything.

JIMMY
So, she thought she'd be safer
climbing out a bathroom window
than sitting here with an armed
cop?
(Then)
You... You have the gift with
women my friend.

Paul notices a note left near his pillow. He grabs it.

PAUL
She left a note. It's in Spanish.

Jimmy snatches the note and reads...

JIMMY
Dear Paul, your breath smells like
corn chips and cock so I'd rather
jump out a second story window...

Paul snatches the note back.

PAUL
I'll call the Feds...

Paul picks up the phone.

JIMMY
Simmons and Murray know something
is up.

PAUL
(On phone)
Yeah, give me Agent Tommy
Thompson...
(To Jimmy)
What? They couldn't find their
asses with their hands.

JIMMY
The idiots connected some of the
dots.

(MORE)

(CONTINUED)

CONTINUED: (2)

JIMMY (CONT'D)
The asshole that died in the
cemetery was PoBoy's little
brother.

PAUL
The cell phone guy?

JIMMY
And he had my gun on him.

PAUL
Dave gives PoBoy the Pafko and
your gun, PoBoy gives the gun to
his little brother.

JIMMY
Yeah... They think we're dirty.

PAUL
Who?

JIMMY
Murray and Simmons... But they
also gave me a way to get my card
back.

PAUL
Shit... You and that goddamn card.

JIMMY
At least I didn't lose a girl...

Before Paul can answer...

PAUL
(On phone)
Tommy, Paul. We've got a
problem... We lost the girl.

JIMMY
We...?

INT. CAR - DAY

Jimmy is driving. Paul is on the cell...

PAUL
(On phone)
Thanks, Tommy. Keep me updated.

Paul hangs up.

PAUL (CONT'D)
There's an APB out on her. The
feds are trying to track any
family she might have in the area.

Paul holds up the note and crucifix that Gabriela left.

PAUL (CONT'D)
She thought she was putting us in
danger...

(CONTINUED)

CONTINUED:

JIMMY
We'll find her.

PAUL
We better.

Paul puts on Gabriela's crucifix around his neck. A beat, then...

PAUL (CONT'D)
So talk to me... Your card... How are we gonna get into PoBoy's house? It's Fort Knox with automatic weapons.

JIMMY
We'd have to get everyone out of the house.

PAUL
OK... How...?

JIMMY
PoBoy's brother died in that crash. We take advantage of everyone being at his funeral tomorrow. We can get in and rummage around for the card.

PAUL
Yeah? And just how are we going to do that?

INT. JAIL CELL - DAY

Our ROBBER from the beginning of the picture who stole Jimmy's card, DAVE, talks to his cell mate.

DAVE
It's a called an "Abe Lincoln." See, you get a top hat and punch a hole in the top. Then you put the hat on the girl, make a dooty into the hole in the hat and let it drip down her cheeks like a beard. A Lincoln!

A SHERIFF, Jimmy and Paul approach the cell.

DAVE (CONT'D)
Hey, look who's here. I bet you want to question me about the disappearance of my dick inside your wife.

The Sheriff opens the cell.

JIMMY
Come on, idiot.

INT. CAR - DAY

Jimmy is at the wheel. Paul sits in the passenger seat.
Dave is in the backseat.

DAVE
So, she was cheating on you?

PAUL
Yeah...

DAVE
Ah, I feel terrible now.

PAUL
I bet.

DAVE
No, I'm serious. So, how are you
going to handle this -
emotionally?

PAUL
I'm really not sure.

DAVE
I've been where you are, man...
And so you know - love's way of
dealing with each of us is
different. You have to re-embrace
it.

JIMMY
For christ-sake...

DAVE
Paul, don't give up on love. Love
inspires. What we do out of love,
we do because we can't contain it.
Love takes us out of ourselves and
carries us beyond ourselves. Love
is freedom. We are free to reject
love's appeal, as we are free to
reject hurt's command; yet love,
cannot be rebuffed with impunity.
Love's authority is absolute.

PAUL
That's really profound, Dave...

DAVE
Thanks. It came to me while I
was...

JIMMY
Taking a shit?

DAVE
No... watching the sunset across
the ocean in Malibu.

(MORE)

(CONTINUED)

CONTINUED:

DAVE (CONT'D)
It's my favorite place in the
world. Sunsets there are magical.

PAUL
I like sunsets.

DAVE
You should come with me sometime.
I have the perfect spot.

PAUL
I'd like that.

JIMMY
(To Paul)
Hey, dickhead. Pull it together.

PAUL
Sorry...

Jimmy stops the car in an alley behind PoBoy's house.

JIMMY
(pointing)
That's the back of the house.

ANGLE ON: A WINDOW on the second floor without bars.

JIMMY (CONT'D)
(Pointing at window)
That window... On the second floor
is the only way in. All his
memorabilia is in a room
downstairs. My best guess is
that's where he's got the card.

DAVE
What card?

JIMMY
The card you stole from me
asshole.

DAVE
You still haven't gotten that
back? That's crazy, man.

JIMMY
Shut your mouth... Now, in case
you forgot...

Jimmy takes out a Xerox of THE CARD and gives it to Dave.

JIMMY (CONT'D)
And if you bend, scratch or the
damage the card in any way... I'll
shoot you.

PAUL
And no shitting.

DAVE
But that's my calling card.

(CONTINUED)

CONTINUED: (2)

JIMMY
You don't want to leave a calling
card on this one.

DAVE
Listen, danger is my sidekick.
(Then)
It's what I turn to when I'm
lonely.
(Then)
I look at danger as...

JIMMY/PAUL
Shut up!

DAVE
OK, I'll be quiet.

PAUL
You've got thirty, maybe forty
minutes tops.

EXT. ALLEY, BACK OF POBOY'S HOUSE - DAY

Paul and Jimmy stand back as Dave sizes up his chore.

Dave moves to the fence. He climbs the fence. On the
top of the fence, he adeptly jumps to a ledge. Then,
using an overhang he pulls himself up. He then tries to
flip up to a window and SLIPS.

DAVE PLUMMETS DOWN. HE HITS HIS BACK VIOLENTLY ON THE
SIDE OF GARBAGE DUMPSTER.

Jimmy and Paul rush over.

PAUL
Shit... He's not moving.

Jimmy takes his pulse.

JIMMY
Because he's dead.

PAUL
He can't be dead.

JIMMY
What do you want me to tell you?
He's dead. He must've broke his
neck in the fall.

PAUL
What are we going to say to the
Captain? This is not good.

JIMMY
He died while trying to escape.

PAUL
With a broken neck?

(CONTINUED)

CONTINUED:

Jimmy takes out his gun.

JIMMY
Then, I'll shoot him.

PAUL
You can't shoot a dead man.

JIMMY
He's dead. Turn him over so I get him in the back.

PAUL
You're not shooting him in the back.

JIMMY
Fine... Throw him in the dumpster.

PAUL
What? No. He's not a piece of garbage. We're not throwing him in a dumpster.
(Then)
I'll write a suicide note. We put it in his pocket and leave him on a bus stop or something.

JIMMY
It's the middle of the day, Paul. It's not "Weekend At Bernies."

PAUL
Well, let's at least get him out of here and get him in the car.

JIMMY
Grab his feet.

They drag Dave's body to the car. They open the trunk and lift his body into it.

Jimmy starts back towards the house.

PAUL
Where are you going?

JIMMY
I'm not leaving 'til I get my card.

Paul goes after Jimmy who moves to the back of the house.

PAUL
Are you crazy? We've got to get out of here.

Jimmy sizes up the back of the house.

(CONTINUED)

CONTINUED: (2)

JIMMY
If you boost me up to that first
ledge I think I can make it to the
window.

PAUL
Boost...? I'm not boosting you...

EXT. POBOY'S HOUSE - MOMENTS LATER

Jimmy stands on Paul's shoulders reaching up to a second
story ledge.

PAUL
Christ, you weigh a ton.

JIMMY
Push my feet up with your hands.

PAUL
What?! I'm not in Cirque Du
Soliel, dickhead.

JIMMY
I can't reach. I'm stepping on
your head.

PAUL
Don't you...

Jimmy moves his feet on top of Paul's head. Paul winces
in pain.

PAUL (CONT'D)
Owww...

Jimmy grabs the ledge and pulls himself up. Jimmy
shuffles along the side of the house. Paul checks his
head and watches from below.

PAUL (CONT'D)
You cut my head.
(Then)
I really hope you fall.

Jimmy gets to a point where he has to JUMP from one ledge
to another to get to the window. Jimmy takes a beat then
jumps. Jimmy catches himself before he falls off the
side of the house. Jimmy musters enough strength to pull
himself up to the window. Jimmy smashes the window with
the butt of his gun, knocks the glass away and goes head
first into the window. A moment, then Jimmy appears in
the window.

JIMMY
Tada!

PAUL
Tada my ass. Get your card and
get out of there.

(CONTINUED)

CONTINUED:

JIMMY
Pull the car around front and be
lookout. Call me if they show up.

Jimmy moves back through the window.

Paul runs to the car, gets in and speeds down the alley.
As soon as Paul turns out of the alley and heads towards
the front of the house...

POBOY, ALONG WITH TWO SUV'S FULL OF GANG MEMBERS, COMES
DRIVING DOWN THE OPPOSITE END OF THE ALLEY AND PULLS UP
AT THE BACK OF HIS HOUSE.

INT. POBOY'S HOUSE - DAY

Jimmy moves slowly down the stairs. He comes to a room
with a padlock on it. He uses the butt of his gun to
smash the lock off.

Jimmy enters the room. The room is filled with RARE
BASEBALL MEMORABILIA. Jimmy admires the items then SEES
THE METAL CARRIER WHICH HOLDS HIS PAFKO CARD on a table
under a SQUARE GLASS DOME.

Jimmy moves to the metal carrier.

EXT. POBOY'S HOUSE - DAY

PoBoy and the gang members exit their cars and make their
way to the back of the house.

TINO
(To Poboy)
That was a beautiful ceremony,
Holmes.

POBOY
Thanks, Esse.

As PoBoy gets to his back-door he steps on some BROKEN
GLASS. He looks around, then up and sees the BROKEN
WINDOW. PoBoy pulls his gun and motions for his gang to
be silent. He slowly unlocks the back door as the other
gang members pull their guns.

INT. CAR - DAY

Paul sits in the car just down and across the street from
the front of PoBoy's house. Paul is admiring Gabriela's
crucifix which he wears around his neck.

Paul notices a small BREAK about halfway up on the
crucifix. Paul begins to wiggle the crucifix back and
forth and it starts to come apart.

(CONTINUED)

CONTINUED:

Paul pulls the crucifix apart REVEALING THE BOTTOM PORTION OF THE CRUCIFIX HAS PRONGS LIKE A FLASH DRIVE THAT FITS INTO A USB PORT.

PAUL
What the...?

INT. POBOY'S HOUSE - DAY

Jimmy grabs the METAL CARRIER, is about to open it and then hears something. He turns, moves towards the door and SEES A MAN'S SHADOW move across one of the walls. Jimmy stuffs the metal carrier down his pants and pulls his gun.

INT. POBOY'S HOUSE, HALLWAY - DAY

PoBoy and his men move down the hall towards the memorabilia room. They get to the door and burst into the room carrying handguns and automatic weapons.

JIMMY IS GONE.

PoBoy moves to the table where the metal carrier was. It is gone.

POBOY
He was here. Find him.

PoBoy's men move out.

EXT. POBOY'S HOUSE, ROOFTOP - DAY

Jimmy comes out of the window on the second floor and makes his way to the roof. Jimmy, standing on the roof, SEES A SWIMMING POOL in the next door neighbors yard.

Jimmy pulls the metal carrier out of his pants. He takes a running start and jumps off the roof, over the neighbor fence and just as he is about to hit the pool Jimmy tosses the metal carrier onto a POOL CHAIR.

Jimmy hits the water.

EXT. NEIGHBOR'S HOUSE - DAY

Jimmy climbs out of the pool, grabs the metal carrier and runs around the side of the house.

INT. CAR - DAY

Paul is still checking out the flash drive/crucifix when HE HEARS...

(CONTINUED)

CONTINUED:

JIMMY (O.S.)
Start the car....! Paul, start the
car....!

Paul looks through the rear view mirror and SEES A WET
JIMMY running to the car.

PAUL
Oh, shit...

EXT. POBOY'S HOUSE - DAY

Jimmy runs to car.

JIMMY
Start the car....!

PoBoy's men come around the front of the house and SEE
Jimmy running. THEY START SHOOTING.

INT. CAR - DAY

Paul starts the car and throws the door open for Jimmy.

PAUL
Come on....!

Jimmy jumps in the car.

JIMMY
Drive, drive, drive!

Paul peels out as A SHOT shatters the BACK WINDSHIELD.

PAUL
What the hell happened?

JIMMY
They came through the back.

PAUL
You said watch the front.

JIMMY
I know what I said.

PAUL
Why are you wet?

JIMMY
Just drive!

PAUL
Did you get the card?

Jimmy pulls out the metal carrier.

PAUL (CONT'D)
You got it! You sonofabitch!

(CONTINUED)

CONTINUED:

Jimmy opens the metal carrier revealing NOTHING. The carrier is empty.

JIMMY SCREAMS...

EXT. STREET - DAY

As the car speeds down the street Jimmy tosses the METAL CARRIER out of the window. The carrier bounces off the street as the car drives off.

INT. POBOY'S HOUSE - DAY

PoBoy stands next to some gang members holding the ANDY PAFKO card.

POBOY
Dumb-ass Busters.

PoBoy's cell phone rings.

POBOY (CONT'D)
(On phone)
Yeah... About time. Bring her to me.

PoBoy hangs up.

POBOY (CONT'D)
We got the girl. She went to her uncle's house. No one can hide from me.

PoBoy smiles and exits.

INT. JIMMY'S HOUSE - DAY

Jimmy moves to Paul who sits at a computer. ON SCREEN WE SEE about THIRTY different CAYMAN ISLAND bank account numbers and MILLIONS OF DOLLARS listed next to the account information. WE ALSO SEE SHIPMENT DATES and KILO information.

PAUL
Cayman Island accounts. Looks like our Defense Minister was "Johnny-Kickback" to the whole Mexican drug cartel.

JIMMY
Must be over seventy-five million in those accounts.

PAUL
PoBoy never wanted the girl...

(CONTINUED)

CONTINUED:

JIMMY
He wanted the flashdrive. When they didn't find it on the defense minister, and Gabriela came out as a witness, they figured she grabbed it.

PAUL
She must've taken that crucifix not knowing what it was.

JIMMY
No one did.

Paul's cell phone rings. He answers.

PAUL
Hello...?

INT. POBOY'S HOUSE - DAY

Poboy on phone.

Intercut as Necessary:

POBOY
You Putos are always one step behind.

PAUL
(To Jimmy)
PoBoy...
(On phone)
How'd you get this number?

POBOY
Same way I got the girl... I'm smarter than you.

PAUL
You hurt her, you die. We have the flashdrive. We'll trade it for the girl.

POBOY
Tonight, ten o'clock, Sun Chemical warehouse.

PAUL
OK, Ten o'clock. Sun Chemical warehouse. Put her on the phone.

PoBoy hangs up.

INT. JIMMY'S HOUSE - DAY

Paul hangs up.

(CONTINUED)

CONTINUED:

JIMMY
Did he say anything about the
card?

Paul exits...

EXT. PINK'S HOT DOG STAND - DAY

Murray and Simmons stand and eat hot dogs.

MURRAY
I've been thinking... This Poboy
has no priors. He insulates
himself pretty well. That to me
says he's probably a business man.

SIMMONS
OK...

MURRAY
What's bad for his business?

SIMMONS
Attention. Cops...

MURRAY
What if we give him both?

SIMMONS
To what end?

MURRAY
Squeeze him for a deal. If he
gives up something on Jimmy and
Paul, then we don't jam a gang
unit up his ass. We allow
business as usual.

SIMMONS
Sounds fair to me. Let's pay him a
visit.

As they scarf their food, we...

INT. CAR - NIGHT

Jimmy and Paul in the car dressed in all black. The
clock on the dashboard reads 8:15. They load multiple
guns and multiple magazines for those guns.

PAUL
You sure this is gonna work?

JIMMY
No...

PAUL
Then why are we doing it?

(CONTINUED)

CONTINUED:

JIMMY
Half his guys are already at Sun
Chemical. We show up there
Gabriela's dead for sure. Us too.
This guy's smart. Our only shot
is surprising this asshole.
(Then)
I'm gonna take a look at the
house. Sit tight.

Jimmy exits the car.

EXT. ALLEY - NIGHT

Jimmy moves through the alley and then through a houses
backyard. He lays on the ground behind a bush and pulls
binoculars out.

BINOCULAR POV: WE SEE ONE ARMED GANG MEMBER standing in
front of PoBoy's house. A beat, then the gang member
moves inside.

INT. CAR - NIGHT

Paul finishes loading his guns and reaches in the
backseat for his ski mask.

Paul sees the VIDEO CAMERA. He grabs the video camera,
looks at it for a moment then pushes play. ON SCREEN we
again see Paul's wife, Debbie, move to the bed. A beat,
then the MAN in underwear moves to Debbie. Paul is about
to throw the camera down but instead keeps watching.

ON SCREEN WE SEE Debbie move to the man.

DEBBIE
(On video camera)
We'll do it on three, OK...? One,
two, three...

Both Debbie and the man turn right to the camera and...

DEBBIE/MAN IN UNDERWEAR
Screw you, Paul!

Paul is shocked. He continues watching the monitor as
Debbie moves to where the camera was hidden. Debbie grabs
the camera and starts talking right into the lens.

DEBBIE
(On video camera)
Hi honey. Yeah, I found your
little camera. Is that what you
wanted? Huh? Is that what you
wanted to see?

Debbie points the camera at the MAN.

(CONTINUED)

CONTINUED:

DEBBIE (CONT'D)
(On video camera)
You remember my brother Eric don't
you?

ERIC
(On video camera)
Hi, Paul. Sorry about this.

DEBBIE
(On video camera)
Don't apologize to him.

Debbie turns the camera back on herself.

DEBBIE (CONT'D)
(On video camera)
So, that's how much you trust me?
You think I'm screwing around on
you? I'm up all night, every
night, worrying about you...

Debbie starts crying.

DEBBIE (CONT'D)
(On video camera)
You say you love me? How could
you do this to me? How...?

Debbie cries harder. Eric tries to take the camera from
Debbie.

ERIC (O.S.)
(On video camera)
Come on, Deb.

Debbie pulls the camera back and looks right into the
lens.

DEBBIE
(On video camera)
I hate you...

The screen goes blank. Paul turns the camera off. He is
devastated.

Jimmy jumps into the car.

JIMMY
OK, this is good. We've only got
one in the back and one in the
front. Both heavily armed.
Figure it's PoBoy plus two or
three in the house with Gabriela.
Everyone else is at the warehouse.

Jimmy notices Paul.

JIMMY (CONT'D)
What happened to you?

Jimmy notices the video camera.

(CONTINUED)

CONTINUED: (2)

JIMMY (CONT'D)
Jesus, Paul, you didn't watch that tape again.

PAUL
She didn't cheat.

JIMMY
What are you talking about? I saw her...

PAUL
It was her brother. Their little "screw you" to me for hiding the camera. She found it. I just had to watch longer.

JIMMY
Oh... Well, than that's good, right?

PAUL
Good...? I just threw my marriage away. I'm such an idiot.

JIMMY
You'll go home, you'll talk to her, you'll tell her you're sorry.

PAUL
She hates me. I... I don't know what I'm gonna do.

A beat, then Jimmy smacks Paul hard in the mouth.

PAUL (CONT'D)
Shit...! What was that?

JIMMY
I'm sorry you screwed up with Debbie. I am. But right now we've got a girl that might die if we don't do something. So, as bad as you're hurting, I need you to focus right now.

PAUL
OK... OK... I'm sorry.

JIMMY
Just listen... I'll take the front, you take the back and we'll meet on the side of the house. Are you ready to do this?

PAUL
I'm ready. Time to be great...

JIMMY
Do you ever listen to yourself? Just go...

EXT. CAR - NIGHT

Paul and Jimmy put ski masks on only revealing their eyes.

JIMMY
Meet at the side of the house. If
anything goes wrong get the flash
drive to the feds.

PAUL
See you at the house.

Jimmy smacks Paul one more time.

PAUL (CONT'D)
Hey...!

JIMMY
Focus.

PAUL
I'm focused. Enough with the
hitting...

Jimmy moves off. A beat and Paul moves out.

EXT. STREET - NIGHT

Jimmy moves behind parked cars making his way towards the front of PoBoy's house.

EXT. ALLEY BEHIND POBOY'S HOUSE - NIGHT

A gang member watches the back of the house. Paul hides behind a dumpster watching the gang member.

EXT. STREET - NIGHT

Jimmy is moving closer to the house when...

A CAR pulls up near PoBoy's house and parks.

JIMMY
(Re: car)
What the...?

Jimmy SEES DETECTIVES SIMMONS AND MURRAY exit the car. They approach PoBoy's house.

JIMMY (CONT'D)
No, no, no... Shit...

Simmons and Murray move onto the porch and knock on the door.

(CONTINUED)

CONTINUED:

No answer. They knock again.

ANGLE ON:

Jimmy sees TINO, the gang member, with a machine gun making his way around the side of the house towards Murray and Simmons.

Tino kneels down and is about to shoot Murray and Simmons when...

BANG! Jimmy shoots Tino.

The front windows of the house explode in gunfire as the gang members shoot out from inside the house.

Murray and Simmons both get hit and go down.

Jimmy fires wildly at the front of the house as he makes his way to Murray and Simmons.

Jimmy pulls both of their bodies off of the porch and onto the ground below the porch.

EXT. ALLEY BEHIND POBOY'S HOUSE - NIGHT

The gang member in back hears the shots and moves towards the house.

Paul rushes from the dumpster towards the house. Paul accidentally kicks a hub-cap as he's running making a loud noise.

The gang member turns, sees Paul, fires at Paul and misses. Paul keeps running towards the house and returns fire. Paul hits the gang member several times in the chest as the gang member goes down.

Glass breaks as shots come out of the back windows at Paul. Paul dives to the side of the house to take cover.

EXT. FRONT OF POBOY'S HOUSE - NIGHT

Jimmy with Murray and Simmons. Murray is shot in the shoulder. Simmons has one in the chest.

JIMMY
(To Murray)
You, OK?

DETECTIVE MURRAY
I think so.

JIMMY
What the hell are you doing here?

Shots ring out over their heads.

(CONTINUED)

CONTINUED:

DETECTIVE MURRAY
How's Mike?

Jimmy checks Simmons for a pulse.

JIMMY
He's alive.

Jimmy rips a piece of jacket off Simmons and applies pressure to his wound.

JIMMY (CONT'D)
Can you get to the car?

DETECTIVE MURRAY
I'm not leaving him.

JIMMY
Get to the car and call for back-up. That's the only chance he has. Now!

DETECTIVE MURRAY
OK... OK.

JIMMY
I'll draw their fire. You ready...?

Murray nods yes.

JIMMY (CONT'D)
On three... One... Two... Three.

Jimmy starts firing at the house again as he runs around the side of the house. Shots come ripping out of the house after Jimmy.

Murray runs and dives across the hood of his car as bullets pelt the car.

EXT. MURRAY'S CAR - NIGHT

From the ground, Murray opens the car door, reaches in and grabs the radio. Bullets whiz around the car.

DETECTIVE MURRAY
(On radio)
4William30 requests assistance.
Officer down...! Repeat, officer down! Fifteen-hundred block of Oakwood.

Shots explode into the windshield of Murray's car. Murray dives down to take cover.

EXT. POBOY'S HOUSE, SIDE OF HOUSE - NIGHT

Jimmy moves down the side of the house towards the back.

EXT. POBOY'S HOUSE, OTHER SIDE OF HOUSE - NIGHT

Paul moves down the other side of the house towards the back.

EXT. POBOY'S HOUSE, BACK OF HOUSE - NIGHT

Jimmy turns one corner and Paul turns the other. They are both about to fire on each other when...

JIMMY/PAUL

Shit...

They both move to the back door and take cover.

PAUL

What happened?!

JIMMY

Simmons and Murray showed up.

PAUL

What? How?

JIMMY

I don't know but they're both hit and I don't know if we got anybody coming.

PAUL

They're gonna kill her, Jimmy.

JIMMY

If she's not already dead. We've got to do this ourselves.

PAUL

Then let's do this...

INT. POBOY'S HOUSE - NIGHT

TWO DEAD GANG MEMBERS lay on the floor near the front window.

PoBoy has a SHOTGUN to GABRIELLA'S HEAD. He has used duct tape around Gabriella's mouth and around the end of the shotgun to position the shotgun right next to Gabriella's head.

TWO other gang members, LONZO and MARCO, are with PoBoy.

POBOY

Lonzo, take the back door. Marco, stay on the front. Kill anything that tries to come in those doors.

Lonzo moves off to the back. Marco gets in position at the front door.

(CONTINUED)

CONTINUED:

POBOY (CONT'D)
 (To Gabriela in
 Spanish)
 Looks like your friends are here.
 You can all die together. Let's
 go...

PoBoy leads Gabriela out of the room by the shotgun.

EXT. MURRAY'S CAR - NIGHT

Murray tries to make his way to Simmons. Shots spray around the car as he tries to move.

EXT. POBOY'S HOUSE, BACKDOOR - NIGHT

Jimmy and Paul are on each side of the back-door.

Jimmy quickly pushes the door open. Gun fire erupts from inside the house. Jimmy and Paul cling to the side of the door as bullets rip by.

When the gun fire stops, Jimmy and Paul stick only their guns through the back-door and start firing.

A beat, then they rush into the house still firing.

INT. POBOY'S HOUSE - NIGHT

Jimmy and Paul take cover.

JIMMY
 I'll check upstairs you stay down
 here...

Jimmy starts up then...

BANG! A bullet hits Jimmy in the shoulder. Jimmy goes down.

Paul returns fire down the hallway. Paul checks on Jimmy.

PAUL
 Jesus... You, OK?

JIMMY
 No. I'm shot.

PAUL
 Does it hurt?

JIMMY
 Not really... Yeah!
 (Then)
 Go get the girl.

PAUL
 I'll be back...

(CONTINUED)

CONTINUED:

Paul moves off.

Jimmy puts a tourniquet around his arm. A beat, and Jimmy makes it to his feet and goes off after Paul.

INT. POBOY'S HOUSE, HALLWAY - NIGHT

Paul makes his way down the hall. He turns behind him and sees nothing.

When Paul turns back around... BANG! Paul is shot in the shoulder. Paul drops his gun and falls into the memorabilia room.

INT. POBOY'S HOUSE, MEMORABILIA ROOM - NIGHT

Paul gets to his feet and grabs TED WILLIAMS BAT. He hides behind the door.

The gang member, MARCO, moves into the doorway and sprays gunfire through the room. As he steps into the room...

BASH! Paul hits him with bat making him drop his gun.

The Marco grabs Paul and they start fighting. Marco is on top of Paul choking him. Paul reaches up and is able to grab a BASEBALL CLEAT with METAL SPIKES off the memorabilia table. Paul bashes Marco in the head with the cleat and THE CLEAT STICKS IN MARCO'S HEAD. MARCO falls dead next to Paul.

PAUL
You're out, bitch.

INT. POBOY'S HOUSE, HALLWAY - NIGHT

Jimmy makes his way towards Paul. Jimmy SEES a SHADOW across the wall moving towards him.

INT. POBOY'S HOUSE - NIGHT

LONZO moves around the room. He is about to turn the corner where Jimmy is.

Lonzo turns the corner and fires wildly. Nothing. Then...

JIMMY (O.S.)
Psst...

Lonzo looks down and SEES Jimmy lying on the floor with his gun pointing right at Lonzo's head.

Jimmy blows Lonzo's head off. Jimmy gets up and moves to...

INT. POBOY'S HOUSE, MEMORABILIA ROOM - NIGHT

Jimmy moves into the room gun drawn. He SEES a dead Marco and moves to Paul. Paul nurses his wound.

JIMMY
You got shot?

PAUL
You really are some detective.

Jimmy moves around the room looking for his card.

JIMMY
It's not here.

PAUL
I'm gonna burn that card if I find it.

Then, from the front room WE HEAR...

POBOY (O.S.)
Come on out, pigs! I got your girl....! Come on out and get some!

JIMMY
Can you do this?

PAUL
Let's end this shit.

Jimmy and Paul grab their guns, move out of the room and into the front room.

INT. POBOY'S HOUSE, FRONT ROOM - NIGHT

POBOY has GABRIELA in front of him as a shield with the SHOTGUN taped to her head.

WE HEAR SIRENS and SEE POLICE CARS ARRIVING outside.

Paul and Jimmy aim their guns at PoBoy.

POBOY
Give me the flash drive or she dies.

PAUL
Let her go.

POBOY
Throw me the drive.

JIMMY
Let her go, we give you the drive.

(CONTINUED)

CONTINUED:

POBOY
Don't play with me! The flash
drive now!

Paul takes out the flash drive and tosses it to PoBoy.
He catches it.

PAUL
Now, let her go.

POBOY
Stupid pigs... You think I'm gonna
give up a hostage?
(Then)
I'm taking her with me and if I
see any cops following me she
dies.

PAUL
The deal was the flash drive for
the girl. Now, let her go!

POBOY
Deal's changed.

Paul and Jimmy aim their guns on PoBoy.

JIMMY
You got him?

PAUL
I got him.

JIMMY
Me too.
(Then)
On three?

POBOY
You ain't gonna shoot.

PAUL
On three.
(Then)
Do you mean like one, two, shoot
on three? Or one, two, three then
shoot?

JIMMY
One, two, three then shoot.

PAUL
Got it.

POBOY
Bullshit. You don't have the
balls.

PAUL
Ready...?

(CONTINUED)

CONTINUED: (2)

JIMMY

One...

BANG! Both Paul and Jimmy fire on one SHOOTING POBOY
RIGHT THROUGH BOTH OF HIS EYEBALLS.

POBOY DROPS DEAD.

JIMMY (CONT'D)

They always think three is coming.

Gabriela stands frozen with the shotgun still hanging
from her head.

Paul moves to Gabriela and carefully grabs the shotgun.
He gets the gun off of her and she throws her arms around
him.

PAUL

It's OK... It's OK... You're safe
now.

Jimmy moves to the dead PoBoy and takes the FLASH DRIVE.
Jimmy then searches him. In PoBoy shirt pocket Jimmy
finds his ANDY PAFKO BASEBALL CARD in a PLASTIC
PROTECTOR.

Jimmy takes the card, looks at it and smiles.

PAUL (CONT'D)

(To Jimmy)
Happy now?

JIMMY

Yeah...

EXT. POBOY'S HOUSE - MORNING

POLICE and SWAT CARS everywhere. Jimmy, Paul and
Gabriela exit the house.

A SWAT TEAM enters the house.

Paul helps Gabriella to an EMT. Detective Murray moves
to Jimmy.

DETECTIVE MURRAY

Simmons is going to be OK.

JIMMY

I'm glad.

DETECTIVE MURRAY

I don't know what just happened
but I wanted to say thank you.

JIMMY

It's OK.

(CONTINUED)

CONTINUED:

Murray moves off. Paul moves to Jimmy and SEES Captain Solano approaching.

Oh shit... PAUL

Solano moves to them.

CAPTAIN SOLANO
You've got some nerve you two...

PAUL
Listen, Captain...

CAPTAIN SOLANO
Leaving your desks without my permission to back up Murray and Simmons on their investigation.

PAUL
What...?

Jimmy steps in.

JIMMY
You see, sir...

CAPTAIN SOLANO
Detective Murray told me. They were short on men so you guys stepped up to help out. That was big time... Well done.

PAUL
Yeah... We should have asked but it was a spur of the moment thing.

CAPTAIN SOLANO
Well, all I can say is... Thank you. You saved the lives of two of my guys. I want you both back on the streets as soon as your able and I'm putting you both up for the Medal of Valor.

JIMMY/PAUL
Thank you, Captain.

CAPTAIN SOLANO
No. Thank you.

The Captain shakes both their hands and moves off. Jimmy and Paul both wince. The Captain realizes they have both been shot.

CAPTAIN SOLANO (CONT'D)
EMT'S, we've got some injured cops here.

The EMT'S rush to Paul and Jimmy.

(CONTINUED)

CONTINUED: (2)

Jimmy looks over to Murray who gives a smile and gets into an ambulance with Simmons.

EXT. PAUL'S HOUSE - NIGHT

Jimmy, draped in a blanket, get his shoulder looked at by an EMT.

Paul moves Gabriela towards a CAR where SPECIAL AGENT TOMMY THOMPSON waits.

Gabriela holds tightly onto Paul.

PAUL
It's OK... It's OK...
(Then, to Tommy)
Tell her no one will hurt her
anymore.

TOMMY
(In Spanish)
He wants me to tell you that no
one will hurt you. You're safe
now.

Tommy leads Gabriela to his car. Gabriela stops, turns back to Paul and KISSES him deeply. A moment, then...

PAUL
Adios, Gabriela.

GABRIELA
Adios, Paul.

Gabriela gets in Tommy's car and watches Paul as she drives away. Paul moves to Jimmy.

PAUL
You OK?

JIMMY
Yeah. They want us to go to the
hospital.

PAUL
I got something to do first.

Paul exits.

INT. PAUL'S HOUSE, BEDROOM - MORNING

Paul moves to DEBBIE who is in bed. He puts his head in her lap and holds her tight. A beat, then Debbie begins to stroke Paul's head. They hold each other as we...

EXT. BIG AL'S CARD SHOP - DAY

Jimmy, with arm in sling and the card in its plastic case, goes to push open Big Al's door. The door is locked and he SMASHES HIS FACE INTO THE DOOR. Jimmy takes a step back and Big Al BUZZES him in. Jimmy pushes the door open and moves into the shop.

INT. BIG AL'S CARD SHOP - DAY

Jimmy enters. Big Al is behind the counter.

BIG AL
New security... You know, since
the robbery.

JIMMY
How 'bout a sign on the door?
(Then)
The buyer on the way?

BIG AL
Yeah. On the way...

JIMMY
He's willing to pay seventy?

BIG AL
Depending on the condition of the
card. I have to verify it hasn't
been damaged since our last
encounter.

JIMMY
OK, take it out...

Jimmy gives the card, in its protective sleeve to Al. Big Al puts on WHITE GLOVES and carefully removes the card from its sleeve. He places it on a piece of felt to examine it.

BIG AL
Beautiful... I'd say it was Gem
Mint Nine condition.

JIMMY
What are you talking about? It's
in Pristine ten condition.

BIG AL
I know a nine when I see a nine.

JIMMY
That's bullshit, Al. Your rating
will jip me out of ten grand.

BIG AL
Let me show you the difference...

(CONTINUED)

CONTINUED:

Big Al moves from behind the counter and goes to a display case on the other side of the store. Jimmy stays near his card. Big Al unlocks the case. As he does...

RAP, RAP, RAP... JIMMY PULLS HIS GUN.

BIG AL (CONT'D)
Whoa... Easy. It's just a kid at the door.

A cherubic, fat-faced eight year-old BOY eating a Big Stick ice cream stick stands at the door.

Jimmy puts his gun back.

BIG AL (CONT'D)
Buzz him in, will you? The button is behind the counter.

Jimmy reaches over and pushes the button.

The BOY enters.

BOY
Hey, Al, did the Greg Luzinski come in?

BIG AL
Yeah, I'll be with you in two minutes, kid.

Jimmy eyes the kid.

JIMMY
Hey...

BOY
Hey...

The kid stares Jimmy down.

JIMMY
What's your deal?

BOY
Nothing... What's your deal?

JIMMY
What's my deal?

BOY
Yeah...

BIG AL
Jimmy, come here. Let me show you a Gem Mint ten card.

JIMMY
Don't you touch that card, tubby.

Jimmy moves to Big Al.

(CONTINUED)

CONTINUED: (2)

The Boy sees Jimmy's card on the counter. A devilish smile comes over his Big Stick licking face.

BIG AL
You see how the corners on this
card are more rigid...?

Jimmy turns back to the Boy. Their eyes meet.

CLOSE UP: JIMMY'S EYES

CLOSE UP: THE BOY'S EYES

The Boy takes his cold, sloppy, sticky, rainbow colored Big Stick from his mouth and with one wrist snap, he puts the ice cream right on top of the card. Splat! Ruining it and rendering it worthless.

Jimmy is incredulous.

INT. FOUR SEASON'S HOTEL, BAR - DAY

Jimmy's nursing a cocktail. Paul approaches.

PAUL
C'mon Jimmy, stop drinking. It
could be worse.

JIMMY
How?

Jimmy finishes off his cocktail.

Pam, Jimmy's Ex, approaches.

PAM
Hey, Jimmy, you look great...

JIMMY
Thanks, how's Tina?

PAM
She's beautiful...
(To Paul)
Excuse us...

PAUL
Sure...

Paul moves out of earshot.

PAM
Listen, I think it's only
appropriate since Roy paid for the
wedding that when the minister
asks, "Who gives this woman away?"
Roy stands with you and you both
answer "We do."

(CONTINUED)

CONTINUED:

JIMMY
Are you fucking high?

PAM
I swear to god, Jimmy, if you
don't do this and ruin your
daughter's wedding day I will rip
your balls off and feed them to
you. Understand?

Pam exits to a waiting Roy. Roy nods to Jimmy.

JIMMY
Shit-bag...

EXT. GARDEN, FOUR SEASON'S HOTEL - DAY

The CAMERA DOLLIES down the middle aisle of this idyllic wedding set on the fabulous grounds of this luxury hotel.

It pushes into Jimmy's daughter, TINA. She's standing at the altar with the groom.

In the front row, Pam sits next to Roy who sits next to Paul who sits next to Debbie who sits next to Jimmy.

PRIEST
And who gives this bride away?

Jimmy, still in his sling, stands. ROY STARTS TO STAND WHEN PAUL PUSHES A GUN INTO ROY'S SIDE.

PAUL
(To Roy)
Stand and I'll blow your kidneys
out.

Roy sits back down. Pam looks at Roy who just smiles.

PRIEST
Uh... Who gives this bride away?

JIMMY
I do...

Jimmy sits and looks at Roy. The ceremony continues.

EXT. GARDEN, FOUR SEASONS - MOMENTS LATER

Tina and her new husband kiss. Everyone applauds. They make their way down the aisle exit.

PAUL
They look good together.

JIMMY
He's an idiot.
(Then)
Wanna get drunk?

(CONTINUED)

CONTINUED:

PAUL
Why not...? Roy's paying for it.

Paul and Jimmy move towards the bar.

JIMMY
I saw what you did to Roy.

PAUL
Yeah, well...

JIMMY
I love you.

PAUL
What?

JIMMY
I'm not saying it again.

PAUL
Saying what?

JIMMY
I'm not doing this.

PAUL
Why not? You know your true feelings.

Jimmy and Paul arrive at the bar. Jimmy sees the BARTENDER'S NAME TAG. It reads DAVE.

JIMMY
(Changing subject)
Hey, what did you ever do with that kid's body - Dave?

PAUL
I took him to his favorite place.

EXT. BEACH - SUNSET

Dead Dave sits in a beach chair, sunglasses on, looking out across the water at a magnificent sunset.

JIMMY (V.O.)
What the hell's wrong with you?

PAUL (V.O.)
Just romantic I guess.

JIMMY (V.O.)
I take back what I said.

PAUL (V.O.)
So, you admit it?

JIMMY (V.O.)
Fuck you.

(CONTINUED)

CONTINUED:

 PAUL
 Fuck me? Fuck you...

As Jimmy and Paul argue, we...

FADE OUT.

THE END