

Down The Devil's Road

By

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FADE IN

INT. MEDICAL CENTER - DAY

A smartly dressed MAN in his 60s shakes a DOCTOR's hand and leaves his

OFFICE

He then crosses the

ATRIUM

to the front desk and smiles at an attractive RECEPTIONIST in her mid-50s.

RECEPTIONIST

I'm going to miss you, JACK, but  
try not to come back.

She leads him to a tatty suitcase by the main entrance.

JACK

Had my fill of this place.

She presses a new WATCH into his palm.

RECEPTIONIST

Something to remember me by.

JACK

You shouldn't.

Jack goes to kiss her but she steps back.

RECEPTIONIST

Not here. Not now. Call me  
sometime.

JACK

See ya, SAL.

EXT. PARKING LOT - DAY

Jack removes a set of keys from his pocket, climbs into a battered Chevrolet convertible and turns the key in the ignition. The car eventually SPLUTTERS to life.

EXT. CAR - DAY

Jack turns on the radio, then opens the glove compartment to select a tape but he doesn't notice a note fall into the passenger foot-well.

RADIO NEWS ANNOUNCER (V.O.)

And in world news, Argentinean forces are being overrun in the Falkland Islands and the British are now approaching the capital, Port Stanley.

Jack inserts the tape into the deck and turns up the volume. COUNTRY MUSIC blares from the speakers as he accelerates past a sign saying: "BETTY FORD CENTER, RANCHO MIRAGE, CALIFORNIA."

Jack drives through the

DESERT

into the eastern suburbs of Los Angeles. He eventually pulls up opposite a beautiful

HOUSE

in landscaped gardens. A convertible sports car and a 4x4 sparkle on the driveway. The mailbox is stenciled with the name "MEAD".

Jack checks himself in the rear-view mirror and smooths his hair back before rubbing his stubble. He glances at his new watch. It's 8.30AM.

He sees a MAN and a WOMAN exit the house and kiss on the porch. The man then climbs into the sports car and leaves.

Jack waits until the car is out of sight before he climbs out, crosses the road and knocks on the door.

WOMAN (O.S.)

Did you forget your house key,  
Honey?

The front door opens.

WOMAN

Oh, it's you. You always wait  
'til he leaves.

JACK

I don't like confrontation. May I  
come in?

She eventually holds the door open.

INT. HOUSE - DAY

Jack follows her through the hallway into a modern kitchen. She points to a chair at the table and sits opposite.

JACK  
No coffee?

WOMAN  
I don't want you sticking around.  
Did you lose your wedding ring?

JACK  
I gave up trying to win you back  
years ago, LINDA.

LINDA  
And ever since then you've been  
in prison or rehab. Which was it  
this time? Prison judging by the  
suit and the haircut.

JACK  
I only ever did time when I put  
my faith in someone who hadn't  
earned my trust.

LINDA  
You don't know the meaning of the  
word.

JACK  
I'm not here for an argument.

LINDA  
What is it then? Money?

JACK  
Just until I find work.

LINDA  
You promised to put the kids  
through college but I did it  
myself. And you know what it  
costs to pay for a wedding,  
right?

JACK  
Didn't know they'd set a date.

LINDA  
Two months tomorrow.

Jack glances at a photo of Linda and her PARTNER on the work surface.

JACK  
The LAWYER can afford it.

Linda stands and walks to the window.

LINDA  
ALLY's not his daughter, Jack.

JACK  
I'm sorry, I didn't mean that.  
I'll get it to you in a month.

LINDA  
By doing another job? And then  
another stretch?

JACK  
Those times have passed.

Linda returns to the table and leans across.

LINDA  
Leopards don't change their  
spots.

JACK  
This one does.

Linda walks to the door and holds it open.

LINDA  
I stopped trusting you when you  
ran out on me and the kids. I  
won't make the same mistake  
again. Don't show your face round  
here until you have the money.

EXT. CAR - DAY

Jack climbs back in and swaps the tape for another in the glove box. He then notices the note so he picks it up and reads it.

JACK  
Son of a bitch.

Jack starts the car and accelerates into the distance.

EXT./INT. BAR - DAY

The sign outside says "CLOSED" but Jack enters a seedy backstreet bar with neon lights and sports memorabilia on the walls. There are several pool tables in one corner. CLASSIC ROCK MUSIC plays quietly in the background.

Jack approaches a BARMAN sweeping the floor. The barman is around 40 and dressed in jeans and a dirty t-shirt. His hair is long and unkempt.

JACK

I got your message, SAM.

The man turns and smiles. He drops a cigarette on the floor and crushes it with his boot, then holds his arms out wide.

SAM

Look what the cat dragged in.  
Here's a man in need of a beer.

JACK

Ha-very-fucking-funny-ha.

SAM

(glances at the clock behind  
the bar)  
You've normally had a few by  
nine.

JACK

Get me a coffee.

Sam heads behind the bar and pours two mugs from a pot on the side. He then carries them to a table and rights a pair of chairs.

SAM

How was it?

JACK

Dry. I'm going to be straight  
with you, Sam. I need a job so I  
can pay for my daughter's  
wedding.

SAM

A job as in work?

JACK

Bar work if necessary.

SAM

She's gonna have a long fucking  
wait. Four bucks an hour is the  
best I can do.

JACK

Throw me a goddamn bone, Sam.  
I've looked after you before.

Sam lights up another cigarette and looks down at the table as if embarrassed.

SAM  
You know there's a score going  
down.

JACK  
Not a chance.

SAM  
Then why did you come?

Jack drinks from his coffee and his eyes narrow.

JACK  
To talk you out of it.

SAM  
Everything's in place and I've  
got a good crew. Just need you to  
lead us.

JACK  
I need honest work, Sam.

Sam finishes his coffee and hands Jack the broom.

JACK  
You're kidding, right?

An attractive WOMAN of about 30 glides into the bar.

WOMAN  
Mornin', Sam.

SAM  
(to Jack)  
This is AMBER. She works the bar  
for me. So you work for her.

INT. APARTMENT BLOCK - NIGHT

Jack unlocks the front door, sets his case on the ground  
and empties a crammed mailbox.

He sifts through it and drops every bill and piece of  
junk-mail in a trash can. He puts one FLORAL LETTER in his  
pocket.

INT. APARTMENT - NIGHT

Jack enters a grubby little basement flat. There are empty  
bottles of whiskey on the floor and dirty glasses on a  
smoke-scarred wooden table. He drops his suitcase next to  
the sofa and enters the

KITCHEN

A stack of unwashed plates lies in the sink and maggots crawl from a fast-food container. He opens the fridge and clears out several beer cans and a bottle of vodka, then chucks everything in the trash.

He re-enters the

LIVING ROOM

and notices his answerphone flashing with two messages. He presses play on the machine.

ALLY (V.O.)

Hey, Dad, it's me. I just wanted to let you know that STEPHEN and I have set the date for August 14th. Can't wait for the big day. Please call me so we can discuss the arrangements. Stephen's parents are insisting they pay half. Love you.

Jack collapses onto the sofa as the second message plays.

ALLY (V.O.)

Hey, it's me again. Did you get my message? Please call.

Jack checks his watch, then picks up the phone and dials.

STEPHEN (V.O.)

Hello?

JACK

Stephen, it's Jack. Is Ally home?

STEPHEN (V.O.)

Yeah, she's right here.

INTERCUT - JACK'S APARTMENT/ALLY'S HOME

JACK

Hi, Baby.

ALLY

Dad, it's late. Where have you been?

JACK

Working out of town. Listen, I got your message. I didn't think you were getting married until next year.

ALLY

We brought it forward.

JACK

Baby, I can't afford to give you the wedding you deserve right now.

ALLY

But you just said you've been working.

JACK

It's so soon.  
(takes a deep breath)  
Look, it shouldn't be a problem.

ALLY

Thanks, Dad. We can discuss the details this Sunday over dinner.

JACK

Okay, Baby. Night.

Jack hangs up and finishes a glass of water on the table. Then he reaches for a cupboard under the television, but he stops himself before he opens the door and collapses back onto the couch.

INT. SAM'S BAR - NIGHT

Sam wipes down the last table and places the chairs underneath. He then flicks the music off, grabs the keys, and opens the front door.

Two heavysset MEN in dark clothes are outside in the STREET

SAM

Sorry, fellas, we're closed.

The two men force Sam back into the BAR

One kicks the door closed while the other pushes Sam into a booth and draws a gun.

FIRST HEAVY

You didn't think Mr SCHAEFFER would want a progress report?

SAM

There's nothin' doin'. I can't convince Jack to hit the bank.

SECOND HEAVY

Who the fuck's Jack?

SAM

My partner. He does the details.

The first thug walks over to the bar and empties a bottle of vodka into the sink.

SAM

Come on, guys, don't clean me out. I'll talk to him again.

FIRST HEAVY

Otherwise you'll have to find another way to pay what you owe.

SAM

The bar is all I have.

FIRST HEAVY

You should have thought about that before you ripped Schaeffer off. The debt's been accruing interest for twenty years.

SECOND HEAVY

You got twenty-four hours. Or we'll be back with a few buddies for a party.

INT. JACK'S APARTMENT - NIGHT

Jack finishes the washing up and enters the

LIVING AREA

The place is now clean and tidy, and he's made a bed on the couch. He opens and reads the floral WEDDING INVITATION.

EXT. COURTHOUSE - DAY

A POLICE CAR pulls up to the curb. A plain-clothes DETECTIVE of about 40 climbs out and shakes hands with an older uniformed SHERIFF as he comes down the steps.

DETECTIVE

How did it go?

SHERIFF

My faith in the law wears ever thinner, JIMMY.

JIMMY  
My case was airtight, MIKE.

MIKE  
Pity the jury didn't agree.

Jimmy shakes his head and exhales noisily.

JIMMY  
At least in a couple of years you  
can retire to the houseboat.

Both men climb into the

SQUAD CAR

and Jimmy takes the wheel. He eases the car away from the  
curb and joins slow-moving traffic in the city.

JIMMY  
Where to?

MIKE  
Hospital.

JIMMY  
How long has she got?

MIKE  
Couple of weeks, tops.

JIMMY  
Does she know about you?

MIKE  
I don't have the heart.

INT. OFFICE - DAY

A smartly dressed MAN in his early 70s with slicked back  
silver hair sits behind an enormous desk overlooking the  
floor of an illegal gambling house. This is local crime  
lord DONALD SCHAEFFER's lair.

He spits a piece of gum into a waste bin under the desk  
and opens a letter with a "MEAD & WHITE" logo on the  
front.

The letter's opening line suggests divorce proceedings  
have been initiated in the case of "SCHAEFFER VS  
SCHAEFFER".

Schaeffer bangs his hand on the desk as he reads.

SCHAEFFER  
Money-grabbing bitch!

He eventually drops the letter and presses an intercom switch.

SCHAEFFER  
Send them in.

The two heavies enter and glance nervously at one another.

SCHAEFFER  
If Sam won't do the job, you should have wasted him.

FIRST HEAVY  
We gave him 24 hours to talk his partner into it.

SCHAEFFER  
You find this guy and twist his fucking arms off. If he still won't play ball, hunt down his family, friends, everyone he holds dear and kill them all. Now get the fuck out of my sight.

EXT. JACK'S APARTMENT BLOCK - DAY

Sam pulls up in a DODGE CHARGER and honks the horn. Jack leaves the building and climbs into the passenger seat.

INT. CAR - CONTINUOUS

Sam pulls away from the curb.

SAM  
You given the job any thought?

JACK  
Matter of fact I have. Forget it.

SAM  
Fine. I'll do it my way.

JACK  
You don't have the experience or the patience. The bar gives you a living. Stick with what you know.

SAM  
That's bullshit, Jack. You can't even take your own advice. I'm meeting my guys in the bar tomorrow night. You change your mind, come join us.

EXT. CONVENIENCE STORE - CONTINUOUS

Jack and Sam pull up in the Charger and park.

SAM

You want a bite before your  
shift?

JACK

Your bar food that bad? Just get  
me a soda.

INT. CONVENIENCE STORE - CONTINUOUS

Sam enters and browses the aisles. He selects two cans of  
soda from a fridge.

EXT. CONVENIENCE STORE - CONTINUOUS

Jack notices a MAN in his 20s cross the street and stop  
outside the store. The man surreptitiously removes a small  
HANDGUN from his waistband and enters the store.

JACK

What the fuck.  
(mutters)  
Stay calm, Sammy.

INT. CONVENIENCE STORE - CONTINUOUS

Sam grabs a sandwich and a bag of chips to go with the  
sodas and heads for the counter.

The GUNMAN enters the store and pulls his weapon on the  
CLERK. He then hands the terrified clerk a paper bag.

GUNMAN

Empty the fucking register!

Sam ducks behind a shelf but knocks a tin onto the floor.  
He quietly places his groceries on the ground but keeps  
hold of one can of soda.

The gunman steps into the aisle and levels the gun at Sam.

GUNMAN

My lucky day. Give me your  
goddamn wallet.

The clerk stuffs bills into the bag.

CLERK

Do what he says, pal.

SAM

No.

GUNMAN

Don't be a hero.

Sam stands and walks slowly towards the gunman.

GUNMAN

Back up, hero. And throw me your fuckin' wallet!

Sam takes another few paces until he's only a few feet from the gunman.

EXT. CONVENIENCE STORE - CONTINUOUS

Jack notices what's happening through the store window so he climbs out of his car and approaches the entrance.

INT. SQUAD CAR - DAY

Jimmy and Mike cruise up to the convenience store.

JIMMY

Just gonna run in for some cigarettes.

MIKE

About time you quit.

JIMMY

Yes, Dad. You want anything?

MIKE

Get me an ice cream.

Jimmy climbs out and closes the door.

Mike turns on the civilian radio in the squad car. SOFT ROCK MUSIC is playing so he turns up the volume. He then pulls a MAGAZINE from the dash and begins to read.

EXT. CONVENIENCE STORE - CONTINUOUS

Jack spots Jimmy climb out of the squad car and approach the store so he re-crosses the street and climbs back into the driver's side of Sam's car.

He drums his fingers on the steering wheel and checks the keys are in the ignition.

INT. CONVENIENCE STORE - CONTINUOUS

The gunman glances at the clerk.

GUNMAN  
Are you done?

The clerk finishes stuffing the bag with bills.

CLERK  
Just leave, please.

GUNMAN  
When I get his wallet.

Sam gradually removes his wallet from his pocket. He then throws the can of soda at the gunman and leaps for the gun at the same time, using his arm to knock it to one side.

A SHOT rings out but it flies harmlessly into the wall. Sam and the gunman wrestle for control of the gun and it GOES OFF again, wounding the gunman.

Sam rolls off him and sprints past the counter. He then grabs the bag of money and dashes for the door, crashing into Jimmy as the detective runs into the store.

Jimmy sprawls across the floor while Sam keeps his balance and charges outside.

EXT. CONVENIENCE STORE - CONTINUOUS

Sam slips the robber's pistol into his jacket pocket, then races across the street and leaps into his

CAR

alongside Jack.

SAM  
Get us the fuck out of here.

Jack crams the car into gear and burns rubber.

EXT. CONVENIENCE STORE - CONTINUOUS

Jimmy races out of the store and jumps into the

PATROL CAR

where Mike is still buried in the magazine.

JIMMY  
One robber down. Call an  
ambulance. Then ask for back-up.

Mike drops the magazine on the floor, turns off the radio and grabs the CB handset.

MIKE  
The clerk?

JIMMY  
He's okay. Did you get the license plate?

MIKE  
Of which vehicle?

Jimmy reverses out of the parking bay, flicks on the lights and siren, and chases Sam's car up the street.

JIMMY  
The one burning rubber!

MIKE  
Sorry, buddy, I didn't see shit.

EXT. CITY STREETS - CONTINUOUS

The two vehicles race through the city, tires squealing amidst panicked shoppers. Horns HONK, pedestrians SCREAM.

Jack drifts the Charger sideways through a corner and accelerates hard.

JACK  
What the hell happened in there?

SAM  
Some chancer ran out of luck.

JACK  
Great, so now I'm an accessory.

Jack nods at the paper bag.

JACK  
That had better be breakfast.

SAM  
(opens the bag)  
Not exactly.

Jack weaves the Charger in and out of slower vehicles as the police car closes on their tail.

JACK  
You're a loose cannon.

SAM

Keep bitchin' and you won't get half.

INSIDE THE SQUAD CAR

Mike removes his gun and checks it's loaded.

MIKE

What the hell happened in there?

Jimmy wrenches the steering wheel to one side and almost loses control as he rounds a slower car. He then cuts back into his lane as a truck pulls out in front. He narrowly avoids a collision and resumes the chase.

JIMMY

No fuckin' idea, but one perp got away.

The cars race through the suburbs and eventually leave the city. The squad car drops back on the long straight country roads.

The radio in the dash crackles to life.

POLICE DISPATCHER (V.O.)

Car 14, be advised that the suspect at the convenience store is deceased, over.

MIKE

10-4, Dispatch. We are in pursuit of a second suspect heading east on Canyon Road.

POLICE DISPATCHER (V.O.)

Roger, 14. Back-up is on its way.

The patrol car rounds a slight bend. Dust is settling above a track leading off the highway. Jimmy turns up the track and drives slowly up to a dilapidated farm. The Charger is parked behind an outbuilding.

EXT. FARMHOUSE - CONTINUOUS

Mike and Jimmy climb out of the patrol car.

MIKE

Take the house. I'll search the car and the barns.

JIMMY

We should stick together.

MIKE

There's only one of them.

Jimmy draws his gun and creeps up the steps to the front door of the main house while Mike crosses the yard towards the barns.

Jimmy pushes the front door and it squeaks open.

INT. FARMHOUSE - CONTINUOUS

Jimmy enters and slips across the hallway. He then methodically checks the

DOWNSTAIRS ROOMS

Perspiration drips into his eyes. He wipes it away with his sleeve and starts up the stairs. The bottom step creaks loudly. He stops and waits.

EXT. FARMYARD - CONTINUOUS

Mike slips round the end of one of the outbuildings and pans his pistol across the Charger. He places his hand on the hood above the engine. He then checks the interior of the car. It's empty.

INT. FARMHOUSE - CONTINUOUS

Jimmy reaches the top of the stairs and checks the

BATHROOM

Then he slips down a corridor towards the

BEDROOMS

The first two are empty. Only one remains.

INT. BARN - CONTINUOUS

Mike enters through enormous double doors. The barn is stacked with rusting machinery and littered with discarded tools. He slips between a tractor and combine harvester and checks the next row of farm vehicles.

Jack suddenly ducks out from behind a large tractor tire and presses a bolt from one of the toolboxes into the back of Mike's head.

JACK

Give it to me.

Mike reaches over his shoulder and hands Jack the gun.

JACK

Take two paces forward, put your hands on your head, and turn around slowly.

Mike does what Jacks asks. The shock of recognition floods over both men.

MIKE

How long has it been, Jack?

INT. FARMHOUSE - CONTINUOUS

Jimmy cautiously approaches the last bedroom. The door is open. He treads on a floorboard that creaks. He freezes.

He peers into the room. At first he sees nothing but then he spots a reflection in a broken mirror on the wall opposite. A man is hiding behind the door.

Jimmy gives the door an almighty kick and it crashes into Sam, sending him sprawling across the room. Jimmy rushes in and kicks Sam's gun to one side. It slides under a bed.

Sam retaliates by swiping a bedside lamp into Jimmy's face. Jimmy raises his arms to protect himself. Sam uses the opportunity to go for Jimmy's gun and the two men fall across the bed.

INT. BARN - CONTINUOUS

Jack still has Mike at gunpoint.

MIKE

It doesn't have to be this way, y'know. Maybe we can help each other.

A DISTANT SHOT pierces the silence.

MIKE

My partner's in the house. Do we have a deal?

JACK

(nodding)

I'll think about it.

Jack returns Mike's gun and Mike runs out of the barn.

INT. FARMHOUSE - CONTINUOUS

Mike charges upstairs and finds Jimmy in the  
BEDROOM  
handcuffing Sam.

JIMMY  
About time, partner.

MIKE  
You hit?

JIMMY  
Nope. You see anyone else?

MIKE  
The place is deserted.

Mike and Sam briefly make eye contact but the looks goes  
unnoticed by Jimmy.

EXT. FARMHOUSE - CONTINUOUS

Jimmy marches Sam across the yard as two more patrol cars  
pull up in a cloud of dust. He helps Sam into the back of  
one of the cars.

JIMMY  
(to one of the cops)  
Book him for the shooting at the  
store. And the robbery.

SAM  
It was self-defense.

Jimmy holds up the gun from the convenience store in a  
plastic evidence bag.

JIMMY  
How about the attempted murder of  
a police officer?  
(to Mike)  
I'm gonna check the Charger.

MIKE  
It's clean.

JIMMY  
He didn't have the cash on him.

Jimmy crosses the yard to where the Charger is parked

BEHIND THE OUTBUILDING

The passenger side of the car is only a couple of feet from the wall. The grass by the passenger door is flattened.

Jimmy slips into the gap and examines the car door. Tiny scratches in the paint line up with a mark on the wall.

Jimmy circles the car and climbs into the driver's seat. He checks the interior and spots boot marks in the passenger foot well. He climbs out and rejoins Mike

IN THE YARD

JIMMY

You sure he was alone?

MIKE

Hundred percent. There's only busted machinery in the barns and I'd have seen anyone making a break across the fields.

JIMMY

We need to get you to the hospital.  
(to the other cops)  
These guys can finish up here.

COP

Always cleaning up your mess, Jimbo.

EXT. JACK'S APARTMENT BLOCK - DAY

Jack hands the driver of a car a few bills from the bag of cash. He then enters the building.

EXT. HOSPITAL - DAY

The squad car pulls up and parks in a reserved bay outside. Mike and Jimmy enter the hospital.

INT. HOSPITAL - CONTINUOUS

The two policemen take an elevator to a separate wing and eventually arrive at a

PRIVATE ROOM.

JIMMY

I'll wait here.

INT. HOSPITAL ROOM - CONTINUOUS

Mike enters and pulls up a chair. He sits next to a woman in the bed. She's pale and drawn, and her eyes are closed. She's only 60 but looks older. She's hooked up to a number of machines and the life-support beeps in the background.

Mike takes her hand and touches their identical wedding rings together.

Her eyes flicker open. She smiles thinly and runs her other hand through his hair.

INT. HOSPITAL - DAY

Mike and Jimmy head back through the hospital to the parking lot. A MAN in a suit notices them and jogs over as they reach the exit.

MAN  
MR LOGAN?

MIKE  
Hi, BOB.

BOB  
How's JAYNE?

MIKE  
Hanging in there.

BOB  
I know it's a bad time but your medical insurer is about to withdraw funding. The policy doesn't cover your illness too.

MIKE  
Give me a couple of weeks to find the cash.

Bob places a hand on Mike's shoulder.

BOB  
I'll notify the insurer. I'm sorry to have to broach the subject but the hospital is giving me hell over its accounts.

EXT. HOSPITAL - CONTINUOUS

Mike and Jimmy cross the parking lot to the squad car.

JIMMY

How the hell are you going to pay  
for treatment?

MIKE

I just remortgaged our place. And  
I've still got the houseboat.

JIMMY

Let me know if I can help.

Mike suddenly stops and clutches his right side under his  
ribs. He takes a deep breath and exhales slowly.

MIKE

(gasps)

I can't bankrupt you too.

Jimmy puts an arm around Mike to support him.

JIMMY

You wanna go back inside?

MIKE

It'll pass in a minute.

INT. DONALD'S OFFICE - NIGHT

The two heavies enter and one hands Schaeffer a sheet of  
paper.

FIRST HEAVY

Names and addresses of Sam's  
acquaintances.

Schaeffer glances at the list.

SCHAEFFER

You know what to do.

The two heavies leave and Schaeffer drops the sheet in the  
drawer of his desk.

INT. SAM'S BAR - NIGHT

Jack wipes down the bar, then locks up and leaves.

INT. JACK'S APARTMENT - NIGHT

Jack enters and notices the answer machine is flashing  
with a message. He presses play.

YOUNG MAN (V.O.)

Dad, it's me. Have you released the funds from my trust? It's only two weeks until my birthday and I need a new car. See you at Ally's on Sunday.

Jack opens a drawer in the table and pulls out a bank statement. The bottom line reads "AVAILABLE FUNDS \$0".

Jack holds his head in his hands. He then opens the cupboard under the television and removes a full bottle of whiskey. He pours himself a shot and swirls the liquid in the glass. He fights back tears.

He eventually picks up the phone and dials a number.

JACK

Sal, it's Jack.

SAL (V.O.)

You struggling?

JACK

Can I see you?

SAL (V.O.)

It's late, Jack.

JACK

Sorry.

SAL (V.O.)

You got any friends or family?

JACK

Both. But my friends don't seem to stick around and the family's half the problem.

There's a long pause.

JACK

You still there, Sal?

SAL (V.O.)

I'm free Wednesday night.

Jack hangs up and holds the shot glass to his lips. He then closes his eyes and takes a deep breath.

EXT. JACK'S APARTMENT BLOCK - CONTINUOUS

A black panel van pulls up and parks opposite.

INT. JACK'S KITCHEN - CONTINUOUS

Jack eventually empties the shot glass and the rest of the bottle into the sink. He then clears out the remaining bottles of alcohol from the cupboard under the television and drops them in a box.

INT. JACK'S APARTMENT BLOCK - CONTINUOUS

Jack leaves his apartment with the box and flicks on the light in the corridor. He then heads for the exit.

EXT. JACK'S APARTMENT BLOCK - CONTINUOUS

As Jack crosses the parking lot he notices two shadowy figures in the panel van opposite.

Jack disposes of the bottles and returns to the main entrance but the figures are no longer in the van when he checks a second time. He hurries across the

COURTYARD

and enters the apartment building.

INT. JACK'S APARTMENT BLOCK - CONTINUOUS

Jack walks past a MAN checking his mailbox in the entrance hall and flicks the light to the corridor leading to his apartment in the basement. The light doesn't come on. The corridor remains pitch black.

Jack heads down the

PASSAGEWAY

to his apartment but he's only taken a few paces when the light in the entrance also goes out, throwing the basement into total darkness.

He hears footsteps THUDDING towards him from the entrance and from further down the corridor. He can just see the LIGHT coming from under the door to his apartment when the two men jump him.

Jack is beaten to the ground and a gag is stuffed in his mouth. A bag is tied over his head and his hands are secured behind his back. One of the thugs tears his watch off his wrist. Jack's then dragged back down the corridor.

EXT. JACK'S APARTMENT BLOCK - CONTINUOUS

Jack is thrown into the back of the van and it speeds off.

INT. DONALD'S OFFICE - NIGHT

Schaeffer looks out across the floor of his unlicensed casino at rows of gaming machines. Only a few people are playing and the tables are also quiet.

He watches as a YOUNG MAN of about 25 plays his final spin in one of the machines. The man loses and checks his wallet. He can't conceal his anguish and shakes his head. He then walks to the counter and pulls out a credit card.

Schaeffer returns to his desk and opens a file containing the account ledger. The bottom line reads "\$-122,000".

He opens a drawer in his desk and removes a bottle. He pours a large shot of whiskey into a tumbler, downs it and pours another.

Schaeffer then presses the intercom.

SCHAEFFER

Draw up a list of debtors.

EXT. DESERT - NIGHT

Jack is manhandled out of the van and dragged across the scrub by the two thugs. The men then prop him on his knees and remove the gag but not the bag over his head. Jack can still make out vague shapes through the bag.

Insects chatter noisily in the background, and a full moon casts eerie shadows across the desert floor.

FIRST HEAVY

Good evening, MR TAYLOR. Listen carefully. Sam owes my superior a small debt, which he'd like repaying.

JACK

Then you'd better speak to Sam.

FIRST HEAVY

We both know that's not possible. You've inherited his debt because you were responsible for him when he was arrested. The debt is now non-negotiable.

JACK  
That seems fair.

FIRST HEAVY  
I'm glad you think so.

JACK  
Sarcasm not your forte?

There's an uncomfortable silence.

JACK  
Sam's a danger to himself and everyone he works with. He'd pick a fight in an empty bar, for Christ's sake.

FIRST HEAVY  
Well we need something from inside the bank and you're going to get it for us. Are you following me so far?

JACK  
I don't exactly need to be Columbo.

The second heavy draws a gun, points it at Jack's eye and cocks it.

SECOND HEAVY  
Tread carefully.

FIRST HEAVY  
With Sam indisposed, you'll have to choose your team.

JACK  
If I refuse?

FIRST HEAVY  
Ally's a pretty girl. Be a shame to miss her wedding.

JACK  
Come within a mile of her and I'll kill you.

FIRST HEAVY  
You're not in a position to be making threats, Mr Taylor.

JACK  
The name's Jack, asshole.

SECOND HEAVY  
Unusual surname.

FIRST HEAVY  
I prefer to keep things formal.

JACK  
Sorry. Fuck you... Sir.

The second thug clubs Jack round the side of the head and knocks him to the ground.

Jack rolls over and gasps in pain. Then he struggles back to his knees. Blood seeps through the bag and stains his shirt.

SECOND HEAVY  
I'll gladly kill you now.

JACK  
Thought you needed me.

SECOND HEAVY  
There's always afterwards.

Jack inches forward on his knees and presses his forehead up to the barrel of the gun.

JACK  
I'm a recovering alcoholic  
working in a bar.

FIRST HEAVY  
You come good, you're in the  
clear. Fuck up and she'll never  
pull on that dress.

The thug then hangs a key on a chain around Jack's neck.

FIRST HEAVY  
Safety deposit box 299. Bring the  
contents to me and the slate's  
clean.

SECOND HEAVY  
And don't forget to return the  
key.

JACK  
That watch was a gift.

SECOND HEAVY  
You'll have to prize it off my  
lifeless wrist.

JACK  
I might just do that.

EXT. ILLEGAL GAMBLING HOUSE - NIGHT

A MAN dressed in black watches Donald leave the casino and drive off. A couple of TEENAGERS are smoking dope on the street corner.

The figure then slips across the street and ducks into the shadows below a second-floor window. He pockets a stone lying on the ground.

The figure climbs onto the roof of a parked car and jumps for the retracted fire-escape ladder. He then swings his feet up onto the walkway.

He climbs another flight of steps and inches along a ledge until he reaches the window. He checks the street below is empty before carefully smashing the window and letting himself into

DONALD SCHAEFFER'S OFFICE

The man rifles through the desk and pulls out several pieces of paper.

EXT. DONALD'S CAR - NIGHT

Donald suddenly bangs the steering wheel and does a U-turn.

INT. DONALD'S OFFICE - NIGHT

The man makes photocopies of the papers and stuffs the sheets into a pocket.

He then hears a CAR pull up outside. A moment later the door downstairs opens and the LIGHTS come on in the gambling house.

The figure drops the stone on the floor by the window, lets himself out and closes the window. He then slips back along the

LEDGE

and down the fire escape.

EXT. ILLEGAL GAMBLING HOUSE - NIGHT

The figure grabs a couple of stones from the alley and approaches the teenagers on the street corner opposite. He then removes a bill from his pocket and points to the office windows as the lights come on.

MAN

Five bucks to hit the windows.

FIRST TEENAGER

Sure thing, buddy.

SECOND TEENAGER

Anything for a score.

The teenagers take the stones and the bill.

They then let fly as the man slips around the corner and disappears into the night.

EXT. JACK'S APARTMENT BLOCK - NIGHT

The panel van screeches to a halt and Jack is thrown out onto the sidewalk. The van then vanishes into the night.

INT. CONVENIENCE STORE - DAY

Police tape seals the door. A couple of spent shell casings are circled on the floor next to a blood stain.

Jimmy interviews the clerk while FORENSIC INVESTIGATORS examine the store. One probes the bullet hole in the wall, while two others check where the gunman fell.

JIMMY

You say the guy who came in before the gunman refused to hand over his wallet. Then he disarmed and shot the robber before running off with the cash.

CLERK

Think he took his gun, too.

JIMMY

Was he alone?

CLERK

Guess so.

JIMMY

Was anyone waiting for him in the vehicle across the street?

CLERK  
Waiting for who?

Jimmy pulls out a cigarette.

CLERK  
No smoking in here, buddy.

Jimmy lights the cigarette.

JIMMY  
For the man who took the cash.

CLERK  
I was more concerned about the  
dead guy on my floor. Could you  
get your people out of here so I  
can re-open my store?

JIMMY  
I like to do my job properly. Did  
you see which side of the car he  
got in?

CLERK  
(shaking his head)  
Did you?

There's an uncomfortable silence while Jimmy stares at the clerk.

CLERK  
If I had to say, I guess he got  
in the right-hand-side.

JIMMY  
The passenger's side.

CLERK  
Right. The passenger's side.

EXT. STREET OPPOSITE THE POLICE STATION - DAY

Jack watches Mike climb into a squad car. He waits until the car has left the parking lot, then grabs a briefcase from the passenger seat of his Chevy and crosses the street towards the police station.

INT. POLICE STATION - CONTINUOUS

Jack heads for the duty officer at the front desk.

JACK  
I'm here to see Samuel Whitaker.

DUTY OFFICER  
Are you his lawyer?

JACK  
Yeah.

The duty officer looks him up and down.

DUTY OFFICER  
Day off?

JACK  
Just doing the rounds.

The duty officer leads Jack into the building and peers through the door of an

INTERVIEW ROOM

DUTY OFFICER  
The arresting officer is on his way.

INT. INTERROGATION ROOM - CONTINUOUS

Jack enters and sits opposite Sam. He places his briefcase on the table.

JACK  
You okay?

SAM  
I owed some people, Jack.

JACK  
Do I know these people?

SAM  
Of course not. Sorry.

JACK  
Bullshit. You never think, never take responsibility.

SAM  
What the fuck do you know about responsibility? You can't even take care of your family.

JACK  
That's about to change. Friends come and go. Families are for life.

EXT. POLICE STATION - CONTINUOUS

Jimmy pulls up in his patrol car and parks.

INT. INTERROGATION ROOM - CONTINUOUS

Sam lights a cigarette.

JACK

I need everything you've got on the job.

SAM

They'll kill you afterwards, Jack.

JACK

Thanks for that. Besides, I don't have a choice. They threatened my daughter.

SAM

I can't give you anything here. Amber's boyfriend BILLY works at the bank. He's joining my boys at the bar tonight. Look after the place for me.

Jack snorts in disbelief.

JACK

You'll get off on self-defense for the shooting, but taking the cash was reckless. Assaulting a police officer was plain stupid. Get yourself a decent lawyer.

SAM

You're still an accessory, y'know.

Jack leans across the table until his face is only inches from Sam's.

JACK

(whispers)

Mention my name, I'll kill you.

Jack collects his briefcase and leaves.

INT. POLICE STATION - CONTINUOUS

Jack passes Jimmy in the corridor on his way out. Jimmy looks over his shoulder at Jack as he passes the front desk.

Jimmy returns to the

FRONT DESK

as a MAN in a business suit enters the police station and approaches the duty officer.

JIMMY  
(to the duty officer)  
Who was the guy who just left?

DUTY OFFICER  
Whitaker's lawyer.

The smartly dressed man joins them at the desk.

MAN  
Good morning, gentlemen. MALCOLM  
MEAD of Mead & White. I'm here to  
see Samuel Whitaker.

Jimmy and the duty officer exchange glances.

DUTY OFFICER  
May I see some ID, Mr Mead?

Mead produces his identification.

Jimmy runs outside.

EXT. POLICE STATION - CONTINUOUS

Jimmy charges across the parking lot as Jack's Chevy roars into the distance.

JIMMY  
(to self)  
You got big hairy balls, pal.

INT. POLICE STATION - CONTINUOUS

Jimmy approaches the front desk.

JIMMY  
Expect disciplinary action.

DUTY OFFICER  
(sheepishly)  
Yes, sir.

Jimmy hurries to the  
 INTERROGATION ROOM  
 and joins Sam and Malcolm.

JIMMY  
 (to Sam)  
 It's time we had a chat.

EXT. GUN STORE - DAY

Jack climbs back into the Chevy and opens his briefcase. He places a gun and several boxes of ammunition inside. He then removes a dictaphone and rewinds the tape briefly. He presses play.

SAM (V.O.)  
 You're still an accessory,  
 y'know.

INT. INTERROGATION ROOM - DAY

Jimmy, Sam and Malcolm are at a small table. A microphone and tape recorder sit on top.

The air conditioning is fighting a losing battle against the heat. Sweat stains Sam's clothes.

JIMMY  
 I can't help you if you won't  
 talk. Who has the cash from the  
 store?

SAM  
 I ain't no grass.

JIMMY  
 You're looking at a long stretch  
 for the shooting.

MEAD  
 It was clearly self-defense,  
 Detective. My client will plead  
 guilty to the opportunist theft  
 and will get a slap on the wrist.

Jimmy pours himself a glass of iced water from a jug but doesn't offer one to Mead or Sam.

JIMMY  
 Assaulting a police officer is a  
 serious offense.

MEAD

Your word against his. You might be the heavy-handed type. I could ask to see your service record.

JIMMY

Knock yourself out. I take protect and serve seriously.

(to Sam)

You could walk if you give me the name of the driver.

SAM

What driver?

JIMMY

The man who just tried to leave the station. We're sweating him in the room next door.

SAM

He won't talk.

Jimmy finishes his water and beams like the cat that got the cream.

JIMMY

Gotcha.

EXT. UNIVERSITY CAMPUS - NIGHT

The same young man who was losing heavily in the unlicensed casino crosses the parking lot to a beaten up sedan next to the black panel van.

He removes his key from his pocket and is about to climb in when the two heavies suddenly appear and pin him to the car door.

FIRST HEAVY

Mr TAYLOR?

YOUNG MAN

Who the fuck's asking?

SECOND HEAVY

Like father like son.

YOUNG MAN

What?

FIRST HEAVY

Are you Mr DAVID TAYLOR?

SECOND HEAVY

Tick tock, tick tock.

David glances at the men nervously.

DAVID

Yeah, that's me.

The first heavy removes a sheet of paper from his pocket.

FIRST HEAVY

You have a gambling problem. Your account is eleven thousand dollars in the red. You have until next weekend to find the cash or we'll break your legs.

DAVID

Fuck you.

The second heavy grabs David's hand and slams it onto the hood. Then he smashes his elbow into the back of his hand.

David cries out in pain and slumps to his knees. The first heavy then grabs him by the throat.

FIRST HEAVY

Next weekend. Or you'll be in a wheelchair for your sister's wedding.

INT. SAM'S BAR - NIGHT

Jack and Amber are working. The bar is busy with a mix of young adults shooting pool and older men sitting at the bar. There's a booth by the pool tables with a "RESERVED" sign on the table. ROCK MUSIC blares from the speakers.

Jack comes out from behind the bar and collects a tray of glasses. He sees a MAN enter and place a coin on one of the pool tables. The man then heads for the bar. He leans over and kisses Amber. She pours him a beer.

Jack drops the tray on the end of the bar and collects another. While he's doing his rounds, two MEXICAN MEN in their early 50s and the man who broke into Schaeffer's office enter the bar and join BILLY.

Jack places the dirty glasses in a washer behind the bar and pours himself a coke.

JACK

Join me in the booth, fellas?

FIRST MEXICAN

Where's Sam?

JACK

Unavailable.

AMBER

It's okay, EDDIE. He's cool.

(to Jack)

I'll hold the fort.

Jack cocks his head at the Mexicans and winks at Amber.

JACK

They invading or something?

EDDIE

Don't confuse us with Indians.

JACK

It's called humor.

Jack, Billy and the three men sit at the spare booth in the corner by the pool tables.

JACK

Names, please, gentlemen. I don't care if you lie.

EDDIE

Eduardo. Who put you in charge?

JACK

Sam. That a problem?

EDDIE

Not yet. This is my brother FERNANDO.

FERNANDO

And Mr Cheerful here is BUTCH. Billy's Amber's partner.

JACK

Sam got careless yesterday so he won't be joining us.

FERNANDO

The plan's simple enough.

Jack finishes his coke.

JACK

(to a waitress)

Can I get another soda and four beers on my tab?

WAITRESS

Sure thing, Jack.

Jack waits until she's out of earshot.

JACK

Even simple plans have to be executed. I'll go in first as a customer.

BUTCH

Why can't you come in with us?

JACK

Because you need me to case the joint from the inside, which I can only do as a customer. If anything's out of place, we abort.

BUTCH

But when the time's right, you'll give us a signal, okay?

JACK

(nodding)

Deal with the security guard first.

BUTCH

Leave him to me.

JACK

Our guns are for show.

BUTCH

Unless absolutely necessary, right?

JACK

You instill fear through the threat of force. Fernando will disconnect the phones and panic button. Lock the staff and any customers in the manager's office and take me as a hostage. We then bolt the main doors so no one gets in or out.

EDDIE

I'll be waiting outside.

BUTCH

How much is in the registers?

BILLY

No more than a couple of grand.  
Maybe five hundred thousand in  
the vault.

JACK

The registers are a waste of  
time. We hit the vault as soon as  
the bank is under our control.  
Police response time is  
approximately five minutes.

BUTCH

We'll be out in three.

JACK

If we do our jobs properly.

A YOUNG MAN wanders over from the pool tables.

YOUNG MAN

Billy, you're up next. Expect an  
ass-whupping.

Billy stands and grabs his beer from the waitress.

BILLY

This won't take long.

Jack also leaves the table.

JACK

I should collect some glasses,  
gentlemen.

INT. HOTEL FOYER - NIGHT

A well-dressed couple cross the posh entrance hall to the  
front desk.

MAN

Room one-nineteen.

The RECEPTIONIST hands him a key along with a LETTER.

RECEPTIONIST

This was delivered for you  
earlier, Mr GOLDMAN.

Goldman leads his partner towards the elevators.

WOMAN

Butch?

GOLDMAN

Better be. Book him a room here.  
I want to keep an eye on him.

INT. SAM'S BAR - NIGHT

Jack places another tray of dirty glasses on the bar.  
Billy catches his eye from the pool tables and waves a  
five-dollar bill in the air. Jack joins him.

BILLY

Easy money.

JACK

Who's up next?

BILLY

We should rejoin the others.

Jack glances across the busy bar at the booth. The  
Mexicans and Butch are deep in conversation.

JACK

Give me a shot at the title  
first.

BILLY

I don't want to take your cash.

JACK

Humor me.

INT. SAM'S BAR - CONTINUOUS

As Jack and Billy rejoin the others in the booth, Jack  
pockets a ten-dollar bill.

BUTCH

(laughing at Billy)  
You got hustled.

JACK

Easy money.

BUTCH

(standing)  
Come on, boys, we're done for  
this evening.

Eddie, Fernando and Butch leave the bar.

JACK

Gotta take a piss out back.

BILLY  
Soda overdose? See you at the  
bar.

Jack waits for Billy to leave the table and then reaches underneath to remove the dictaphone that was stuck to the underside. He then heads to an

OFFICE BEHIND THE BAR

and rewinds the tape.

INT. SAM'S BAR - CONTINUOUS

Jack heads for the counter.

YOUNG MAN  
You want a game, old man?

JACK  
I don't take money from kids.

Jack approaches Billy. He's with Amber at the bar.

JACK  
Mind if I have a word?

BILLY  
Sure.

JACK  
Outside.

The two men exit.

EXT. SAM'S BAR - CONTINUOUS

Jack walks Billy round the corner into a

SIDE STREET

and pulls out the dictaphone.

JACK  
I guess you didn't know these  
people as well as you thought.

Jack plays the recording from the bar. It's a little indistinct but the voices are unmistakable.

BUTCH (V.O.)  
Half a million bucks three ways  
is much better.

EDDIE (V.O.)  
We can't pull it off without Jack  
and Billy.

BUTCH (V.O.)  
We don't need to, Eduardo. We use  
them to get the cash, then we  
ditch them in the bank.

FERNANDO (V.O.)  
How?

BUTCH (V.O.)  
Fuck the Brothers Grimm, you must  
be the Brothers Dumb. We waste  
Billy and leave Jack inside to  
take the heat.

Jack stops the tape.

BILLY  
What the fuck do we do now?

JACK  
Nothing.

BILLY  
Forgive me for saying, but I have  
an inexplicable aversion to being  
killed.

JACK  
(claps him on the back)  
That's too bad.

INT. JACK'S APARTMENT - NIGHT

Jack lets Sal in and embraces her.

JACK  
Thanks for coming. Can I get you  
anything?

SAL  
I wouldn't drink in front of you.

JACK  
I work in a bar.

SAL  
I'm okay.

Jack then removes a small box from his pocket and hands it  
to her.

She opens it and her eyes light up. She then takes out an  
ornate crucifix and attaches the necklace.

SAL  
It's beautiful, but I didn't  
think you were religious.

JACK  
It's not for me.

He offers her a seat on the couch and sits next to her.

SAL  
What's on your mind?

JACK  
My daughter's wedding is in a  
couple of months and I can't  
afford it. My son's 25th birthday  
is coming up and he wants me to  
release money from his trust fund  
so he can buy a new car when he  
graduates.

SAL  
Slow down, Jack. Talk to Ally.  
She'll understand. What about the  
trust fund?

JACK  
There's a problem with that.

Sal waits expectantly.

JACK  
I blew it all on booze and cards  
before I checked in.

Sal takes his hand in hers.

SAL  
Oh, Jack. Was any of it invested?

Jack shakes his head and turns away.

JACK  
Some people want me to do another  
job.

Sal rolls his sleeve up.

SAL  
What happened to your watch?

JACK  
I'm getting it engraved.

SAL  
You can't go back to your old  
ways. You know where it leads.

Jack stands and walks to the window.

JACK  
They'll kill my family.

Sal joins him and puts her arm around his waist.

SAL  
I can't be a part of this, Jack.

EXT. JACK'S APARTMENT BLOCK - CONTINUOUS

Sal leaves and crosses the street to her car.

The black panel van is parked opposite.

Sal climbs into her car and leaves. The van follows her at a discreet distance.

A few seconds later, Billy pulls up and parks in one of the empty spaces.

INT. JACK'S APARTMENT - CONTINUOUS

Billy knocks on the door and Jack lets him in.

BILLY  
You got any beer?

JACK  
Water or soda.

Billy spreads a floor plan of the bank across the table.

BILLY  
Coffee?

Jack enters the

KITCHEN

and switches on the kettle. Then he rejoins Billy in the

LIVING AREA

JACK  
The cops will search everyone leaving the bank so I need a different way out.

Billy circles a vent on the plan with a pen.

BILLY  
The air conditioning vent is big enough for a person. It leads

BILLY  
from the vault in the basement to  
the staff restroom on the first  
floor.

JACK  
How the hell do I climb two  
floors inside the vent?

BILLY  
It's so narrow that you'll have  
to wedge your body between the  
walls. Wait until the alarm is  
set and everyone is out of the  
building or the whole goddamn  
world will hear you.

The kettle boils so Jack re-enters the kitchen.

JACK (O.S.)  
How do I know when the system has  
been armed?

BILLY  
A red light will flash on the  
panel by the vault door. You'll  
need tools too as there's a grate  
halfway along the vent. The  
restroom doesn't have motion  
sensors so it isn't wired up to  
the system.

Jack returns with two cups of coffee.

BILLY  
There's a small window above the  
stalls. It's your only way out.

Jack makes a note on the plan of the building.

JACK  
It's twenty feet up.

BILLY  
I usually park next to the  
dumpster in the alley below. I'll  
leave it under the window.

JACK  
(mutters)  
Some fucking plan this is. I'd  
almost rather be you.

EXT. GUN STORE - DAY

Jack leaves the store with a bulky holdall and climbs into his car.

INT. SAM'S BAR - DAY

Jack rights several stools and sets ashtrays on the tables.

Butch, Eddie and Fernando enter.

JACK  
We shouldn't be seen together.

BUTCH  
Not easy to plan a heist telepathically.

JACK  
I've booked room twenty-nine at the motel down the street. Meet me there later.

EDDIE  
Why not your apartment?

JACK  
You never know who's watching.

INT. MOTEL ROOM - DAY

Butch has a floor plan of the bank spread across the bed. He's made notes on it in pen.

Jack pours him a Scotch from a bottle on a table.

BUTCH  
We hit them tomorrow. It'll give us the weekend to disappear. They ship out cash to local businesses at 4pm for their weekly payroll so it'll be bagged and ready.

JACK  
That's when they'll expect trouble. There'll also be more traffic with people leaving work early. We go at 2.30 when the tellers and security guard are lethargic after lunch.

BUTCH  
We'll be much longer inside.

JACK  
Makes no odds if no-one raises  
the alarm. You're looking after  
the guard, right?

BUTCH  
(nods)  
What about Billy?

JACK  
What about him?

BUTCH  
I think he's playing us.

JACK  
Got any proof?

BUTCH  
(shakes his head and shrugs)  
Nah, but something don't sit  
right. I smell cop all over him.

Jack opens his jacket to reveal his gun.

JACK  
Leave Billy to me. A hundred and  
twenty-five each gives us all a  
nice bonus.

BUTCH  
What happened to 'Our guns are  
for show'?

JACK  
Well if your own team's working  
against you.

EXT. PARKING LOT - DAY

Eddie wanders between rows of cars outside a mall. He checks no-one's watching, then selects a beaten-up blue Camaro and breaks in. Within seconds the engine is running so he accelerates onto the highway.

EXT. ALLEY NEXT TO THE BANK - DAY

Billy parks his car, climbs out and pushes a dumpster beneath a first-floor window.

He then walks round the corner and enters the bank.

INT. DONALD'S OFFICE - DAY

The two heavies enter.

Donald Schaeffer is leafing through his filing cabinets.

A MAN is repairing the broken windows behind his desk.

FIRST HEAVY  
What happened?

SCHAEFFER  
Just kids. Nothing's missing.

Schaeffer checks his watch.

SCHAEFFER  
You should be at the bank.

The first heavy drops a PHOTO of Jack on the desk.

FIRST HEAVY  
Recognize him?

Donald studies the mugshot.

SCHAEFFER  
Has he ripped me off?

FIRST HEAVY  
This is Sam's partner.

SCHAEFFER  
From way back?

The first heavy nods.

Donald's eyes narrow menacingly as he stares at the photo.

SCHAEFFER  
About time I got even, Jack.

FIRST HEAVY  
There's more. His son is one of  
your biggest debtors. We're  
applying pressure.

SCHAEFFER  
Then we've got the bastard right  
where we want him.

EXT. MOTEL - DAY

Eddie, Fernando and Butch pull up in the stolen car next to Jack. Eddie climbs out so Jack can get in. He's carrying a holdall.

JACK  
What's this piece of shit?

EDDIE  
Didn't think I'd use my own car.

JACK  
It's hardly  
incon-fucking-spicious. And what  
the hell are you wearing?

EDDIE  
Better to look like a car  
salesman than a bank robber,  
dickhead.

JACK  
(mutters)  
Fucking amateurs. No car salesman  
would be seen dead in a shitty  
Camaro.

EXT. STREET ADJACENT TO THE BANK - DAY

The two heavies park the black panel van.

EXT. STREET OPPOSITE THE BANK - CONTINUOUS

Eddie pulls over and lets Jack out.

JACK  
You can see me through the  
window. When I run my hand  
through my hair, that's your cue.

Jack crosses the street with his holdall and enters the  
BANK

He looks for the security guard, then catches Billy's eye.

Billy closes his teller's position and disappears behind  
the counter into another room.

A line of customers waits patiently in front of the  
remaining clerks.

EXT. STREET OPPOSITE THE BANK - CONTINUOUS

Butch hands Eddie and Fernando walkie-talkies. The three men then check their guns.

BUTCH  
When eveything's under control,  
I'll lock Jack in the vault.

Eddie drops the walkie-talkie in his top pocket and turns back to the bank. He sees Jack run his hands through his hair.

EDDIE  
Showtime.

Butch and Fernando climb out of the car and jog across the street to the bank.

Butch notices the panel van but pays it no attention.

INT. BANK - CONTINUOUS

Butch and Fernando run inside the bank with guns drawn.

FERNANDO  
Everybody on the ground with your  
hands behind your head!

Most of the customers do as they're told but a couple run for the door.

Butch fires a shot into the ceiling and the remaining customers - including Jack - hit the floor.

The security guard reaches for his gun but Butch steps over and clubs him to the ground. He grabs the guard's gun and points it at his head.

BUTCH  
Move and I'll blow your fucking  
brains all over the place.

Butch slips one gun into his waistband but then spots the manager sidling along the counter towards a panic button.

He runs and jumps onto the counter and kicks the manager in the face. The manager stumbles backwards and falls over a desk.

BUTCH  
Anyone else want to play hero?

Unnoticed, the security guard reaches down to his ankle and removes a small pistol.

Jack is lying next to him.

JACK  
(whispers)  
Don't do it.

Billy slips back into the main part of the bank. Butch levels his pistol at his head.

BUTCH  
Keys to the vault. Now.

Billy nods nervously and glances at the manager. The manager has recovered and is rubbing his jaw. He pulls out a set of keys and throws them to Billy.

FERNANDO  
Everyone else stand and walk to the office.

The staff and customers do as instructed.

The security guard suddenly draws his spare weapon and aims at Butch.

FERNANDO  
Butch!

The security guard fires but Butch dives to the floor and the round ricochets harmlessly off the wall.

Butch then rolls over and returns fire, striking the guard in the head.

Unnoticed, Jack bangs his fist on the floor.

Butch leaps to his feet and stands over the dead guard.

BUTCH  
I fucking warned you!

Several of the remaining staff and customers are screaming in panic but Butch and Fernando force them into the

OFFICE

Fernando herds them into a corner and rips out the telephone.

FERNANDO  
I need a hostage. Any volunteers?

Everyone cowers away.

FERNANDO  
Didn't think so.  
(turning to Jack)  
You'll do.

Jack initially makes a show of resisting but Fernando jams his gun into Jack's neck.

FERNANDO

Move.

The two men leave the office and Fernando locks the heavy wooden door. They then cross the

ATRIUM OF THE BANK

BUTCH

Lock the main doors.

Fernando pulls down a security shutter, then bolts the doors and rejoins Butch, Billy and Jack.

Jack removes his gun from the holdall and slips it into his waistband.

JACK

(to Butch)

You should have checked the guard for a concealed weapon.

BUTCH

I didn't see you trying to stop him. We're the ones taking all the risk, don't forget. You're just a hostage.

The two men square up to one another but Fernando steps in to separate them.

FERNANDO

You're wasting time.

Jack collects the three spent cartridges and drops them in his pocket.

JACK

(to Billy)

Take us to the vault.

(to Fernando)

Stay here and watch the staff and the main door.

Billy unlocks a door leading downstairs to the vault.

INT. BANK - CONTINUOUS

Billy takes Jack and Butch to the

VAULT

Billy opens the heavy steel door and they all step inside. Shelves are stacked with bills while banks of safety deposit boxes occupy one wall.

Butch removes two folded holdalls from his jacket. He then starts to load them with bills. Jack and Billy follow suit, loading more bags from Jack's holdall.

EXT. BANK - CONTINUOUS

A patrol car pulls up at the lights opposite. Eddie grabs his walkie-talkie.

EDDIE  
I got cops outside.

INTERCUT - EDDIE'S GETAWAY CAR/INSIDE THE BANK

BUTCH  
Did you hear the shots?

EDDIE  
No.

BUTCH  
Are they coming in?

EDDIE  
They're just sitting in the car.

BUTCH  
Are any alarms sounding?

EDDIE  
No.

BUTCH  
Then they're just passing. Don't interrupt unless they're breaking the fucking door down.

IN THE VAULT

Butch replaces his walkie-talkie in his pocket and the three men finish loading the bags with cash. Butch then shoulders two of the bags.

BUTCH  
We're out of time. Let's go.

Billy suddenly removes a gun and points it at Butch.

BUTCH  
I fucking knew you were dirty!

Before either Butch or Billy can react, Jack draws his gun and shoots Billy twice, once in the arm and once in the chest. Billy crumples to the ground.

JACK  
Problem solved.

BUTCH  
(mutters)  
And you think I'm trigger happy.

Jack pockets his gun and shoulders the remaining two bags.

JACK  
Go.

Butch grabs the vault keys from Billy's body and then draws his own gun. He points it at Jack's head.

BUTCH  
Toss me the cash and place your  
gun on the floor.

JACK  
Triple-cross, huh? I should never  
have trusted you.

BUTCH  
But you didn't listen to your  
instincts.

Jack drops the bags on the floor and kicks them over.

BUTCH  
And the gun.

Jack slowly removes the gun and hands it to Butch.

JACK  
You gonna shoot me?

Butch ejects the magazine and pockets the remaining rounds. He then throws the gun on the floor and cocks his head at Billy.

BUTCH  
No need. Enjoy the chair.

Butch leaves and locks the steel vault door.

INT. BANK - CONTINUOUS

Butch struggles upstairs with the bags of cash and re-enters the

ATRIUM

FERNANDO

They give you any trouble?

BUTCH

Jack took care of Billy.

Butch gives Fernando two holdalls and they unlock the front door to the bank.

The two men open the shutter and slip outside past a couple of curious passersby.

EXT. BANK - CONTINUOUS

Butch and Fernando walk casually across the street and climb into the

GETAWAY CAR

EDDIE

Are we cool?

BUTCH

Ice. Go.

Eddie pulls away from the curb and joins a light stream of traffic heading out of the city.

EXT. BANK - CONTINUOUS

One of the passersby runs outside.

PASSERBY

Call 911!

EXT. BANK - DAY

A patrol car screeches to a halt outside. Mike and Jimmy leap out, draw their guns and run into the

BANK

Aside from the guard's body, the atrium is deserted. Mike kneels next to the guard but immediately stands.

MIKE

(under his breath)

Shit.

(to Jimmy)

Check the office. I'll take the vault.

JIMMY  
 (shaking his head)  
 This time we're sticking  
 together.

MIKE  
 Find the staff first.

The two police officers head for the office on one side of  
 the atrium.

EXT. BANK - CONTINUOUS

An ambulance pulls up outside and two orderlies approach  
 the bank.

INT. BANK - CONTINUOUS

Mike and Jimmy unlock the office and release the customers  
 and staff.

MIKE  
 Everyone okay?

BANK MANAGER  
 We're fine. Our security guard?

JIMMY  
 (shaking his head)  
 Sorry.

BANK MANAGER  
 They took a hostage.

MIKE  
 Wait here until the building is  
 secure. Keys?

The manager hands them spare keys from a drawer in the  
 office desk. The two police officers then cross the

ATRIUM

to the stairs leading down to the vault.

Two beat cops cross the floor and join them.

JIMMY  
 (to the cops)  
 Don't let anyone out until  
 they've been searched.

INT. BANK - CONTINUOUS

The emergency medical technicians kneel beside the body of the security guard but he's clearly dead. They then join Mike and Jimmy by the stairs leading to the vault.

FIRST ORDERLY  
Does anyone need medical  
attention?

JIMMY  
(shakes his head)  
The staff said they heard shots.  
Follow me but keep well back.

The four men descend to the

VAULT

Mike selects a key from the bunch.

JIMMY  
(to the orderlies)  
Wait for the all clear.

INT. BANK VAULT - CONTINUOUS

Mike and Jimmy enter and pan their weapons around. Billy is lying motionless on the floor next to one wall but there's no sign of Jack.

JIMMY  
Man down.

MIKE  
Clear.

The two officers holster their guns as the orderlies rush in and tend to Billy.

EXT. BANK - CONTINUOUS

Several patrol cars seal off the streets around the bank.

Mike takes a statement from the bank manager.

Billy is bundled into the back of an ambulance on a gurney. The ambulance is waved through the police cordon.

Jimmy finishes taking a statement from the passersby. He then gets into his

PATROL CAR

and grabs the radio.

JIMMY

Set up roadblocks within a two-mile radius. Three suspects are in a blue late-model Camaro in poor condition. One is a white male. Six feet, two hundred pounds. A second is of Mexican descent. Five-ten and one-eighty.

INT./EXT. GETAWAY CAR - DAY

Eddie keeps pace with the slow-moving traffic heading out of town.

Butch glances in the WING MIRROR and notices the panel van following them discreetly.

As they approach a junction, two squad cars screech to a halt and stop the traffic ahead of them.

BUTCH

Take the next right.

Eddie turns into a side street and then takes a left onto a main street at the end.

Butch notices the panel van make the same turns.

As the car approaches another junction, more patrol cars appear.

BUTCH

Fuck getting out of town. Take us back to the motel. We wait there until dark.

Eddie turns the Camaro round and they head back into the city. The panel van also does a U-turn.

EXT. BANK - DAY

A pair of workmen drive their truck into the

ALLEY

next to the bank and find the dumpster blocking their way. One climbs out and shunts the dumpster up the alley into an alcove. He then climbs back into truck.

INT. AIR VENT - DAY

Jack peers through the grate into the vault. The light on the control panel changes from GREEN to RED.

INT. MOTEL ROOM - DAY

Butch, Fernando and Eddie enter with the holdalls. They empty the cash onto a bed and start counting it.

INT. POLICE STATION - NIGHT

Jimmy pours Mike a coffee and hands it to him. He then sits on the edge of his desk and opens a file.

JIMMY

Something doesn't add up. The manager said they took a hostage but none of the witnesses saw him leave and he wasn't in the bank when we showed up.

MIKE

It's getting late, Jimmy.

JIMMY

I'm thinking accomplice. I want another look around.

MIKE

The evidence ain't going anywhere. And the bank's closed tomorrow.

Jimmy turns a page in the file.

JIMMY

The staff said there were five shots, but we can only account for four: one in the ceiling, one fired by the security guard that missed, one that killed the guard, and one in the teller's arm. There were no shell casings anywhere.

Mike finishes his coffee, then walks to the door and holds it open.

JIMMY

The witnesses also said that one of the robbers called the other Butch. Do we have anyone on file with that name and description?

MIKE

I'll ask Detective Johnson to  
look into it. Now please go home  
and get some rest.

Jimmy pulls on a jacket and removes his car keys.

JIMMY

You too, huh?

MIKE

After I've dealt with the  
paperwork.

INT. AIR VENT - NIGHT

Jack removes a small flashlight from his holdall and  
slides along the vent until he reaches a vertical section.

The vent is narrow and he makes plenty of noise as he  
wedges his body between the walls of the shaft and inches  
towards another grate at the top.

He slips twice but then discovers he can use the edges  
between the seams to take his weight. He ties the holdall  
around his waist and eventually reaches the grate.

The screws are on the other side so he removes a  
battery-powered screwdriver with a flexible head, inserts  
it through the grate and eventually undoes the four  
screws.

Jack then climbs the last few feet and slides along a  
short horizontal section to a third grate. The screws are  
again on the other side so he uses his tool once more. The  
screws fall onto the restroom floor.

EXT. BANK MANAGER'S HOUSE - CONTINUOUS

Jimmy pulls up in his car and parks outside. He climbs out  
and knocks on the door.

The bank manager eventually opens it.

JIMMY

I think we missed something  
earlier. May I have a key?

MANAGER

I can't let you go alone.

JIMMY

Then you're coming with me.

MANAGER

It's the dead of night,  
Detective.

Jimmy takes him by the arm.

JIMMY

I insist.

INT. BANK RESTROOM - CONTINUOUS

Jack climbs out of the air conditioning vent into one of the stalls. Moonlight streams in through a tiny window above the next stall. He reaches back into the vent to grab the holdall and unties it from his waist.

He grabs a paper towel and wipes the perspiration from his forehead. He then replaces the grate but he can only find three of the screws. He doesn't bother with the last screw as the vent is secure.

He climbs onto the sill and unlocks the window. He eases it open and leans out but the dumpster isn't below him.

JACK

(mutters)

Jesus, Billy.

Jack squeezes through the window onto a narrow

LEDGE ABOVE THE STREET

and inches along but the ledge stops before he reaches the dumpster. He swings the holdall and lets fly. It lands in the dumpster with a THUD.

EXT. BANK - CONTINUOUS

Jimmy and the bank manager pull up in Jimmy's patrol car and park in the alley below the window.

JIMMY

Wait here.

On the ledge above them, Jack freezes.

Jimmy climbs out of the patrol car and heads for the main entrance of the bank.

Jack inches back along the ledge to the restroom window. He slips back inside but unwittingly snags his SHIRT on the catch and a small piece tears off.

INT. BANK RESTROOM - CONTINUOUS

Jack jumps onto the floor, drinks from the faucet and peers into the corridor outside.

A RED LIGHT blinks on a panel on the wall opposite. The light suddenly turns GREEN.

INT. BANK - CONTINUOUS

Jack pads softly along the corridor to the stairs leading to the floor of the bank. He starts down the stairs but stops when he spots a flashlight pan across the atrium.

The light approaches so he backs up the stairs and ducks into an

OFFICE

He eases the door closed and crouches behind a desk. The flashlight reflects in the office window. The office door then opens.

Jack holds his breath while the flashlight pans across the room. Then the door closes and the unseen figure heads towards the restroom.

Jack creeps towards the door and slips into the

CORRIDOR

He then starts down the stairs to the main floor of the bank.

EXT. BANK - CONTINUOUS

Mike walks up to the main entrance and pulls out a key. He unlocks the door and notices a GREEN LIGHT on the alarm panel next to the shutter.

Mike frowns, draws his gun and enters the building. He locks the door behind him but leaves the key in the lock.

INT. BANK - CONTINUOUS

Mike crosses the atrium by the light of the moon coming in from a skylight. He spots a pool of dried blood where the security guard was shot.

Jack pads down the stairs opposite and suddenly notices another shadowy figure coming towards him. He ducks into an alcove as Mike starts up the stairs.

Jack waits until Mike reaches the top of the stairs before he darts across the atrium and unlocks the door. Then he slips out into the night.

EXT. BANK - CONTINUOUS

Jack runs round into the

ALLEY

and skirts the patrol car when he sees the bank manager in the passenger seat.

He climbs onto the dumpster in the shadows, reaches inside and pulls out the holdall. He removes a bulletproof vest and a bloodied shirt and drops them back in the trash.

INT. BANK RESTROOM - CONTINUOUS

Jimmy enters and quickly spots the ripped piece of shirt on the windowsill. He climbs onto the sill and opens the window.

EXT. BANK - CONTINUOUS

Jack hears the window above him open and slips unnoticed through the shadows past the patrol car into the street.

INT. BANK RESTROOM - CONTINUOUS

Jimmy studies the ripped piece of shirt and then spots the open dumpster. He climbs down from the sill and checks the air vent. One of the screws is missing but he soon finds it with his flashlight.

INT. BANK - CONTINUOUS

Jimmy jogs down the corridor towards the stairs.

Mike suddenly appears behind him with his gun leveled at his head.

MIKE

Hold it right there.

JIMMY

Easy, Sheriff, it's only me.

MIKE

What are you doing here?

Jimmy slowly turns but keeps both hands visible.

JIMMY

I said something don't add up.

MIKE

You're making me nervous, Jimmy.  
It's the middle of the night.

JIMMY

Likewise, Sheriff.

MIKE

What were you doing in the  
restroom?

JIMMY

Take a wild guess.

The two men walk downstairs and Mike ushers Jimmy outside.  
The main door is unlocked so Jimmy removes the key and  
holds it up.

JIMMY

You're getting careless. Anyone  
could have wandered in.

MIKE

I must be getting old.

EXT. BANK - CONTINUOUS

Mike sets the alarm and locks the main door but his gun is  
still trained on Jimmy.

MIKE

I need to know I can trust you.

JIMMY

Trust has to be earned.

MIKE

We'll talk tomorrow.

Mike holsters his gun, climbs into his car and leaves.

EXT. ALLEY NEXT TO THE BANK - CONTINUOUS

Jimmy passes his patrol car and searches the area below  
the restroom window but finds nothing but the dumpster.

He climbs onto it and shines his flashlight inside. He  
reaches in and removes the bulletproof vest and the  
bloodstained teller's shirt.

INT. BANK VAULT - DAY (FLASHBACK)

Billy rolls over and gets to his feet. Blood drips from the flesh-wound in his arm.

BILLY.  
Fuck. That hurts.

Jack removes a shirt from his holdall. It has a single bullet hole in the arm.

JACK  
Swap these. We haven't got long  
before the cops arrive.

Billy removes his distinctive teller's shirt and reveals a bulletproof vest underneath. He unhooks the vest and drops it and the bloodstained shirt into Jack's holdall.

Jack, meanwhile, removes a key from his pocket and opens safety deposit box 299. He empties the tray with its unseen contents into the holdall, then replaces it and locks the box.

He also drops his gun in the bag along with the two spent shell casings.

Billy grabs a load of bills and begins stuffing them into the holdall.

JACK  
Leave the cash, Billy.

BILLY  
What do you mean?

JACK  
This was never about money.

BILLY  
There's still a couple of hundred  
grand here.

JACK  
You can't go down for this.

Jack removes a pocket screwdriver from his holdall and begins unscrewing the grate covering the air vent.

Jack climbs into the air vent with the holdall containing his tools and the contents of the deposit box.

JACK  
Hurry, Billy.

Billy replaces the grate and Jack holds it in place from the other side. Billy then inserts the four screws and tightens them with his good arm.

Billy finally finishes tightening the screws. He then hides the screwdriver in his boot.

JACK  
(hisses under his breath)  
Do it now!

BILLY  
(whispers)  
Do I have to?

JACK  
It's the only way.

Billy leans against the wall and throws his head back. It makes a dull thud and he crumples to the floor.

Jack slides deeper into the vent as the vault door opens and Mike and Jimmy enter. The cops pan their weapons around the vault.

JIMMY  
Man down.

MIKE  
Clear.

EXT. ALLEY NEXT TO THE BANK - NIGHT (PRESENT DAY)

Jimmy runs back down the alley and jumps into his car. He slaps a RED LIGHT on the roof and floors it.

MANAGER  
What the hell's going on?

JIMMY  
Someone's playing us.

INT. MOTEL ROOM - NIGHT

Butch, Eddie and Fernando finish counting the cash and stack it in neat piles on the bed. The television is on in the background.

TV NEWS ANNOUNCER (V.O.)  
Police and staff at the Central Bank have confirmed that the thieves escaped with more than three hundred thousand dollars in cash and diamonds worth nearly two million. One of the tellers was taken to hospital but his injuries are said to be minor.

BUTCH  
What the fuck!

EDDIE  
We got fucked in the ass!

TV NEWS ANNOUNCER (V.O.)  
No one was apprehended at the scene but descriptions of the gang have been circulated and police are said to be closing in.

FERNANDO  
They've even got good likenesses, for Christ's sake.

Butch switches off the television and paces the room.

BUTCH  
(to Fernando)  
Get to the hospital and find out why Billy ain't dead.

EDDIE  
Can't let him talk to the cops.

Fernando pulls on a jacket, shows the group his gun and then leaves.

EDDIE  
What about Jack?

BUTCH  
Leave him to me.

INT. HOSPITAL TRAUMA UNIT - NIGHT

Jimmy approaches the reception area. He's casually dressed so he flashes his badge.

JIMMY  
May I see the guy brought in this afternoon?

TRAUMA RECEPTIONIST  
The bank teller?

JIMMY  
Yeah.

TRAUMA RECEPTIONIST  
It's a bit late for an interview.

JIMMY  
He's the only witness from the vault.

The receptionist checks a log of the day's activity.

TRAUMA RECEPTIONIST

William Turner. Age thirty. He's  
in room two down the hall. Please  
don't be long.

JIMMY

Was he badly hurt?

TRAUMA RECEPTIONIST

Minor gunshot wound to his left  
arm but we patched that up.  
Superficial bruising to the  
sternum and the back of the head.  
We've given him a morphine shot  
but he'll be fine.

JIMMY

Has he given a home address?

The receptionist checks the file once more, then writes  
the address on a slip of paper and hands it to Jimmy.

JIMMY

Thanks.

INT. TRAUMA ROOM - CONTINUOUS

Billy pulls on his trousers and checks the gauze on his  
arm. Then he finishes dressing and peers into the  
corridor. He spots Jimmy approaching and ducks back into  
the room.

Billy runs to the window and opens it.

EXT. TRAUMA ROOM - CONTINUOUS

Billy climbs out of the window, pulls the curtains closed  
behind him, and leaps to the ground one floor below. He  
rolls over on the grass before scrambling to his feet and  
darting into the parking lot.

INT. TRAUMA ROOM - CONTINUOUS

Jimmy knocks on the door and enters. There's no one in the  
bed so he searches the room. He's about to leave when the  
breeze parts the curtains and reveals the open window.

Jimmy peers into the parking lot but sees nothing unusual.  
He then notices a cab pull up. He watches as Fernando  
climbs out and pays the driver.

EXT. HOSPITAL - CONTINUOUS

Fernando waits until the cab has left before slipping into the shadows by the entrance. He removes a gun from his waistband and checks the magazine.

INT. TRAUMA ROOM - CONTINUOUS

Jimmy watches as Fernando enters the hospital. He then pulls out an artist's impression of one of the robbers from his pocket.

JIMMY (V.O.)  
Mexican. Five-ten. One-eighty.

INT. HOSPITAL - CONTINUOUS

Fernando checks a plan on the wall and heads down the corridor opposite. He eventually arrives at the

TRAUMA UNIT

and approaches the reception desk.

FERNANDO  
I'm here to see William Turner.

TRAUMA RECEPTIONIST  
Relatives only, Sir, unless  
you're another cop.

FERNANDO  
I'm his brother-in-law.

TRAUMA RECEPTIONIST  
Room two.

Fernando hurries back down the corridor and surreptitiously draws his gun.

INT. TRAUMA ROOM - CONTINUOUS

Fernando slips in and pans his gun around the room but it seems quiet. He points his gun at the form lying in the bed, pads over and draws back the covers. The bed is stuffed with pillows but is otherwise empty.

Jimmy steps out from behind the curtain with his gun drawn. Fernando has his back to him.

JIMMY  
Put the gun down.

Fernando places his weapon on the bed and slowly turns to face Jimmy.

FERNANDO

Looks like I've been set up. This stinks of Jack and Billy.

JIMMY

Who's Jack?

FERNANDO

You don't know?

Jimmy shakes his head and removes his cuffs.

JIMMY

Billy's working for you.

Fernando laughs and holds out his hands.

FERNANDO

So I thought.

JIMMY

You came here to silence him.

As Jimmy claps one of the cuffs on Fernando's wrist, Fernando knocks Jimmy's gun to one side with one hand and elbows him in the face with his free arm.

Jimmy crashes to the floor so Fernando grabs his gun from the bed.

Jimmy comes to his senses just in time and fires. The round strikes Fernando in the shoulder, spraying blood across the wall behind him.

Fernando cries out in pain and fires back but he misses. Jimmy shoots him again in the throat.

Fernando staggers forward and crumples to the floor. Jimmy wrenches open the door.

JIMMY

Medic!

Two doctors are rushing over from the reception area.

Jimmy kneels next to Fernando as blood gushes from the wound in his throat.

JIMMY

Who are you working for?

FERNANDO

(gasps)

Fuck you.

The two doctors enter the room.

FIRST DOCTOR  
Move aside, sir.

SECOND DOCTOR  
Who the hell is this?

JIMMY  
No idea.

Despite the two doctors administering immediate aid, Fernando's eyes roll back in his head a moment later.

EXT. CITY STREETS - NIGHT

Mike drives into an alleyway but waits in his car. He eventually checks his watch.

MIKE  
(mutters)  
Come on, Jack.

A moment later a shadowy figure slips into the alley. Mike leans across and opens the passenger door. Jack climbs

IN THE CAR

next to him.

MIKE  
Thank God you made it.

JACK  
Why does God always get the goddamn credit? It was you who let me out.

MIKE  
Where's the money?

JACK  
Turns out I couldn't trust my team.

Mike pinches the bridge of his nose.

MIKE  
Where does that leave us?

Jack opens the holdall and shows Mike a handful of diamonds.

MIKE  
They must know you took them cos it's been on the news.

JACK  
I need 'em to pay off a debt for  
Sam.

MIKE  
He's a fucking liability. How did  
I let you talk me into this?

JACK  
Because you need the money for  
your op. And you owed me one.

EXT. DONALD'S ILLEGAL GAMBLING HOUSE - DAY (FLASHBACK)

Jack and Sam are twenty years younger. They race out of  
the side door into an

ALLEY

and run for their car. They throw two holdalls into the  
rear seat and are about to climb in when a patrol car  
screeches to a halt and blocks the alley.

Sam draws his gun and fires at the squad car.

JACK  
Get in the fucking car, Sam.

SAM  
After I waste the cop.

IN THE PATROL CAR

A young Mike opens the door and scrambles out as gunfire  
peppers the vehicle. He reaches for a shotgun but more  
gunfire has him ducking behind the front wheel. He draws  
his revolver instead.

IN THE ALLEY

Sam fires again but only hits the car. He sees Mike  
suddenly break for cover and takes careful aim. He pulls  
the trigger and strikes Mike in the leg.

JACK (O.S.)  
Sam!

Mike stumbles, falls and drops his gun. Then he tries to  
roll to safety.

Sam squeezes the trigger once more but he's out of  
ammunition. He reloads as he walks towards a stricken  
Mike.

He eventually takes careful aim and pulls the trigger.

At that moment, Jack smashes the gun to one side and the round strikes the building. Jack then pins Sam against the wall.

JACK  
We're not cop killers, you  
fucking prick.

Jack and Sam turn and run back to the car.

Mike drags himself back behind the hood of the patrol car and reaches inside for the shotgun. He then stands and levels the shotgun at Sam.

Jack glances over his shoulder and pushes Sam out of the way as Mike fires. Jack takes the round in the shoulder but he's not seriously wounded.

Jack and Sam then leap into their car. Sam crams it into reverse and barrels back down the alley.

Mike continues to fire at them, his rounds ricocheting off the bodywork and whirring into the air.

Two MEN then exit the illegal gambling house and open fire on the car reversing towards them.

Sam mashes the accelerator to the floor and the men scramble to safety just in time. They then continue firing on the car as it disappears down the alley.

Jack is struck again, this time in the arm. Blood stains his shirt. His head lolls forward and he gasps in pain.

At the far end of the alley, Mike cautiously approaches the two henchmen from the gambling house.

MIKE  
Put 'em down, fellas.

EXT. HOUSEBOAT - NIGHT (PRESENT DAY)

Mike pulls up in a car and jumps across onto his houseboat. An assortment of fishing gear is stacked neatly on the rear deck.

Mike feels on the ledge above the door for a key and lets himself in.

INT. MIKE'S HOUSEBOAT - CONTINUOUS

Mike removes a floorboard and hides the pouch in the cavity underneath.

EXT. MIKE'S HOUSEBOAT - CONTINUOUS

Mike climbs into his car and leaves.

INT. HOTEL FOYER - NIGHT

Butch strolls across a plush marbled atrium and joins Goldman and his partner at a corner table in the bar.

A few guests are having nightcaps but they're not within earshot.

Butch grabs a beer from an ice bucket and pops the top.

BUTCH

Why didn't you mention the diamonds, DIANE?

DIANE

Don said he sold them years ago.

Goldman produces the photocopied DOCUMENTS from Donald's office.

GOLDMAN

His gambling business is fucked and we're screwing him for a divorce settlement. The diamonds are his safety net.

BUTCH

Can he make an insurance claim?

GOLDMAN

Genius to steal from himself. As well as selling the stones, he takes the cash and insurance. Problems solved.

BUTCH

I have the cash.

GOLDMAN

Donald obviously pressured Sam into doing the job, but Sam used Billy and Jack to do his dirty work.

Butch holds one of the pieces of paper up.

BUTCH

We know where they live. And we have addresses for their loved ones too.

DIANE

Don't forget Don. He's going to be pissed if we recover the diamonds as well as the cash because his little plan fails.

Butch drains his beer and helps himself to another.

GOLDMAN

And Eddie?

BUTCH

He's more use to us alive for now.

GOLDMAN

Then waste him after.

BUTCH

I'm gonna need a little extra.

GOLDMAN

We had a deal.

BUTCH

You just raised the stakes.

DIANE

Twenty-five grand.

BUTCH

(to Diane)

I always knew you did the finances. Fifty.

GOLDMAN

Forty.

Butch drops his second empty bottle on the table, grabs another and stands.

BUTCH

I'll even pick up the tab.

Butch walks to the

BAR

BUTCH

Can I settle up?

The barman prints a receipt.

BARMAN

On your room?

BUTCH

Cash.

Butch pays for the drinks, pockets the receipt and leaves the hotel.

EXT. MIKE'S HOUSE NIGHT

Mike pulls up and parks in the driveway of a smart suburban home.

INT. MIKE'S HOUSE - NIGHT

Mike enters a spacious and well-appointed house and pours himself a fruit juice from the fridge in the

KITCHEN

He then enters the

LIVING ROOM

and slumps onto a large couch. He places his drink on a table next to a picture of him and his wife.

He takes the picture and holds it to his chest.

The phone rings so he answers.

MIKE

Hello?

WOMAN'S VOICE (V.O.)

Mike, it's Sheila from the hospital. We've been trying to reach you. Your wife's condition deteriorated suddenly and I'm afraid she passed away earlier this evening.

Tears well in Mike's eyes.

MIKE

May I see her?

WOMAN'S VOICE (V.O.)

We needed the bed so she's been taken to the mortuary. I'm so sorry, Mike.

Mike hangs up and sinks deeper into the couch.

INT./EXT. PATROL CAR - NIGHT

Jimmy glances at the SLIP OF PAPER given to him by the hospital receptionist and pulls over to the curb.

EXT. BILLY'S PLACE - CONTINUOUS

Jimmy holds his gun behind him and KNOCKS on the front door of a small townhouse in a quiet residential street. He tries again a moment later but there's no answer. He then BANGS harder on the door.

A neighbor's window opens and an OLD MAN leans out.

OLD MAN

That you, Amber?

JIMMY

Detective James Warner. Sorry to trouble you but does Billy Turner live here?

OLD MAN

On and off. Try his girlfriend's place on Francis Avenue.

JIMMY

Number?

OLD MAN

Not sure. It's in the block by the gas station. Surname's Willis.

JIMMY

Thank you, Sir.

Jimmy climbs back into his car and leaves.

INT. TRAIN STATION - NIGHT

Billy crosses the quiet concourse to a bank of storage lockers. He checks to make sure no one is watching and removes a KEY from his pocket. He then places a LITTLE BOX in the locker, secures it and leaves.

INT. AMBER'S APARTMENT - NIGHT

Billy hurries in and kicks the door shut.

BILLY

Are you packed, Sweetheart?

He switches on the light and suddenly notices Butch and Eddie in the shadows. Amber's hands are secured behind her back and Butch has a knife to her throat.

BUTCH  
Welcome to the party.

BILLY  
Please don't hurt her.

Butch presses the knife into Amber's neck and a trickle of blood stains her collar. She stifles a scream.

BUTCH  
You thought you had it all figured out.

BILLY  
Please!

AMBER  
(gasping)  
Give them what they want, Billy.

EXT. AMBER'S APARTMENT BLOCK - CONTINUOUS

Jimmy parks next to the gas station and walks round the corner to the main entrance.

INT. AMBER'S APARTMENT BLOCK - CONTINUOUS

Jimmy crosses the hallway to a bank of mailboxes. He notices "MISS A. WILLIS" lives at number 32.

Jimmy jogs up the stairs to the

THIRD FLOOR

and draws his gun. He approaches number 32 and listens at the door.

EDDIE (O.S.)  
Tell us where the fucking diamonds are or he'll slit her throat!

INT. JACK'S MOTEL ROOM - NIGHT

As soon as Jack opens the door, he's clubbed to the ground and beaten by the two heavies.

Jack rolls over and gasps in agony. He then spots David tied to a chair. His son is gagged. Blood from cuts on his face mingles with his tears.

FIRST HEAVY

Foolish to think you could run.  
Hand the stones over.

SECOND HEAVY

And the deposit box key.

Jack removes the key from his pocket and hands it over.

JACK

I don't have the stones.

The heavies drag Jack to his feet and push him onto the couch. One draws a gun and holds it to David's head.

SECOND HEAVY

Tell us where they are or your  
son dies.

JACK

How did you find him?

FIRST HEAVY

It's our job.

SECOND HEAVY

He's quite the gambling addict.  
Ran up a little debt to Mr  
Schaeffer so it's payback time.

Jack fights back the tears.

JACK

They're at the station.

The men wrench Jack to his feet and force him to the door.

FIRST HEAVY

(to David)  
Don't go anywhere now.

The second heavy then locks the door and pockets the key.

EXT. MOTEL - CONTINUOUS

The heavies march Jack across the parking lot to their  
black panel van.

The wind picks up and the sky crackles with tension.

The second heavy throws open the side door and pushes Jack  
inside.

SECOND HEAVY

We took out extra insurance.

Jack spots a terrified Sal lying on the floor of the van. She's gagged and tied and has clearly been beaten.

Jack swings round and lunges for the second heavy but he's clubbed on the back of the neck by the first thug. Jack collapses to the floor.

The heavies close the side door, climb

IN THE VAN

and speed into the night.

INT. AMBER'S APARTMENT - NIGHT

Eddie draws his gun and crosses the living room to Billy. He forces Billy back into a chair and then jams the gun barrel into his mouth.

EDDIE

The only way you can save her is by taking us to them.

BILLY

(mumbles)

They're at the station.

EDDIE

Give me the key.

Billy fumbles in his pocket and removes a locker key.

Eddie tosses the key to Butch.

BUTCH

(to Billy)

You're coming with me. If I'm not back here by two am, Eddie'll chop her up into little pieces.

EDDIE

I might enjoy myself first.

Billy glances at a CLOCK on the mantelpiece. It's just gone MIDNIGHT.

Eddie removes his gun from Billy's mouth and rejoins Butch. He then takes the knife and forces Amber into another chair.

EDDIE

Don't keep me waiting.

Butch shoves Billy into the

CORRIDOR

Jimmy slips round the corner of the stairwell and then quietly follows Butch and Billy.

EXT. STATION - NIGHT

The dark panel van parks in the lot opposite the main entrance.

The wind rises again and rain begins to fall.

One of the heavies hands the other a walkie-talkie.

FIRST HEAVY  
I call for help, you come  
running.

The second thug cocks his head to the rear of the van.

SECOND HEAVY  
What about her?

FIRST HEAVY  
Do I look like I give a shit?

The first heavy climbs out and checks there's no-one around. He then opens the sliding door and drags Jack out.

Jack briefly catches Sal's eye and smiles thinly.

FIRST HEAVY  
Take me to the locker.

JACK  
Sal comes too.

The thug draws a gun and jams it into Jack's kidneys.

FIRST HEAVY  
She's in good hands.

JACK  
What guarantee do I have she'll  
be safe?

FIRST HEAVY  
She's got a better chance if you  
don't fuck up.

Jack and the thug cross the street and enter the

STATION

A few people have just arrived on a late train but the concourse soon empties.

FIRST HEAVY  
Where are the lockers?

JACK  
Platform three.

EXT. STATION - CONTINUOUS

Butch and Billy pull up in Butch's car and climb out. Billy glances at the clock above the main entrance. It's 12.20AM.

The wind is even stronger but the rain has abated. Lightning pierces the sky in the distance and thunder soon reverberates around the station.

The men cross the parking lot towards the entrance but Butch suddenly stops when he recognizes the panel van on the other side of the lot.

He glances at the license plate and draws his gun.

BILLY  
(nervously)  
Problem?

BUTCH  
This van was outside the bank when we hit it. It also followed us back to the motel. And now it's here.

BILLY  
So?

BUTCH  
Once is chance. Twice could be coincidence. Three times is nuclear fucking war. It's obviously Schaeffer's men.

Billy shakes his head in confusion.

BILLY  
Who the fuck's Schaeffer?

BUTCH  
The guy you've been working for. Follow me. And don't make a fucking sound.

Butch darts across the parking lot and sneaks up behind the van. He waits a few seconds for a DISTANT ROLL OF THUNDER, then runs to the driver's window and pumps two shots into the second heavy.

IN THE BACK OF THE VAN

Sal tries to stifle a scream but can't help whimpering.

OUTSIDE THE VAN

Butch rejoins Billy and throws open the rear doors. Sal is cowering in fear on the floor.

BUTCH  
What a pleasant surprise.

EXT. STATION - CONTINUOUS

Jimmy arrives and sees Butch and Billy enter the building. He parks out of sight, draws his gun and shadows them.

INT. STATION - CONTINUOUS

Jack and the first thug arrive at platform three. It's deserted. Rows of lockers run alongside the track.

The wind picks up everyday detritus and blows it along the concourse.

FIRST HEAVY  
Number?

JACK  
Six-twenty-six.

The thug prods Jack with his gun and the pair eventually reach the locker.

FIRST HEAVY  
Open it.

JACK  
I s'pose this ain't the time to  
tell you I don't have the key.

The thug presses the gun into the back of Jack's head.

Butch and Billy suddenly appear from behind a pillar.

The thug and Butch immediately train their guns on one another.

Billy glances at Jack but Jack gives him an almost imperceptible shake of the head.

BUTCH  
(to Jack)  
Quadruple cross.

JACK  
You never can tell who to trust.

FIRST HEAVY  
(to Jack)  
Who the fuck's this?

Unseen by the others, Jimmy creeps along the row of lockers and ducks into a doorway.

JACK  
You tailed him from the bank, dickhead. He's an angry son-of-a-bitch. You should be shitting yourself about now.

The thug holds up the walkie-talkie.

FIRST HEAVY  
I got back-up.

BUTCH  
You mean the chump in the van?

Jack throws a panicked look at Billy, who appears crestfallen.

The first heavy slowly brings the walkie-talkie to his mouth and presses the transmit switch.

FIRST HEAVY  
MARLON? You there?

There's no reply save for the howl of the wind and the sounds of an approaching storm.

BILLY  
(to Jack)  
Eddie's got Amber.

BUTCH  
She's only got an hour unless I recover those diamonds, so chop fucking chop.

JACK  
You already have the money. No need to get greedy.

BUTCH  
The diamonds are worth a lot more to me.

FIRST HEAVY  
They belong to my boss. One of these two fuckers has the key. You've got 'til the count of

FIRST HEAVY  
three to decide who opens the  
locker or it gets redecorated  
with Jack's head.

BUTCH  
Don't take your gun off me.

Jimmy then slips out from behind a second row of lockers  
and levels his gun at Butch.

JIMMY  
I got it.

BUTCH  
Fuck-a-doodle-doo.

The first heavy now points his gun at Jack's head.

Thunder ECHOES around the station.

The thug wipes beads of perspiration from his brow with  
his sleeve and shifts his gaze nervously around the group.

BILLY  
Wait. I'll open it.

Butch tosses Billy the key and he opens the locker. He  
takes out the box and throws it on the ground in front of  
the men.

The thug now re-trains his gun on Jimmy.

FIRST HEAVY  
And who might you be?

JIMMY  
I'm the law. Nervous?

BUTCH  
This is what's known as a Mexican  
standoff, gentlemen. First to  
fire dies with his target. Second  
shooter wins.

JIMMY  
Put your guns down, fellas.  
Back-up's on its way.

JACK  
Would that be Mike?

JIMMY  
How do you know Sheriff Logan?

JACK  
We go way back.

JIMMY  
It was you I saw at the police station. I'll bet you were the one who ran from the farm, too. That Sam's a piece of work. I thought he would squeal but he never gave us you.

Another CRACK of thunder RUMBLES around the station.

The thug squeezes his trigger but stops himself.

JACK  
(nodding)  
Mike's not dirty, y'know.

JIMMY  
He's an accessory too.

BUTCH  
Save the tearful reunion 'til later, fellas. As I see it, you're all fucking bent.

JIMMY  
Whatever you say, Butch.

Butch's eyes narrow.

BUTCH  
You're fishing.

JIMMY  
Your reputation precedes you. I hope you're more cooperative than Fernando. He could barely talk.

The wind suddenly intensifies and slams the locker door closed with a sound like a GUNSHOT.

The thug panics and fires at Jimmy, striking him under the ribs on his right side. The detective staggers backwards and ducks inside the station.

Butch returns fire and kills the thug with a double-tap. He then whirls to confront Jimmy but the detective has vanished.

Jack and Billy waste no time in bolting.

Butch fires twice more but misses them. Then he scoops up the box with the diamonds.

EXT. STATION - CONTINUOUS

Jack and Billy charge across the parking lot towards the panel van.

BILLY  
There's something I gotta tell  
you, Jack.

JACK  
Save it. I'm still deciding if I  
should kick the crap out of you  
for forgetting to position the  
goddamn dumpster.

BILLY  
I swear I left it below the  
window, Jack.

They arrive at the van and Jack throws open the rear doors  
but Sal's no longer inside.

BILLY  
Butch took her.

JACK  
Where the fuck is she, Billy?

Butch exits the station and sprints towards them. He FIRES  
at the van and bullets strike the bodywork.

Jack ducks round to the front of the van and wrenches the  
dead thug into the parking lot. He then retrieves his  
watch and leaps into the driver's seat.

Billy grabs the thug's gun, climbs into the passenger seat  
and returns fire, sending Butch diving for cover.

IN THE VAN

Jack crams the vehicle into gear and blasts out of the  
parking lot.

BILLY  
She's in the trunk of his car.

Jack stomps on the brakes.

JACK  
We can't leave her.

Billy glances at the clock above the station entrance as  
they speed past. It's 1.30AM.

BILLY  
Please, Jack.

IN THE PARKING LOT

Butch charges into the road and fires at the van. His shots thud into the rear doors.

IN THE VAN

Jack floors the accelerator, makes a couple of quick turns and rejoins the highway.

JACK  
He'll kill her when he finds out  
the diamonds are fake.

BILLY  
She's his only bargaining chip.

JACK  
I hope you're right. We gotta  
stop on the way.

BILLY  
She's running out of time, Jack.

JACK  
They have my son, Billy.

BILLY  
I'm begging you. Please get Amber  
first.

Jack eventually nods and makes a sharp turn in the van.

INT. JEWELER'S - NIGHT

Mike enters a backstreet pawnshop. He's casually dressed and removes a pouch from his jacket pocket. He then pours the real diamonds onto the counter.

MIKE  
I'd like a valuation.

JEWELER  
As long as it's not the glass I  
gave you yesterday.

Mike shakes his head.

The owner picks up an eyepiece and examines the stones.

MIKE  
Well?

JEWELER  
How many are there?

MIKE  
Two hundred.

JEWELER  
If they're all near-colorless and internally flawless, I can give you a thousand dollars a carat.

MIKE  
You can do better than that.

JEWELER  
These must be the stones everybody's talking about so I'm taking all the risk.

MIKE  
You must be able to make a few calls. I know the people you associate with.

JEWELER  
You put some of them away.

MIKE  
It's make your mind up time.

JEWELER  
You need me more than I need you. Fifteen hundred. Final offer.

Mike scoops up the stones and lets them trickle back into the pouch.

JEWELER  
Two grand.

Mike half turns to leave.

MIKE  
A million for the lot.

The jeweler shakes his head and exhales slowly, then holds out his hand.

MIKE  
Cash.

JEWELER  
You're joking, right?

Mike simply stares at the jeweler.

JEWELER  
Give me twenty-four hours to call in the favors.

Mike shakes his hand, pockets the pouch and leaves.

INT. GOLDMAN'S HOTEL SUITE - NIGHT

Goldman opens the door and lets Butch in.

Butch crosses the suite, opens the box and pours the diamonds onto a table.

BUTCH  
As promised.

Goldman studies the stones under a lamp.

He eventually frowns and whips Butch's gun out of his waistband. He smashes the stones with the butt of the weapon and then points it at Butch.

Butch ignores him, picks up the phone and dials a number.

EXT. VAN - NIGHT

Jack and Billy race back to Billy's apartment. They slide to a stop in the parking lot and charge into the

APARTMENT BLOCK

They run up to the third floor.

Jack checks his watch. It's 2AM.

A scream pierces the night.

Billy removes the gun from his waistband and kicks the door in to Amber's apartment.

INT. AMBER'S APARTMENT - CONTINUOUS

Billy charges in with gun in hand.

Eddie has stripped Amber naked and is forcing himself on her.

She's frantically trying to escape.

BILLY  
Time to join your brother.

Eddie glances at his gun on a coffee table but it's just out of reach. He then stands back and shoves Amber to the floor.

EDDIE  
What?

BILLY

The cops took care of him when he  
went to waste me in hospital.

Eddie suddenly dives for the gun but Billy shoots him in  
the chest and the Mexican crumples to the ground.

Billy then frees Amber and helps her into her clothes.

BILLY

We need to leave before Butch  
figures it out.

The telephone in the apartment rings suddenly. Billy picks  
up the receiver and holds it so they can all hear.

BUTCH (V.O.)

Waste her, Eddie. We've been  
fucked again.

JACK

(whispers)

Hang up.

There's an uncomfortable silence.

BUTCH (V.O.)

That you, Billy? I'm coming for  
you. Jack too.

Jack grabs the receiver from Billy.

JACK

You'll never see those diamonds  
unless Sal's safe, you piece of  
shit.

BUTCH (V.O.)

What if she's already dead, Jack?  
And I seem to have found the  
motel room key too. It was on the  
chump in the van. Any idea what  
I'll find when I get there?

Jack SLAMS the receiver and runs from the apartment.

INT. PAUL GOLDMAN'S HOTEL SUITE - NIGHT

Butch BANGS the receiver down and toys with the little  
jewelry box. He suddenly notices a LABEL on the underside  
saying "SACHS & SONS".

INT. MORGUE - NIGHT

Mike enters and joins a mortuary attendant in the  
EXAMINATION ROOM

MIKE

May I see the body of the  
security guard from the bank?

The attendant glances at his watch.

ATTENDANT

It's the wife's birthday, Mike,  
so I'm leaving for the night.

MIKE

I don't mind locking up.

The attendant hands him a bunch of keys.

ATTENDANT

Leave them in the box at  
reception upstairs.

The attendant leads Mike into a

COLD STORAGE ROOM

next door and checks a list of names from a file.

ATTENDANT

Locker four. It's not pretty.

MIKE

What about the guy from the  
hospital that my partner shot?

The attendant checks his list again and then drops the  
file on a metal table.

ATTENDANT

Six. Enjoy.

Mike waits for the attendant to leave and checks his list.

He goes to the locker marked "9" and pulls out a body  
covered in a sheet. He peels back the sheet and a tear  
rolls down his cheeks. He then leans forward and kisses  
his wife's forehead.

MIKE

(whispers)  
Goodbye, Sweetheart.

INT. GOLDMAN'S HOTEL ROOM - NIGHT

Goldman pours himself and Diane drinks from the minibar. Then he sits at a table by the window and picks up the phone. He dials a number and waits.

INTERCUT - GOLDMAN'S HOTEL ROOM/SCHAEFFER'S OFFICE

GOLDMAN

Don, it's me.

SCHAEFFER

What the fuck do you want?

GOLDMAN

To help you out.

SCHAEFFER

I'm above taking charity from the man who stole my money-grabbing bitch of a wife. I'd watch my back if I was you.

GOLDMAN

Likewise. Your people are screwing each other over. Let me have your business.

Schaeffer pours a drink and sits on the edge of his desk.

SCHAEFFER

It's my main source of income.

GOLDMAN

It's failing and needs investment. You don't have the money or the diamonds so I'm offering you a way out.

SCHAEFFER

Oh but I do.

GOLDMAN

Butch works for me, Don.

Schaeffer grips the edge of his desk.

SCHAEFFER

You've got some fucking nerve, PAUL. Take my wife and my money, and now you want my business.

GOLDMAN

It's the only way for you to pay the settlement.

SCHAEFFER

When you see Butch, tell him he's  
a dead man.

Schaeffer then hangs up and downs his drink.

IN THE HOTEL ROOM

Goldman hangs up and shakes his head at Diane.

DIANE

He's a fucking idiot. Let's clean  
the son-of-a-bitch out.

EXT. AMBER'S APARTMENT BLOCK - NIGHT

Jack races from the building and jumps into the van. Then  
he roars into the distance.

INT. MOTEL ROOM - NIGHT

Jack crashes through the door and waves his gun across the  
room. David is still tied to the chair.

Jack rushes over and frees him. The pair embrace. David  
can't help breaking down in tears.

DAVID

I'm so sorry I lied to you, Dad.

JACK

Me too, Son. Me too.

DAVID

I'll never place another bet.

Jack puts an arm around his shoulder.

JACK

We gotta go. You okay?

David nods and the pair slip

OUTSIDE

and climb into the panel van. They've barely left the  
parking lot when Butch pulls in.

Butch leaps out of his car and runs into the

MOTEL ROOM

He notices the door has been kicked in so he quickly  
searches the place but comes up empty-handed.

INT. POLICE STATION - DAY

Jimmy enters the

CHIEF'S OFFICE

still wearing his bloodstained jacket.

CHIEF

Go home, for Christ's sake.

JIMMY

It only grazed a rib.

CHIEF

What's this about Mike being involved?

JIMMY

He can't afford to pay for his wife's treatment.

CHIEF

She died last night, Jimmy.

Jimmy pours them both coffees from a pot on the side.

JIMMY

He's still waiting for a transplant. Medication costs a fortune.

CHIEF

Send a car round to bring him in.

JIMMY

I'll do it myself.

CHIEF

No. I want your report from the shit-storm at the station on my desk in twenty minutes. By the way, the bank's posted a reward. Ten percent.

JIMMY

I don't need an incentive to do my job.

EXT. MIKE'S HOUSE DAY

A patrol car pulls up and two traffic cops climb out.

FIRST COP

Check the garden.

The first cop knocks on the front door while the other lets himself through a gate into the backyard.

There's no answer at the door so the first cop looks through the windows into the house. No-one's home.

The second cop soon rejoins him.

SECOND COP

Nada.

The two cops head back to their car.

They then spot Mike's vehicle approaching so one holds up a hand to flag him down.

Mike's car stops before it reaches them and makes a hasty U-turn. It then burns rubber in the opposite direction.

The two cops leap into their patrol car, hit the lights and siren and give chase.

EXT. CITY STREETS - CONTINUOUS

The patrol car roars up the road but Mike's car has a healthy lead. The cops only just keep it in sight as it barrels across an intersection and passes a sign saying: "DEVIL'S ROAD".

The cops just keep in touch as Mike's car hurtles along a twisting canyon road beyond the city limits. Both vehicles fishtail several times as the drivers fight for control on the treacherous highway.

The cars race around a tight turn and pass a wooden cross with flowers at its base. The crash barrier is crumpled flat, but both cars manage to stay on the road.

The canyon then broadens out and gives way to woodland with a river meandering through it.

FIRST COP

Call for back-up. And tell them to bring a can opener.

EXT. BILLY'S PLACE - DAY

Billy and Amber climb out of Billy's car and approach the front door to his townhouse in a quiet street.

AMBER

I can't believe you remind me to pack and then forget your passport.

Billy nervously checks the street but everything seems normal. He then notices his neighbor's window is open.

BILLY  
You there, LANCE?

The old man eventually appears at the window.

LANCE  
You two okay?

BILLY  
We're cool. Anyone been asking  
after us?

While Billy's speaking, Lance mouths for them to run.

Billy glances at Amber. A SHOT then rings out and Lance slumps forward over the windowsill.

Butch then appears from the darkness behind Lance and levels his gun at Billy and Amber.

BUTCH  
Only me.

Billy and Amber turn to run but another SHOT echoes around the street. Amber grabs her leg and sags to the ground.

Billy tries to help her to her feet but he ends up dragging her across the road towards his car. Blood seeps from the wound in her leg and she whimpers in pain.

The front door of the neighbor's house is thrown open and Butch sidles after them, slowly, deliberately, menacingly.

BILLY  
Please don't. I beg you.

BUTCH  
I don't know if you've noticed  
but I don't do sentiment.

AMBER  
(gasps)  
You don't have to do this, Butch.

BUTCH  
For someone who hates risk, Jack  
took a big fucking gamble luring  
everyone to the station. I know  
you were hoping the cops would  
waste me but that's just  
backfired big time. Say your  
fucking prayers.

Billy tries to shield Amber but Butch blasts away at them both and eventually pockets his gun.

Butch then removes a sheet of paper from his pocket and runs his finger down to an address.

He crosses the road to his car and pops the trunk. Sal is curled up in a ball inside. She's bound and gagged and barely alive.

BUTCH  
Enjoying the ride?

Butch then slams the trunk.

EXT. DEVIL'S ROAD - DAY

Jimmy's patrol car slides to a stop on the isolated dirt road next to two other squad cars and a fire truck.

He climbs out and approaches the burnt-out wreck of Mike's car, which is wedged against a tree in a ditch.

Several cops mill around while the firemen pack their equipment back into their truck.

One of the cops and one of the firemen join Jimmy as he climbs into the ditch.

COP  
I'm sorry, buddy. They just took off. Must have misjudged the last corner. We arrived just after they swerved into the tree. It was already on fire.

JIMMY  
They?

Jimmy reaches the car and checks inside. The remains of two bodies are still strapped into the front seats, but identification is impossible due to their horrific burns.

FIREMAN  
When the car hit the tree, the fuel lines ruptured and sprayed gas throughout the engine compartment.

JIMMY  
Why didn't they get out?

FIREMAN  
Pretty big impact. Must have hit their heads.

Jimmy suddenly spots Mike's wedding ring on the driver's left hand. He removes a pen from his top pocket, leans inside the vehicle and prizes it off.

He studies the ring for a moment, his eyes betraying his sadness.

JIMMY  
(mumbles)  
Why the hell did you run?  
(to the second corpse)  
That you, Billy?

INT. MORGUE - DAY

Jimmy enters and approaches the mortuary attendant. There are several bodies lying under sheets on slabs in the examination room.

ATTENDANT  
Do you guys always double up?  
Your buddy Mike was in last  
night.

JIMMY  
What did he want?

ATTENDANT  
To see the body of the security  
guard from the bank and the guy  
shot in the hospital.

Jimmy points to the file on the attendant's desk.

JIMMY  
Mind if I take a look?

ATTENDANT  
Sure.

Jimmy takes the file, runs his finger down the page and stops at "JAYNE LOGAN".

JIMMY  
I need to get in the cold room.

The attendant leads Jimmy into the

COLD STORAGE ROOM

ATTENDANT  
Which locker?

JIMMY  
Nine.

ATTENDANT  
That's not one of the bodies  
brought in after the robbery.

JIMMY

Just do it.

The attendant shrugs and pulls out the body.

Jimmy peels back the sheet to expose Jayne's face. He then feels under the sheet for her left hand. There's no wedding ring on her finger.

JIMMY

Open the other two lockers.

Jimmy removes the ring that he took from the body in the car and places it on Jayne's finger.

The attendant opens lockers four and six and he and Jimmy pull out the slabs. The bodies have disappeared.

ATTENDANT

We completed the autopsies yesterday but these bodies shouldn't have been released yet.

JIMMY

Who locked up last night?

ATTENDANT

(sheepishly)

It was my wife's birthday so I gave Mike the keys.

Jimmy bangs his hand on the slab.

JIMMY

And people wonder why I do things by the book. Have the bodies from the car wreck come in?

The attendant closes the lockers and leads him back to the

EXAMINATION ROOM

next door.

ATTENDANT

They're with the guy from the shootout at the station.

Jimmy lifts the sheet covering a body from the car.

JIMMY

Do the bodies from the car first. I need to know if their dental records match the missing bodies.

ATTENDANT  
And if they do?

JIMMY  
Call me immediately.

As Jimmy turns to leave, another two bodies in body bags are brought in by the mortuary staff.

JIMMY  
Is this some kind of fucking war zone or what?

ATTENDANT  
Put them on the slab.

The technicians place the bodies on the examination table and leave. The attendant then unzips the bags.

Jimmy can't conceal his confusion.

JIMMY  
(mutters)  
Jesus, Billy.  
(to the attendant)  
Call me.

EXT. ALLY'S HOUSE - DAY

Jack pulls up outside a modest suburban home. He's had a shave and a haircut and is wearing smart casual clothes. He looks at himself in the rear-view mirror and his eyes betray his sadness.

He climbs out of the car, grabs a present from the passenger's seat and knocks on the front door.

Ally opens it and gives him a warm hug. She's in her early 30s and exudes vibrancy and happiness.

He hands her the present.

ALLY  
You shouldn't have.

JACK  
I must be allowed to buy my daughter a gift occasionally.

INT. ALLY'S HOUSE - DAY

Jack and Ally enter the

KITCHEN

Ally places the parcel on the side and tends to the dinner.

Jack shakes Stephen's hand and then gives his son a hug. David's face is still heavily marked but the cuts and bruises have been treated.

JACK

You lose a fight with a bear?

David smiles thinly.

ALLY (O.S.)

What kind of dork walks into his own patio door? Roast chicken?

JACK

Sounds good.

Ally joins them to serve the meal and the four of them sit down to lunch.

Jack pours the wine but Ally puts a hand over her glass.

JACK

You doing that for me?

Stephen pours Ally and Jack glasses of water.

ALLY

I'm pregnant, Dad.

EXT. CAR - DAY

Butch leaps into his car, places the ADDRESS on the seat next to him and accelerates hard down the street.

INT. ALLY'S HOUSE - DAY

Jack finishes his water and pours another.

STEPHEN

That's why we brought the wedding forward.

ALLY

I didn't want to show.

Jack leans forward and loosens the top button on his shirt.

JACK

Christ, Baby.

ALLY

You should be happy for us.

JACK

It's a lot to take in.

ALLY

So much that you can't even congratulate us?

JACK

Of course I'm pleased for you. I promise I'll get you the money so you can have the wedding you deserve but I've a few things to take care of first. Just give me some time.

ALLY

Is it really that bad? Let me speak to Mom.

JACK

No, Baby, it's my responsibility.

Jack finishes his dinner and pushes his chair back.

JACK

(to David)

I'll also make sure to free up your trust fund. There's just some paperwork and then it's all yours.

DAVID

You need a hand?

JACK

I got it.

Jack clears the plates into the

KITCHEN

where he's joined by Stephen.

Stephen points to the front page of a newspaper on the side. The headline reads: "POLICE CLOSE IN ON HEIST GANG".

STEPHEN

(quietly)

I hope this isn't your work because orange jumpsuits aren't formal wedding attire.

JACK  
Don't you worry about me.

EXT. CITY STREETS - DAY

Butch's car races through the city.

EXT. ALLY'S HOUSE - DAY

Jack gives his daughter a hug on the porch and walks to his car.

He's about to jump in when Butch's car pulls up and blocks him off.

Butch climbs out and marches purposefully to Jack.

JACK  
(whispers)  
Don't do it in front of my kid.

Butch turns and waves to Ally.

BUTCH  
Hi Ally. Say hello to Stephen and your brother.

Butch appears the model of politeness as he holds out his hand. Jack shakes it but Butch's grip is relentless and he refuses to let go.

BUTCH  
(loudly)  
Long time no see, buddy. You wanna grab a beer?

Jack notices that Ally's been joined on the porch by Stephen and David.

JACK  
A soda maybe.

BUTCH  
One beer won't kill you.

Jack turns to his family.

JACK  
Bye, guys. Love you.

Butch finally releases Jack's hand and opens the passenger door for him.

Butch climbs in next to him and drives off down the street.

INT. BUTCH'S CAR - DAY

Jack shifts nervously in his seat.

JACK

Thank you.

Butch produces a gun and pistol-whips Jack, knocking him senseless.

BUTCH

My pleasure.

INT. MORGUE - DAY

The mortuary attendant covers one of the bodies from the car crash and slides it into a locker in the

COLD STORAGE ROOM

He then heads next door to the

EXAMINATION ROOM

and drops a file on the desk.

He compares the "DENTAL RECORDS" of the bodies from the bank and the hospital with those from the car wreck, then picks up a telephone and dials a number.

INT. BUTCH'S CAR - DAY

Jack shakes his head and gradually comes to his senses. He's being thrown around in the confined space of the trunk as Butch drives through the city.

When Butch brakes, the lights illuminate the trunk but there's no sign of Sal.

EXT. MIKE'S HOUSEBOAT - DAY

Jimmy pulls up in a squad car. He walks to the water's edge and jumps across onto the houseboat that sits in a quiet waterway surrounded by farmland.

There's fishing tackle stacked on the deck and a couple of nets are in the water.

He then lets himself in through an unlocked door.

INT. MIKE'S HOUSEBOAT - CONTINUOUS

Mike suddenly appears behind Jimmy. Jimmy draws his gun in a fluid motion and whirls round but Mike is unarmed.

There's an uncomfortable silence as the two men size each other up.

Jimmy eventually holsters his gun.

Mike pours them both a drink and hands Jimmy a glass. He then sits on a couch in the living area.

Jimmy remains standing and fidgets with his handcuffs.

JIMMY

I'm in a difficult fucking position here, Mike. I don't like being lied to and I can't ignore the body count.

Mike holds his hands out to be cuffed.

MIKE

I guess I'm not coping too well.

JIMMY

You lost your wife and you're in danger of losing yourself. Don't lose your faith too. What you did you did for love.

MIKE

Don't bend the rules for me.

Jimmy eventually pinches the bridge of his nose and pockets the handcuffs.

JIMMY

I'm not. I'm doing it for me. You're my best friend, for Christ's sake.

Jimmy sips from his drink and tops them both up.

JIMMY

One condition.

MIKE

Shoot.

JIMMY

Help me bring the others in.

MIKE

Jack spared my life. In return I shot him. Twice.

JIMMY

He was breaking the law at the time. And he's still an accessory.

MIKE

They threatened his family.

JIMMY

Someone's gotta go down.

Mike removes the pouch of diamonds from under the floorboard.

MIKE

Use these as bait?

JIMMY

(nodding)

Call your jeweler.

EXT. JEWELER'S DAY

Butch parks outside the backstreet store. The sign over the door says "SACHS & SONS".

INT. JEWELER'S - DAY

Butch enters and approaches the jeweler with a forced smile exuding an air of menace.

The jeweler glances at another customer but she doesn't notice his desperate look and leaves the store.

The jeweler steps back behind the counter, fear glistening on his forehead.

BUTCH

So you know why I'm here. This is a once-in-a-lifetime offer. You tell me who has the real stones and I don't cut off your hands.

EXT. JEWELER'S DAY

Butch hurries out and finds a payphone. He inserts a couple of coins and dials a number.

BUTCH

Mike has them at his houseboat on Devil's Road. Wait for me at the hotel.

Butch hangs up and leaps back into his car.

INT. TRUNK OF BUTCH'S CAR - DAY

The car rolls to a halt. Jack hears the door OPEN and CLOSE and then Butch's FOOTSTEPS fade. He waits for a few moments before looking for a way out.

EXT. FOREST - CONTINUOUS

Butch slips through the woods out of sight of the houseboat. He draws his gun and cautiously approaches.

As he darts through the trees, he suddenly spots Jimmy and Mike in a makeshift hide. They're also watching the houseboat and have their backs to him.

Butch creeps up behind them.

INT. TRUNK OF BUTCH'S CAR - CONTINUOUS

Jack manages to swivel round and kick the rear seat. It gives a quarter of an inch and a shaft of daylight pierces the darkness.

He kicks again and the gap widens. The sliver of light illuminates Sal's necklace in the trunk. Jack picks up the crucifix and clenches it in his fist. Then he kicks the rear seat once more.

EXT. MIKE'S HOUSEBOAT - CONTINUOUS

Mike removes a pair of binoculars from a pouch and scans the houseboat.

MIKE

No sign of him yet.

Jimmy checks his watch.

JIMMY

He won't be long.

Both men check their guns.

Butch suddenly leaps into the hide and clubs Jimmy over the back of the head. He then presses his gun into Mike's spine.

BUTCH

Sorry to ruin your ambush.

Mike hands Butch his gun and Butch also removes Jimmy's weapon. Butch then tosses both firearms into the undergrowth.

Butch pats them both down, then drags a semi-conscious Jimmy to his feet and marches both men through the trees to the houseboat. He then forces them inside.

INT. MIKE'S HOUSEBOAT - CONTINUOUS

Butch pushes Mike to the floor, then grabs Jimmy and SHOTS through his hand.

Jimmy HISSES in agony, slumps to the floor and almost passes out.

BUTCH  
Now that I have your attention,  
the diamonds, please.

JIMMY  
Psycho.

BUTCH  
Yeah. Kneecaps next.

MIKE  
We don't have them.

Butch leans down and pistol-whips Mike.

BUTCH  
Wrong answer.

Blood drips from Mike's mouth.

MIKE  
(mumbles)  
He's got them.

BUTCH  
Who?

Mike points over Butch's shoulder and then passes out.

Butch turns and is immediately struck in the face by a fishing rod.

He staggers backwards as Jack again lashes out. This time the reel catches Butch on the chin and he goes down. His gun clatters across the floor.

Butch recovers quickly, however. He kicks out at Jack and drops him. He then leaps on top of him and pulls a length of line off the fishing reel.

Jimmy dives for the gun but Butch spots him. Butch elbows Jack in the face, knocking him senseless, and then leaps to his feet. He smashes Jimmy over the back of the head with the fishing rod and drives him to the floor.

Butch then wraps the line around Jimmy's throat and begins to garrote him. Jimmy's eyes bulge in his head and he gasps for air. He's thrashing wildly when a single GUNSHOT reverberates around the houseboat.

Butch lets Jimmy go and clutches at his back but he's mortally wounded. He staggers forward and crashes headfirst into a window.

Jack pockets the gun and helps Jimmy to his feet.

JACK  
You okay?

JIMMY  
Never better.

Jack then runs across to Mike and helps him up. Blood drips from the injuries to his face but he's still breathing.

JACK  
You in there?

MIKE  
(mumbles)  
No.

JACK  
Definitely partners.

Jack checks on Butch but he's barely alive.

JACK  
Where's Sal?

BUTCH  
(gasps)  
That's for me to know and you to find out.

Jack grabs him by the hair and yanks his head back. He then raises his fist.

JACK  
Last chance.

BUTCH  
Fuck you.

JIMMY  
And where's the goddamn money?

BUTCH  
(gasps)  
I'm keeping it to spend in the afterlife.

JACK  
It burns where you're going.

Butch then tenses and the light vanishes from his eyes.

Jack half carries Mike

OUTSIDE

as several patrol cars and an ambulance pull up. Jack helps him onto a gurney.

INSIDE THE HOUSEBOAT

Jimmy searches Butch's body and finds the HOTEL BAR RECEIPT in his wallet.

He jogs

OUTSIDE

and joins Jack. He shows him the receipt. Jack shows him the crucifix.

JIMMY  
Last roll of the dice.

The two men then climb into a squad car.

INT. HOTEL FOYER - DAY

Paul Goldman and Diane head for an elevator.

One of the receptionists spots them and hurries over.

RECEPTIONIST  
Mr Goldman? This arrived for you earlier.

Goldman takes the LITTLE BOX and smiles.

GOLDMAN  
(mutters)  
Nice work, Butch.

INT. HOTEL DAY

Jimmy and Jack exit an elevator and cautiously approach the door to Butch's room. Jimmy's left hand is dressed but he draws his gun with his right.

Jimmy waves for Jack to stay back and kicks in the door. Sal is lying face down on the bed.

Jack rushes

IN THE ROOM

and unties her. He then pulls off the tape covering her mouth. Tears stream down her cheeks and she buries her face in his shoulder.

Jack removes the crucifix and hangs it round her neck.

JIMMY

I'll give you a minute.

Jimmy then slips out into the corridor.

INT. HOTEL CORRIDOR - DAY

Paul and Diane exit the elevator and hurry to their

HOTEL ROOM

There are four open holdalls crammed with money on the bed.

Paul places the little box on his desk. He opens it and tips the diamonds onto the surface. He checks them with his eyepiece and smiles.

GOLDMAN

They're good.

He pours them drinks from the minibar while Diane counts the stones.

DIANE

We're two short.

PAUL

You're fucking kidding.

Jimmy suddenly appears from the bathroom with his gun drawn.

JIMMY

I'll take those.

DIANE

Who the hell are you?

Jimmy removes his badge from a clip on his waist.

JIMMY

I had to see your faces.

INT. ILLEGAL GAMBLING HOUSE - DAY

Donald crosses the gaming floor and enters his  
OFFICE

to find Jimmy and two more detectives removing files from  
his desk and the cabinets.

DONALD  
You'd better have a warrant.

Jimmy holds up a blank sheet of paper.

JIMMY  
Just like your license.

INT. COURTROOM - DAY

Malcolm Mead and Sam sit opposite the judge.

Jimmy sits alone at the back of the room.

JUDGE  
Will the defendant please stand.

Sam does as he's asked.

JUDGE  
Has the jury reached a verdict?

FOREMAN  
We have. On the murder charge, we  
find the defendant not guilty.

Sam breathes a sigh of relief and clenches his fists.

JUDGE  
And on the other charges?

FOREMAN  
For robbery, resisting arrest,  
and assaulting a police officer,  
we find the defendant guilty.

Sam and Mead exchange uneasy looks.

JUDGE  
This would normally warrant a  
prison sentence but as the cash  
was returned and the arresting  
officer received no injuries I  
have decided to impose a fine and  
a community service order.

Sam claps Mead on the shoulder and shakes his hand. He  
then turns and leaves the courtroom.

On his way past Jimmy, he stops and smirks.

JIMMY  
(mutters)  
Another fucking injustice.

SAM  
Amazing how I keep walking.

Jimmy beckons him over and leans closer.

JIMMY  
When Mike's well enough, he's  
going to identify you as the  
shooter in the alley. That's  
attempted murder where I come  
from, so make the most of your  
last days of freedom.

Jimmy then claps him on the shoulder and winks.

Sam's face betrays his concern as he's ushered outside.

INT. PRIVATE HOSPITAL ROOM - DAY

Jack and Jimmy enter. Mike is propped up in bed. His face is bruised but his wounds have been tended. There's no light in his eyes, however. He's a broken man.

MIKE  
Guess I owe you one.

JACK  
No need to keep score.

MIKE  
I still need ten grand to cover  
my treatment.

Jimmy produces an envelope and hands it over.

JIMMY  
Reward from the bank.

Mike opens the envelope and his eyes well up. He then pulls out half the bills and hands the cash to Jack.

MIKE  
Clean slate?

Jack eventually nods and takes the money. Then he holds out his hand and the pair shake.

Jimmy squeezes Jack's shoulder and surreptitiously drops a tiny pouch into his jacket pocket. Then he turns to leave.

JIMMY  
(to Jack)  
Don't let me see you again.

EXT. CHURCH - DAY

Wedding guests file into the church while BELLS RING out.

David pulls up in a brand new car opposite the entrance. He then climbs out and joins Jack at the front door.

DAVID  
All set?

JACK  
Never thought I'd see the day.

Mike approaches and holds out his hand. There's a spring in his step and he's recovered from his injuries. Jack shakes his hand and also gives him a hug. Then he ushers Mike into the church.

DAVID  
Never thought I'd see you as friends with the law.

JACK  
He's retired, Son.

DAVID  
Friendship's still important.

Sal then climbs the steps towards them. She and Jack exchange loving glances and brush hands as she enters the church.

JACK  
So is companionship.

He then puts an arm around his son's shoulders.

JACK  
I've always thought of friendship as transient. Family, on the other hand, is permanent. You know I'd do anything for you.

David smiles and fights back tears.

DAVID  
You just have.

JACK  
That includes helping you avoid becoming me.

DAVID  
I've joined gamblers anonymous.

INT. CHURCH - DAY

Sunlight streams in through the windows and bathes a packed congregation in a glorious glow.

The priest turns to the best man.

PRIEST  
May I have the rings?

The best man opens a little box and hands a ring to the priest. The diamond in its center radiates an ethereal light. She and Stephen exchange delighted smiles.

Ally turns to Jack in the front row as tears roll down her face.

ALLY  
(mouths)  
Thank you.

Jack puts his arm around Sal's waist and winks.

FADE TO BLACK