

BEFORE THE DEVIL KNOWS YOU'RE
DEAD

A Screenplay By
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FADE IN:

1 EXT. - FAIRFIELD ROAD - DAY

1

A white HONDA ACCORD moves through a sleepy, suburban neighborhood - FAIRFIELD, CT - in the early winter morning. Snow covers the ground but the plows have been out and the road is clear. The sun is shining and the neighborhood glistens: white, bright, quiet.

The ACCORD turns onto the main drag and merges into the early morning commuter traffic. The ACCORD swings around the traffic that lines the turn lane into the FAIRFIELD TRAIN STATION. We stay with the ACCORD as it moves along until it reaches a STRIP MALL and pulls in. The ACCORD moves through the nearly empty parking lot and pulls up to the curb in front of one shop in the MALL.

2 EXT. - STRIP MALL - DAY

2

In the car's interior, a woman (NANETTE) of about 65 leans across and kisses her husband (CHARLES) who sits behind the wheel. She pats him on the knee.

NANETTE

Good luck.

CHARLES chuckles as NANETTE fishes a fistful of keys out of her purse. She opens the door.

CHARLES

See ya in a bit.

NANETTE

(pausing:)

I love you.

CHARLES looks a little surprised by this. He smiles as NANETTE exits the ACCORD. CHARLES watches his wife approach the store and unlock the door.

ON STORE SIGN: "HANSON JEWELERS"

3 INT. - HANSON JEWELERS - DAY

3

NANETTE opens the door and we hear a bell ring. NANETTE from just inside the door watches the ACCORD pull away and waves. NANETTE locks the door behind her and moves quickly to an electrical box on the wall to shut off the alarms and turn on the lights.

TITLE CARD: "BEFORE"

(CONTINUED)

NANETTE busies herself behind the store counter - stowing away her purse, checking the cash register, unlocking this or that display case. She hums as she moves into a back room and addresses herself to the safe.

SAME LATER

NANETTE fills the display cases from the storage trays. A clock on the wall behind the counter shows that it is 7:58. NANETTE completes her tasks and moves back to the front door. Through the window, NANETTE sees a brand new, white CAR parked in the lot directly in front of the store. She peers through the door at the car - it appears there are two men in the front seat. NANETTE turns the sign on the door around announcing that HANSON JEWELLERS is now officially "OPEN." She unlocks the door and moves back to the counter. Her back is still to the door when she hears the bell ring.

NANETTE, behind the counter, turns towards the front of the store. Her face - which says: "Good Morning, Customer" - freezes in alarm.

MAN (O.S.)

Against the wall. Don't touch anything - just back up.

NANETTE'S POV

A MAN in a ski mask stands in front of the door - he wears a large ski parka and gloves. One gloved hand holds a revolver. The MAN quickly locks the front door and flips the sign to read "CLOSED."

MAN (cont'd)

Back up - now!

ON NANETTE as she backs up against the wall. She begins to shake. Her eyes dart from the MAN to a buzzer under the counter.

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

Don't even think it. Stay right where you are.

WIDER as the MAN moves towards frightened NANETTE.

NANETTE

Don't...please...

MAN

Shutup. Just shutup. No talking. Only listening. Just listen.

(CONTINUED)

The MAN approaches NANETTE who tries to move back but she is against the wall. The MAN puts the gun in her face.

MAN (cont'd)
I will shoot you. I don't wanna but I'll do it. I'll do it.

NANETTE
Please...

MAN
NO TALKING! OK? OK?

NANETTE blinks, swallows, nods her head very quickly.

MAN (cont'd)
OK, OK. Keys. Just point. Point to where the keys are for these things.

The MAN sweeps his arm in an arc to indicate the display cases. NANETTE points to a drawer under the Cash Register. Keeping the gun trained on NANETTE, the MAN moves to and pulls open the drawer. He fishes out NANETTE'S keys and holds them out.

MAN (cont'd)
Come here. Come here!

NANETTE is frozen. She can't move.

MAN (cont'd)
Come on - now!

NANETTE moves to him but slowly.

MAN (cont'd)
Come on, come on. OK - take these and find me the key that opens this one.

She reaches for the keys, takes them but immediately drops them because she is shaking. When NANETTE begins to bend over to get the keys, the MAN grabs her arm with his free hand and roughly pulls her upright.

MAN (cont'd)
No!

NANETTE whimpers. The MAN hurriedly, reaches down for the keys. When he is off balance, NANETTE strikes out in fear - pushing him. The MAN topples to the floor. Frantically, NANETTE reaches to the open drawer. As the MAN rights himself, his first concern is the keys on the floor rather than the frail woman above him.

(CONTINUED)

NANETTE has the gun out of the drawer before the MAN even realizes what she is doing. She brings it around to the MAN who now drops the keys and raises his own gun. There are two simultaneous shots.

ON NANETTE as she is hit and flies backwards.

ON THE MAN as he is spun around to his right. He loses his gun. He struggles to regain himself - his left hand comes up to his right shoulder. He pulls it away to look at his blood covered glove.

MAN (cont'd)
Oh shit. Oh shit. Oh shit, shit.

The MAN, now as frightened as NANETTE, has to physically force himself to concentrate through the fear. He comes around - he looks for his gun. He sees it on the floor some 10 yards away and scoots - crablike - along the floor to retrieve it. He is surprised that his right arm will not cooperate. He picks up the gun in his left hand and rises, unsteadily. He looks around for NANETTE and does not see her until he moves out from behind the counter and finds her lying on the floor some 10 yards away from the counter. She is crumpled on her left side - inexplicably she still clenches the gun in her right hand. She does not move.

MAN (cont'd)
Oh shit. I'm fucked! Oh shit.

He physically forces himself back into the moment. He concentrates. He looks at the display cases. He looks at the keys. He looks at the still woman on the floor. He makes a decision. He moves to the display case nearest him and shoots it. The glass top of the case shatters - glass flying everywhere - the man shields his face with his good arm. Alarms - shrill, piercing, insistent - begin to sound. The MAN does not hear them. He sets the gun in top of the shattered case. He pulls a nylon bag out of his parka. With his one good arm - he awkwardly begins scooping various "pieces" into the bag - it is clumsy work.

A shot rings out. The MAN's eyes go wide with alarm and surprise. He has been shot in the back but isn't at all sure what has happened. Confused, he tries once again to load the bag.

ON NANETTE who struggles to rise but cannot. She struggles to bring the gun up again but cannot. She loses consciousness.

ON THE MAN who stumbles. Losing his balance, he bounces off the counter and crumples to the floor.

(CONTINUED)

3 CONTINUED: (4)

3

We see a wide, spreading patch of blood on his back. He miraculously manages to pull himself to his feet by using the counter. Disoriented, weak, confused, he remembers the bag. He manages to get it into his good hand. He reaches for the gun but succeeds only in knocking it to the floor. He leaves it. He moves towards the door, staggering a little. He struggles to open the locked door - he can't think. Why won't the door open? Finally, he manages to unlock and push open the door but drops the bag. When he reaches for the bag, he collapses - he falls through the open door onto the sidewalk.

4 EXT. - STRIP MALL - DAY

4

The CAR waits at the curb. The DRIVER is alarmed, anxious, scared to death, uncertain as he watches the MAN on the sidewalk struggle to rise only to collapse again and remain still, unmoving, dead?

The DRIVER guns the car and pulls away. Fast.

5 EXT. - FAIRFIELD ROAD - DAY

5

ON THE DRIVER - crazy with fear, hyperventilating.

DRIVER

Slow down, slow down. Jesus. God. Stop
it - OK - slow down. Slow down. Oh
Jesus. Oh my God.

The DRIVER repeats "Oh my God" like a mantra to calm himself. Over and over and over, he says it until his breathing returns to normal and his powers of thought return.

The DRIVER reaches up and pulls off his wig and places it on the seat next to him. He rips off his fake mustache and then his big glasses. The man is in his mid-thirties - hair just starting to thin. This is HANK.

TITLE CARD: "HANK"

6 EXT. - MEADOWLANDS STADIUM - DAY

6

A football game is in progress. In the stands we find HANK wearing heavy winter clothes and a frown. He is unhappy with the game. Seated next to him is his 13 year old daughter, DANIELE: bored and distracted. On HANK's other side is a man in his mid-thirties - this is ANDY.

HANK

Shit! God damn motherfuckers.

DANIELE

Daddy!

(CONTINUED)

6 CONTINUED:

HANK

Sorry.

DANIELE

You shouldn't talk like that.

HANK

Sorry.

A VENDOR moves up the steps towards HANK and Co., shouting:
"Hot Dogs!"

HANK (cont'd)

They can't complete even one pass!

A Cell Phone rings. HANK searches his parka for the phone.

DANIELE

Can I have a hot dog?

HANK

You've already had one.

DANIELE

Can I have another one?

HANK

(on phone:)

Yea.

DANIELE signals to the Vendor.

DANIELE

With everything, please.

HANK

Yea, I know, I know - I'm sittin' right here.

DANIELE

Extra catsup.

HANK is digging in his pants for his wallet.

HANK

I'm watching the god damn game!

The VENDOR hands DANIELE her hot dog. HANK struggles with his wallet and the phone. ANDY produces a Five - he examines it closely.

ANDY

F. Atlanta.

(CONTINUED)

ANDY hands the bill to the vendor who makes change.

HANK
Yea - hold on.
(to ANDY, sheepish:)
Thanks.

DANIELE
Thank you, Mr. Hanson.

ANDY
You're welcome, sweetheart.

DANIELE begins wolfing down her hot dog.

HANK (cont'd)
Yea, yea - I'm good. You know I'm good.

DANIELE
(mouth full:)
My mom doesn't like me eating junk.

ANDY
You can eat whatever you want when you're
with me.

ANDY returns his attention to the game. DANIELE is happy now, content - concentrating on her dog and ignoring the game and her father.

HANK (cont'd)
I said I'm good. Jesus.

HANK hangs up and stows the phone. He looks at ANDY - embarrassed. ANDY looks amused.

HANK (cont'd)
Christ. Shit!

DANIELE
Daddy.

HANK
Sorry.
(to ANDY)
I miss anything?

ANDY shrugs.

DANIELE
Can I get a coke?

(CONTINUED)

6 CONTINUED: (3)

6

HANK
 (watching the field)
 Shit.

7 INT. - NEW YORK APARTMENT - DAY

7

Upper East Side two bedroom apartment - nice but not outrageous; rent is a bundle but the decoration is clearly middle-class. A woman in her mid-thirties with too much makeup sits on the couch, a Magazine in her lap. This is TINA. HANK stands in the center of the living room as DANIELE hangs her coat up in a closet.

TINA
 She didn't eat any junk food, did she?
 You didn't feed her crap, did you?

HANK
 No. Of course not.

DANIELE winks at her Daddy and disappears down a hallway.
 HANK has to hold back his laugh.

TINA
 She's got an audition tomorrow. She
 can't be bloated.

HANK
 God forbid.

TINA
 Or have gas.

HANK
 No. Gas is bad.

TINA
 She wore her sun block?

HANK
 It was cloudy.

TINA
 There's rays. There's still rays.
 Or wind. People get wind burns.

HANK
 And gas.

TINA
 She has to be blemish free tomorrow.

8 INT. - CORRIDOR - APARTMENT BUILDING - DAY

8

HANK presses the elevator button. TINA, arms crossed, is impatient.

TINA
You got my money?

HANK
Christ, Tina...

TINA
You owe me November, December and now
January.

HANK
I don't owe you. I owe Daniele.

TINA
Don't get semantic.

HANK
Don't get huffy.

HANK jabs at the elevator button a few times.

HANK
I took her to the Giants game. That's
child support.

TINA
Cash, Hank. She needs two caps.

The Elevator arrives.

HANK
I'll get her a Giant's cap.

TINA
Don't be cute.

HANK
If you'd let her eat junk food, her teeth
would be fine.

HANK gets on the Elevator and pushes the "L" button.

TINA
November, December, January...

The Elevator doors close and TINA is gone. HANK, frustrated and angry, mouths "November, December, January." He kicks the wall.

9 INT. - OFF TRACK BETTING (OTB) CLUB - DUSK 9

HANK, tickets in hand, watches the TV screen above as a horse race finishes. His face falls and he lets out a stream of disgusted air. He rips up his tickets and drops them to the floor. He looks beseechingly at the screen but finds no comfort. He shakes his head and rises.

10 INT. - MOONEY'S PUB - NIGHT 10

Dark, noisy, Sunday evening crowded, NY Irish Pub. Near the door, HANK is shouting into a telephone to be heard over the racket.

HANK
Thursday! Wednesday is pay day so...
Yea, of course. You know me.
...Thursday, I swear. OK, OK...

HANK hangs up the phone and rolls his eyes. He rubs his face and rearranges his features - no fear, no anger, no frustration. Blank. Now he heads towards the back of the pub. He approaches a booth where ANDY is seated, a pitcher of beer in front of him. Two mugs. ANDY doodles on a napkin. HANK takes a seat.

ANDY
How much you lose today?

HANK
Fuck you.

ANDY
When we were in college, you never gambled.

HANK
Yea, well...fuck it.

ANDY
And you never swore.

HANK
I'm an adult now.

HANK grins. ANDY smiles and shakes his head. ANDY turns the napkin around and pushes it over to HANK. HANK picks it up and looks at it.

HANK (cont'd)
What the fuck is it?

(CONTINUED)

ANDY

Diagram.

HANK

Don't look like any diaphragm I ever seen.

HANK smiles at ANDY who does not return the smile.

HANK (cont'd)

What? What's it a diagram of?

ANDY

Jewelry store.

11 INT. - PUB BATHROOM - NIGHT

11

HANK stands at sink and stares at himself in the mirror - a middle-aged loser.

ANDY (V.O.)

It's worth 100 Grand. It's insured so they lose nothing. I lay it off at maybe 50 cents on the dollar. 25,000 each, give or take.

HANK fills his cupped hands with water and splashes his face. He looks in the mirror - dripping. A wet loser.

12 INT. - MOONEY'S - NIGHT

12

HANK sits in the booth opposite ANDY who pours out from a fresh pitcher - an empty pitcher sits on the table.

ANDY

So tell me - can you use 25,000?

HANK sighs and nods once. ANDY drinks.

HANK

I've...I've never committed a crime.

ANDY

This isn't... Nobody gets hurt. Everybody wins.

HANK looks unconvinced.

ANDY (cont'd)

Every time you make a bet with your bookie, you're committing a crime. Who's getting hurt?

(CONTINUED)

12 CONTINUED:

12

HANK leans back and blows out air.

ANDY (cont'd)
Hank? You're an adult now.

ANDY drinks and watches him with cold eyes.

HANK
I don't know. Lemme think about it.

13 INT. - WORKPLACE - DAY

13

HANK, dressed in suit and tie, comes out of his office pulling on an overcoat. He looks anxious. He passes a receptionist desk heading for the elevator.

HANK
Got an appointment. Back in a couple.

The RECEPTIONIST smiles and nods.

RECEPTIONIST
(to self)
Of course you do - it's Monday.

14 INT. - APARTMENT BUILDING - DAY

14

HANK enters a somewhat run-down building, passing through a security door and heading up the stairs.

On the third floor landing, he encounters a woman sitting on the steps hugging herself inside her big coat. She is about thirty - very thin. She is GINA. She looks at HANK from under her big floppy hat.

GINA
I'm freezing.

HANK
You're early.

GINA
So? I'm cold. Let's go.

HANK fishes out his keys as GINA crumbles up some candy wrappers that sit on the landing next to her. These she stuffs in her pocket as HANK opens the door.

15 INT. - HANK'S BEDROOM - DAY

15

HANK is naked on his back on the bed as GINA straddles him from above. GINA is loud. HANK is gone away someplace else.

(CONTINUED)

SAME LATER

HANK slightly dozes on the bed - spent. From the bathroom we hear gagging, retching, then a toilet flush.

SAME LATER

HANK lies propped up on pillows on the bed - alert but relaxed - as GINA gets dressed. HANK stares off as he speaks. GINA barely listens.

HANK

Ya ever feel like the faster you run, the more you stay in place? I mean ya try and try and keep runnin', keep runnin' and then you look up and you haven't gone anywhere. Fuckin' nowhere.

GINA

Running. Yea, running away sounds good.

16 INT. - OTB CLUB - DUSK

16

Snow is falling outside. HANK sits on a stool watching the TV screen. ANDY enters, looks around and moves to HANK.

HANK

Hey.

HANK watches the end of a race. He turns his attention to ANDY, smiling broadly.

HANK (cont'd)

(lying:)

Got the exacta!

ANDY

Good for you. Retire. Move to the Bahamas.

HANK

Yea, right. Motherfuckin' storm, huh?
(beat) How's Jerry?

ANDY

(impatient, annoyed)

Same.

ANDY turns away - he hates this subject.

ANDY (cont'd)

Always.

(CONTINUED)

HANK

Yea.

HANK looks around the room at all the other losers. He clears his throat.

HANK (cont'd)

I can't get Friday off.

ANDY

Has to be Friday. Only Friday. No other time.

HANK

Can't do it.

ANDY

That's that.

ANDY begins to move away.

HANK

Andy.

ANDY stops, waits, watches.

HANK (cont'd)

Maybe I could call in sick.

17 INT. - HANK'S APARTMENT - NIGHT

17

HANK, in his underwear, sits in semi-darkness, illuminated only by the glare of the TV. The TV is on but the sound is off. He is on the phone - a TV tray, with the remains of a frozen dinner, sits in front of him.

HANK

How was the audition?

DANIELE (O.S.)

Sucked. I didn't get it.

HANK

You'll get the next one.

We hear TINA's voice in the background OS:

TINA (O.S.)

Let me talk to him.

HANK

I gotta go, hon, I got dinner on...

(CONTINUED)

TINA (O.S.)
You get paid today, Hank?

HANK
Tina?

TINA (O.S.)
Are you gonna bring me some money?
(pause) Hank, I'm serious. Don't make
me get a lawyer.

HANK leans back and closes his eyes. Jesus!

18 INT. - HANK'S OFFICE - DAY

18

HANK sits in his office behind his desk staring out the window at the falling snow - numb.

RECEPTIONIST (O.S.)
Mr. Tillinger? Hank?

HANK snaps to and turns his attention to the door where the RECEPTIONIST is standing.

RECEPTIONIST (cont'd)
I said Mr. Mooney is on 47. Do you want
it?

HANK
Um - yea.

The RECEPTIONIST shakes her head and leaves. HANK rubs his face and picks up the phone.

HANK (cont'd)
Yea?
(he listens)
OK. I'll be there.

19 INT. - DINER - DUSK

19

HANK enters brushing off snow; carrying a gym bag. He shakes away the cold and moves to a booth in the back of the Diner where ANDY is waiting for him. HANK takes off his coat and hangs it on a hook next to the booth. He tosses the gym bag onto the booth and sits next to it. ANDY pushes a Budweiser across the table to him.

HANK
Too cold for beer.

HANK picks up the beer and takes a mighty slug. ANDY smiles. ANDY pushes an envelope across the table.

(CONTINUED)

19 CONTINUED:

19

HANK sets down his mug and picks up the envelope. He looks around before opening it. Inside the envelope is a pretty thick wad of money. HANK opens his gym bag and stuffs the envelope into it. ANDY pushes a hand-towel across the table - something is wrapped in it. HANK stares at it, then snatches it up quickly and places it on top of the bag. Shielding the item from the Diner with his body, he unwraps the towel to discover a gun. He is alarmed and looks at ANDY - questioning.

ANDY
Starter pistol. Don't wet yourself.

HANK
Jesus.

HANK stuffs the gun quickly into his gym bag. With a little bit of a shake in his hand, he reaches for the beer bottle. He drinks.

20 INT. - APARTMENT BUILDING LOBBY - NIGHT

20

HANK stands at the doorman's desk of TINA's upper East Side apartment building. He speaks on the phone as the DOORMAN watches him.

HANK
No - you come down. I got a cab waiting...
(he listens - he grins at the DOORMAN and shrugs)
Just come down - do you want your money or not?

21 EXT. - NY STREET - NIGHT

21

The snow has stopped falling but there are drifts in the street. A CAB sits on the street waiting. Under the Apartment awning, HANK and TINA are shouting.

TINA
You still owe me December and...

HANK
Monday. Everything Monday.

TINA
You're a loser. You're such a fuckin'...

HANK
I bring you five hundred dollars and...?

TINA
If it was for me - OK - but this is...

(CONTINUED)

21 CONTINUED:

21

HANK
I gotta go.

HANK runs for the cab. TINA realizes suddenly how cold she is.

TINA
December and January, you bastard!

HANK slams the CAB door - TINA heads back into the building.

22 INT. - MOONEY'S - NIGHT

22

Packed and loud, plenty of cigarette smoke and swearing. HANK enters and looks around. He finds what he is looking for at the end of the bar and pushes his way through until he reaches a kid at the end of the bar. This is BOBBY. BOBBY is in his early twenties with long stringy hair, a wispy mustache, big baggy clothes and a wild look to him. He is a punk who thinks he's tough.

HANK
Hey Bobby!

BOBBY
Yo, dude.

HANK
Lemme buy ya a drink.

BOBBY
You can buy me a beer but I ain't lendin' you no more money.

HANK
No, man, I'm flush.

BOBBY
(calling to bartender:)
J.P.!

BOBBY holds up two fingers. J.P., a 50'ish gregarious bartender, goes to get two beers.

BOBBY (cont'd)
You got cash money or bullshit?

HANK
Both.

BOBBY laughs - loud, sustained, a little wild and annoying.

(CONTINUED)

HANK (cont'd)
Pool room open downstairs?

BOBBY nods as J.P. brings two Budweiser bottles. HANK tosses a ten on the bar and picks up both beers.

HANK (cont'd)
Come on.

BOBBY looks confused but follows as HANK has already headed to the back of the establishment. We move with BOBBY as he catches up with HANK on a narrow stairway heading down.

HANK (cont'd)
What odds you got on the Broncos?

BOBBY
I got odds but I ain't placin' no more bets for you, dude.

HANK and BOBBY emerge into the "pool room" - two pool tables, both occupied, several small tables with chairs and a juke box which plays a little too loud. HANK spots an empty table and heads for it. He sets the beers down and pulls off his coat. BOBBY stands eyeing HANK warily.

BOBBY
If there's anybody shouldn't bet on nothin', it's you. You got the worst motherfuckin' luck. And now you got heat from upstairs. People are talkin' 'bout you, dude.

HANK has draped his coat over the back of the chair and pulled an envelope out of it. He pushes the envelope across the table so it sits next to the beer.

HANK (cont'd)
Sit-down, shutup and drink your goddamned beer.

BOBBY sits and opens the envelope. He breaks into a grin when he sees money. He laughs that annoying laugh.

BOBBY
Hit an exacta, dude?

HANK
Somethin' like that. So Bobby, you busy tomorrow morning?

23 INT. - CAR RENTAL AGENCY - NIGHT

23

HANK and BOBBY sit on a vinyl couch in the overly bright waiting room of the Agency. A CLERK behind the counter talks on the phone.

BOBBY
What if there's a security guard?

HANK
There isn't. It's a Mom and Pop place.

BOBBY
So how we know Mom's gonna be alone?

HANK
He knows. He's got it wired.

BOBBY
I don't know. Whoever heard of a Mom and Pop jewelry store? Huh? What the fuck is that?

HANK
It's not New York. You only know the city.

BOBBY shakes his head. He isn't sure. Outside the window, a nondescript white CAR pulls up. During the following, the ATTENDANT climbs out of the CAR and enters the AGENCY.

HANK (cont'd)
Look. If anything is outta place, we say fuck it.

BOBBY
Fuck it and we drive our happy asses home. And I keep the money anyway.

HANK
You keep the money.

The ATTENDANT stands in front of HANK and BOBBY.

ATTENDANT
Tillinger?

HANK
Me.

HANK rises and takes the offered keys from the ATTENDANT.

24 INT. - BOBBY'S HOUSE - NIGHT

24

Small, cramped, Queen's house. Sloppy, messy living room - stacks of stuff, kid's toys, papers, clothes, etc. HANK has to clear a place on the couch to sit. We hear noises from the adjacent kitchen where BOBBY and his girlfriend are arguing in whispers.

GIRLFRIEND (O.S.)

It's just so fuckin' early. If Boo wakes up you can fuckin' sit up with him.

BOBBY (O.S.)

I tol' you, it's work.

GIRLFRIEND (O.S.)

I don't give a fuck what it is.

BOBBY enters the living room. He grins sheepishly, embarrassed.

BOBBY

She ain't used gettin' up this early.

HANK nods. BOBBY flops onto the couch - sits on a DARTH VADER action figure. He pulls the figure out from underneath him and tosses it on the floor.

BOBBY (cont'd)

Shit! Boo loves this shit. He thinks he's Darth Vader. Just like his old man.

The GIRLFRIEND enters with two cups of instant coffee. She sets these down in front of the men without a word.

BOBBY (cont'd)

Thanks, Baby.

HANK

Thank you.

GIRLFRIEND scowls and pulls her robe around her tighter as if cold. She begins to exit back to the kitchen but stops and whispers to BOBBY.

GIRLFRIEND

You guys keep it down. You wake Boo and I'll kick your ass.

(to HANK)

Yours too.

Both men nod as the GIRLFRIEND exits. BOBBY lights a cigarette. Both men drink coffee. HANK makes a face.

(CONTINUED)

24 CONTINUED:

24

HANK

We should...we gotta get goin', Bobby.

BOBBY

OK, OK. Pull the car into the garage while I get stuff.

BOBBY rises and begins to move towards a hallway. HANK is confused and does not move.

BOBBY (cont'd)

Dude? Ya gotta pull the car in the garage.

BOBBY exits. HANK considers another sip of coffee but passes. He rises.

25 INT. - GARAGE - NIGHT

25

BOBBY kneels at the back end of the RENTAL CAR in the garage unscrewing the license plate. He gets it off and hands it to HANK who just stands watching in amazement - "why didn't I think of this?" BOBBY places another plate in place - "Colorado" and begins to screw it on.

HANK

Where'd you get these?

BOBBY winks and then laughs that annoying laugh.

26 EXT. - NEW YORK HIGHWAY - DAWN

26

The white rental CAR on the highway leaving the early morning skyline of New York and head north.

27 EXT. - CONNECTICUT HIGHWAY - DAWN

27

Sun in rising. The CAR flies along the almost deserted highway. In the opposite direction, the highway is packed with morning commuters.

In the CAR INTERIOR, HANK is at the wheel, tense and anxious. BOBBY is fast asleep on the passenger side and snores. HANK is irritated.

The CAR pulls into a rest stop and pulls up to the RESTROOM BUILDING where it parks.

HANK grabs his bag and opens the door. BOBBY wakes, startled.

BOBBY

We there?

(CONTINUED)

HANK slams the door and heads for the bathroom. BOBBY settles back into sleep against the window.

SAME LATER

HANK opens the CAR door and tosses the bag onto the seat. He climbs in. BOBBY stirs and looks at HANK in his "disguise:" wig, fake mustache, sun glasses. BOBBY smirks with disgust.

BOBBY

Who the fuck are you supposed to be?

HANK

Disguise.

BOBBY begins to laugh his annoying laugh.

BOBBY

You ain't never done nothin' like this, huh?

HANK

So?

(shoves the bag over towards BOBBY.)

Look in there - there's a towel in there. Look inside it.

BOBBY reaches inside the bag and finds the towel. He unwraps it and pulls out the gun.

BOBBY

What the fuck this s'posed to be?

HANK

That's the gun you're gonna use.

BOBBY reaches into his jacket and pulls out his own gun.

BOBBY (cont'd)

This here's the gun I'm gonna use.

HANK

No, no, use that one.

BOBBY

What the hell is it? Looks like a god damned toy.

HANK

It's a starter pistol.

(CONTINUED)

BOBBY

Fuck that. This here's a real gun.

HANK

You don't need a real gun.

BOBBY

What? I'm s'posed to go in, pull this piece of crap and say "on your mark, get set..."

HANK

There's not gonna be any shooting. It's just for...effect.

BOBBY

(holding up his own)

This one's more effective.

HANK

She's sixty five years old, for Christ's sake...

BOBBY

You do the drivin' and I'll do the thing. Right? Ain't that the deal? You don't got the balls to do the thing - I got the balls and I got the gun.

HANK, pissed off, puts the CAR in gear and backs up abruptly. BOBBY laughs and sticks his gun back in his jacket. HANK breaks suddenly.

HANK

No shooting.

HANK throws the CAR in gear and peels out of the REST AREA. BOBBY grins.

The CAR is parked by the side of the road - a hundred yards away from the Strip Mall. HANK checks himself out in the rear-view mirror, checks his watch, checks his mustache. BOBBY is breathing rhythmically - psyching himself up. HANK notices a CAR pull out of the Parking Lot and approaching.

HANK'S POV

The ACCORD approaches. CHARLES, at the wheel, glances over at HANK casually but then returns his attention to the road and passes.

(CONTINUED)

ON HANK

One deep breath and a nod of the head:

HANK
OK, this is it. You ready?

BOBBY
Fuckin' eh.

HANK puts the CAR in gear and pulls out onto the main drag approaching the Strip Mall.

29 EXT. - STRIP MALL - DAY

29

The CAR is parked in the Lot in front of HANSON'S JEWELERS. HANK is scared, nervous and can barely breathe as he watches the store. BOBBY continues his rhythmic breathing - he is there; in a zone.

BOBBY
Car in front - door open. I jump in, you take off. Simple as a pimple. Don't go pussy on me now or we can forget this bullshit.

HANK
OK. OK.

HANK swallows. Shit, he's scared. BOBBY concentrates on the store.

BOBBY'S POV

NANETTE turns the sign in the door - "OPEN"

BOBBY (O.S.)
Let's rock and roll.

ON BOBBY as emerges from the drivers side - hands in his pockets. He moves towards HANSON'S JEWELERS.

ON HANK as he has grave, serious second thoughts. He leans out the window to call to BOBBY but has no voice.

ON BOBBY pulling down the ski mask to conceal his face as he approaches the door. He disappears inside.

ON HANK in the CAR, hyperventilating.

HANK
Oh my God, oh my God, oh my God...

(CONTINUED)

A shot rings out! TIGHT ON HANK. Frozen. Nightmare. Horror. He can't move, he can't think, he can't breath. The second shot rattles him back to reality.

HANK (cont'd)

Oh my God, oh my God, oh my God...

He realizes he is shouting. He stops. He watches. He can't see anything. He looks around the Parking Lot. Nothing. A third shot! HANK freaks - he starts the car and pulls forward so he is by the curb. He is crying but not aware of it. He reaches across to open the passenger door but struggles with it - finally he gets it open and watches the door of the store. He is moaning out loud but is not aware of it. He hears the "ring" of bells. He looks up at the store.

BOBBY emerges and collapses on the sidewalk.

ON HANK frozen in horror - scared to death, uncertain: "Should I go to him, should I get out, should I leave, is he alive, what do I do?" Finally, the panic overtakes him and he guns the car. He pulls out of the parking lot. Fast.

30 EXT. - FAIRFIELD ROAD - DAY

30

The CAR swings out of parking lot on to the main road - swerving a bit - unsteady. The passenger door of the CAR swings about - still open. Suddenly the CAR pulls to the side of Road.

HANK reaches across and pulls the passenger door closed. He guns the CAR and pulls back into traffic almost getting sideswiped. He begins to chant "Oh my God.."

31 INT. - REST STOP BATHROOM - DAY

31

HANK at the sink washes his face to get all the spirit gum off. He washes his hands. He looks at himself in the mirror. He is doomed. Fuckin' doomed.

32 EXT. - REST STOP - DAY

32

HANK, shaking, approaches a pay phone. He fumbles with change in his pocket. At last, he steadies himself enough to place the quarter in the phone and dial. When he speaks, it is the voice of someone else - someone choked and old and beaten and doomed:

HANK

Payroll... Hanson. Gimme Andrew
Hanson... uh, Mooney. Tell him it's
Mooney.

33 INT. - PAYROLL OFFICE - DAY

33

ANDY sits at his desk in a nice, spacious office, working on a spread sheet on his computer console. The intercom buzzes. ANDY, irritated by interruption, reaches over and picks up the receiver.

RECEPTIONIST (O.S.)
There's a Mr. Mooney on 3-2. He sounds
like some nutcase but...

ANDY
I'll take it.
(jabs a button)
Yea?

ANDY listens. His face goes from anxiety to outright horror.

FADE TO:

TITLE CARD: "ANDY"

ANDY (V.O.)
No, honey, no - it's just some mistake...

FADE IN:

34 INT. - PAYROLL OFFICE - DAY

34

ANDY stands with his back to us looking out the window at the gray day - mid-town Manhattan beyond. He speaks on the phone, calmly.

ANDY
Either the bank's or mine... Well, maybe
the ATM is not up to date or I didn't
move enough money into the joint
account... No - don't worry... Of
course we have money. I'll call...

ANDY turns from the window and moves to his desk. The voice remains calm but the face reveals a hint of anxiety and a sense of irritation.

ANDY (cont'd)
No, not from the house account... I'll
take care of it. OK?

ANDY sits at his desk and looks intently at his computer console.

ANDY (cont'd)
Yes. OK... You too, hon.

(CONTINUED)

He hangs up the phone and lets out a long stream of air. He resigns himself: "OK, let's fix it." He rises and moves to a file cabinet. He flips through files until he reaches what he's looking for. He pulls the file and brings it to his desk.

ON FOLDER - a tab: "TILLINGER, HENRY"

ANDY removes a three pieces of pink paper from the file. ANDY pulls open the bottom drawer of his desk and removes papers - underneath is a false bottom to the drawer.

CLOSE ON ANDY'S HAND reaching way into the back of the drawer to remove the false bottom. In the drawer is a single file folder and a medium-sized Jewelry Gift Box.

ON ANDY as he removes the folder and makes one notation in it and places the papers from the TILLINGER file inside. He lifts the lid of the box: inside is a stack of \$100 bills. He picks up the stack and, bent over behind the desk, begins to count.

There is a sharp knock followed by the opening of the office door.

JAKE (O.S.)

Andy?

Startled, ANDY drops the money into the drawer. He straightens up - too quickly and alarmed. ANDY quickly recovers - resolve, determination and confidence replace his look of guilt.

ANDY'S POV

JAKE - ANDY'S boss - is slightly older than ANDY, balding, very corporate.

JAKE(cont'd)

We're waiting for you in the conference room.

ANDY

Sure. OK.

JAKE disappears. ANDY, returns the box and file to the drawer and replaces the false bottom. He locks the desk, pockets the key, puts on his jacket and heads out.

35 INT. - CONFERENCE ROOM - DAY

35

A gathering of MEN IN SUITS around a large wooden conference table. As JAKE speaks, we PAN the faces of the MEN IN SUITS - attentive, businesslike, engaged...

JAKE (O.S.)

OK - next. The auditors. The auditors will be here beginning a week from Monday.

...until we reach ANDY who is distracted, lost in thought, tapping his teeth with a pencil.

JAKE(cont'd)

Each department should have them for a day or two. On Monday, they'll start with Payroll.

ANDY'S reverie is broken. His eyes grow large with concern and then he quickly covers himself.

JAKE (cont'd)

So, you're up first Andy.

ANDY swallows and nods. Cool but underneath: alarm bells are going off.

ANDY

Great. No problem.

ANDY continues to nod more than necessary.

36 INT. - CHILD CARE FACILITY - DAY

36

Cluttered "playroom" of a residential child care facility for autistic and severely retarded children. There are a half dozen children "playing." One child - 5ish - throws a tantrum, screaming, pounding the floor, kicking. A NURSE tries to restrain the child to keep him from hurting himself. Another child plays with colored blocks. A little girl tries to eat a book. We focus on one child sitting quietly away from the others, still, oblivious to the pandemonium. He chews on the knuckle of his index finger and stares blankly at nothing. This is JERRY. He is 4.

We PAN to a heavy door with a window. ANDY stands on the other side observing. He quietly, slowly, opens the door and enters. The NURSE smiles and nods to ANDY but remains concentrated on her task of controlling the wild child. ANDY moves to JERRY. He stoops down in front of the boy who does not acknowledge his presence.

(CONTINUED)

ANDY
Hey Jerry. Hey little man.

ANDY reaches out and removes the finger from JERRY's mouth. He meets no resistance.

ANDY (cont'd)
Daddy's here.

JERRY absently replaces his finger in his mouth. ANDY smiles and tousles the boy's hair. ANDY sits next to JERRY suddenly exhausted. He gazes at his son. He reaches out to hug the boy - more to comfort himself than the child. JERRY pulls away quickly, forcefully with a small moan. ANDY leans back - away from JERRY - and nods sadly. Yes, he knows.

ANDY (cont'd)
My little man.

37 INT. - UPPER EAST SIDE APARTMENT - DUSK

37

ANDY lets himself into the smallish, upper East Side Apartment. It is a nice enough but cramped. ANDY is tired as he struggles to pull off his coat.

WOMAN (O.S.)
Andy? Hey you!

ANDY grunts an acknowledgement as he hangs up his coat. He turns to find his wife standing in the doorway to the kitchen: it is GINA. She wears a look of apprehension but covers it with a broad smile.

GINA
Hungry?

38 INT. - ANDY'S KITCHEN - NIGHT

38

ANDY and GINA sit at a smallish kitchenette table in their kitchen. GINA picks at a salad with a stack of Magazines on the table next to her plate. ANDY eats steak, potato and salad.

GINA
...the cutest wallpaper. See, now this is what I'd want in our kitchen. Or something like this.

GINA shows ANDY a picture in the Magazine. ANDY glances at it casually and returns his attention to his food. No interest. GINA ignores it and pushes on.

(CONTINUED)

GINA (cont'd)

Well, something like that anyway.

ANDY

Is that all you're going to eat?

GINA

I...I had a big lunch. This is good.
It's good for me.

GINA opens another magazine.

GINA (cont'd)

I saw this one layout on wainscoting...

ANDY

You need to eat, Gina. A salad is not a meal. Forget the wainscoting and eat.

GINA looks hurt. Defensive. She bits her lip. She eats a morsel of salad. Now, she gets mad.

GINA

You said we'd start looking for a house in the fall. This is January. This is winter.

ANDY

(rolls his eyes, sighs)
Maybe in the Spring...

GINA

We agree on something and then you change our mind.

ANDY

You're changing the subject.

GINA

The subject is a house. Our house. In the country. The subject is getting the fuck out of the City. That is the subject.

ANDY

I want that as much as you. More than you.

GINA

You always say that but nothing ever happens.

(CONTINUED)

ANDY

It's just a matter of timing.

GINA

What's wrong with now? Right now. What the hell are you waiting for? A miracle? There will be no miracles, Andy.

ANDY's eyes narrow. He is angry but trying to control it. He eats. GINA stares at her salad. She pushes it away.

GINA (cont'd)

I really need to get out of here.

39 INT. - ANDY'S LIVING ROOM - NIGHT

39

ANDY sits in front of the fireplace with a glass of scotch. There is a nice fire going. ANDY sits in only the glow of the firelight. Staring. Thinking. Planning.

40 INT. - HANK'S OFFICE - DAY

40

ANDY appears in the doorway of HANK'S office. HANK is on the phone turned away from ANDY.

HANK

...200 units on Denver...

ANDY knocks. HANK turns hurriedly towards the door and relaxes when he sees ANDY there.

HANK (cont'd)

No - that's enough for now. I gotta go. I'll talk to ya later.

HANK hangs up as ANDY moves in front of HANK'S desk and tosses two tickets onto HANK'S desk. HANK eyes them, then picks them up.

HANK (cont'd)

Giants?

ANDY

Sunday.

HANK

Really?

ANDY

You're holding them in your hand.

HANK

Fuckin' eh. Playoffs!

(CONTINUED)

ANDY

Sunday's your day with Daniele, right?

HANK

Yea.

ANDY

So now you know what you're doin'.

HANK

What, you can't use 'em?

ANDY

Oh yea. I'm going too. Be the three of us.

ANDY starts to head for the door. HANK rises, still holding the tickets.

HANK

What? You just bought me tickets?

ANDY

I just bought you tickets.

HANK's is speechless - confused but happy. He smiles and shakes his head. ANDY is gone.

41 EXT. - THE DORSET - DUSK

41

ANDY climbs out of a cab at the curb. A large red awning with "The Dorset" in white, announces we are at the "Dorset" Apartment Building. The DOORMAN nods to ANDY and opens the front door.

DOORMAN

How are you tonight, sir?

ANDY nods and moves quickly through the open door.

42 INT. - DORSET ELEVATOR - DUSK

42

Wood paneled, shiny brass - very classy elevator. ANDY stares at the lighted numbers above the door and chants to himself under his breath:

ANDY

Last time. Last time. Last time.

43 INT. - DORSET CORRIDOR - DUSK

43

Plush carpet, nice lighting fixtures. This is a great apartment building. ANDY knocks on a door.

(CONTINUED)

43 CONTINUED:

43

The door is opened by a BOY - 19-20 years old, cute, well groomed, dangerous looking. There is a worldliness to this BOY - perhaps an edge of hardness but not unattractive. He wears only a robe. He smiles - devastating - at ANDY and holds open the door. ANDY enters.

44 INT. - DORSET APARTMENT - DUSK

44

ANDY follows the BOY down a Corridor into the Living Room. The Apartment is nice but sparsely furnished: an easy chair, a TV, a coffee table - a big window with a great view of the Park. ANDY pulls three \$100 from his pocket. He hands these to the BOY who takes them greedily. The BOY moves into the Kitchen wordlessly. ANDY takes off his coat and drapes it over the easy chair. He goes to the window and looks out at the view of Central Park before heading for the Kitchen.

The BOY sits on a stool at a counter closely examining the Bills with an Jewelers Loupe. ANDY watches.

BOY
Have a drink.

ANDY
No, thank you.

BOY
You're tonic water, right? Have a tonic water.

ANDY goes to the refrigerator and opens it. Inside there are only beverages - no food. ANDY extracts tonic water. He pours tonic water.

BOY
Oh this is a good one.

CLOSE ON BILL: Letter and Serial Number. I-85068054909.

BOY (cont'd)
Minnesota. 909.

ON BOY as he removes the Loupe and holds the Bill up to the light.

BOY (cont'd)
Great. Good. I need 909. Yea,
Minnesota.

The BOY smiles broadly and takes the three bills out of the Kitchen. ANDY replaces the tonic water in the refrigerator. He takes a drink. He follows.

(CONTINUED)

We move with ANDY through the Living Room down a corridor to a Bedroom at the end of the corridor.

In the BEDROOM the BOY has opened a large walk-in closet and entered. There are clothes hanging to one side of the closet but our attention is drawn to the opposite side where a wooden cabinet with glass doors is mounted on the wall. It is a shrine! A case of \$100 Bills on display. Ben Franklin's all lighted lovingly. The BOY takes a key from his robe and opens the cabinet. He methodically "files" his new bills by Letter and serial number. The BOY locks the case and returns to the Bedroom swinging the closet door shut.

ANDY sits on the King Sized bed loosening his tie. The BOY smiles seductively and opens his robe. He lets the robe drop and moves to ANDY.

BOY (cont'd)

Minnesota.

SAME - LATER

ANDY lies on his back on the bed, a sheet draped across him. The BOY sits in a high backed leather chair by the window. He wears his robe again and watches the snow gently falling outside. He wears the Jewelers Loupe around his neck and plays with it - watching the snow through it, watching ANDY through it, watching the light through it...

ANDY

Here's the great thing about accounting:
you can add down the page or across the
page and everything works out. Every
day, everything adds up. The total is
always the sum of the parts. Clean.
Neat. Clear. Absolute. (beat) I have a
job I like. A salary I like. An
apartment I like. A boy I adore.
(he blinks, he swallows hard)
But it doesn't add up. Not down or
across. Nothing connects to anything
else. I am not the sum of my parts. All
my parts don't add up to one...one me.

BOY

(watching the snow)

You should get a shrink. Or a wife.

ANDY stares at the BOY who stares baack through the Jewelers Loupe.

(CONTINUED)

BOY (cont'd)

Same next week? Tuesday and Friday?

ANDY nods against his better judgement. He reaches for his pants on the floor.

45 INT. - MEADOWLANDS - DAY

45

Pre-game at the Food Stands. Hundreds of people mill around. We find ANDY, HANK and DANIELLE. ANDY examines a Twenty Dollar Bill in his hand.

ANDY

Minnesota.

(handing the bill to DANIELE)

Get one for me and your Dad and whatever else you want. We'll be over here getting beer.

DANIELE bounces away towards a Hot Dog stand - ANDY watches her hair swing back and forth, the bounce in her step - the very healthiness and happiness of a child. He smiles sadly - he gets in line for Beer next to HANK.

HANK

Great day for football, huh?

ANDY ignores HANK as he pulls pink papers out of his pocket and hands them to HANK. HANK looks at them - "What?"

ANDY

You don't want those in your personnel file.

HANK

What are they?

ANDY

Your three requests for salary advances.

HANK looks at ANDY confused.

ANDY (cont'd)

Like alarms going off - money problems!! Money problems!!

HANK

Oh. Yea... Thanks.

ANDY

One is fine. But three?

(CONTINUED)

HANK
 (folding the papers up)
 Yea, well, the divorce and child support...

ANDY
 What's the spread on this game?

HANK
 Um... Three.

ANDY
 Sounds good. Giants can do that, right?

HANK
 Yea. Oh, fuckin' eh, yea!

They have reached the counter. HANK begins to reach for his wallet.

ANDY
 No, no - I'll get this. My treat.

HANK smiles sheepishly and stuffs the papers into his coat.

ANDY (cont'd)
 You can get me one at Mooney's after you drop Danielle off. We should chat.

HANK
 Cool. Mooney's.

46 INT. - PUB BATHROOM - NIGHT

46

ANDY splashes cold water on his face at the sink. He rubs his face and stares at himself in the Mirror. He practices a smile. He dries his face and checks his smile once again.

ANDY (V.O.)
 Just that one display case. The others aren't worth enough to bother with. And then the safe. In the safe - just the diamond bags - nothing else. In and out. Five minutes and gone. It's foolproof.

He nods - determined - and exits the bathroom.

47 INT. - MOONEY'S PUB - NIGHT

47

ON ANDY and HANK at their booth.

HANK
 (laughs)
 And I'm the fool!

(CONTINUED)

ANDY

It's safe and it's smart and it's easy.

HANK laughs disbelieving and shakes his head. He drinks. He eyes ANDY as if he's completely loony. ANDY locks eyes with HANK; no smile - serious.

HANK

You're twisted. You're actually getting off on this.

ANDY

It's business.

HANK

You're kidding, right? I mean you're not really serious about this.

HANK tosses the "diagram" back at ANDY who pays it no mind but bores in on HANK.

ANDY

Serious as a heart attack.

HANK shakes his head and assesses ANDY.

HANK

When'd you become a douche bag?

ANDY

(smiling:)

I'm an accountant. I have a feel for numbers. I have a calculator for a heart.

HANK

Jesus. You're crazy.

ANDY

No. I'm practical. But I'm bettin' you're desperate enough to be crazy for me. Are you?

48 EXT. - 47TH ST. - JEWELRY DISTRICT - DAY 48

EST. SHOT of 47th Street. Jewelry stores line the street one after another.

49 INT. - JEWELRY STORE BACKROOM - DAY 49

An OLD MAN sits at a metal desk in a cramped office/storeroom: Cases, filing cabinets, shelves all loaded with items, packages, plastic bags, plastic tubs, etc.

(CONTINUED)

A very bright white light hangs over the desk. The OLD MAN wears a Jewelers Loupe around his neck. On the desk is a piece of black felt on which are laid several diamonds. ANDY sits in a folding chair opposite the desk. He is nervous. The OLD MAN eyes him skeptically.

OLD MAN

How do you know me? Why you come to me?

ANDY

I know you. I know what you do.

OLD MAN

(beat)

You could be a cop, yes? You a cop?

ANDY

No.

OLD MAN

You could be a cop.

ANDY

I'm not a cop. I just wanted to see if you were still around. I'll bring you what I got on Monday. You take it or you don't. I know you'll like it.

OLD MAN

You could work for the cops.

ANDY

Check me out.

ANDY hands the OLD MAN a business card which the OLD MAN squints to read.

OLD MAN

Doesn't mean anything. You could be a cop.

The OLD MAN sets the card aside and studies ANDY.

OLD MAN (cont'd)

You're an amateur. I hate amateurs.

ANDY

Only thing that matters is the goods.

(rising)

I'll be back Monday.

OLD MAN

You're an amateur or a cop.

(CONTINUED)

49 CONTINUED: (2)

49

ANDY walks out of the dark storeroom.

ON OLD MAN - not addled or feeble any more - steely-eyed, calculating, intense and a little frightening.

50 INT. - ANDY'S APARTMENT - NIGHT

50

ANDY hangs up his coat in the closet by the front door. We hear retching coming from the bathroom. ANDY looks at the noise concerned. He moves to the bathroom door.

ANDY

Hon?

More retching.

ANDY (cont'd)

Gina? You OK.

GINA

Fine. No - I'll be right out.

ANDY looks doubtful. More retching. ANDY goes to the Kitchen and pulls tonic water out. He pours the last of it into a glass. He stops and listens to GINA retch. He opens the cabinet underneath the sink to throw away the empty bottle when he notices a bag in the trash can. He lifts it out: an empty "Oreo" bag. He looks from the bag to the closed bathroom door and back again. He pulls the trash can out and rummages through the empty wrappers: Lay's Potato Chips, Snickers, Sara Lee pound cake... Confused, he replaces the trash in the can.

51 INT. - BANK - DAY

51

ANDY approaches the counter of the bank. He slides a Withdrawal Slip across to the Teller. The Teller keys in the entry as ANDY looks around the bank. He fiddles with a bank book.

TELLER

How would you like that, sir?

ANDY

Hundreds.

The TELLER begins to count out 20 \$100 Bills as ANDY studies his bank book.

CLOSE ON BOOK - a couple dozen entries, all Withdrawals. We note a balance at the top of the page of \$20,000 and a balance at the bottom line: \$250.

52 INT. - CHILD CARE FACILITY OFFICE - DAY

52

ANDY sits on a straight backed chair before the desk of the ADMINISTRATOR. He stares at his hands.

ADMINISTRATOR (O.S.)
...you've always been so reliable with the payments for the past year, I knew there had to be some explanation. And I do realize it's an enormous burden.

ANDY nods in agreement and looks up at the ADMINISTRATOR sitting behind her desk - a pinched woman in her 50's who nods - understanding, sympathetic...

ADMINISTRATOR (cont'd)
Certainly, we can be flexible. A little flexible.

ANDY
Thank you for understanding.

ADMINISTRATOR
Of course. Have you seen Jerome today?

ANDY
Not yet. I will.

ADMINISTRATOR
And your wife? I haven't seen her in some time. A month or more.

ANDY
She's been...busy.

ADMINISTRATOR
Yes, yes, of course. Jerome is making such progress don't you think?

ANDY has a flash of hope - bright, sudden, enormous. His eyes fill with joy. Just as suddenly, they darken. He is being bullshitted. There is no hope.

53 EXT. - CHILD CARE FACILITY GROUNDS - DAY

53

CLOSE on JERRY who sits on a bench under a large shade tree. He is bundled against the cold and wears a ski hat that he pulls askew. He rocks steadily back and forth, his eyes focusing somewhere off in a distance only he can see. ANDY sits on the snow covered grass before his son. He watches. He loves his son. He begins to rock in rhythm to his son's rocking - just slightly, not even aware he is doing it.

54 EXT. - NY STREET - DAY

54

A CAB is stuck in heavy traffic at a light. In the CAB's interior, ANDY sits in the back: anxious, uptight, impatient. He breathes shallowly and rapidly. After a moment, he tosses money through the grill into the front seat and emerges from the CAB. ANDY hurries away from the CAB and turns a corner. We see ANDY'S spirits lift and his face brighten.

ANDY'S POV:

The awning of the Dorset Apartment Building.

ON ANDY as he nods to the DOORMAN who opens the door of the building for him.

55 INT. - SPORTING GOODS STORE - DAY

55

In a Department Sporting Goods Store ANDY hands a credit card to a clerk who runs it through the machine. ANDY waits nervously.

CLOSE on counter to reveal the STARTER PISTOL.

ON THE CLERK who frowns as he hands the card to ANDY.

CLERK

Rejected.

ANDY digs through his wallet and smiles, embarrassed, as he hands another card to the CLERK.

ANDY

Try that one.

The CLERK gives ANDY an irritated, impatient look as he runs the card through the machine.

56 INT. - DINER - DUSK

56

HANK and ANDY sit at a booth. HANK zips up the gym bag next to him and lifts it onto his lap. He looks for a moment at ANDY who stares back with resolve.

HANK

You're really, really sure?

ANDY nods once - eyes right on HANK's, unwavering. HANK shakes his head with disbelief.

HANK (cont'd)

You're a cold motherfucker.

(CONTINUED)

56 CONTINUED:

56

ANDY
It's winter. What can I say?

HANK shakes his head as he rises and puts on his coat. He looks one last time at ANDY who maintains his demeanor. HANK shrugs: "OK" and walks away. ANDY lifts the beer bottle to his mouth and drinks.

57 INT. - ANDY'S OFFICE - DAY

57

ANDY sits at his desk holding the phone receiver to his ear. He breaks out in a sweat. He is pale and his eyes reveal his fright and horror.

HANK (O.S.)
(hysterical:)
It just...just came apart...it...Oh My
God... Andy? Andy? What the fuck'm I
gonna do?

CUT TO:

58 INT. - HOSPITAL WAITING ROOM - DAY

58

GINA and ANDY, winter coats and scarves over their arms, hurry along a hospital corridor to reach the Waiting Room. They turn into it and both stop. A lone man - sits hunched over in a chair with his face buried in his hands. ANDY runs to him as GINA hangs back.

ANDY
Dad!

The man looks up - it is CHARLES. CHARLES' eyes are red, his face is unbearably sad. CHARLES is unable to rise. ANDY stoops and hugs his Father. GINA moves to stand next to the two hugging, seated men. She places one hand on the top of each of their heads. ANDY weeps. CHARLES just rocks, making no sound.

CHARLES
She's in...
(one sob, quickly recalled)
She's not conscious and they say...
She's...they're trying...

He just trails off and rocks his son. GINA soundlessly cries.

TITLE CARD: "CHARLES"

59 INT. - CHARLES' HOUSE - NIGHT

59

Very nice, comfortable, warm, cozy country house in Fairfield. CHARLES and NANETTE sit in the "Den" watching television. CHARLES has a Driver's Manual open on his lap and speaks on the phone.

CHARLES
Yes, I feel old!

NANETTE, overhearing, laughs.

CHARLES (cont'd)
I have to renew my license so I've been studying all week for the test but I don't retain a thing.

ANDY (O.S.)
You'll pass with flying colors, Dad.

CHARLES
I'm going down to take the damn thing first thing Friday morning. That's how I'm going to celebrate my birthday.

ANDY (O.S.)
Gina and I will be up on Saturday to take you out and celebrate in grand style.

CHARLES eyes light up - excited.

CHARLES
That'll be great. Great. Are you bringing Jerome?

ANDY (O.S.)
No. No - it's a party, Dad, not...
I...I can't wait to see you.

ON CHARLES - disappointed.

60 INT. - CHARLES' HOUSE - DAY

60

CHARLES sits at the "counter" of the Kitchen drinking coffee and reading a Driver's Test Manual. He studies hard and does not notice NANETTE approach. NANETTE wears her winter Coat and stands a moment watching her absorbed husband. She reaches out and pulls the manual off the counter. She holds it to her chest.

NANETTE
No more cramming, Birthday Boy. It's put up or shut up.

(CONTINUED)

60 CONTINUED:

60

CHARLES breaks into a big grin. He pushes himself up off the stool and heads for his coat.

61 EXT. - STRIP MALL - DAY

61

The HONDA ACCORD is parked at the curb in front of HANSON JEWELLERS. NANETTE unlocks the store's door. She enters and the ACCORD pulls away.

LONG SHOT of ACCORD leaving the Strip Mall Parking Lot. We can also see parked on the far side of the main Fairfield drag, a white RENTAL CAR.

ON CHARLES in ACCORD interior.

CHARLES

She loves me.

CHARLES eye catches something on the side of the road.

CHARLES' POV:

The white RENTAL CAR parked - two "unclear" men sitting in the front seat.

ON ACCORD passing the RENTAL CAR and heading away from the Strip Mall.

CHARLES (cont'd)

I love you, too.

62 INT. - DEPARTMENT OF MOTOR VEHICLES - DAY

62

CHARLES stands anxiously, shifting weight from one foot to another, at a counter as the GRADER finishes scoring the test. The GRADER looks up at CHARLES and smiles.

GRADER

Perfect score, Mr. Hanson.

CHARLES

Bingo!

GRADER

Congratulations. If you'll just take this over to Window C, they'll give you the eye test and then...

CHARLES

Might not be so perfect on that one!

The GRADER laughs and CHARLES beams.

(CONTINUED)

CHARLES (cont'd)
 'Course I been studyin' real hard!

Police Cars abound. There is a flurry of activity in the parking lot, centered on HANSON JEWELERS. Yellow Tape separates the Store from other stores and the Lot. A crowd of civilians lines the yellow tape. Police Officers man the line, wander in and out of the store and about in the Parking Lot speaking with the civilians and combing the Lot. An Ambulance leaves the scene while a second is being loaded with a covered stretcher.

The ACCORD pulls into the Lot and finds a parking space well away from the store. CHARLES emerges from the ACCORD, alarm approaching panic on his face. He begins to walk towards the Store leaving the Driver's side door open. After several paces, he breaks into a jog.

ON CHARLES as he reaches the yellow tape and ducks to go under. An OFFICER appears from nowhere and stops him with a hand to the arm.

OFFICER
 Sorry, sir, no one is...

CHARLES
 That's my store. I'm Charles Hanson.

OFFICER
 I...Let me find the Sergeant.

CHARLES
 What's happened? Tell me what's happened.

OFFICER
 Come with me, sir, we'll find the...

CHARLES pulls away and heads towards the store in a panic. The OFFICER needs both arms to halt CHARLES and re-direct him towards an unmarked car parked on the periphery of the activity. The OFFICER lead CHARLES to a tall man in the center of activity near the unmarked car.

We MOVE IN slowly as the tall man, DETECTIVE BARRETT, speaks lowly to CHARLES, stooping and looking directly into his eyes. CHARLES shakes his head back and forth violently. BARRETT puts a steadying hand on CHARLES shoulder who stops shaking his head and remains frozen.

(CONTINUED)

63 CONTINUED:

63

BARRETT places his other hand on CHARLES other shoulder and speaks lowly, calmly, soothingly. CHARLES begins to wail - this we hear loud and clear and continue to hear as we:

FADE TO:

64 INT. - HOSPITAL INTENSIVE CARE UNIT - NIGHT

64

CHARLES stands beside a Hospital Bed where NANETTE lies attached to tubes, IV's and Life Support systems. Surrounded by lights and beeps, CHARLES stands numbly holding his wife's hand. He leans down and kisses NANETTE'S forehead.

CHARLES

I love you, too.

65 INT. - HOSPITAL WAITING ROOM - DAY

65

CHARLES sits on a couch next to ANDY. CHARLES remains numb as he listens to a DOCTOR who has pulled a chair over and sits directly in front of CHARLES leaning forward. GINA stands next to ANDY beside the couch, her eyes red and swollen. ANDY fidgets with his hands. CHARLES nods slowly, continuously.

DOCTOR

...no brain wave activity whatsoever and really no hope of recovering any motor...

66 INT. - HOSPITAL GIFT SHOP DAY - DAWN

66

CHARLES and ANDY stand at a counter as CHARLES, in a trance, buys a pack of cigarettes.

DOCTOR (V.O.)

...Coma. For all our years of experience, we just don't know. Two days, two months, two years...

67 EXT. - HOSPITAL ENTRANCE - DAWN

67

CHARLES smokes by a standing ashtray. ANDY stomps his feet and hugs his coat to him to stay warm. CHARLES seems oblivious to the cold.

CHARLES

Tastes like shit.

ANDY blows on his hands.

CHARLES (cont'd)

15 years. Haven't had one in 15 years.

(CONTINUED)

ANDY

What are ya gonna do, Dad?

CHARLES looks at ANDY blankly as if he doesn't know what he's talking about. Then he considers the question but only for a moment as it is too painful.

CHARLES

Why?

ANDY

Why what, Dad?

CHARLES

Why would anyone do this to...her?

CHARLES takes a drag on the cigarette and makes a face - it is awful but he won't stop.

68 INT. - HOSPITAL CONFERENCE ROOM - DAY

68

CHARLES (wearing a change of clothes to indicate a day has passed), sits on a wooden chair at long wooden table. DETECTIVE BARRETT sits in a chair next to him with a notebook open. Both have coffee but CHARLES leaves his alone. Pacing is a severe looking woman in her early forties, KATHERINE - CHARLES' daughter. She is tall and erect. Her features are sharp. CHARLES stares at his hands and speaks in a slow monotone.

CHARLES

I dropped her off. I watched her open
the store like she has a million times.
I left...

CHARLES stops and tries to hold back the rushing tide. BARRETT waits a moment sympathetically and then gently prods.

BARRETT

Did you see anyone in the parking lot?
Any cars?

CHARLES shakes his head. KATHERINE moves to CHARLES and puts a hand on his shoulder which CHARLES barely notices.

BARRETT (cont'd)

Could there have been anyone in the store
before she went in? Someone waiting?

CHARLES

No.

(CONTINUED)

BARRETT

How do you know that?

KATHERINE

You don't have to berate him. He answered your question.

BARRETT

Mam...

CHARLES

No - the alarms...

KATHERINE

His wife is in a Coma and you're grilling him like...

CHARLES

Katherine...

BARRETT

Mam, perhaps you should wait outside while I talk to your father.

KATHERINE

And give you free reign to treat my father like a criminal?

CHARLES

Katherine, I'm fine. Wait outside.

KATHERINE stops as if slapped. She considers arguing with her father then reconsiders.

KATHERINE

Fine. I'll be...

(to BARRETT:)

Treat him with respect.

KATHERINE leaves quickly, in a huff, with one searing glance back at BARRETT.

CHARLES

I'm sorry. My daughter...

BARRETT

It's alright. I understand. Could someone have disabled the alarm and been waiting for her?

CHARLES

I... No. No. The alarms are fine.

(CONTINUED)

BARRETT

Someone who knew the code?

CHARLES

Who?

BARRETT

An assistant, an employee...

CHARLES

No, no - we run it...ran it ourselves.
We've had students, you know college
kids, summers, Christmas... My children
helped out when they were younger but...
No. No - this was a maniac. This was a
monster. I don't know this monster.

ON CHARLES - frustration, rage, confusion, anger, torment.

69 INT. - CHARLES HOUSE - DAWN

69

CHARLES brings the newspaper in from the front yard and lumbers to an easy chair. He is disheveled - clearly, he's had little sleep and that in his clothes. Tired, weary, he opens the paper.

CLOSE ON HEADLINE: "DEAD ROBBER IDENTIFIED IN LOCAL HOLD-UP"
A picture is underneath the Headline - High School photo of smiling, cocky boy: BOBBY.

ON CHARLES as he intently reads the article.

70 INT. - HOSPITAL INTENSIVE CARE UNIT - DAY

70

CHARLES and KATHERINE sit vigil on either side of NANETTE's bed. CHARLES merely watches - almost unblinking - his wife. KATHERINE holds her mother's hand tightly and, with eyes closed, rocks slightly back and forth.

KATHERINE

(softly, rhythmically:)

Thank you, Merciful Jesus, for your
wondrous healing powers. You are Lord.
You are Light and Truth.

CHARLES stands - never taking his eyes off NANETTE.

KATHERINE (cont'd)

Show your mercy and your loving, healing
hand. Look upon your humble servant
Nanette who has served you...

(CONTINUED)

CHARLES, irritated, leaves the room. KATHERINE stops abruptly and looks at the empty space in the doorway. She appears wounded, bitter, hurt.

KATHERINE (cont'd)
...your humble servant Nanette...

CHARLES, the newspaper open in front of him, sits at a table with a cup of coffee in a cardboard cup. ANDY and GINA are also at the table trying to eat.

CHARLES
...only twenty two years old. This god damned punk kid from Queens. From Queens. What the hell was he doing up here?

ANDY
Dad...

CHARLES
I mean - what in the fucking world...?

He stops. This is not a word he ever uses. ANDY and GINA, both shocked, quickly cover their reactions. CHARLES chokes back some of his anger and disbelief.

CHARLES (cont'd)
(building:)
What? He put a map of the Tri-State area on his wall and threw a god damned dart and hit my town? Flipped through the Yellow pages and stopped on my store? I mean - it's so god damned absurd - so god damned arbitrary - so... I mean, why? Why me? Why her? What was this god damned kid doing? What...?

CHARLES is shaking in frustration. He can no longer speak. ANDY reaches over and takes his hand. CHARLES stiffens, then relaxes, soothed a bit. He stares at the picture of BOBBY and shakes his head.

CHARLES (cont'd)
(defeated)
You belong in hell.

72 EXT. - STRIP MALL - DAY

72

CHARLES and BARRETT stand in front of the Store. BARRETT'S unmarked car sits at the curb - a uniformed officer behind the wheel. CHARLES is animated - pointing across the parking lot.

ON SIGN on Store Door: "CLOSED UNTIL FURTHER NOTICE"

CHARLES (O.S.)
Right over there. As I pull out I pass it on my left. White car just sitting there.

ON CHARLES as he points to the highway. BARRETT makes a note in his notebook.

BARRETT
Did you notice the make of the car?

CHARLES
No - no, it was just, uh, average, typical. It was like any car - like if you rented a car, this is what you'd get. I don't know. I'm sorry.

BARRETT
That's OK. Fine. Good. What else do you remember?

CHARLES (cont'd)
Two guys. There were two guys just sitting there by the side of the road on a Friday morning. Two guys. Not one. Not just the punk kid but someone else, see? Someone else who put him up to it or planned it or...

BARRETT puts a hand on CHARLES' arm to settle him down as much to get his attention.

BARRETT
Did you get a look at them?

CHARLES
Yes, I looked right at them.

BARRETT
Could you describe them?

CHARLES stops. His face falls.

(CONTINUED)

BARRETT (cont'd)

Mr. Hanson?

CHARLES

No. No. I just... I saw them and thought "that's odd." But I was, I was thinking of something else and I didn't...

BARRETT

It's OK, it's OK. It's not your fault, you didn't...

CHARLES

And I didn't see the plates...

BARRETT

It's OK. This is helpful.

CHARLES looks at BARRETT - beseeching.

BARRETT (cont'd)

Really.

73 INT. - HOSPITAL CHAPEL - NIGHT

73

Quiet, dimly lit "ecumenical" room with soothing music playing. Three rows of wooden pews. CHARLES sits quietly staring straight ahead, seeing nothing. KATHERINE sits next to him, eyes closed, rocking slowly. Two rows behind them sits GINA. She is eating a Milky Way bar as fast as she can.

KATHERINE

Give us strength, dear Lord. Give us wisdom to know thy will...

74 INT. - HOSPITAL WAITING ROOM - DAY

74

CHARLES, alone in the room, dozes lightly sitting up in a chair. A SECURITY GUARD touches him lightly on the arm and CHARLES comes wide awake instantly and is alarmed.

CHARLES

What? What is it?

SECURITY GUARD

I'm sorry sir. Are you Charles Hanson?

CHARLES

(panic:)
Yes, yes I am.

(CONTINUED)

SECURITY GUARD

Would you be so good as to come with me,
sir?

CHARLES

With you?

SECURITY GUARD

Yes, sir. Please.

CHARLES

I...Yes, yes, alright.

CHARLES swallows and blinks. He rises a bit unsteadily.

75 INT. - HOSPITAL GIFT SHOP - DAY

75

The SECURITY GUARD leads a a very confused CHARLES through the shop towards the back and an office door.

76 INT. - GIFT SHOP OFFICE - DAY

76

Simple, functional office space. The MANAGER sits behind the desk looking grim. On a straight-backed chair across from him is GINA looking small, frail and terribly frightened. Her eyes are red from crying and she hold a Kleenex to her nose. On the desk are several candy bars and small packages of cookies and chips. The SECURITY GUARD enters and CHARLES follows, confused - even more so when he sees GINA.

SECURITY GUARD

This is Mr. Hanson.

CHARLES

Gina?

GINA, embarrassed looks away.

MANAGER

Thank you for coming down, Mr. Hanson. I know this is a difficult...

CHARLES

Gina, are you alright?

GINA can not look at CHARLES. CHARLES looks to the MANAGER for an explanation.

MANAGER

Shoplifting.
(he indicates the stuff on the
desk:)
(MORE)

(CONTINUED)

76 CONTINUED:

76

MANAGER (cont'd)
 We don't like to prosecute these
 situations but I do like to call
 someone's attention to the problem...

CHARLES
 She stole... Gina?

GINA chances one "help me" look at CHARLES, then quickly
 looks away.

CHARLES
 (to MANAGER:)
 I'm certain this is a mistake.

MANAGER
 Very possibly, sir. The stress...

CHARLES
 Yes, the stress. The stress.

77 EXT. - HOSPITAL ENTRANCE - DAY

77

CHARLES holds a crying GINA in the cold. GINA manages to
 calm down and pulls away from CHARLES embarrassed. CHARLES
 fumbles for a cigarette.

GINA
 Please don't... Please don't tell Andy.

CHARLES nods as he gets his cigarette lit.

GINA (cont'd)
 I... I'm so ashamed. And with
 everything you're going through, you
 certainly didn't need...

CHARLES
 You just forgot to pay. That's all.

GINA
 I... I forgot.

CHARLES
 I forgot to shave. Look at me.

GINA smiles. CHARLES is so kind and gentle - why isn't ANDY
 like that?

78 INT. - PRECINCT HOUSE - DAY

78

CHARLES speaks to a uniformed DESK SERGEANT behind a raised
 counter.

(CONTINUED)

DESK SERGEANT

It might be better if you call and make an appointment...

CHARLES

No, No - thank you. I'll wait.

CHARLES moves away from the counter and sits on a wooden chair, flanked by two empty wooden chairs. He waits and stares at the picture of BOBBY in the paper.

79 INT. - HOSPITAL INTENSIVE CARE UNIT - NIGHT

79

NANETTE lying in bed hooked to machinery. The lights blink - the machines beep. CHARLES stands over her - frustrated, impotent, frail. He holds his hands out over her like a faith healer.

ANDY (V.O.)

Dad?

80 INT. - CHARLES HOUSE - NIGHT

80

CHARLES sitting - tired, weary.

ANDY

Dad. You have to make a decision. This can't...

CHARLES

The gun was bought in Texas. Stolen Texas Driver's License as ID. Fake. It shows up in Fairfield Connecticut one year later...

ANDY

Dad, Mom needs you to make...

KATHERINE

Leave him alone, Andy. Just leave him...

ANDY

(to KATHERINE:)

Something has to be done. Someone has to make a decision.

KATHERINE

Mom is in the hands of Jesus. We can't divine the reason...

ANDY

Oh, stop that crap.

(CONTINUED)

KATHERINE
...or the purpose of his Will. And you
shouldn't...

ANDY
Mom could be suffering...

on CHARLES watching his children - as if at a tennis match.

KATHERINE
...be pressuring anyone to do anything.
I don't know what your...

CHARLES
Katherine! For Christ's sake. Stop it.

KATHERINE
(suddenly, a hurt little girl)
He started it.

CHARLES stands abruptly. He places a gentle hand on ANDY's
shoulder who looks up at him apologetically. CHARLES pats
ANDY on the shoulder and leaves.

KATHERINE (cont'd)
He always takes...

She stops and swallows back her ancient bile. She gets over
the hurt and turns it to anger which she now aims at ANDY.

KATHERINE (cont'd)
Don't bully him.

ANDY
I'm not.

KATHERINE
He listens to you. He's always doted on
you...

CLOSE ON CHARLES standing in the hallway listening to his
children bicker. He is hurt and disappointed with them.

ANDY (O.S.)
Oh, Jesus, you're gonna...?

KATHERINE (O.S.)
There's no need to take the Lord's name.

ANDY (O.S.)
Christ!

(CONTINUED)

80 CONTINUED: (2)

80

CHARLES turns away and moves off down the hall.

FADE TO:

81 INT. - PRECINCT HOUSE - DAY

81

CHARLES sits in the wooden chair waiting to see DETECTIVE BARRETT. Waits, worries, fumes, impatient, angry. He clutches the newspaper to his chest.

KATHERINE (V.O.)

Just don't go putting your will over that of Jesus.

ANDY (V.O.)

You're the first one to give the Lord Jesus credit for everything good on earth. Will you also give him the blame for everything bad? Thank you Jesus for your blessings and fuck you Jesus for the many tribulations.

FADE TO:

82 INT. - HOSPITAL INTENSIVE CARE UNIT - NIGHT

82

CHARLES sits next to the bed holding NANETTE'S hand: waiting, thinking, sad.

KATHERINE (V.O.)

That's the Devil, not Jesus.

ANDY (V.O.)

Well, the Devil is kickin' Jesus' ass.

CHARLES begins to weep.

83 INT. - HOSPITAL CONFERENCE ROOM - DAY

83

The "Family" sits in a room seated around a wooden table. At one end is the DOCTOR and CHARLES who stares at his hands in his lap. GINA and ANDY sit side by side across the table from CHARLES. KATHERINE, grim-faced, tight-lipped and clearly pissed off, sits next to CHARLES.

CHARLES

Do it. Let her go.

CHARLES head comes up and we see the conscious, alive pain in his eyes. Through the numbness, CHARLES has surfaced, struggling.

(CONTINUED)

83 CONTINUED:

83

CHARLES (cont'd)

Let her go.

GINA sobs. CHARLES reaches across the table to take ANDY'S hand for support. KATHERINE, angry, looks away. The DOCTOR nods once and rises. CHARLES looks into ANDY'S eyes for approval and reassurance. ANDY nods.

84 EXT. - CEMETERY - DAY

84

Black on white. A crowd of people dressed in black, gather around a casket on a catafalque on a snow covered rise. Bare trees line the perimeter of the somber gathering. We find CHARLES standing nearest the casket, his face stoic and brave. He is flanked on one side by ANDY who holds GINA'S hand - ANDY is pale and looks like a ghost of his former self. On the other side is KATHERINE, grim, and her husband, ARTHUR, a shorter, pudgy and balding man in his mid-forties. A PRIEST intones a prayer and the assemblage bows their head.

ON CHARLES whose hand reaches to his overcoat pocket to touch the folded newspaper article there.

85 INT. - CHARLES' HOUSE - DAY

85

CHARLES stands in the Living Room full of mourners amidst a low murmur. An ELDERLY WOMAN kisses CHARLES on the cheek and squeezes his arm. She whispers condolences and CHARLES nods. Another WOMAN passes him with a casserole dish and moves on to the kitchen. CHARLES looks about the room. KATHERINE is seated on the couch, as if holding court, surrounded by older relatives and friends. She holds ARTHUR'S hand who sits next to her.

KATHERINE

Arthur's been elected President of the Chamber of Commerce. Praise God.

She beams at ARTHUR who smiles sheepishly. The room is silent. CHARLES leaves room.

We MOVE with CHARLES through the Kitchen past ANDY and GINA who are "organizing" food being brought and setting up trays of cold cuts, etc. CHARLES is oblivious as he moves to the Back Door and through it. ANDY watches his father with concern.

86 EXT. - CHARLES' BACK YARD - DAY

86

CHARLES sits at a snow covered picnic table. The yard and BBQ grill are blanketed in snow. CHARLES has brushed off a space on the Picnic Bench to sit but the Table top is white. He stares at the Grill.

(CONTINUED)

ANDY approaches the table. He opens his mouth to speak but changes his mind. Instead he brushes off a space opposite CHARLES to sit. CHARLES looks at his son as he sits. They remain a moment in silence.

CHARLES

She hated when I barbecued.

ANDY smiles and reaches for his father's hand. ANDY takes one of CHARLES' hands in both of his and collapses - sobbing. ANDY puts his head down on the joined hands on the Table Top - in the snow.

ANDY

I'm sorry. Dad, I'm so sorry.

CHARLES reaches with his free hand to stroke his son's hair.

CHARLES

Shhh. That's my boy. That's my big boy.
Shhh.

87 EXT. - CHARLES' HOUSE - DAY

87

CHARLES stands on the porch of his home watching as ANDY and GINA pull away in the car at the curb. GINA waves from the passenger side of the car but CHARLES remains still. When the car is out of sight, CHARLES turns slowly and goes into:

88 INT. - CHARLES' HOUSE - DAY

88

CHARLES moves to the phone and dials quickly - this is a number he has memorized.

CHARLES

Detective Barrett, please.
(through gritted teeth:)
...Is there **anyone** there who knows
anything about the Nanette Hanson case?
...Charles Hanson. ...Yes.

CHARLES paces while on hold. He is angry.

CHARLES (cont'd)

Yes? Good morning, Sergeant. I've been
trying to reach Detective Barrett but he
doesn't return... OK, OK.

CHARLES listens in frustration and growing impatience.

(CONTINUED)

CHARLES (cont'd)

Doesn't anybody down there even give a
god damn? Doesn't anyone down there work
for a living? What the hell...?

CHARLES listens to a dial tone. He stares at the phone in disbelief. He slams it down with great force - all of his rage. He fumes. He stands there shaking - impotent. He moves to the couch and sits. On the coffee table is the newspaper. He picks it up and places it in his lap. He closes his eyes.

CUT TO:

89 EXT. - FAIRFIELD ROAD - DAY

89

CHARLES in the ACCORD drives by and glances at the white RENTAL CAR parked by the side of the road: two men.

ON HANK in disguise sitting at the wheel.

CUT TO:

90 EXT. - SERVICE STATION - DAY

90

ON HANK - no disguise - on the phone. His eyes are wide with panic.

TITLE CARD: "HANK - DESPERATION"

WIDER to reveal HANK in phone booth. His hands are shaking. He hangs up phone and exits the booth. He crosses the Station Parking Lot to the RENTAL CAR parked by a stone wall. HANK has to struggle with his coat to retrieve his keys - between the cold and his mental state, he can barely function. Shaking, HANK can not get the key inserted in the driver's side door. He drops the keys into the snow. Rather than retrieve the keys, he places both hands on top of the car and takes several deep breaths. Calmed a bit, he retrieves keys and opens car door.

91 EXT. - CAR RENTAL AGENCY - DAY

91

HANK pulls into the Agency from a NY street. He parks in front of the office and exits the car. He approaches the Office when he remembers "the BAG!" In a panic, he hurries back to the car and retrieves the bag. Now he checks around to make sure he is forgetting nothing. Satisfied, he exits the car and enters the Office.

92 INT. - MOONEY'S PUB - NIGHT 92

HANK sits in a booth in the back corner - dimly lighted. A pitcher of beer sits in front of him. HANK gulps from a mug.

HANK (V.O.)

Baby, I can't this week. Daddy's too busy...

93 INT. - HANK'S APARTMENT - DAY 93

HANK sits at an odd angle - half sit/half lay - on his couch speaking on the phone. He slurs his words. He has one shoe on and one shoe off. HANK has been drinking for a solid day.

HANK

...we'll do something next Sunday. Really.

DANIELE

You're drunk.

HANK

I...I had a couple of beers but... So next Sunday we can...

DANIELE

You're drunk!

She hangs up - HANK listens to the dial tone. He replaces the receiver and notices the blinking red light on the Message Machine. He pushes the button.

MIKE

(taped:)

This is a message for Henry Tillinger. This is Mike Stueben at Hertz. Mr. Tillinger, you returned a car yesterday afternoon and we...we're wondering why the license plates have been changed on this car. Please give me a call at 503-2649. Mike Stueben.

ON HANK suddenly sober - someone has just kicked him in the stomach.

94 INT. - MOONEY'S PUB - DAY 94

HANK - a hunted look in his eyes - enters the pub on Sunday afternoon. The bar is not crowded - a few patrons sit at the bar watching football on screens above. There is a whoop from the assemblage as someone catches a pass.

(CONTINUED)

The sudden outburst startles HANK. HANK surveys the bar - looking for someone. J.P. notices HANK.

J.P.

Back for more, Hank?

HANK

J.P. - you seen Benny?

J.P.

Old Benny? He's in the can. You drinkin'?

HANK

Yea - draft. And gimme whatever Benny's drinking.

J.P. pulls a draft.

J.P.

Makers Mark. Always. You sure tied one on last night, Hank. Friday night too - what, you going for some kinda record?

J.P. laughs but HANK is looking for BENNY.

J.P.

Yup - that's what I call fallin' off the wagon and havin' it roll over ya.

A MAN AT BAR touches HANK'S elbow - HANK jumps.

MAN AT BAR

Hey, Hank, you hear 'bout Bobby Lasorda?

HANK's eyes go wide and he shakes his head quickly - he keeps shaking it as the MAN AT BAR folds, refolds the NY POST to find the right page - he holds it out to HANK.

MAN AT BAR (cont'd)

Stupid motherfucker got offed up in Connecticut.

HANK grabs the paper away and stares at it - frozen.

ON PAPER: "QUEEN'S MAN KILLED IN BOTCHED BURGLARY" and a picture of BOBBY.

ON HANK petrified as J.P. places the drinks on the bar in front of HANK.

MAN AT BAR (cont'd)

You believe that? Stupid motherfucker.

(CONTINUED)

J.P.

Bobby was always a hot head. What the fuck you suppose he was...?

HANK slaps a \$10 on the bar and moves away with the paper to a booth. J.P. and MAN AT BAR talk about what a loser BOBBY was but HANK pays no attention. HANK reads the paper in a panic at the booth. BENNY, a little old Irish man with wispy white and bad dentures, comes out of the bathroom and heads for the bar. HANK is oblivious. BENNY climbs onto a stool at the bar. J.P. approaches.

J.P.

Hank bought ya a drink, Benny.

BENNY looks over at HANK absorbed in the paper.

J.P.(cont'd)

Hank! Here's Benny.

HANK's head comes up - he remembers why he's there - there is a sudden urgency to him as he heads to the bar to collect the drinks he left there and usher Benny to the booth.

HANK

Benny! Benny! My man.

BENNY

Thanks for the...

HANK

Come here. Come over here. I gotta talk to you.

BENNY

Game's on.

HANK

You can see it from over here. Come on.

Hesitantly, BENNY follows HANK back to the booth. As BENNY seats himself, he notices the paper and the picture of BOBBY.

BENNY

Horrible thing, that. Horrible.

HANK shoves the paper onto the booth next to him and raises a glass to BENNY. BENNY doesn't know what the hell this is about but he'll play along.

HANK

Friendship.

(CONTINUED)

BENNY
Good as anything else.

They both drink.

BENNY (cont'd)
What is it, Hank?

HANK considers things a moment before starting - BENNY waits - his eyes darting back and forth between the Game and HANK.

HANK
Just straight talk. OK? I trust you,
Benny.

BENNY nods but watches the game.

HANK (cont'd)
I don't have any money. I mean I can buy
ya a drink or two but I don't got any
money and I'm up to my eyes in debt. But
I'm in trouble.

Now HANK has BENNY's full attention.

HANK (cont'd)
I'm asking you as a friend to listen to
what I got to say and give me some
advice.

BENNY downs the rest of his drink and slides the empty glass
across to HANK.

BENNY
You got my interest. But listening is
thirsty work.

HANK nods as he picks up the glass and stands.

SAME - LATER

Four empty and one full glass stand in front of BENNY who
looks no worse for wear. HANK pours beer from a pitcher into
his mug - he looks worn out.

HANK
What would you do?

BENNY
I'd drink somethin' stronger than a beer.

HANK does not laugh but BENNY ignores him and chuckles as he
lights a cigarette. HANK waits anxiously.

(CONTINUED)

BENNY (cont'd)

You won't like it but here's what I think. Give up your "friend" and try...

HANK

I can't do that.

BENNY holds up his hand to shush HANK. HANK stops. He is desperate but quiet.

BENNY

You asked me. (pause) Cut a deal for Accessory to Manslaughter in exchange for your "friend." You get probation - maybe a year, two tops.

HANK

I...I don't know.

BENNY

Oh, and boyo, hurry. Give up your "friend" before he gives you up. I seen these things, boyo.

HANK

I...I'll think... Would you represent me?

BENNY

Nothin' I'd like better but...

BENNY trails off and plays with his empty glasses.

HANK

But?

BENNY

Well, I've been disbarred these past 10 years, don't ya know.

95 INT. - HANK'S APARTMENT - DAY

95

Windows drawn. Lights off. HANK peeks out window. The phone rings. HANK jumps, startled, letting the curtain fall shut. He stares at the phone as it rings. After three rings, the machine picks up.

HANK (V.O.)

Hi. This is Hank. Must be out so leave a message at the beep.

The machine beeps.

(CONTINUED)

ANDY (O.S.)
 (whispering but vehement:)
 Where the fuck are you? You're not at
 work, you're not at home. I gotta talk
 to you...

HANK picks up the phone.

HANK
 Andy? I'm here.

ANDY (O.S.)
 Where the fuck you been?

HANK
 Here. I called in sick.

ANDY (O.S.)
 We gotta talk. I gotta talk to you.

HANK
 I know. I know. This is so...

ANDY (O.S.)
 What the fuck was that punk kid doing
 with you? I didn't say anything about a
 punk kid with a gun. God damn you.

HANK
 I was scared so I...

ANDY (O.S.)
 We gotta talk. We gotta figure out what
 we're gonna do.

HANK
 Andy, I'm so sorry. If I...

ANDY (O.S.)
 I have to come in to the city tomorrow to
 go to the office. Meet me at the
 Greenland Brewery on Bleeker at 6. You
 know where it is?

HANK
 No - let's meet at Mooney's and...

ANDY (O.S.)
 Fuck Mooney's - everybody knows us. And
 Bobby Lasorda, you stupid asshole.
 Greenland. Look it up in the phone book.

(CONTINUED)

HANK
Greenland.

ANDY (O.S.)
6.

HANK
6. OK, OK. Andy? How's your mother?

ANDY (O.S.)
How the fuck you think she is?

ANDY hangs up. HANK, shaking again, puts down the phone.

96 INT. - MOONEY'S PUB - NIGHT

96

HANK, looking even more desperate, approaches the bar in his heavy coat.

HANK
J.P.! Hey, J.P. You seen Benny?

J.P.
Left an hour ago. Left when the cops came in. You still on your binge - wanna beer?

HANK
No. Cops?

J.P.
Yea, some chink cop comes in with a picture of Bobby and starts...

HANK
Yea, yea, gimme a beer.

J.P.
(begins to pull a draft)
Askin' everybody in the bar they know this guy, when they see him last, that shit. I told 'im suck my dick.

HANK takes his beer and drinks. He pulls out his wallet to pay for the beer...

J.P. (cont'd)
And the Chink did! Put it away - on me.
Did a right good job too, he did.

J.P. laughs and moves off to another customer as HANK shakily raises the glass to his mouth.

(CONTINUED)

GIRLFRIEND (O.S.)

That's him. That's the guy.

HANK drinks. He is tapped on the shoulder and he turns to face a big, built, potato-faced guy - this is the GIRLFRIEND'S BROTHER. BOBBY'S GIRLFRIEND stands next to him.

BROTHER

Yo, buddy.

(to GIRLFRIEND:)

This the guy?

GIRLFRIEND

Yea.

HANK

What?

BROTHER

You with Bobby Lasorda Friday?

HANK gulps. Thinks. Reaches for his beer on the bar...

BROTHER

I asked you a question.

HANK looks at the GIRLFRIEND, realizing now who she is.

HANK

Yea. Um...

BROTHER

So, tell me, what the fuck happened?

What's your name?

HANK

Uh... Hank - look, let's...

HANK tries to move away but BROTHER keeps with him.

BROTHER

Hank what?

HANK

Till...Tiller. Hank Tiller. Let's talk over here.

HANK moves away from the bar towards the back where it is quieter and less crowded. BROTHER sticks close.

(CONTINUED)

BROTHER

So what's the deal, huh? My sister here, who is quite alla sudden a widow, says you and Bobby had some "work" together on Friday.

GIRLFRIEND

Bobby said it was work.

BROTHER

Work that involved him gettin' shot and killed but not you gettin' shot and killed.

HANK

No, man, I just got him the car.

BROTHER

Fuck that mean?

HANK

(scared; trying not to show it
)

Um - Bobby told me he needed a rental car but he didn't...this was Thursday night. But Bobby says he didn't have a credit card so I told him I'd get him a car - I...I owed him money. I swear that's all it was.

BROTHER

You shittin' me?

HANK

No, no, swear to God. Bobby gave me a lift back home and that's that.

(to GIRLFRIEND:)

Ya, know - I could use those plates back...

BROTHER

So he went up there all by himself?

HANK

I guess. I don't know. I don't know. Maybe he picked up somebody. I just don't know.

BROTHER

Where'd ya rent the car?

HANK

Um...Avis.

(CONTINUED)

GIRLFRIEND

He's lyin'. If Bobby needed a car, he'da stole one.

BROTHER

You got the receipt?

HANK

Yea. Yea, somewhere.

BROTHER

Go get it.

HANK

I can't. I got an appointment.

BROTHER

Right. You got a driver's license?

HANK looks confused.

BROTHER (cont'd)

You know, a driver's license you show when you rent a car.

HANK

Yea, yea, I got a driver's license.

BROTHER

Lemme see.

HANK pulls out his wallet. He flips it open to show the license. BROTHER snatches the wallet and takes the driver's license out.

BROTHER (cont'd)

Tillinger.

(to GIRLFRIEND:)

He say Tillinger?

GIRLFRIEND

Tiller.

BROTHER

I don't know that Mr. Tillinger is so trustworthy.

(to HANK:)

This address right?

HANK

Uh...yes. I can bring the receipt tomorrow - you'll see...

(CONTINUED)

BROTHER

I got a funeral tomorrow.

GIRLFRIEND looks as if she's been struck - tears spring to her eyes.

BROTHER (cont'd)

Make it day after tomorrow, Mr. Tillinger. Here. 8 o'clock.

BROTHER pockets the Driver's License. HANK begins to object but thinks better of it. BROTHER guides GIRLFRIEND out of the bar by the elbow. Suddenly, he stops and comes back to HANK gulping his beer.

BROTHER

What happened to the car?

HANK shrugs - mute. BROTHER looks around the crowded bar thinking "can I kill this guy right here?" He shakes his head and returns to GIRLFRIEND - the two leave the bar. HANK is a fuckin' wreck.

97 INT. - HANK'S BEDROOM - NIGHT

97

HANK lies in bed staring at the ceiling unable to sleep. He looks at the clock: 2:15. HANK gets out of bed and we MOVE with him into the Kitchen where he opens a beer. He takes it and sits on his couch. He re-winds the answering machine and presses: Play.

MIKE(V.O.)

Mr. Tillinger? This is Mike Steuben at Hertz again. It's Tuesday 4:30 PM. Please return this call - it's urgent. I don't want to have to involve authorities but... Return this call.

98 EXT. - TINA'S APARTMENT - DAY

98

HANK, looking like shit - big bags under his bloodshot eyes, ruffled clothes, desperate panic on his face.

HANK

Tina, you know...

TINA

You bet your ass, I know. You owe me almost two thousand dollars so I know. I am not lending you one penny and I gotta tell ya, I am shocked as shit you would even ask. Get outta here.

(CONTINUED)

HANK

I need it. I'm in trouble, hon.

TINA

I'm not your hon and I don't give a shit if you're in trouble with some bookie...

HANK

It's not that. Well - that too but this is worse. Really...

TINA

No. No. Look at me and listen. No.

Dejected, defeated, HANK moves towards the door. TINA remains - defiant, angry, hands on hips.

HANK

(without looking back:)
Tell Daniele I love her.

TINA

She wouldn't believe you.

HANK looks back - hurt. He quickly leaves.

99 INT. - GREENLAND BREWERY - NIGHT

99

Trendy Brewpub in the Village. There are high tables and bar stools along a window overlooking the sidewalk. HANK sits at one of these watching the street. He wears sunglasses, a baseball hat pulled low on his forehead and keeps his coat on.

SAME LATER

HANK, sans "disguise," moves to the table from the bar carrying two pints. ANDY sits at the table staring out the window. ANDY does not look up as HANK sets the two beers down and sits. HANK takes a gulp.

ANDY

So who else knows?

HANK

Nobody.

ANDY

You didn't tell anyone about it?

HANK

No.

(CONTINUED)

ANDY
Nobody saw you talking with Bobby?

HANK
No. No.

ANDY
(finally looks at HANK)
Nobody saw you at Mooney's?

HANK
It was busy - it was crowded. No.
Nobody.

ANDY
He rent the car with you?

HANK
He...no.

ANDY
What? You picked him up?

HANK
Yea. Yea - at his house.

ANDY
And nobody saw you?

HANK
No.

ANDY
You wipe down the car?

HANK
I...what?

ANDY
Were Bobby's prints in the car? Think -
you stupid...

HANK
No - no I didn't. But.. How can they
connect...?

ANDY
You leave anything in the car?

HANK
No. No, of course not.

(CONTINUED)

ANDY thinks a moment. He drinks. HANK looks about desperately.

ANDY

OK. We're probably OK. So long as nobody connects the car, we're probably OK.

HANK

Yea. Yea. That's what I figure.

ANDY

Go back to work. Act like nothin's happened. Stay away from Mooney's.

HANK

OK. OK.

They both drink.

HANK (cont'd)

Andy - I'm so sorry. I never meant for any...

ANDY

Pull yourself together. You look like shit.

Starts to leave.

HANK

Andy! I need...I need some money. I don't have any money.

With disgust, ANDY pulls out a few twenties and tosses them on the table. HANK stuffs the money into his pocket. He pulls ANDY's beer over in front of him.

100 EXT. - STREET - NIGHT

100

HANK is having trouble walking straight as he negotiates the sidewalk. He stops to steady himself - using the railing of a stoop. He looks up at the building.

SIGN: NYPD Precinct 13

ON HANK as he considers going inside. He struggles - torn, scared, drunk. He inhales deeply and staggers on - away from the Precinct.

101 INT. - HANK'S APARTMENT - DAWN

101

HANK sits on his couch, beer in front of him, with a pile of papers and pictures.

ON PICTURE: DANIELE in a tutu in dance class.

ON HANK as he sets the picture down and picks up his PASSPORT. He opens it and studies it.

ON PASSPORT PHOTO: a younger, happier, healthier HANK

ON HANK as he sets down the PASSPORT next to two credit cards. He takes a swig of beer and leans back on the couch closing his eyes.

FADE TO:

102 INT. - HANK'S APARTMENT - NIGHT

102

HANK is asleep on the couch when ANDY bursts into the room. HANK comes wide awake, startled, frightened, then relaxes when he sees it is ANDY. ANDY approaches HANK slowly, methodically.

HANK
Hey, buddy...

ANDY does not speak - he stops in front of HANK - anger and a crazed look on his face. HANK is suddenly afraid. ANDY pulls a gun out of his coat pocket and points it at HANK'S head. HANK'S eyes go wide with fright.

HANK (cont'd)
I'm sorry, Andy. It wasn't my fault. I swear to God.

ANDY cocks the gun.

HANK (cont'd)
Jesus, Andy, please.

ANDY takes a step and places the gun against HANK'S forehead. HANK is freaking but trying to keep it together.

HANK (cont'd)
It's - it's just a starter pistol, right?
Right?

ANDY
You're a bettin' man. Ya wanna bet?

CUT TO:

103 INT. - CHARLES' HOUSE - NIGHT 103

ANDY wakens suddenly from his nightmare. He is sweating and breathing hard. GINA sleeps soundly next to him. ANDY tries to calm his breathing.

TITLE CARD: "ANDY - ISOLATION"

104 INT. - HOSPITAL INTENSIVE CARE UNIT - NIGHT 104

ANDY stands looking at his mother lying in the bed, amidst the tubes and lights and beeps. On his face we read sadness, regret, shame - changing to resolve: "I will survive. I'm going to get through this."

MACHINE (V.O.)
Received Monday at 4 PM.

JAKE (V.O.)
Hi Andy, um, this is Jake at the office. I'm so sorry to bother you but the Auditors are here and if, well, if you get a chance, it sure would help if you could call in and talk with them.

105 INT. - CHARLES' KITCHEN - DAY 105

ANDY watches KATHERINE at the sink scrubbing the hell out of things in the kitchen. She is washing light fixtures, refrigerator shelves, metal oven grills - anything she can get her hands on. She wears huge rubber gloves. ANDY stands on to the side, listening to messages. His face registers his growing alarm.

JAKE (V.O.)
They've, uh, noticed some problems - well, they have some questions to ask you. It's pretty urgent. So - give them a call when you get this.

106 EXT. - STRIP MALL - DUSK 106

ANDY parks his CAR in front of HANSON JEWELERS. He sits in the CAR a moment looking at the store. He gets out of the car and crosses over to the store. He stares at the CLOSED sign hanging in the door.

107 INT. - CHARLES HOUSE - NIGHT 107

ANDY, wearing a robe, brings two cups of steeping tea to the table where CHARLES sits. CHARLES is taking off his shoes.

(CONTINUED)

ANDY

You're going to have get some sleep tonight.

CHARLES merely grunts to acknowledge his son's presence, words and gift of tea which has been set before him. He takes comfort in the simple task of taking off his shoes.

ANDY (cont'd)

Dad, have you given any thought to the store?

CHARLES removes his socks slowly. He ignores the question.

ANDY (cont'd)

I mean, you've got to give it some consideration. It's just...

ANDY trails off as CHARLES neatly folds his socks into his shoes and sets them to the side. He stares at his neat, orderly shoes wishing his life were the same.

ANDY (cont'd)

I know you're not...I mean, you're not going to go in and run the place right now. But... Well, I could open it up, you know, while you're at the hospital. Just a few hours a day so people know you're still there. See?

CHARLES reaches for his tea. He pulls the tea bag out. CHARLES crushes the tea bag over the cup with a fierceness uncalled for - all his frustration and rage directed at the tea bag. The bag breaks and leaves a smear his hands. He drops the mess to the table.

CHARLES

We should burn the god damned thing down.

CHARLES rises and goes to the sink for a wash cloth to clean up his mess.

CLOSE on ANDY: sips his tea, eyes darting this way and that, calculating, foundering.

MACHINE (V.O.)

Received Tuesday 11:16 AM.

ANDY stands at the pay phone listening to his messages.

JAKE (V.O.)

This is Jake. Andy, I hope you're checking messages cuz we got a mess here. The auditors say there are two terminated employees still drawing checks...and there's something about unpaid OASDI taxes. Um, Andy, we need you to call us. What we really need is for you to come in and straighten all this out. Call me.

ANDY slams down the phone. KATHERINE, who has been reading a Magazine, looks up at her brother - first with concern and then with disgust as he paces. She returns her attention to the Magazine.

CHARLES and GINA enter the waiting area. CHARLES has his arm around GINA who looks upset, shaken - she has been crying. CHARLES gives her a squeeze and heads off to Intensive Care. ANDY moves to GINA.

ANDY

You OK?

GINA

(too fast)

Yes. Yes, why?

ANDY

You look...I don't know, you look... I guess we're all...

ANDY sits next to GINA.

ANDY (cont'd)

I...uh...I have to go back to the city. Tomorrow.

GINA is numb and can't respond.

ANDY (cont'd)

The office...there's a problem at the office. I'll go in the morning. It's just...I'll only be a day.

GINA

Do you ever...?

She stops. ANDY waits.

GINA (cont'd)

Pray? Do you ever pray?

(CONTINUED)

ANDY looks at his her like she's from another planet. Then he looks at KATHERINE.

ANDY
Don't let Katherine bother you. I'll
only be gone a day.

GINA nods and bites her lip. ANDY moves to the pay phone. GINA sits, unsteady, next to KATHERINE.

KATHERINE
His mother's in Intensive Care and he has
to run off back to work? What in the
world ever happened to him?

ANDY shoots KATHERINE a withering look and then speaks into the phone:

ANDY
(whispering but vehement:)
Where the fuck are you? You're not at
work, you're not at home. I gotta talk
to you...

109 INT. - CHARLES' DEN - NIGHT

109

ANDY, in the semi-darkness a desktop lamp, searches through the desk drawers. CHARLES appears in the doorway and watches his son for a moment.

CHARLES
Andy?

ANDY jumps, startled. He whirls around and sees his father in the doorway in a robe.

CHARLES (cont'd)
What are you doing?

ANDY
I was...I was looking for Mom's will.

CHARLES stares at ANDY confused, incomprehending.

ANDY (cont'd)
We have to - I know this is hard but,
Dad, we have to...

CHARLES
It's in the safe deposit box at the bank.
And with the lawyer.

(CONTINUED)

ANDY

It's time to start thinking...

CHARLES

I think there's a copy...

CHARLES trails off, suddenly realizing what it is he's talking about.

CHARLES (cont'd)

We don't need that right now. I'm going to make you eggs before you drive into the city.

ANDY

You don't...

CHARLES

Get away from there.

CHARLES moves away from the door. ANDY takes one more look at the desk before switching off the light.

110 INT. - DORSET CORRIDOR - DAY

110

ANDY stands at the Door as it opens to reveal the BOY who registers surprise at seeing him. The BOY wears jeans, a polo shirt, expensive shoes.

BOY

What are you doing here?

ANDY stutters - he can't hide his desperation.

BOY (cont'd)

You don't have an appointment.

ANDY

I didn't...I was just...

BOY

You can't just come here, ya know.

ANDY

I know. I thought maybe you might...do you have anybody else in there?

BOY

None of your business.

ANDY cranes his neck trying to look into the apartment. The BOY assesses ANDY's desperation. His eyes narrow.

(CONTINUED)

BOY (cont'd)

Come back in half an hour and it'll cost you double.

ANDY

Double?

BOY

Your call. Half hour or not at all. No more popping in, Tonic Water.

The BOY slams the door.

111 EXT. - CENTRAL PARK - DAY

111

ANDY shivers as he sits on a park bench. The park is covered in snow. Only a few brave souls are walking in the park. ANDY looks at his watch. He closes his eyes and shivers.

112 INT. - DORSET APARTMENT - DAY

112

The BOY sits at the Kitchenette table in his robe studying the Bills with his Jewelers Loupe. ANDY stands by the counter watching - desperate, needy - greedily wanting the BOY.

113 INT. - DORSET BEDROOM - DAY

113

ANDY lies on the bed with a sheet pulled up to his chest. He is spent, tired, morose, thoughtful - he does not look at the BOY who, in his robe, stands in front of a large mirror in the back of the closet door in front of the money shrine, brushing his hair. The BOY is bored - he wants ANDY to leave. He barely listens.

ANDY

My mother is dying.

BOY

Bummer.

ANDY

I only... I only wanted her to retire. She's 68. She wouldn't quit and so my Dad wouldn't quit. I thought if she got scared - if she starting thinking, I'm too old for this shit. They'd have me come take over. You know? I'd buy a house up there and my wife would be happy. I'd have a whole new life. I could be a whole new person. And I'd be happy. Away from New York, away from the office, away from...you.

(CONTINUED)

The BOY has picked up ANDY's pants from the floor and now sets them on the bed next to ANDY.

BOY

Next time, make an appointment.

ANDY takes the pants and stares at them as if he doesn't know what they are or where they came from.

BOY (cont'd)

New price is 4. Friday?

We watch ANDY struggle with this - after everything that has happened... But, he can't break free of his need. He nods, ashamed of himself, and stares at his pants. The BOY smiles.

114 INT. - GREENLAND BREWERY - DAY

114

ANDY carries two pints of beer to the table. HANK turns his attention away from the outside towards ANDY just as ANDY arrives and spills a beer on him. HANK jumps up - the front of his coat soaked with beer. Patrons at other tables watch. A WAITRESS hurries over but ANDY waves her away - she backs up a little confused. HANK looks at ANDY who remains impassive - his face stone.

HANK

(smiling)

No - no, it's OK buddy. No biggie...

ANDY

Take that fuckin' coat off and that hat and those glasses. This is not some fuckin' spy movie.

HANK complies as ANDY sits at the table placing the beer and empty on the table. The patrons return to their own worlds. HANK puts his wet coat on the floor under the table and sits. His hands are shaking. ANDY slides the full beer across to him. HANK nods and takes a gulp. HANK tries a smile. ANDY, all the while, just stares daggers at HANK.

ANDY (cont'd)

(even, low:)

You are a stupid son of bitch.

HANK

I'm sorry, Andy, I am so...

ANDY

Why was there even a gun?

(CONTINUED)

HANK looks away - he pretends to find something interesting in the street. ANDY continues, keeping his voice low but the rage rising:

ANDY (cont'd)

Any problem, you were supposed to walk away. Why didn't you tell Bobby that? Why didn't you control it? What? You just sat in the car and watched that stupid punk asshole shoot...fuck everything up? Wasn't I clear? But - you changed everything and you ruined everything and you fucked me over and you probably killed...

ANDY has to stop - he is getting hysterical, out of control, flushed, too angry. He stops. He breathes. HANK will not look at him.

ANDY (cont'd)

How are we gonna fix it so your shit doesn't land on my shoes?

HANK looks at ANDY - pleading: "Please forgive me."

JERRY sleeps in a hospital bed - there are guard rails raised on the bed. JERRY lies on his side, peaceful. ANDY sits in a chair pulled up close to the bed. He gently strokes his son's hand. He holds a book in the other hand.

CLOSE ON BOOK: GOLDILOCKS AND THE THREE BEARS

ON ANDY who looks at his son and not at the book.

ANDY

And so the little boy named Jerome came to the country to live with his Mommy and his Daddy in their big, beautiful, warm home. And Mommy and Daddy were happy and loved one another and everything was just right again and Jerome was happy and he spoke...he spoke and he said..."Daddy..."

ANDY's voice cracks. He drops the book. He begins to cry. He buries his face in his hands. Suddenly, he stands and, tears streaming down his face, he leans over the guard rails and kisses his son on the head over and over...

116 INT. - HOSPITAL INTENSIVE CARE UNIT - NIGHT

116

ANDY enters the room. CHARLES sits in semi-darkness in a chair near the bed. He looks at his wife. ANDY moves to CHARLES and squats down.

ANDY
It's late, Dad. I'm going to drive Gina
back to the house.

CHARLES nods.

ANDY (cont'd)
Do you want to come?

CHARLES shakes his head. ANDY stands up but hesitates. His Father looks so defeated. He places a hand on CHARLES' shoulder. CHARLES reaches and takes it.

CHARLES
She's not coming back.

ANDY
No.

CHARLES sobs once. ANDY squeezes his hand.

ANDY (cont'd)
If I could take it back, I would.

ANDY realizes what he has said and panics. But CHARLES pays it no mind. He just looks at his wife.

CHARLES
She's just going to sleep.

ANDY
(recovering)
I'll... I'm gonna be here, Dad. I'll
always be here.

CHARLES
(looks at son a beat, then:)
She always said I loved you too much.

ANDY
Dad?

CHARLES
"You spoil him and you ignore Katherine.
It's bad for them both."
(silence)
(MORE)

(CONTINUED)

116 CONTINUED:

116

CHARLES (cont'd)

I... I couldn't help it. I love you too much.

117 EXT. - CEMETERY - DAY

117

On ANDY standing next to CHARLES and holding GINA's hand. ANDY is distracted by something out of our view.

ANDY'S POV:

BARRETT stands by unmarked car a ways away by the road.

CEMETERY LATER

LONG SHOT of Mourners as they move away from the grave towards the cars. The "family" walks together. BARRETT steps forward and speaks lowly to CHARLES. CHARLES nods, accepting condolences, and gets into a waiting Limo accompanied by KATHERINE. BARRETT puts a hand on ANDY'S arm and draws him to the side.

ON ANDY and BARRETT as they move away from the car.

BARRETT

I know this is a bad time and all but it's kinda urgent.

Panic on ANDY's face but BARRETT moves right along. ANDY gets his poker face back in place.

BARRETT (cont'd)

Your father is bothering the Department. He's calling six, seven times a day - he's dropping into the precinct unannounced. I know he's upset but you've got to get him to concentrate on things he can control not those he can't.

ANDY

He's very upset and he wants... justice.

BARRETT

Of course he does. So do we. Let him know we're doing everything we can. But from now on, I want you as the point man. OK? I want to speak only to you and you can speak to your father.

ANDY

(nodding:)

OK, I'll talk to him.

BARRETT puts a hand on ANDY's shoulder, pleased that he's accomplished his goal.

(CONTINUED)

ANDY (cont'd)

What have you learned? Do you know who was behind it?

BARRETT considers the question - it's a strange way of putting it...

BARRETT

No. We got some ideas though. Tell your father we're following up on his suggestion about Rental Cars. We're checking all the rental car agencies in New York City to see if there's any connection to this Bobby Lasorda.

ANDY's wind goes out of him - his stomach hurts but he nods enthusiastically and manages only:

ANDY

Good.

118 INT. - CHARLES' HOUSE - NIGHT

118

ANDY brings a plate through the Kitchen where GINA and KATHERINE sit at the Counter holding one another's hands, eyes closed, praying.

KATHERINE

Merciful God, give us the strength to understand what we do not understand...

We MOVE with ANDY into the living room where CHARLES sits stock still on the couch staring blankly. ARTHUR sits in a chair fidgeting, uncomfortable.

ANDY

Brought you something to...

ANDY holds out the plate towards his father who just lifts his chin to indicate: "put it down on the table." ANDY does.

ARTHUR

Mmmmm. Sure looks good. I'm gonna see if there's any more where that came from.

ARTHUR hightails it out of there - so happy to have an excuse. Neither ANDY, who sits now, nor CHARLES pay ARTHUR any attention.

ANDY

Are you...are you going to re-open the store?

(CONTINUED)

CHARLES shakes his head.

ANDY (cont'd)
I'm serious about my offer. I'll take
some time off...

CHARLES
It stays padlocked until they find the
son of a bitch who did this.

ANDY blinks. Shocked.

CHARLES (cont'd)
It's gonna sit there empty and useless
just like me until this is over.

ANDY
Dad, this is over.

CHARLES
It's not over. I won't let it be over.

ANDY
Dad...
(long pause)
I could go in and inventory what's there
so...

CHARLES
Padlocked.

119 EXT. - HIGHWAY - DAY

119

GINA and ANDY are in car, ANDY at the wheel and GINA deep in
thought, suffering some sort of torment. Finally, she blurts
out:

GINA
I was caught shoplifting.

ANDY
What?

GINA
(very fast - in a torrent:)
I stole candy bars and cookies and chips
at the hospital and they caught me.
Forgive me.

ANDY
You what? Forgive you for...

(CONTINUED)

GINA
It's not the first time but I pray that
it's the last. I don't want to be
thief...

ANDY
Forgive you for shoplifting?

GINA
And all my sins. I have been guilty of
gluttony....

ANDY
Gina?

GINA
...and greed and dishonesty...

ANDY
You got arrested?

GINA
...and adultery and deception...

ANDY
Katherine's been polluting... Adultery?

GINA
For these and all my failings, I ask that
you forgive me.

ANDY
Adultery?

GINA
Yes. Forgive me.

ANDY
Gina?

GINA
I had an affair. Watch the road.

ANDY
Who?

GINA
I need you to forgive me so I can get on
with my life.

ANDY
Get on...? Who did you...?

(CONTINUED)

GINA
And be at peace.

ANDY
Gina - who did...?

GINA
Hank. I had an affair with Hank and I steal Candy Bars and eat them and throw up and I stuff myself with cookies and vomit and lie to you and everybody else.

ANDY
I don't know what the fuck... Hank? Gluttony?

GINA
For shoplifting and gluttony and adultery and... No, that covers it. God has forgiven me and now I need you to.

ANDY
There is no God.

Look of peace on GINA's face. Look of torment on ANDY's.

120 EXT. - NY STREET - DAY

120

At the curb, GINA gets out of the car.

GINA
You gonna park and come up?

ANDY
I'm gonna drive around.

GINA
OK. I'm gonna buy and eat a roast beef sandwich.

ANDY finally looks at her - "who the fuck is this woman I'm married to." GINA smiles.

GINA (cont'd)
God forgives everyone if they're sorry.

GINA shuts the door. ANDY pulls away from the curb - faster than he meant to - laying a little rubber.

121 EXT. - APARTMENT BUILDING - DAY

121

ANDY approaches the stoop of HANK's building. He passes BROTHER coming down the steps.

(CONTINUED)

121 CONTINUED:

121

BROTHER looks angry and frustrated. ANDY is distracted and upset. The two men don't even see one another. ANDY stands on the stoop of HANK's shabby Apartment Building ringing the buzzer. There is no response. ANDY tries again.

122 INT. - MOONEY'S PUB - DAY

122

ANDY enters the Pub - we see daylight beyond him but the bar is dimly lighted. There are only a handful of people in the place. ANDY moves to the bar where J.P. reads the Post. J.P. looks up as ANDY sits on a bar stool.

J.P.

Hey, Andy, whereya been?

ANDY

Around.

J.P.

Draft?

ANDY nods and J.P. pulls a Draft.

ANDY

I'm lookin' for Hank.

J.P.

You and everybody else.

ANDY

What?

J.P.

Some mook - big guy with big arms on him - come in here three, four times asking for him.

ANDY

What...?

J.P.

(putting up the beer:)

I'm tellin ya, I'm tellin' ya. Says he's Bobby Lasorda's girlfriend's brother, right? This mook thinks Hank knows something about Bobby buyin' the farm. Big guy.

ANDY

(shaken)

Yea?

(CONTINUED)

J.P.

Scary. Big fuckin' arms. His sister's this tiny, squeaky little thing. Don't know how she got a big Mook for a brother.

ANDY

So where's Hank?

J.P.

Hidin'

J.P. laughs - big and hearty. ANDY tries a smile.

J.P. (cont'd)

He's stayin' with Benny. Benny comes in but Hank's stayin' indoors.

ANDY

Old Benny?

J.P.

Old Benny.

ANDY

Where's he live?

J.P.

Fuck do I know.

ANDY

Old Benny's a lawyer, right?

J.P.

That and a drunk.

ANDY

OK, OK.

ANDY leaves a five on the bar and starts to leave.

J.P.

I'll tell Benny you're lookin' for him.

ANDY

No - no. Don't. It's nothing really. But it's not...it can wait.

ANDY heads for the door - he opens it and sunlight pours in. ANDY walks into the sunlight.

123 EXT. - NEW YORK STREET - NIGHT 123

ANDY waits across the street from Mooney's in front of a Chinese Restaurant. He is cold. He puts his gloved hands in his armpits. He looks up and across the street.

ANDY'S POV:

as Mooney's door opens and BENNY comes out. BENNY weaves down the sidewalk. ANDY hurries across the street and follows BENNY.

124 EXT. - NY STREET - NIGHT 124

BENNY enters an Apartment Building in Hell's Kitchen - pretty run-down and shabby front exterior.

ON ANDY across the street partially obscured by a tree. He watches the building.

ANDY'S POV:

We see a light on the second floor - right side - go on.

125 INT. - ANDY'S APARTMENT - NIGHT 125

ANDY enters the apartment. He takes off his coat and hangs it up in the closet - he rubs his arms. He is cold. He heads for the Kitchen when he notices GINA sitting in the Living Room - a suitcase and an overnight bag on the floor next to her. ANDY stops and stares at his wife. He checks his watch.

ANDY

How was your sandwich?

GINA

You have messages. A whole lot of messages from your boss.

ANDY doesn't move. His face is still.

GINA (cont'd)

Are you in trouble?

ANDY

No. They just miss me - there's problems and they...want me back to take care of them.

Silence.

(CONTINUED)

ANDY (cont'd)

Where are you going?

GINA

To Tina's. For a while. For - for however long it takes.

ANDY

However long what takes?

GINA

I'm not sure. Something. Something has to happen. Either to you or to me.

ANDY

I don't understand.

GINA

No. I don't think you do. (beat) I went to see Jerry.

ANDY looks stricken - as if his wind is knocked out.

GINA (cont'd)

He's getting so big. If you blow in his face, he smiles. His hair is too long - don't they ever cut it? He smiled...

GINA stops suddeny and rises. She puts the overnight bag on her shoulder.

ANDY

Do you want me to drive you?

GINA

I'll get a cab. I could use some money.

ANDY dutifully takes out his wallet. He removes all his cash - a 10 and some 1's.

ANDY

I...I'll go to the bank tomorrow. I'll bring it by Tina's.

GINA nods. She lifts her suitcase and heads for the door. She sets the bag down and kisses ANDY lightly on the cheek. Neither of them really knows what to do with themselves. GINA comes around first.

GINA

I can forgive you if you can just become a person again. I know it's possible. Anything is possible.

(CONTINUED)

GINA leaves. ANDY continues to stand in the middle of the room.

ANDY
You forgive me?

126 INT. - ANDY'S APARTMENT - DAY

126

ANDY, in boxer shorts with messed up hair and a cup of coffee on the coffee table, takes a deep breath and then picks up the phone. He dials. He waits, biting his lip.

JAKE (O.S.)
Jake Zacharides.

ANDY
Morning, Jake. It's Andy.

JAKE (O.S.)
Andy! For Christ's sake, I've been trying...

ANDY
Jake - hold on, hold on. I've been giving this a lot of thought. I hate to do this because he's a friend but...

JAKE (O.S.)
What? What are you...?

ANDY
You need to check out Hank.

JAKE (O.S.)
Hank? Tillinger?

ANDY
Yea. I stumbled on some...I found out he'd taken three advances on his salary. Now, I'm supposed to sign off on those but I'd never heard about it. He must have forged my signature. There are no copies of the requests in his file. So I figured, oh shit, we've got a problem. I asked him about it and he put me off, ya know. Said he didn't know anything about it. I meant to investigate but then - well, this thing with my Mom and I haven't gotten back to it.

JAKE (O.S.)
Hank's been out sick for over a week.

(CONTINUED)

ANDY

See!

JAKE (O.S.)

You think maybe he...?

ANDY

I don't know what to think but that's where I'd start.

JAKE (O.S.)

But the terminated employee pay and the taxes...

ANDY

I don't know what all Hank's gotten into. Really.

JAKE (O.S.)

When are you coming in? You're gonna have...

ANDY

I don't know. I got my Dad to worry about. We have...like all these loose ends with his store and you know.

JAKE (O.S.)

Well...I'll get the auditors to check out this thing with Hank but, Andy, we really need you back here.

ANDY

I know. Another couple of days tops.

ANDY hangs up. He lets out a deep breath. Relieved. A small smile of accomplishment blooms on his face.

127 EXT. - BENNY'S APARTMENT BUILDING - DAY 127

ANDY waits a moment on the stoop until a MAN emerges - ANDY smiles, nods and scoots into the building.

128 INT. - APARTMENT CORRIDOR - DAY 128

ANDY pounds on the apartment door. No response.

ANDY

Hank! It's me Andy. Hank!

After a few more pounds, ANDY hears a dead bolt sliding back. The door opens just a smidge and ANDY pushes hard.

(CONTINUED)

128 CONTINUED:

128

We MOVE with ANDY as he bursts into the room. HANK, taken by surprise, stumbles backwards into:

129 INT. - BENNY'S APARTMENT - DAY

129

Tight, cramped, tiny, dirty, smelly apartment. Piles of things here and there and barely room to move. A beat up old couch in the center of the room with blankets on it; a black and white TV playing.

ANDY

You son of a bitch!

HANK

Fuck, fuck - oh, fuck.

HANK rights himself but ANDY is after him and pushes him again - HANK falls back onto the couch.

ANDY

Shitface!

HANK

Fuck! How'd you find...?

ANDY kicks at HANK who puts his legs up to ward off the kicks.

ANDY

Asshole! Motherfucker!!

ANDY finally gives up - spent but seething.

HANK

How'd you find me?

ANDY collapses to floor and sits. He glares at HANK.

ANDY

J.P. told me - you dick.

HANK

But - no - he said he wouldn't tell...

ANDY

He thinks I'm your friend.

HANK

You're not?

ANDY

Friends don't fuck their friends wives.

(CONTINUED)

HANK is shocked. His mouth drops open. There is fear in his eyes - panic: "I've been caught." Then - well, HANK just realizes the absurdity of it all. He laughs. ANDY stares at him. HANK laughs louder and begins to get hysterical. HANK can't control himself. He laughs. ANDY is angry all over.

HANK
Is that all?

HANK laughs. ANDY is off the floor and pounding on HANK who tries to ward off the blows but continues to laugh. ANDY gives up again when HANK starts to get control of himself. ANDY angrily kicks and throws some crap off a chair and collapses into it.

HANK (cont'd)
We are in the crapper big time. People wanna kill me. Your mother is dead. Cops could find us any minute and you - you're worried about some insignificant fling your wife had.

ANDY
It's not insignificant.

HANK
It's the least - the least of your worries, buddy.

ANDY
What is that supposed to mean?

HANK
Nothing. I mean - don't we have bigger things to worry about?

ANDY
Do we?

HANK
Some motherfuckin' goomba wants to rip my face off. Yes, I'm more worried about that.

ANDY
Cuz you got a big fuckin' mouth and you're stupid and you fucked this up. I am not going down with you.

HANK and ANDY glare at one another. They do not trust one another but they're stuck together - what to do?

(CONTINUED)

ANDY (cont'd)
You got a passport?

HANK
Yea, I got a passport.

ANDY thinks. The wheels are turning. HANK tries to collect himself.

ANDY
Where's the gun?

HANK
I threw it away.

ANDY
You threw away a starter pistol that was not used in the commission of a crime?

HANK
I thought it made sense.

ANDY
You involved a stupid punk. You let his girlfriend see you and identify you. You confide in a big-mouthed bartender who knows about your connection to Bobby Lasorda. You're stayin' with a drunk who shoots his mouth off at Mooney's everyday. But - oh, good work, Hank, you took care of the weapon that was not EVEN MOTHERFUCKIN' USED!!

HANK
It made sense at the time.

ANDY thinks hard. HANK is uncomfortable.

HANK
I'm sorry about Gina...

ANDY
Shut up. Let me think.

HANK lets Andy think. After a moment.

ANDY (cont'd)
OK, OK. Stay your stupid ass right here. I'll be back for you when I figure this out.

HANK
Figure what out?

(CONTINUED)

ANDY does not respond as he lets himself out.

130 INT. - ANDY'S APARTMENT - NIGHT

130

ANDY throws his coat over the couch and moves to his answering machine. He presses "Play." During the following, he moves into the Kitchen and pours a drink.

MACHINE

Received today at 3:16 PM.

BARRETT (V.O.)

This is a message for Andy Hanson. This is Detective Barrett in Fairfield.

ANDY stops cold in mid pour. He listens:

BARRETT (V.O.)

We got a lucky break. One of the Hertz Agencies in the City reported a car returned with changed license plates. When I found out the car was returned Friday week before last - well, I kinda put two and two together. Anyway - we checked the vehicle for prints and whattya guess? Bingo! Bobby Lasorda!

ANDY moves into the Living Room and stares at the machine - alarmed, close to panic.

BARRETT (cont'd)

We got a name and home address of the guy who rented the car. NYPD is running the guy down. I'm coming into the city tomorrow. I'll try to keep you posted. Andy - we're gonna get the son-of-a-bitch. Tell your father.

MACHINE (V.O.)

That was your last unplayed message.

ANDY sits in chair stock still. Thinking, thinking. In frustration and rage, he kicks the coffee table. He kicks it again and it turns over; the drink goes flying. He picks up box of GINA's Magazines and Decorating books and throws it - debris everywhere. He begins to trash his living room - he pulls down a bookshelf. The phone rings. ANDY comes to his senses, breathing hard as the phone rings. The machine picks up. We hear GINA's voice on the machine.

(CONTINUED)

GINA (V.O.)

Hi. Andy and I must be out. Leave a message at the beep and we'll call ya back.

ANDY stares at the phone as if it is a living, threatening thing.

GINA (O.S.)

Andy? It's me. Some cops were just here asking about Hank. Tina's freaking out. Do you...do you know where he is? Um, call me. Are you bringing me some money today? I...I can't let Tina pay for everything. Call me. Bye.

ANDY kicks over the telephone stand - phone and machine go flying.

131 EXT. - CENTRAL PARK - DAY

131

ANDY sits on the Park Bench. The sun shines and the snow is melting. There are more people walking about. ANDY ignores everyone and everything. He stares, he thinks. He rubs his face. "Yes," he thinks, "this is what I'm going to do." That resolved, he checks his watch. He gets up and moves away from the bench.

132 INT. - ANDY'S APARTMENT - DAY

132

ANDY moves quickly about the "trashed" apartment. He pulls his Passport out of a drawer in the trashed telephone stand. He carries it into the Bedroom where he has a "packed" overnight bag. He places the Passport in the side pocket of the bag. He lifts the bag, as well as an empty duffel bag, off the bed and heads out.

133 EXT. - SIDEWALK - DAY

133

CLOSE on Sign above a mid-twon office: AIRLINE TICKET AGENCY.

ON ANDY as he emerges from the office carrying an overnight bag over one shoulder. He has a duffel bag in one hand and an envelope in the other. He steps off the curb into the street and holds up a hand to hail a cab. He does not notice the white Honda ACCORD double-parked by the curb about twenty yards behind him.

ON CHARLES sitting behind the wheel watching ANDY climb into a cab. CHARLES puts the car in gear.

FADE TO:

134 EXT. - HIGHWAY - DAWN 134

The ACCORD crosses the bridge heading into Manhattan - the NY skyline spread out in front of him. On the seat next to him is the Newspaper - the picture of BOBBY staring up. CHARLES is grim, determined as he keeps his eyes glued to the road.

TITLE CARD: "CHARLES - OBSESSION"

135 EXT. - QUEENS ROAD - DAY 135

The ACCORD moves slowly along the Queen's neighborhood Road. CHARLES cranes his neck trying to read the numbers on the houses.

136 EXT. - BOBBY'S HOUSE - DAY 136

CHARLES stands on the stoop of the house - waiting, cold. The door partially opens and a face peeks out.

CHARLES
Are you Mrs. Lasorda?

GIRLFRIEND
No. Who are you?

CHARLES
My name is Hanson. I... Did Bobby
Lasorda live here?

GIRLFRIEND
What do you want?

CHARLES
My wife...my wife was shot by your
husband.

CHARLES holds up the Newspaper - it is tattered from constant use. GIRLFRIEND opens the door further.

GIRLFRIEND
He was my boyfriend.

CHARLES
We both lost somebody important to us. I
don't...I just want to know why.

GIRLFRIEND
Um...come back in an hour.

CHARLES
Miss?

(CONTINUED)

GIRLFRIEND

I don't want to say anything before...
Just come back in an hour if you're still
interested.

She shuts the door. CHARLES stands there a moment, confused.
Then slowly makes his back down the steps.

137 INT. - BOBBY'S HOUSE - DAY

137

In the Living Room, cluttered with toys, CHARLES, GIRLFRIEND
and BROTHER sit uncomfortably. The BROTHER eyes CHARLES
suspiciously.

BROTHER

You a cop?

CHARLES

No. Do I look...? I'm not a cop.

BROTHER

So what do you want?

CHARLES

Just - like I told your sister. I want
to why? I want to know what happened and
who else was involved. I just...I just
need to know.

GIRLFRIEND

Bobby never hurt anybody...

BROTHER cuts her off with a wave of his hand.

BROTHER

We don't know anything.

CHARLES concentrates on GIRLFRIEND.

CHARLES

Please. I can't... I can't sleep. I
can't eat. I have to know. You do too,
don't you?

GIRLFRIEND's eyes well with tears. She nods and tries to
hide her face. Silence. Finally, BROTHER gives.

BROTHER

You find out anything - you'll let us
know?

CHARLES nods.

(CONTINUED)

BROTHER (cont'd)
(hesitant - then going with
it:)

There's this guy named Hank Tillinger in the City was involved somehow. He was here that morning and he left with Bobby. We found him at this place he hangs out. Mooney's in the Kitchen.

CHARLES
Kitchen?

BROTHER
Hell's Kitchen. Bobby used to hang out there and this Hank fuck too. Now we can't find him.

CHARLES
Tillinger. Hank Tillinger.

BROTHER
That's the scum.

138 INT. - MOONEY'S - DUSK

138

CHARLES sits at the bar of Mooney's with the newspaper spread out on the bar, talking to J.P. The bar is nearly empty. CHARLES has a drink in front of him he never touches and a twenty dollar bill laying close to J.P.

J.P.
Tillinger? Nah, never heard of him.

CHARLES
You're sure?

J.P. looks at the twenty - then at the paper.

J.P.
This guy here - this Bobby - now he used to hang out here. I never talked to him but I'd see him time to time.

CHARLES pushes the twenty even closer and reaches in his wallet.

CHARLES
If you hear anything about a Hank Tillinger, would you give me a call?

CHARLES pushes a business card over with the twenty. J.P. picks it up and looks at it.

(CONTINUED)

J.P.

Sure.

CLOSE ON CARD: "Hanson Jewellers."

J.P. (cont'd)

Hanson, huh? You know a Andy Hanson?

CHARLES

Yes. My...

J.P.

Guy named Andy Hanson hangs out here sometimes. He was in here yesterday. You know Andy - you related?

CHARLES

He was here yesterday?

J.P.

Yea. Tryin' to find Hank.

CHARLES

Andy hangs out here?

J.P.

Yea - he's a regular.

CHARLES

He's my son.

J.P.

Yea? So you're not a cop.

CHARLES

No.

J.P.

I thought you might be a cop. We've had buckets fulla freakin' cops in here behind this LaSorda shit.

(grabs \$20 off bar)

Ask your son - he knows where Hank is.

CHARLES

Um...OK. Great. Thanks.

J.P.

No sweat.

J.P. scoops up the twenty as CHARLES climbs off the barstool and makes his way out - chewing on the information he has learned.

139 INT. - CHARLES' DEN - NIGHT 139

CHARLES sits at desk thinking - opens a few drawers.
Suddenly, sits straight up in the chair.

ANDY (V.O.)
If I could take it back, I would.

CHARLES pulls at his hair as he thinks - nah, can't be.
Can't be!

140 EXT. - NY JEWELRY DISTRICT - DAY 140

EST. SHOT of 47th Street.

ON CHARLES enters a Jewelry store.

141 INT. - JEWELRY STORE BACKROOM - DAY 141

The OLD MAN sits at his desk with the Loupe hanging from a
chain around his neck. CHARLES sits in the metal folding
chair.

OLD MAN
Last person I ever thought I'd see again
as long as I lived is Charlie Hanson.

CHARLES
You still a crook?

OLD MAN
I was never. You come here to insult me
some more?

CHARLES
You know anything about a holdup in
Fairfield?

OLD MAN
Connecticut?

CHARLES
Yes.

OLD MAN
What would I know about Connecticut?

CHARLES
You hear anything?

OLD MAN
No - why would I hear anything about
anything? I sell diamonds.

(CONTINUED)

CHARLES
And fence 'em.

OLD MAN
Nah. Never.

CHARLES
Ever hear of a guy named Bobby Lasorda?

OLD MAN
Nah.

CHARLES
Hank Tillinger?

OLD MAN
Nah. Wrong tree, Charlie.

CHARLES
Bastards shot and killed my wife in a
holdup at my store in Fairfield.

CHARLES begins to shake. He can't stop.

OLD MAN
I'm sorry.

CHARLES
(very emotional - at breaking
point:)
I don't give a shit about your little
side business. I don't care about
anything anymore except finding the guy
that planned the job. Gimme a break - do
you know anything?

The OLD MAN studies CHARLES for a few beats.

OLD MAN
I remember when Charlie Hanson started
out on this street. Young, cocky, good
cutter. Long time ago, Charlie. You
always hated my guts. Called me a crook.
You were green. You didn't know how evil
this business is. You didn't know shit
about how evil the world is. I guess you
know that now.

OLD MAN has fished out the business card ANDY left him.

(CONTINUED)

OLD MAN (cont'd)
The world is evil, Charlie. Some of us
make money off that evil. Some of us get
eaten up by it.

The OLD MAN hands CHARLES the card.

ON CARD: Andrew Hanson.

ON CHARLES shocked, surprised, confused.

ON OLD MAN grinning ear to ear - taking perverse pleasure
from this little drama.

OLD MAN (cont'd)
Looks just like ya, Charlie. Knew him
right off the bat.

ON CHARLES -numb, worst fears realized.

OLD MAN (O.S.)
Ironic such a good man would have such a
bad son.

ON OLD MAN - smiling wickedly: crooked teeth, gleam in eye,
sinister, evil.

TITLE CARD: "THE DEVIL KNOWS"

142 EXT. - NY STREET - DAY

142

The ACCORD is parked on the Street across the street from
ANDY's Apartment Building. CHARLES sits in the Driver's
Seat, waiting and watching.

CHARLES POV

ANDY comes out of the Building carrying an overnight bag and
a duffel bag. ANDY hails cab. ANDY enters a Cab and the Cab
pulls away followed by the ACCORD.

143 EXT. - BENNY'S APARTMENT BUILDING - DAY

143

The CAB stops in front of the building. The ACCORD - half a
block back pulls to the side and stops. CHARLES watches as
ANDY gets out of Cab and goes up to stoop of building. Car
Horns blast as the ACCORD in blocking traffic. CHARLES pulls
up and finds a place where he can pull over a bit to get out
of the traffic's way. He returns his attention to the stoop
just as ANDY enters the building.

(CONTINUED)

143 CONTINUED:

143

ON CHARLES as he finds a parking place opposite BENNY'S building. CHARLES sits, cold at the wheel - hopelessly sad and defeated. This is a changed, broken man.

144 INT. - BENNY'S APARTMENT - DAY

144

BENNY, wearing a 20 year old ill-fitting suit, stands by the intercom next to the door. He looks at HANK in the center of the tiny room. HANK wears a suit and tie.

BENNY
This is stupid, lad.

HANK
I can handle him.

BENNY
Don't let him change your mind. The
Captain is expecting us in a half hour.

There is a knock at the door. BENNY looks at the door but makes no move. HANK goes to the door and throws the dead bolt. He opens it and ANDY enters.

HANK
Hey.

ANDY examines HANK as HANK closes the door. He takes in the suit and tie. Then he notices BENNY.

ANDY
Benny.

BENNY
Andy.

ANDY
What's going on Hank?

BENNY
Hank and I...

ANDY
Hank!

BENNY shuts up and shifts from foot to foot.

HANK
I'm gonna turn myself in.

ANDY
Bullshit.

(CONTINUED)

HANK

I don't know what else to do, Andy.

ANDY

I know what else to do.

BENNY

He's doin' the right thing..

ANDY

Benny, here's a twenty - go to Mooney's on me.

BENNY

I don't...

ANDY

Give me a few minutes to talk to Hank.

BENNY looks to HANK who nods. BENNY takes the twenty and leaves. HANK and ANDY eye one another suspiciously.

ANDY (cont'd)

You were just gonna sell me out?

HANK

Come with me. There's nothing else we can do.

ANDY

Yes there is. Get your passport. We have to do this now. Right now. The cops have your name already.

HANK

What?

ANDY

The detective in Fairfield found the rental car. He's looking for you. He's already spoken to Tina.

HANK

You sold me out! You son of a bitch!

ANDY

We sink or swim together, Hank.

HANK

I can't trust you.

ANDY

And I can't trust you. Let's go.

145 EXT. - BENNY'S APARTMENT BUILDING - DAY 145

HANK and ANDY emerge from the building. ANDY carries his two bags. HANK carries one overnight bag. They turn and head up the street. Neither sees the ACCORD pull away from the curb opposite them and begin to follow.

146 EXT. - STREET CORNER - DAY 146

ANDY hails a taxi which pulls to the curb in front of him and HANK.

ON HANK - scared, nervous, uncertain as he enters the cab.

147 EXT. - NY STREET - DAY 147

The Cab heads cross town through Central Park followed by the ACCORD.

In the Cab interior, HANK and ANDY sit in the back. ANDY pulls a gun out of the bag. HANK's eyes go wide. ANDY hands it to HANK.

ANDY

Put that in your belt and close your coat over it.

HANK just holds it and stares at it.

ANDY (cont'd)

Do it. It's a starter pistol. You remember those, don't ya?

HANK

(doing as he's told)

What? What the fuck are we doing?

ANDY

Just follow my lead. You got us into this and you gotta help get us out.

HANK

I don't think I can...

ANDY

This is so fuckin' simple. Just stay right behind me and use your prop. Just hold it out so it can be seen. I'll do everything else.

HANK

What are we doing? Andy, what are we doing?

(MORE)

(CONTINUED)

147 CONTINUED:

147

HANK (cont'd)
 (desperate, pleading:)
 I don't wanna do this, Andy!

ANDY
 Shut the fuck up.

148 EXT. - DORSET APARTMENT - DAY

148

The CAB pulls up front. ANDY exits the Cab and reaches through the front window to pay the Cabbie. HANK exits the Cab hesitantly and uncertain. The ACCORD passes them and slows down beyond.

ANDY leads the way into the building - the DOORMAN nods to ANDY and opens the door. HANK follows unhappily.

149 INT. - DORSET APARTMENT - DAY

149

The doorbell rings and rings until the BOY comes out of the bedroom in his robe and moves to the front door. He peers through the peephole.

BOY
 Who is it?

ANDY
 Tonic Water.

The BOY is angry and disgusted. He sighs and pulls open the door.

BOY
 I told you...

ANDY bursts in - pushing the door and the BOY out of his way. His face is crazed - ANDY has gone into a "zone."

BOY (cont'd)
 What?

The BOY falls back as ANDY pushes past him. HANK hesitantly, gingerly, enters. The BOY doesn't see HANK but goes right after ANDY.

BOY (cont'd)
 What the fuck do you...?

ANDY turns viciously on him. The BOY stops when he sees the out of control look at ANDY's face.

ANDY
 This is all your fuckin' fault!

The BOY is frightened and confused.

(CONTINUED)

BOY
I want you out of...

ANDY
(to HANK:)
Cover him. Shut the fuckin' door and
cover him.

HANK swings the door shut and now, shaking, fumbles with coat and belt and the starter pistol. The BOY realizes there is someone else in the room and is alarmed.

ANDY starts for the bedroom with the duffel bag. HANK has finally managed to get the gun out. The BOY starts to follow ANDY.

HANK
Freeze.

The BOY turns and sees the gun.

BOY
Oh fuck.

ANDY has frozen in the bedroom doorway.

BOY (cont'd)
Oh fuck me.

HANK
Just stand still. Stand still.

ANDY
Fuck!

ANDY'S POV:

Cowering on the bed is a FAT MAN. He is embarrassed and frightened, He tries trying to cover himself with a blanket. He cannot speak, he is so scared.

ON ANDY as he pulls a gun from his belt. The FAT MAN screams. ANDY moves towards him waving the gun.

HANK (O.S.)
Andy?

ANDY
Get down - lay down.

The FAT MAN continues to scream.

(CONTINUED)

HANK (O.S.)
Andy - you OK?

ANDY
Lay down and shut the fuck up.

The FAT MAN stops screaming but is crying uncontrollably.

ANDY (cont'd)
Lay down. Lay down!

The FAT MAN complies.

HANK
(edge of panic:)
Andy!?

ANDY
It's OK, it's OK. Just keep him covered.
(to FAT MAN:)
Get...get under the covers.

The FAT MAN looks at ANDY - frightened and confused.

ANDY (cont'd)
Get under the blankets.

The FAT MAN complies.

ANDY (cont'd)
Stay there and shut up.

The FAT MAN continues to cry as ANDY makes his way to the closet. He pulls it open and enters - the Shrine of Money is lit up. ANDY drops the duffel bag to the floor and breaks the glass with the gun.

BOY (O.S.)
Nooooo!

ANDY he begins to chip broken glass away with the gun when suddenly the BOY is on his back. ANDY whirls around and the BOY hangs on tight. ANDY backs into the wall but the BOY hangs on. The BOY is trying to gouge ANDY'S eyes out. ANDY repeatedly slams into the wall but the BOY hangs on.

HANK (O.S.)
Oh Jesus. Oh fuck. Oh Jesus.

The FAT MAN is screaming. ANDY is pounding.

(CONTINUED)

ON HANK in the center of the bedroom holding out the Starter pistol - he chants: "Oh Jesus. Oh God." over and over throughout:

ON ANDY as he goes forward and back to try to dislodge the BOY and comes flying out of the closet. ANDY goes down to the floor with the BOY on top of him. HANK holds the gun on them and chants. The FAT MAN has stopped screaming but sobs loudly under the blankets.

ANDY and the BOY struggle. ANDY dislodges the BOY from his back and kicks at the BOY. The BOY swings back but misses. ANDY backhands the boy with the gun. The BOY is stunned for a moment and ANDY levels the gun at him.

ANDY

I'll shoot you. I swear to God.

The BOY makes a run for it but runs into HANK - HANK goes down with the BOY on top of him. The BOY is up again and through the door into the Living Room but ANDY is right with him. ANDY swings the gun in a downward arc and hits the BOY in the head. The BOY goes down. The BOY tries to crawl away but ANDY pursues. He hits the BOY again. The BOY tries to crawl but he is weakened and hurt. ANDY clubs him once again and the boy is still. ANDY, breathing hard, assesses the damage. He is afraid he may have killed him.

ANDY (cont'd)

Oh fuck.

ANDY breathes shallowly - several rapid breathes and then hurries back into the room. HANK cowers against one wall - the starter pistol at his feet. The FAT MAN continues to sob violently. ANDY retrieves the starter pistol and hands to HANK who stares at this foreign object in his hand.

ANDY (cont'd)

Go check him - he might be... Go check him.

HANK nods numbly and leaves the Bedroom as ANDY goes to the closet. ANDY furiously begins scooping money out of the Shrine into the duffel bag. He sets down the gun to facilitate his job.

HANK appears in the closet doorway.

HANK

I think he's dead. I think you killed him. Jesus, Andy...

(CONTINUED)

ANDY
Stop it. Shut the fuck up.

HANK
Oh Jesus. Oh God. Oh...

ANDY jumps up and grabs HANK - he shakes him.

ANDY
Shut up! Shut up!

ANDY slaps him. HANK stops chanting but begins to cry. ANDY pulls him down to the floor.

ANDY
Here! Here! Get the money.

ANDY pulls a handful of money out of the Shrine and into the bag as if showing HANK what to do. HANK, still crying, pulls money into the bag. ANDY picks up the gun, stands behind HANK and watches him clean out the Shrine. ANDY undoes the gun's safety. ANDY holds the gun to the back of HANK's head. ANDY closes his eyes. ANDY pulls the trigger.

ANGLE

From the Living Room, we see ANDY emerge from the Bedroom carrying the bag and the gun. Beyond him the FAT MAN is screaming uncontrollably. ANDY stops in the Living Room and shoves the gun into the bag. He looks around and suddenly realizes that something is terribly wrong. The BOY. The BOY is not lying on the Living Room floor. ANDY freaks - he panics and runs towards the front door. Just as he passes the Kitchen door - the BOY lunges out from the Kitchen with a large Butcher Knife which sinks into ANDY'S back. ANDY crashes into the wall. The BOY withdraws the knife and plunges again. ANDY crumples to the floor. ANDY turns over just as the Knife comes arcing towards him.

CUT TO:

BLACKNESS

We hear sirens.

FADE IN:

150 EXT. - DORSET APARTMENT - DAY

150

ON CHARLES who sits at the wheel of his ACCORD watching the swarm of Police Car descend from all around on the Dorset Apartment Building.

(CONTINUED)

150 CONTINUED:

150

There is tapping at the window. CHARLES jumps. He turns to see a uniformed OFFICER. CHARLES rolls down his window.

OFFICER

You'll have to move along, sir. This is a crime scene.

CHARLES nods and starts the car.

151 EXT. - CENTRAL PARK - DAY

151

CHARLES stands amongst many other BYSTANDERS, watching the chaos and commotion across the street at the Dorset.

CHARLES' POV:

ANDY is wheeled out of the building on a stretcher and placed in the back of an Ambulance which roars away, siren blaring.

ON CHARLES - torn. "Is this a good thing or a bad thing?"
Pain: Now, I've lost my son too. Relief: God has removed my dilemma.

152 EXT. - HOSPITAL EMERGENCY ROOM ENTRANCE - DAY

152

GINA hurries along the sidewalk leading to the Emergency Room. Concern and fear on her face. She pushes through into:

INT. - EMERGENCY ROOM - DAY

GINA is followed closely by TINA who rushes to keep up. GINA approaches the Desk but stops when she spots CHARLES out of the corner of her eye. TINA bumps into her.

GINA

Go - go find out where they are.

GINA gives TINA a little shove towards the desk. TINA goes to the desk as GINA moves to CHARLES.

GINA (cont'd)

Dad? Charles?

CHARLES looks blankly up at GINA.

GINA (cont'd)

What are you...How did you get here so fast?

CHARLES does not answer. GINA stoops down and hugs him.

(CONTINUED)

152 CONTINUED:

152

GINA (cont'd)
It's alright. He's gonna be OK.

CHARLES does not move.

153 INT. - HOSPITAL CORRIDOR - DAY

153

CLOSE ON GINA concerned.

GINA'S POV:

A DOCTOR is speaking to TINA in the middle of the Corridor.
TINA breaks - she cries and leans against the DOCTOR.
Suddenly, GINA is there and pulls TINA into her arms.

TINA
He's dead. The bastard's dead.

TINA cries violently and GINA makes soothing noises.

TINA (cont'd)
He owes me money!

154 INT. - HOSPITAL ROOM - NIGHT

154

GINA sits beside a Hospital Bed that holds an unconscious
ANDY. She holds his hand. She has been crying.

GINA
Pray, Baby. God can forgive you.

155 INT. - HOSPITAL WAITING ROOM - NIGHT

155

GINA enters the waiting area and moves towards CHARLES who
sits staring blankly ahead.

GINA
Dad? He's awake now, Dad.

CHARLES looks at her - recognition and understanding in his
eyes but he does not speak. He does not move. GINA sits
next to him and takes his hand.

GINA (cont'd)
He's going to be OK. The Doctor said he
lost a lot of blood and they had to
repair his stomach and lung but...

She trails off. Silence.

(CONTINUED)

GINA (cont'd)
 I think I never knew him. The...the
 Police said it was OK for you to see him.
 If you want.

CHARLES rises wordlessly and walks out of the waiting area.

TITLE CARD: "YOU'RE DEAD"

We stay on CHARLES as he walks along the:

156 INT. - HOSPITAL CORRIDOR - NIGHT 156

CHARLES is just a husk of his former self. He is a zombie - the walking dead. He feels nothing as he plods along approaching a door that is guarded by an OFFICER. The OFFICER steps to the side when CHARLES approaches and lets CHARLES pass through the door into:

157 INT. - HOSPITAL ROOM - NIGHT 157

CHARLES stands looking at his son as the door closes behind him. ANDY lies in the bed with his eyes closed. CHARLES approaches the bed. ANDY opens his eyes.

ANDY
 (weak)
 Dad. Daddy.

CHARLES stands next to the bed but does not move or speak.

ANDY (cont'd)
 Daddy. I'm...I'm so sorry. I didn't want... It got away from me. It just slipped away. I don't how. I don't know how to get back, Daddy. Please forgive me. I...I've been praying. I've been praying, Daddy.

CHARLES
 Prayers won't help.

ANDY looks for comfort from his father - he begs for forgiveness and comfort and to be held. CHARLES does not - he remains distant and cold.

CHARLES (cont'd)
 There's evil in this world.

ANDY weeps silently. He closes his eyes. CHARLES reaches out and brushes hair back from his son's forehead. ANDY responds greedily to the touch but is too weak to take his father's hand. He stops crying.

(CONTINUED)

157 CONTINUED:

157

CHARLES reaches for a pillow behind ANDY'S head. Instead of fluffing it, however, he lifts it. He places it over ANDY'S face and applies pressure. ANDY begins to struggle but weakly and only for a moment. CHARLES continues to hold the pressure.

158 INT. - HOSPITAL CORRIDOR - NIGHT

158

CHARLES walks away from the closing door of the room. The OFFICER reassumes his post. We STAY TIGHT on CHARLES as he moves towards us in the bright white light, in the bright white corridor with the blue OFFICER in the background. CHARLES is emotionless, dead, defeated, finished as he plods towards us closer and closer...

FADE TO:

159 EXT. - STRIP MALL - DAY

159

A CAR pulls into a parking space near the front door of HANSON JEWELERS.

TITLE CARD: "GINA"

GINA emerges from the car and approaches the store. She unlocks the front door and enters.

160 INT. - HANSON JEWELERS - DAY

160

GINA turns off the alarms and moves behind the display cases to the register. She opens the drawer under the register and pulls out a handful of candy bars. She rips the wrapper off the first one and stuffs her face.

FADE TO BLACK.

THE END