



A Pilot
By
Robb Cullen and Mark Cullen
Second Draft Revised
12/1/03

HEIST

Pilot

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TEASER

FADE IN:

CLOSE UP of MICKEY O'NEIL. He is the force that through the green fuse drives the flower. So cool he could have put out Vietnam. He possesses a mischievous intensity and the bemused intelligence of a man who has seen it all and likes most of it.

THE CAMERA PANS SLIGHTLY...

CLOSE UP OF JAMES JOHNSON, iconoclastic, irreverent, and subversive in thought, humor, and being. He is an unlikely cross between Albert Camus and Flip Wilson.

THE CAMERA PULLS BACK TO REVEAL...

Mickey and James with arms crossed, heads tilted, wearing work overalls and leaning on a white, 1989 Ford van with a cartoon plumber brandishing a plunger much like Teddy Roosevelt imaginably flourished his saber up his San Juan Hill charge. They covetously stare into the near distance.

MICKEY

I'll tell you James, there's no virtue
if there's no immorality.

THE CAMERA PANS AROUND to reveal Mickey and James are ogling a jewelry store. Suddenly...

THE CAMERA hurtles through space pushing quickly to the jewelry store building, then inside the store, into the back room, into a locked safe stopping on a two-inch tall, gold INCAN TALISMAN.

Then, THE CAMERA returns from where it came in similar, stylish, light-speed fashion to again rest on Mickey and James leaning on the van.

JAMES

I met a waitress last night. Giant fat ass.

MICKEY

The first time a two block radius will go dark.

JAMES

The alarm has a back-up battery.

MICKEY

A waitress with a big ass doesn't seem so uncommon.

JAMES

Perfectly uncommon. Like twenty pounds of sunshine in a ten pound bag. Um, Um.

MICKEY

How's your wife?

JAMES

She's good.

MICKEY

The girls?

JAMES

Great.

*
*
*
*

James moves to a DWP power box. He fiddles with a couple "tools" and then flips a switch. Two square blocks go black. The jewelry store alarm sounds immediately.

INT. CAR - NIGHT

VINNY MOMO, leather-clad, testosterone emitting, gold-chain-wearing goombah from Brooklyn is driving his 1978 Trans-AM when police lights shine in his rear-view mirror. Vinny gets a devilish smile on his face and pulls over.

EXT. ROAD - CONTINUOUS

A CHP officer approaches his window.

CHP OFFICER

Do you know why I pulled you over?

VINNY

'Cause you're lonely?

CHP OFFICER

Turn off your engine, sir.

Vinny revs his engine.

VINNY

I can't hear you the engine is on.

Vinny slaps the car into gear, peels out, but only travels fifty feet and slams on the breaks. The officer takes a step toward Vinny. Vinny inches up. The officer stops. Vinny stops.

INT. VINNY'S CAR - CONTINUOUS

Vinny playfully dusts off a JOHNNY CASH EIGHT-TRACK TAPE and slams it into what may be the last eight-track player in the universe. He cranks up the stereo to full volume and revs his engine.

EXT. ROAD - CONTINUOUS

The CHP officer is back at his car on the radio.

CHP OFFICER

Code twenty. We have a possible
51/50. Officer requesting back-up...

*

Suddenly he hears from the car...MUSIC. JOHNNY CASH.

INT. VINNY'S CAR - CONTINUOUS

Vinny puts on leather racing gloves and his special "Elvis-type" glasses and peels out.

EXT. STREET - NIGHT

VINNY with his eight track still blasting, screams joyously out the window like Deniro in "Mean Streets." Vinny pulls over, gets out of his car quickly, dances around in a little circle with glee, gets back into his car and zooms off again. We PULL BACK TO REVEAL he is leading five LAPD cruisers on a high-speed pursuit. The officers are incredulous at this nitwit.

EXT. STREET - LATER

JOHNNY CASH STILL ON THE STEREO. Vinny, still being trailed by four LAPD cruisers. Vinny gets to an intersection and begins doing donuts in the middle of the crossroads. Suddenly, the MUSIC STOPS and so does Vinny's Trans Am steed. Vinny rolls down his window to look at a BEAUTIFUL WOMAN on the nearby sidewalk.

VINNY

Ooh, I gotta get in there.

Just as the cops are about to pounce, Vinny TURNS UP THE MUSIC and floors it again. THE CRUISERS CRASH into each other allowing Vinny to escape into the night.

EXT. A RAILWAY YARD IN DOWNTOWN LOS ANGELES - NIGHT

AMY SYKES, thirty-ish, shapely as an e.e. cummings poem, dressed provocatively, rides in souped-up pick-up truck that Suge Knight would be envious of. She is with LUTHA, the leader of a burglary crew - the Sante Fe Boyz.

LUTHA

It's time to do this shit, Baby-girl.

Lutha gives Amy a deep, take-your-breath-away kiss.

AMY

I love you, mejo.

LUTHA

I love you too.

Lutha looks through night-vision binoculars at a long line of RAILROAD CARS moving slowly through the yard. Over his Nextel walkie-talkie...

LUTHA (CONT'D)

Odelay...!

Lutha punches the gas.

EXT. A SHOPPING CENTER PARKING LOT - NIGHT

POPS TURNER walks out of a supermarket. In his sixties, Pops has gotten the face he deserves, full of barroom fights, a stint in 'Nam, and a host of lost loves. He holds one shopping bag and approaches a WOMAN who has locked her keys in her car and is fighting to get a coat hanger into the window.

POPS

Lock your keys in?

WOMAN

What gave it away?

POPS

Can I help...?

Pops sets his grocery bag down and then goes through her shopping bags and pulls out a TOILET PLUNGER and a BOX OF PENCILS.

POPS (CONT'D)

(Regarding pencils)

Back to school, huh?

WOMAN

Summer goes too fast.

POPS

Life too.

Pops wedges two pencils between the car window and the door and then places the plunger between the two pencils and against the door's lock. Pops pumps the plunger back and forth until the door lock magically pops open.

WOMAN

Wow. Thank you.

POPS

Don't mention it.

Pops grabs his grocery bag and moves to his car. Pops has THIRTY DIFFERENT KEYS on a key ring and uses the right one to open his car. Inside his car, Pops pulls out a few steaks he stole from the store and hid in his waistband and tosses them into his bag. Pops drives off. A moment later, a MAN exits the store and watches Pops drive away.

MAN

Hey! That guy is stealing my car!

EXT. THE JEWELRY STORE - LATER

The cops have arrived. They inspect the store and don't see anything out of the ordinary. They get back in their car and leave. The COP CAR drives by Mickey and James' plumbing van.

INT. PLUMBING VAN - CONTINUOUS

Mickey and James are ducked down in their seats. As the cruiser passes they sit upright.

JAMES

Eight minutes. Not bad.

MICKY

Gung-ho bastards. Must be rookies.

JAMES

You have a problem with authority, Mick.

MICKY

If you like the way things are, James, you like cops. If you don't, well...

JAMES

So you're raging against the machine?

MICKEY

In a subtle way.

JAMES

Throwing an ordered universe into flux.

MICKEY

Everything you do, every decision is a political decision, my friend.

JAMES

And not a self-serving, self-destructive drag-race where you test yourself against overwhelming odds in order to feel something, anything, in a world, in your opinion, numb with sameness.

MICKEY

The political-iconoclast-rebel-thing is a much more romantic lie though.

JAMES

I don't disagree with you. Should I pull the alarm again?

MICKEY

That'd be great.

EXT. RAILROAD YARD - LATER

Lutha's pick-up sidles next to the moving railcars. He spots the right one, pulls up next to it and spray-paints a fluorescent orange "X" on the side of it. Lutha pulls off out of the way. A moment later, another pick-up truck moves in and two Santa Fe Boyz jump from the back of the truck onto the moving train. With bolt cutters, they pop the lock and signal the others on their walkie-talkies.

SANTA FE BOY 1

Let's go, let's go, let's go...

More trucks swoop in behind the pick-up already following the railcar. The crew members that popped the lock are now inside the railcar. One is tossing APPLE COMPUTER BOXES out of the railcar and the other tosses them into the awaiting hands of other crew members in the pick-up beds. As one truck fills up, it takes off and the one behind takes its place. This happens until all are full. The guys unloading the railcar jump into the last truck and fly out of there as quickly as they came.

EXT. JEWELRY STORE - LATER

The cops arrive again. They check the alarm and leave.

INT. PLUMBING VAN

Mickey and James sit upright again as the cops drive by.

JAMES

Ten minutes. Forty...

MICKEY

They're losing interest.

JAMES

Yo, Mick, can I ask you something?

MICKEY

Of course, James.

JAMES

Wouldn't you check the van?

MICKEY

I would.

JAMES

I mean, we're parked right across the street from the place and they don't even give us a look.

MICKEY

Not a glance.

JAMES

Not a glance. Don't you think that's weird?

MICKEY

I don't know if I would use "weird."

JAMES

What would you use?

MICKEY

Well, it's your story. You can use any word you'd like.

JAMES

But if it were your story?

MICKEY

If it were my story I'd probably use... "Apathetic."

A beat.

*

JAMES

Apathetic's good. Makes it more of a mood piece. Like "unconcerned."

MICKEY

Or "listless."

JAMES

Listless... Listless jams. Can I use listless?

MICKEY

Listless is yours.

JAMES

Cool... So, again?

MICKEY

Would you mind...?

James exits the truck and sets the alarm off again.

EXT. A HOUSE ROOFTOP IN A SUBURBAN NEIGHBORHOOD - NIGHT

Ricky Sheets, young and nimble, runs across a rooftop stopping at a chimney. Ricky climbs inside the chimney and heads down.

INT. LUXURY APARTMENT - CONTINUOUS

The CAMERA slowly pans down the chimney matching Ricky's movement, and suddenly stops as we now know Ricky is stuck. GRUNTS, MOANS and an occasional PAINFUL YELL ECHO from inside the chimney. Finally, after one last moan, the camera begins panning back down the chimney as Ricky has freed himself. *

Ricky comes out of the fireplace bleeding slightly, covered in soot and holding a torn sack only to be met by a LITTLE GIRL watching TV. The little girl stares at Ricky with her mouth open. Ricky stares at the girl with his mouth open then...

RICKY

Hi... Hi... Hi....

LITTLE GIRL

Are you trying to rob our house?

RICKY

Rob? No. No. No. Not rob. See, I'm... Jerry... Claus.

LITTLE GIRL

Jerry Clause?

RICKY

(Making it up as he goes)

That's right. Jerry Claus. I'm Santa's son. And, well, my dad, Santa, wanted me to... Wash the sleigh, you know after I took out the trash. Now, half way to the... sleigh-wash, one of the reindeer got an upset stomach and so we... *

LITTLE GIRL

Landed here?

RICKY

Right! Landed here. Upstairs. On
the roof. So...I could get him some
water.

*
*
*

LITTLE GIRL

Which reindeer?

RICKY

Huh?

LITTLE GIRL

Which reindeer got sick?

RICKY

(thinking)

Blonner....

(Smiling widely)

So will you help me?

*

Ricky takes one step towards the girl and she lets out a BLOOD-CURDLING SCREAM.

EXT. STREET - CONTINUOUS

Ricky runs. Police sirens wail. As the police sirens get closer, Ricky hurls himself into a garbage dumpster and the lid crashes down. The cop cars pass. Ricky opens the dumpster lid and has a piece of sandwich stuck to his face.

INT. WAREHOUSE - LATER

The Santa Fe Boyz' loot-heavy pick-up trucks roll into the warehouse. As the last truck enters, one of the boyz slams the gate door shut. After a moment, Lutha honks his truck's horn. All the other drivers start honking their horns in wild excitement.

INT. TRUCK - CONTINUOUS

Lutha moves to kiss Amy.

LUTHA

We did it, baby. We did it. Who's
the man now?

Lutha kisses Amy then...

OFFICER # 1

FREEZE!

INT. WAREHOUSE - CONTINUOUS

From the dark shadows of the warehouse, DOZENS of LAPD COPS come flying out and have drawn down their weapons on the Boyz. They yell at the Boyz to put their hands up and get down on the floor.

INT. TRUCK - CONTINUOUS

Lutha ducks down in the truck.

LUTHA

Shit...

Lutha grabs an automatic weapon from his back seat and flies out of the truck.

INT. WAREHOUSE - CONTINUOUS

All of the Boyz give up immediately. A COP moves around Lutha's truck only to be met by Lutha's gun in his face.

LUTHA

Gimme your gun or I'll kill you right
here.

Hesitantly, the cop hands over his gun and Lutha holds him hostage. All the other cops wield around and point their guns at Lutha.

OFFICER # 2

Put the gun down!

OFFICER # 3

Drop the gun!

Lutha has his gun to the head of the hostage cop.

LUTHA

Get back or I'll blow his goddamn head
off!

EXT. JEWELRY STORE - LATER

The cops arrive again. Find nothing wrong. Re-set the alarm
and leave.

INT. PLUMBING VAN - CONTINUOUS

Mickey and James again sit upright after the cop car cruises by.

JAMES

Sixteen minutes and fifteen...

*
*

MICKEY

I think one more should do it.

(then)

Where were we?

*
*
*
*

JAMES

Sid Vicious, Otis Redding, Tim
Buckley, and Karen Carpenter...

*

MICKEY

Overdose, plane crash, overdose, and
underdose.

SMASH CUT TO:

JAMES

The Battle of Chalons...

MICKEY

451 A.D. - Attila's defeat by Aetius.

SMASH CUT TO:

JAMES

Tete Beche; Anne of Cleves;
Bletonism...

MICKEY

A pair of adjoined stamps, one upside down; fourth wife of Henry the Eighth; analyzing currents of water.

(then)

Get the alarm again.

James exits the truck.

INT. APARTMENT - NIGHT

LOLA, twenties, gorgeous, has talent for math and anarchy. She's in her eclectically appointed apartment looking beautiful, but in the toughest possible way, for a date.

THE DOORBELL RINGS. Lola answers the door. Her date, TED, 30's, suave, good-looking stands there holding flowers.

TED

For you...

LOLA

Oh, how sweet... Come in.

Lola takes the flowers and gives Ted a little hug. The hug is much more than what meets the eye. In SLOW MOTION we see LOLA ADEPTLY PICK TED'S POCKET, removing his WALLET.

LOLA (CONT'D)

I'm almost ready. Make yourself a drink. I'll put these in water.

Lola moves to her BEDROOM and rifles through Ted's wallet. She takes out his DRIVER'S LICENSE and CREDIT CARD and sits down in front of her computer. She types in information and swipes his credit card through a reader. Ted's history appears on the screen in front of her. She goes through it and sees something that catches her eye.

LIVING ROOM - Lola, holding a phone, moves back to Ted. *

TED

Hey. Are you ready to go?

LOLA

Not quite. You have a phone call.

TED

Me? Who is it?

LOLA

Your wife...

EXT. JEWELRY STORE - LATER

Again the cops (now really pissed off) come back. They look around and re-set the alarm. They leave.

INT. VAN - CONTINUOUS

Mickey and James in the cab.

MICKEY

We've officially cried wolf.

JAMES

We interrupted their meal time.

MICKEY

They won't be back.

JAMES

No way.

EXT. STREET - CONTINUOUS

Mickey and James exit the cab of the plumbing truck, go to the back, and start unpacking tools.

JAMES

You know, Mother Theresa didn't believe in god.

MICKEY

I beg your pardon?

JAMES

Mother Theresa did not believe in god.

MICKEY

You can't say that.

JAMES

After she heard Jesus' voice on the train to Darjeeling, she never heard from him again. She definitely questioned his existence in some of her letters.

Mickey and James move to the jewelry store window and smash it in with a SLEDGEHAMMER. The alarm sounds. They don't care. The cops won't be coming. As James steps into the store...

MICKEY

She had to believe in order to carry out her mission.

JAMES

Maybe she believed in the people. Maybe that's why she stayed.

Mickey enters the store.

INT. JEWELRY STORE - CONTINUOUS

MICKEY

Maybe god believed in her. You ever think about that?

JAMES

That's some heavy shit, man.

MICKEY

Who knows?

JAMES

Yeah... Who knows?

MICKEY

Shall we?

JAMES

We shall.

INT. WAREHOUSE - NIGHT

Lutha still holds the cop hostage. All the police guns are pointed at him.

LUTHA

Back off or I'll kill him. I swear.

AMY slowly moves out of the truck and pulls a revolver and a badge from underneath her mini-skirt.

LUTHA (CONT'D)

(To Amy)

Come on, baby. We're getting out of here.

Amy calmly holds up her badge and aims her gun at Lutha.

AMY

I don't think so. Now put the gun down and let him go.

Lutha is shocked and pissed. Quickly, he moves the gun away from the cop and points it towards Amy.

LUTHA

(incredulous)

You bitch...

Amy quickly gets off ONE SHOT hitting Lutha in the shoulder and knocking him to the ground.

AMY

And then some...

The other cops swarm in to hook Lutha up.

INT. JEWELRY STORE - LATER

Mickey finishes drilling four equidistant holes into the vault. James hands him a device with four legs that fits snugly into the newly drilled holes and is topped by a motorized device with two diamond tip blades. Mickey turns the gizmo on. After a moment, the safe door pops open revealing the gold Incan Talisman. Mickey and James smile.

END TEASER

ACT ONE

FADE IN:

INT. JEWELRY STORE - THE NEXT DAY

The Scientific Investigation Division (SID) is forensically dissecting the crime scene with a PHOTOGRAPHER, VIDEOGRAPHER, and an OFFICER taking measurements.

EXT. JEWELRY STORE - CONTINUOUS

Amy pulls up, exits her car and approaches an OFFICER.

AMY

Who's running the log?

OFFICER

(pointing)

Bolletti, over there...

AMY

Thanks...

Amy moves to OFFICER FRANK BOLLETTI with the log.

AMY (CONT'D)

Detective Amy Sykes, 27601...

Bolletti makes note of that. Then...

FRANK

(Friendly)

Quite a bust last night.

AMY

(Not so friendly)

Yeah. What do we have?

They begin walking.

FRANK

Multiple alarms, so we only have a range when the crime may have occurred - eleven PM to three AM. Point of entry is the sledgehammered door.

They enter the jewelry store.

INT. JEWELRY STORE - CONTINUOUS

Amy and Bolletti enter amid the SID unit looking for clues.

AMY

Any other exit points?

FRANK

No. In and out through the front door.

AMY

Did they have video or audio surveillance?

FRANK

Disabled.

AMY

Any ATM or traffic light cameras?

FRANK

Nothing. And no night time security either here or nearby.

They come upon BILLY O'BRIEN, 30's, a little overweight, slovenly, sense of humor black as a dog's eye, but means well.

AMY

Thank you.

Bolletti moves off.

AMY (CONT'D)

How you doin' Bill?

BILLY

I feel vivid. At one. The Hindus call it prahna.

AMY

That's nice. Do you have a list of the stolen items?

BILLY

Item, singular. Owner gave us a picture.

Billy gives a color Xerox of the stolen item.

BILLY (CONT'D)

It's an Incan Talisman. That means good luck charm.

AMY

Actually, a talisman was generally worn or cherished to ward off evil spirits. Though some do believe it can be used to attract good fortune.

BILLY

OK... Anyway, it's valued at about eight grand. They didn't take the bracelet sitting next to it which cost over eighty. Go figure.

AMY

That's our job.

BILLY

Nice work on the safe too.

AMY

Clean?

BILLY

Immaculate. It will almost be a privilege not to solve this.

AMY

We'll get 'em.

Amy moves off.

BILLY

(sotto)

Yes, sir.

Amy exits the store.

EXT. JEWELRY STORE - CONTINUOUS

Amy looks at the smashed door. She then turns and looks around the street.

EXT. A NEARBY ROOFTOP - CONTINUOUS

MICKEY, using a TELESCOPIC CAMERA, snaps pictures of AMY.

MICKEY

Hello, beautiful...

EXT. APARTMENT BUILDING - DAY

A CAR flies up and stops. A pizza delivery MAN exits his car. *
He's on his cell phone and carrying a pizza. *

PIZZA DELIVERY MAN *

Come on, baby. I got two more *
deliveries and I'll come over....They *
won't hear me. I'll come through the *
window... So, you have those little *
white panties on...? Well, they're *
not going to be on for long....All *
right. I'll see you in thirty minutes *
or less. *

He hangs up his phone. He moves to an apartment door. He rings *
the bell. The door opens and...

PIZZA GUY

Hi. Twelve-fifty plus tip.

A GUN is shoved into the pizza guy's face and he is pulled into the apartment.

EXT. WAREHOUSE - DAY

Lola breaks her 1968 Chevelle convertible to a hard stop, kicking up gravel and dust. Her door opens. A black leather boot finds the gravel. Shapely legs leading up to a short skirt emerge. She walks to a warehouse door and checks her watch.

Moments later....A 1996 Saturn station wagon pulls up, not as hard, not with the same flair. The door opens. A sneaker finds the gravel, again, not with the same flair. A not too impressive Ricky (a least not comparatively) stands there. He sees Lola and moves to her.

RICKY

How's it going, baby?

Lola SMACKS Ricky in the nose.

LOLA

Never call me baby. *

Then....A California Highway Patrol car pulls up. Things are tense for a moment, then the cruiser's door opens - LOUD MUSIC escapes as the strutting, preening VINNY emerges and moves to the others. Vinny takes a long look at Lola.

VINNY

Nice...

Then.... A yellow SCHOOL BUS pulls up. Pops trots off and moves to the others.

RICKY

Wait a minute. I ain't workin' with no senior citizens.

Pop PUNCHES Ricky in the face, dropping him.

POPS

Little prick.

James opens the warehouse door.

VINNY

Who are you?

JAMES

Who am I? I'm Gatsby. I'm goddamn Spartacus.

(MORE)

JAMES (CONT'D)

I'm the man who believes tomorrow will be sunnier, our children will be smarter, and money equals freedom in this competitive, capitalist society. My name, for you purposes, is James. Never Jimmy, never Jim and never, ever Jimbo. James.

VINNY

OK, James. They got a pisser in here?

They enter.

INT. WAREHOUSE - MOMENTS LATER

Mickey is half-sitting, half-standing on a desk in the middle of an empty industrial warehouse. Our groups sits in front of him in metal folding chairs. James stands off to the side.

MICKEY

Well... Go ahead.

ALL

Hi, Mickey...!

MICKEY

Glad you got that out of your system. It's nice to see you all again. Now, none of you are yet committed to this grand endeavor we are about to undertake. The job will be exceedingly dangerous, hopelessly difficult, with a strong possibility of dying, or if we're lucky, spending the rest of our lives in jail.

LOLA

Don't get me wrong, Mickey. That all sounds great, but is there an...upside to any of this?

MICKEY

Nine zeroes.

Pops whistles a "holy shit" whistle.

JAMES

There's the door. You're either here
or there.

A pause and silence that sways and hums as the other look to
each other.

Then, everyone gets up and exits out the door. *

JAMES (CONT'D) *

(To Mickey) *

Well, that didn't go so well. *

MICKEY *

They're like children. *

After a moment... *

Ricky sticks his head in the door. *

RICKY *

Aaaah! We gotcha...! *

They re-enter the warehouse. The laughter stops. *

MICKEY *

Listen to me... I have to know that
each of you are in. *

A serious silence. *

Pops walks toward the door. But, instead of exiting, he shuts it
and moves back to the crew. *

MICKEY (CONT'D) *

Good.

RICKY

So, what's the job?

INT. POP'S SCHOOL BUS - LATER

Vinny drives the school bus down RODEO DRIVE in BEVERLY HILLS
as Mickey plays tour guide to the rest of the crew.

MICKEY

Welcome to Rodeo Drive. Quite possibly the most expensive three block stretch in the world. Anything worth having, or stealing for that matter, can be found here. Tiffany, Cartier, Gucci, Armani, Van Cleef & Arpels, Harry Winston. Safety deposit boxes in the Beverly Wilshire Hotel. Two hundred million in diamonds. Priceless artwork. Furs. And the always popular cash. This is why we are here. We will be robbing Rodeo Drive.

Smiles come across everyone's faces then...

LOLA

What store?

RICKY

Yeah. Who we gonna hit?

MICKEY

All of them.

The bus stops suddenly. The smiles quickly turn to "Are you out of your fucking mind" looks.

LOLA

Did you say all of them?

MICKEY

During an average business day, the integrated assets of the stores, banks and hotels you see in front of us have a combined worth of over four-hundred and ten million dollars.

POPS

Jesus...

MICKEY

Exactly. And I'd be happy coming home with half of that. That's roughly...

RICKY

(Figuring in his head)

Twenty-nine million, two-hundred and
eighty-five thousand dollars each.

MICKEY

Low end.

Silence overtakes the bus until...

VINNY

Yeah, can I ask a stupid question?

MICKEY

Please.

VINNY

Now, don't get me wrong, I mean I can
use twenty-nine million and change
just like the next guy but... How in
the... Hell, do you plan on doing
this?

MICKEY

How is not the question, Vincent,
rather when?

RICKY

When?

MICKEY

Tomorrow.

Panicked silence. Then...

MICKEY (CONT'D)

I'm kidding. We go when we're ready.
There's obviously a lot of work that
needs to be done and I will need each
of you to be at the top of his or her
game. If everyone does their job, we
will make history.

LOLA

So, what's first?

JAMES

We'll need some working capitol.

POPS

A bank?

MICKEY

A bank.

VINNY

I love friggin banks.

MICKEY

Then... Let's begin.

With that, Vinny hits the gas and our thieves look out the window as their future fortune passes in front of them storefront by storefront.

INT. BURGLARY AUTO-THEFT DIVISION, 3RD FLOOR PARKER CENTER - DAY

Officer Frank Bolletti carries a stack full of paycheck envelopes through a bustling office full of dozens of desks and DETECTIVES at work. This is a wide expanse built in the 1950's and hasn't change since except for the computers on top the sturdy metal desks. Frank stops and hovers over Billy O'Brien's desk.

FRANK

Detective O'Brien, pay day.

Frank hands him an envelope.

BILLY

Let me ask you something. You date a lot?

FRANK

Not a lot.

BILLY

If you were a girl would you date me?

FRANK

Yeah, I would.

BILLY

Being honest or sucking up?

FRANK

Sucking up.

BILLY

I appreciate the honesty.

INT. KITCHEN, 3RD FLOOR PARKER CENTER - CONTINUOUS

DETECTIVE TYRESE EVANS, twenties, energetic, new breed of cop. He's a hot shot. Health food nut. Political, and politically correct. A little too Gung-Ho for his own good. Tyrese is stirring a gross-looking health shake. Frank approaches.

FRANK

Looking good, Detective Evans.

TYRESE

The human body is a continuous creation. It's an energy system which is never a complete structure; never static; is in perpetual inner self-construction and self-destruction; we need to keep making it new.

FRANK

OK...

Tyrese drinks the awful concoction. He gags a bit. Frank hands him his pay envelope.

FRANK (CONT'D)

Let me ask you something, did being a minority help you become a detective? 'Cause I got a little Cherokee in me.

Nothing.

FRANK (CONT'D)

All right. I'll see you.

Frank exits.

INT. BRIEFING ROOM, 3RD FLOOR PARKER CENTER - MOMENTS LATER

Amy stands in front of SIX DETECTIVES seated around a table. Tyrese and Billy are part of this group and sit nearest to her.

AMY

Last night's jewelry store burglary had no witnesses, no prints; nothing to go on. So, I've asked Metro to surveil a couple other stores in the area, and to...

BILLY

Whoa, whoa, whoa...

AMY

Yes, detective.

BILLY

You're telling us we have a caper with no leads. Why waste our time?

AMY

Because I became a D-3 detective and you didn't. And because this burglary was special. They're telling us something. Saying hello. Now I want you to find out who's been recently paroled; check with informants to see if any new crews are in town; find crimes with similar MO's. Basically, I want you to do your job.

BILLY

(under breath)

There's a new sheriff in town.

AMY

Bet your ass there's a new sheriff.
Me. Gentlemen, whether you like it or
not, I'm your new boss, and Burglary
Auto Theft Division is going change.
That's why they put me here. And, if
it doesn't, I'm going to bust your
asses out of here. That's all. Let's
get to work.

Detectives begin exiting.

AMY (CONT'D)

Evans and O'Brien stay for a second...

TYRESE

Yes, detective...?

AMY

I'm making a partner change. I want
you working with O'Brien.

TYRESE

With him? Why me?

BILLY

Hey...

AMY

Let's see if we can get a better
chemistry going in this division.

Frank Bolletti sticks his head in.

FRANK

Excuse me, Detective Sykes, there's a
situation.

EXT. BANK - DAY

A perimeter of cop cars, SWAT team members, and the bomb squad
are there as Amy and her team arrives. The CAMERA MOVES from Amy
and PUSHES INTO the bank doors.

INT. BANK - CONTINUOUS

There we see the PIZZA DELIVERY MAN. He is strapped with EXPLOSIVES to his chest. The BANK MANAGER helps fill two large duffel bags full of cash for the hysterical delivery man.

PIZZA DELIVERY MAN

I don't want to do this. They'll kill me...my family...

EXT. BANK - CONTINUOUS

The pizza delivery man walks out into a mass of COPS. He's even more panicked. He starts to move towards the curb.

PIZZA DELIVERY MAN

You don't understand! You've got to let me go!

SWAT COP

Freeze! Put your hands up!

He sees the little red dots of laser sights dancing on his chest and face. He panics and tosses the bags of money away from him. Then, unexpectedly - BOOM! The EXPLOSIVES DETONATE.

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

INT. BANK - DAY

S.I.D. is again on the scene. Amy is with the BANK MANAGER.

BANK MANAGER

He didn't make any sense. Said people were making him do it. But, then, he knows to ask for the payroll money and tells us not to put in dye packs.

EXT. BANK - SAME TIME

Two of our detectives, Billy and Tyrese, are examining the scene of the explosion.

TYRESE

This is awful.

Tyrese puts an evidence flag next to a body part.

BILLY

(Looking at all the flags)
Looks like a miniature golf course.
(then)
I got something over here.

Billy shines his flashlight on something - AN EYEBALL.

BILLY (CONT'D)

(To Tyrese)
Write this down... Remaining eye,
unresponsive.

TYRESE

Man....Why Would this guy blow himself
up? *

BILLY *

I've got a big bang theory. *

Amy approaches.

AMY

He didn't blow himself up. This is
definitely a homicide. Someone made
him rob this bank.

*
*
*

A BOMB SQUAD GUY walks over to Amy holding a piece of something
with tweezers.

BOMB SQUAD GUY

Sykes..

AMY

Hey, Tony...

BOMB SQUAD GUY

(showing item)

Right there - radio detonator. He
couldn't trigger it himself. He
couldn't.

*
*

INT. WAREHOUSE - DAY

*

Two of our crooks, Vinny and Pops, are pushing in a wardrobe
rack full of different uniforms into the warehouse.

*
*

VINNY

I hear you and Mickey go way back.

*
*

Pops stops and glares at Vinny but says nothing. Then, he
starts pushing the rack again.

*
*

VINNY (CONT'D)

So, when'd you guys first get
together?

*
*
*

Pops stops pushing the rack again and glares at Vinny. He says
nothing. Then, after a moment, begins pushing the wardrobe rack
again.

*
*
*

VINNY (CONT'D)

Word is you knew his dad.

*
*

That's the last straw. Pops walks away.

*

VINNY (CONT'D)

OK, then, I'm glad we had this talk. I
feel better about us. Close. Who am I
talking to?

*
*
*
*

INT. BOB'S BIG BOY RESTAURANT - DAY

Roy, 40's, is obviously a cop. Although not uniform, his
clothes, haircut, shoes, and manner tell you he's an LAPD
detective. He has a glass water in front of him. He
impatiently checks his watch. He looks up to see Amy
approaching.

ROY

You're late.

AMY

I was working.

ROY

You're always working.

AMY

That's why I'm always late.

Amy slides into the seat opposite him.

ROY

I've got something for you.

Roy produces a small notebook and slides it to Amy.

AMY

It's not flowers.

ROY

Open it... .

Amy opens it.

ROY (CONT'D)

It's a ledger of affection.

AMY

A ledger of what...?

ROY

Affection.

AMY

Romantic.

ROY

I started it three months ago.
Everyday, if you gave me a hug, a
smile, held my hand - showed me any
affection, I'd give you a plus one.

AMY

A plus one?

ROY

Yeah...

AMY

And sex?

ROY

A plus two.

AMY

Even if I didn't finish?

ROY

Your final score is a six.

AMY

Apparently that's not high enough.

ROY

No.

AMY

Between work and your son moving in -
it didn't exactly help.

ROY

He's my son...

AMY

Who hates me.

ROY

He doesn't hate you. He doesn't know you.

AMY

What do you want Roy?

ROY

I want to make this work. I don't think you do. Decide what you want.

Roy exits.

AMY

Six...

INT. CAR - DAY

Amy drives. A GYM BAG sits on the seat next to her. She talks to herself.

AMY

A ledger of affection.

(then)

Six!?

INT. CAR - CONTINUOUS

Ricky and Lola follow Amy. Lola drives.

RICKY

So, why are we even following her?

LOLA

You ever hear of "keeping your enemies closer?"

*

RICKY

Closer than what?

LOLA

You're an idiot.

*

RICKY

Am I?

(then)

So where do you think she's going?

LOLA

We'll find out when she gets there.

RICKY

Do you...?

LOLA

(interrupting)

Do you ever stop asking questions?

RICKY

Like what?

A long beat. Ricky then starts fidgeting with his nuts.

LOLA

What are you doing?

RICKY

Do you ever...?

(catching himself)

I mean... Sometimes I just...I can't control my erections.

LOLA

Don't make me kill you.

INT. GYM, WOMAN'S LOCKER ROOM - DAY

Amy finishes putting on her gym clothes and moves out of the locker room. From around a corner, LOLA APPEARS and moves to Amy's locker. Lola looks around, then proceeds to pick the lock on the locker. Lola removes Amy's wallet and closes the locker.

EXT. PARKING LOT - MOMENTS LATER

Lola moves to the car. Ricky is waiting for her.

RICKY

Did you get it?

Holding up the wallet.

RICKY (CONT'D)

Did you see her naked?

LOLA

Get the trunk, dope.

Ricky opens the trunk revealing a mobile computer setup attached to a satellite phone and credit card swiper. Lola types in information off of Amy's driver's license and then swipes several of her credit cards. After a moment, Amy's information appears on screen in front of them. Lola quickly checks the information, saves it and closes the laptop computer.

LOLA (CONT'D)

That's it. I have to get this back.

RICKY

Do you find me attractive?

LOLA

(Sarcastic)

Yes. Very hot.

Lola walks away to return the wallet. *

RICKY

What? Really? *

SMASH CUT TO:

EXT. PARKING LOT - MOMENTS LATER

Lola walks back to the car sans wallet. Lola gets in the driver's side and Ricky is not in the passenger seat. Suddenly, from the back seat we hear...

RICKY

(Singing)

Whatever Lola wants, Lola gets...

Looking through the rear view mirror, Lola sees that Ricky, shirt off, is pinching his nipples while he sings.

LOLA

What the hell are you doing?

RICKY

As long as we have to wait, I figured we could knock a quick one out back here.

LOLA

(sexy as hell)

Can I ask you something first?

RICKY

Anything, baby.

LOLA

Come here. Closer...

Ricky leans in. Lola SMASHES Ricky in the nose. Lola looks at a wreathing in pain Ricky bleeding in the rear view mirror.

LOLA (CONT'D)

It was good for me.

EXT. APARTMENT - DAY

Another PIZZA DELIVERY MAN knocks on a door. He too is greeted with a GUN.

EXT. STREET - DAY

Mickey and James approach an obvious gang house. TWO LARGE BLACK GANG MEMBERS meet them at the gate.

GANG MEMBER 1

You got a warrant?

MICKEY

A warrant? No.

GANG MEMBER 1

Then you better keep steppin' 'for I have to get in your ass.

MICKEY

We're here to see L'il Cazz. I'm
Mickey O'Neil.

GANG MEMBER 1

Just a minute.

Gang member 1 walks off. Gang member 2 looks at Mickey then at
James.

GANG MEMBER 2

(To james)

Whatchu lookin' at bitch?

JAMES

Just enjoying the sunshine, thank you.

From the house porch, L'il Cazz who is in a WHEELCHAIR, calls to
Mickey.

L'IL CAZZ

Mickey O', man with the plan. Whatchu
doin' in the hood?

MICKEY

Slumming.

L'IL CAZZ

Get your white ass up here.

Mickey moves through the gate followed by James. Gang member 2
still eyeballs James as they walk.

JAMES

(To gang member 2)

Hi, how are you?

Gang member 2 spits.

They Move to the porch and Mickey shakes Cazz's hand.

MICKEY

It's good to see you. Can we talk?

L'IL CAZZ
Let's take it inside.

They move into the house.

INT. CAZZ'S HOUSE - DAY

Mickey and James sit on a couch. Cazz rolls in next to them. Several well armed gang members stand off of and behind Cazz.

L'IL CAZZ
What can I do for you?

MICKEY
Before that, how are you feeling?

L'IL CAZZ
See that... Personal before business.
Respect.

(To other gang members)
Respect. You hear that shit?
(Then, back to Mickey)
That's what these punk ass kids don't
understand... How am I? I'm stuck in
this godamm chair. That's how I am.

MICKEY
(To James)
Cazz was shot in the back outside a
club in Venice.

L'IL CAZZ
Believe that? Eighteen bank robberies
in seven years, not a scratch.
Chillin' at a club now I'm Christopher
Reeved... Anyway, whatsup?

MICKEY
California National.

L'IL CAZZ
That was some ugly shit. Blew that
pizza boy half way to the moon.

MICKEY

I need to know who's been buying up
plastique around town.

Cazz moves closer to Mickey and gets a pain twinge. He snaps
his fingers and one of the gang members brings him a pain pill
and some water. Cazz takes the pill. After Cazz settles...

L'IL CAZZ

Quid pro quo, Mick.

MICKEY

The Oakwood bloods have a shipment of
"H" coming in. At least twenty keys.

Mickey hands Cazz a small piece of paper.

L'IL CAZZ

(Reading)

Port of Long Beach...

MICKEY

Nine o'clock.

Cazz crumples the paper into his hand then...

L'IL CAZZ

A couple Armenians been inquiring
about some very volatile shit. Pyro,
detonators, the whole nine. Buying in
bulk. There's a tailor, Anait, in
Westwood. I'd pay him a visit.

Mickey stands, James follows, and shakes Cazz's hand.

MICKEY

Feel better.

L'IL CAZZ

I just want to feel something.

Mickey and James start to leave. James turns to gang member
2...

JAMES

It was nice meeting you.

They exit.

INT. APARTMENT - LATER

The pizza delivery man is tied and gagged. His captors are four ARMENIAN MEN. They are speaking in Armenian. One man steps forward. The man takes out a knife and presses just below the pizza guy's eye.

MAN #1

You will rob a bank, yes? Bring money here, or blow up. Everything we say or kill your family.

INT. WAREHOUSE - SAME TIME

Lola, working expertly on the computer, goes through Amy's information and taps into different databases. Amy's life appears before us. Lola sees something and picks up the phone.

LOLA

It's me. Something on her American Express bill...

INT. CAR - DAY

Our cops, Billy and Tyrese. Billy drives. Tyrese is in the passenger seat. Silence, then... *

BILLY

You see that game last night?

TYRESE

I don't watch television. It rots your brain.

BILLY

I watch tons of TV.

Silence again, then...

BILLY (CONT'D)

I never partnered with a black before.

TYRESE

African American.

BILLY

What did I say?

TYRESE

Black.

BILLY

Oh....What's the difference?

TYRESE

One's offensive.

BILLY

To who?

TYRESE

Blacks.

BILLY

You just said "blacks."

TYRESE

I can say "blacks."

BILLY

Oh, I see...

TYRESE

I don't go around saying I'm partnered
with a Cracker.

BILLY

Cracker?

TYRESE

Cracker.

BILLY

Irish American.

Silence again, then...

BILLY (CONT'D)

You hungry? Want to get a burger?

TYRESE

I'm a vegetarian.

BILLY

They've got chicken. That works,
right?

EXT. HOUSE IN REDONDO BEACH - NIGHT

Pops, carrying a bouquet of flowers, approaches the beach
cottage and enters.

INT. HOUSE IN REDONDO BEACH - CONTINUOUS

Pops lays down his keys on a vestibule table.

POPS

(calling out)

It's me. Sorry I'm late...

From around the corner of this quaint and modest house is NORMA,
a Jamaican WOMAN wearing a nursing uniform.

NORMA

She's in the other room. She had a
good day.

POPS

Thanks...

Pops fishes into his trousers and comes out with a roll of cash
that he gives to Norma.

NORMA

See 'ya tomorrow.

POPS

Thanks, Norma...

Norma exits. Pops carries his flowers through the living room and into a SUN ROOM.

There sits HELEN, 60's, sitting quietly in her chair listening to Nina Simone. Pops approaches her and sits closely next to her holding out his bouquet in front of him.

POPS (CONT'D)

You got more beautiful again.

HELEN

I know you?

POPS

You know me.

HELEN

I know you.

POPS

I'm your husband.

HELEN

Of course you are, George.

POPS

George was your first husband. He died. I'm Robert.

HELEN

It was a beautiful funeral. But that sister of his, Gail, stole the painting his parents gave us. She had a drug problem.

(then)

Blue violets are my favorite flowers.

POPS

I know.

HELEN

Robert, when did you get here?

POPS

Just now.

HELEN

You haven't been getting into trouble?

POPS

No. No trouble.

HELEN

Good...

POPS

I'll go make your dinner, dear.

Pops hands her the bouquet and walks to the KITCHEN. We PULL BACK TO REVEAL there are dozens of bouquets of blue violets all around the room.

INT. AMY'S OFFICE, PARKER CENTER - DAY

Amy pores over files in front of her. She looks puzzled. She hops on the phone.

AMY

This is detective Sykes, B.A.D.. I have seven reports from the bank robbery/ explosion case. The manifest reports eight units were on the scene. Can you find me that missing report...? Thanks...

Billy and Tyrese enter.

TYRESE

You wanted to see us?

AMY

New information. Another pizza delivery guy has been reported missing.

BILLY

That's what's taking so long.

AMY

Another robbery is coming. What do we know about the first?

TYRESE

The bank just received a large delivery of money.

BILLY

Robbed on a Friday.

TYRESE

Located near a large factory where they cash a lot of payroll checks. Close to freeway escape routes.

AMY

Find me the next bank, gentlemen.
Find me that bank.

INT. CAR - DAY

Mickey and James drive. Mickey is in the passenger seat.

JAMES

You're sure interested in those Armenians.

MICKEY

They're robbing banks.

JAMES

We rob banks.

MICKEY

Maybe we won't have to.

James pulls over to the curb. Mickey exits the car.

MICKEY (CONT'D)

I'll call you when I'm done.

JAMES

Hey, Mick, the first rule of the Irish code of duelling?

MICKEY

The first offense requires the first
apology, though the retort may have
been more offensive than the insult.

JAMES

Damn, you're good...

MICKEY

I know.

And with that, Mickey moves on.

INT. TAILOR SHOP - DAY

Mickey stands being measured for a suit. A tailor, Anait, moves
around him with measuring tape and tailor's chalk.

ANAIT

How does it feel through the chest?

MICKEY

It feels fine.

ANAIT

Fine? Fine is unacceptable. Anait
doesn't settle for fine. Anait seeks
perfection.

Anait Moves behind Mickey and makes a few adjustments.

ANAIT (CONT'D)

How about now?

MICKEY

That's much better.

ANAIT

It's perfect. Anait is always right.
That's why my suits costs so much.

Anait laughs at his own joke. Anait then begins to work on
Mickey's slacks.

ANAIT (CONT'D)

So tell me, how did you hear about shop?

MICKEY

It was recommended to me by a friend.

ANAIT

And this friend, he has a name?

MICKEY

Cassavette.

Anait takes a moment when he hears this name.

ANAIT

I don't think I know him.

MICKEY

He thought you might know some friends in my business.

ANAIT

And what kind of business are you in?

MICKEY

Banking.

Anait takes a longer beat.

ANAIT

Banking... This can be a very risky business.

MICKEY

And highly explosive at times. It would be nice to know who ones competitors are.

ANAIT

That would certainly give you an advantage. But at a very high cost.

MICKEY

Not unlike this suit.

ANAIT

Very much like this suit.

MICKEY

Now, I figure this suit could give me the advantage I'm looking for at a price tag of say ten thousand dollars.

ANAIT

This suit is one of a kind. No one but me could offer you a suit like this. You could pay double and never get a suit like this.

MICKEY

I understand. This is easily a twenty-five thousand dollar suit. I won't pay a penny less.

Anait stares at Mickey then...

ANAIT

I'll give you the suit - everything this afternoon.

EXT. HOUSE, BEVERLYWOOD - NIGHT

James pulls his car into the driveway next to a Volvo XC 90 utility vehicle. He enters the house.

INT. HOUSE, BEVERLYWOOD - CONTINUOUS

James enters this nicely appointed upper-middle class home.

JAMES

I'm home...

SONDRA (O.S.)

You got a package. It's on the table...

James moves to the table and a good-sized box.

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

The school called today...

JAMES

Yeah...

James greedily opens the box.

SONDRA

They haven't gotten the tuition check.

JAMES

I haven't sent it yet.

James pulls out a rhinestone adorned Western-type jacket. He puts it on. It fits.

SONDRA, late thirties, enters.

SONDRA

What the hell are you wearing?

JAMES

Glenn Campbell's jacket that he wore on the cover of the "Wichita Lineman" album.

SONDRA

And why did you buy Glenn Campbell's jacket? You have more Glenn Campbell crap than Glen Campbell has.

JAMES

Glenn Campbell is a stone cold cowboy, baby. The man toured with the Beach Boys!

SONDRA

And you have money for that, but not for us? For tuition? I will not live hand to mouth, James.

JAMES

I have three new customers including a plastic surgeon in Beverly Hills. I'm going to supply all his Botox. We're fine. I promise, baby.

SONDRA

'Cause we won't go through a time like
before.

JAMES

You won't have to. Come here.

James embraces Sondra.

JAMES (CONT'D)

How long before the girls get home?

SONDRA

You're a bad man James Johnson.

JAMES

It's the jacket.

INT. DANCE STUDIO - NIGHT

Mickey is dancing a merengue' Xavier Cugat would be proud of
with ARLENE, a fifty-something Ruben-esque homemaker with a
flair for gold lame'. Mickey hustles her around in syncopated
genius; an elegant tug-boat thrusting a golden tanker to Tito
Puente tunes.

WE PULL BACK TO REVEAL many other COUPLES Merengue-ing, *
including DETECTIVE AMY SYKES dancing with a gangly fourteen-
year old BOY with eyes affixed in permanent gaze at Amy's *
breasts. *

Mickey smiles as he watches Amy. And we... *

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

INT. SUPERMARKET, AISLE - NIGHT *

Amy moves up and down the aisle throwing groceries into her
cart. *

MICKEY is clandestinely watching Amy shop. *

Amy stops and looks at LADY RAZORS. She peers around to see if
anyone is watching her. The coast seems clear. She takes a
razor from the display and shoves it into her purse. *

Did Mickey just see what he thought he saw? This cop just STOLE
a lady razor. *

INT. SUPERMARKET, CHECKOUT - MOMENTS LATER *

Amy pays for her groceries. She doesn't pay for the lady razor.*

Mickey, in another checkout line, smiles. This woman is
becoming more intriguing by the moment that's because -
Detective Amy Sykes is a thief. *

INT. BURGLARY AUTO THEFT DIVISION OFFICES - NIGHT

Everyone else from the day shift has gone home. Billy and Tyrese
sit at desks across from each other.

BILLY

I'm telling you, your people just
don't make good quarterbacks.

TYRESE

Man, you're a racist. How would you
feel if I said all your people are
drunks?

BILLY

Well, we need to be to put up with the
blacks.

TYRESE

What did you say?

BILLY

I'm sorry! African Americans.

Tyrese seethes.

BILLY (CONT'D)

I'm kidding. We're just talking here.
C'mon let's go over what we have...

TYRESE

Nothing on the Talisman. Went to the
apartment the pizza guy delivered to.
Empty.

BILLY

Big surprise.

TYRESE

And we got a general description of a
guy with a "funny" accent. That's it.
Basically, we've got nothing.

BILLY

We have each other.

INT. AMY'S HOUSE - NIGHT

Amy enters with groceries. She puts them down. Roy confronts *
her.

ROY

Where have you been?

AMY

My dance class.

ROY

Tommy is at his mom's.

Amy pauses. She moves to Roy and embraces him.

AMY

Seven. I'm sorry.

EXT. BARONE'S ITALIAN RESTAURANT - NIGHT

Billy is pacing in front of the restaurant.

BILLY

(to himself)

Hi, I'm Billy; Bill; Willy; Will;
William. I'm a dick.

(then)

I like the way you smell....And,
here's your restraining order.

(then)

You've got good hair....She isn't a
pony. You stink.

INT. BARONE'S ITALIAN RESTAURANT - MOMENTS LATER

Billy sits alone at a table eating. He watches a CUTE WAITRESS
bop from table to table. The cute waitress approaches Billy.

CUTE WAITRESS

Can I get you anything else?

BILLY

Are you ever going to go out with me
or what? I can't do this anymore.
The food here stinks. OK, I said it.

CUTE WAITRESS

Well...

BILLY

I knew it.

Billy exits.

INT. WAREHOUSE - NIGHT

Mickey and James go over NEWS FOOTAGE of the pizza delivery guy
outside the bank. Mickey freezes the tape.

MICKEY

Do you see what I see?

THE CAMERA moves in close isolating a TAXI CAB sitting outside the bank.

James looks closely at the taxi on the screen. He flashes Mickey a devilish smile.

JAMES

Sonofabitch. We're gonna rob a bank without robbing a bank.

MICKY

I've got the who, the what, the where and the when.

JAMES

That was some goddamn suit you bought.

MICKY

Get everyone going.

INT. HALL OF RECORDS, CITY HALL - DAY

James approaches the RECORD KEEPER.

JAMES

DWP blueprints for North Hollywood, please.

EXT. STREET - DAY

Ricky and James strain to try to remove a manhole cover. They can't budge it. *

JAMES *

This ain't gonna work at all. *

RICKY *

I've got something that'll work. *

INT. YELLOW TAXI STAND - DAY

Pops moves to a guy in the cage carrying an application.

POPS

I'm here for the driver job.

EXT. REST STOP - DAY

Vinny steals an eighteen-wheel semi at a truck rest stop.

INT. WAREHOUSE - LATER

Pops pulls up in a cab to an awaiting Vinny in overalls amidst *
all his tools.

VINNY

Did you steal this? *

POPS

They gave it to me.

Vinny puts his welding helmet down and starts working on the cab*
with a blowtorch.

EXT. STREET - DAY

Lola, dressed as a CALTRANS worker, works on a stop light.

INT. WAREHOUSE - DAY *

Ricky finishes painting a manhole cover. James moves to him. *

JAMES

How's that gonna help? *

Ricky picks up and throws the manhole cover to James. *

RICKY

Stronger then steel, light as a
feather. *

James smiles and then realizes he has wet paint all over him. *

INT. BURGLARY AUTO THEFT DIVISION OFFICES, BRIEFING ROOM - DAY

Amy is at a board with a map of North Hollywood on it. TWO
BANKS on the map are circled. Six detectives look on.

AMY

These are the two banks fit our profile. Let's get extra units in both those areas.

TYRESE

Even if we have the right bank, how do we make sure the pizza deliver guy...

BILLY

Keeps all his toppings?

Tyrese gives Billy a look.

AMY

Contain and follow. Evans I want you to be liaison between the divisions on this.

TYRESE

Got it.

AMY

We have to be smart or this kid has no chance.

Amy exits into the HALLWAY and turns into...

INT. AMY'S OFFICE, PARKER CENTER - CONTINUOUS

There are FLOWERS on Amy's desk. She opens the card, it reads, *
"An Admirer." *

INT. WAREHOUSE - CONTINUOUS

Mickey is on cell phone. *

MICKEY

Yeah, checking on a delivery....Jones. *
Casablanca lilies....Delivered. *
Great. Thanks... *

Mickey hangs up as James enters.

JAMES

Who you sending flowers to? *

MICKY

To someone who might possibly be the
ax to the frozen sea within myself,
James. *

JAMES

You're a complicated man, Mick.
Anyway, everything and everyone is
set.

INT. BANK - DAY

Our second PIZZA DELIVERY GUY enters a bank wearing a large
windbreaker. He rips the windbreaker off exposing plastique
explosives taped to his body.

PIZZA GUY #2

This is a robbery! Do what I say or
everybody dies!

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

INT. BANK - CONTINUOUS

Panic in the bank. The Pizza Guy confronts the bank manager.

PIZZA GUY #2

Give me the payroll money

BANK MANAGER

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

PIZZA GUY #2

Get the goddamn payroll money! Do you want to die?!

ANGLE ON: A teller sets off a SILENT ALARM.

PIZZA GUY #2 (CONT'D)

They're going to blow us up!

BANK MANAGER

I'll get the money.

INT. AMY'S OFFICE, PARKER CENTER - DAY

Detectives Billy and Tyrese enter. *

TYRESE

A guy wrapped in explosives just walked into a Bank America in North Hollywood.

INT. VAN - DAY

James mans a police radio.

POLICE RADIO

All cars: Two-eleven in progress.
Bank of America, 2677 Magnolia.
Suspect armed and dangerous...

James picks up a walkie-talkie.

JAMES

It's going down.

INT. CAB - SAME TIME

Vinny, Pops and Lola are riding around in the cab Pops stole. *
Vinny has the walkie-talkie to his ear.

VINNY

Time to grab some cash. Ohhhh...!

Vinny floors the gas.

INT. SEWER - SAME TIME

Ricky is setting light sticks up in the dark sewer. He has a
walkie-talkie on his waist.

JAMES OVER THE RADIO

Ricky we're moving.

RICKY

So am I.

Ricky steps up his tempo.

EXT. STREET - SAME TIME

Mickey is standing on the street. He hails a cab and gets in.

EXT. STREET, SEWER - MOMENTS LATER *

Ricky squirms out of the sewer. Almost immediately, Vinny picks*
Ricky up in the cab. *

EXT. BANK - MOMENTS LATER

The cops move in and surround the bank.

INT. BANK - CONTINUOUS

The pizza delivery guy watches in a panic as the cops arrive at
the bank. A red light on the EXPLOSIVES strapped to him come on
followed by a "beep" that signals the bomb he is wearing is
activated.

PIZZA GUY #2

See what you've done!

BANK MANAGER

Calm down. Just give up.

PIZZA GUY #2

I can't...

EXT. BANK - CONTINUOUS

Amy, on scene, gestures to all the ground police to close off traffic and to stay back.

HELICOPTERS buzz overhead.

EXT. STREET, BANK - SAME TIME

A CAB is quietly parked just down and out of sight from the bank. One of the Armenian men who was in the apartment when they grabbed the pizza guy sits behind the wheel waiting. Suddenly, Pops and Lola jump into the cab.

LOLA

Cedars Sinai hospital. Hurry please.
My father's sick.

ARMENIAN

Off duty. Get out...

Pops is faking a heart attack.

POPS

It's my heart...

ARMENIAN

Get out!

The Armenian gets out of the cab and opens the back door. He is met by Pops who puts a GUN in his face.

LOLA

Slowly, give me the keys.

POPS

I'd do it.

The Armenian gets the ignition key and gives it to Lola. Lola grabs the keys and OPENS THE TRUNK. They force the Armenian into the trunk. Pops drives the cab away with Lola as his fare. VINNY swoops in and puts HIS CAB where the Armenian's was.

VINNY

(over radio)

Good to go...

INT. CAB - CONTINUOUS

Vinny pulls a wool cap down over his face exposing only his eyes. Ricky, who is hiding in the backseat, does the same and * crouches down on the back floor.

EXT. BANK - CONTINUOUS

Amy and the rest of the police wait anxiously outside the bank.

INT. CAB - SAME TIME

Mickey sits in the back of a cab. He drives under an overpass, passing the big-rig Vinny stole earlier.

MICKEY

Drive around the block again.

INT. CAB - SAME TIME

Pops lets Lola out at the same intersection where she was working on the stoplight earlier.

EXT. STREET - CONTINUOUS

Lola has a small REMOTE and waits at a corner. Pops drives off.

INT. BANK - SAME TIME

The Pizza Guy makes his way to the front door with two huge bags of cash. He exits.

EXT. BANK - CONTINUOUS

He comes outside and is overwhelmed by the police presence.

EXT. BANK - CONTINUOUS

Amy on the radio.

AMY

Do not approach. Do not shoot.

The delivery guy walks slowly towards the curb.

PIZZA GUY #2

I'm supposed to get in a cab.

INT. VAN - SAME TIME

James on the radio.

JAMES

Go, Vinny. Go...

INT. CAB - CONTINUOUS

Vinny pulls the cab towards the bank and the cops.

EXT. BANK - CONTINUOUS

The police focus their guns on him. Vinny keeps driving.

AMY

Let the cab in.

The CAB pulls up in front of the bank and the delivery guy gets in. The cab pulls away.

AMY (CONT'D)

Air support, do you have the visual of
a yellow taxi cab in front of the
bank?

HELICOPTER OFFICER

That's a 10-4.

AMY

That's our man.

Amy gets in her car and is followed by ten other LAPD units.

AMY (CONT'D)

(on radio)

Give him plenty of room.

INT. CAB - CONTINUOUS

Ricky is in the backseat with the terrified pizza guy. *

RICKY *

Hi, I'm Ric... I mean Eduardo. *

PIZZA GUY #2

Hi...

RICKY *

I'll have that bomb off you in no
time. *

Ricky pulls out tools, follows a few wires and is ready to cut. *

RICKY (CONT'D) *

I don't know if it's the red or the
blue.

VINNY

Cut the red, Eduardo! It's always the
red! *

RICKY *

No! Blue! I'm going blue!

The delivery guy is shaking in fear as Ricky closes his eyes and
cuts the blue wire. Nothing happens. The bomb is now safe.

RICKY (CONT'D) *

Sorry. I always wanted to do that.

Ricky takes the bomb off of the delivery guy. *

INT. COP CAR - CONTINUOUS

Amy and the other cars follow at a safe distance.

EXT. SKY - CONTINUOUS

A helicopter follows directly overhead.

EXT. STREET - SAME TIME

Lola sees the cab approaching her intersection. She FLIPS A SWITCH and changes the GREEN stop light to RED.

Vinny stops the cab directly over a manhole cover.

INT. CAB - CONTINUOUS

Ricky slides the cab's floor panel over revealing the MANHOLE COVER RICKY MADE in the warehouse. *

Ricky easily pulls the manhole cover up. *

Ricky pulls a TEN-THOUSAND DOLLAR STACK of money from one of the bags and then proceeds to drop the TWO BAGS OF MONEY and the BOMB down the manhole cover. *

RICKY *

See 'ya... *

Ricky jumps down THE MANHOLE. He slides the manhole cover back into place. *

Vinny slides the cab's floor panel back into place. *

VINNY *

(on radio)

Clear...

LOLA CHANGES THE LIGHT to green and Vinny moves out as if nothing has happened.

VINNY (CONT'D) *

(To pizza guy) *

Don't worry. You're safe now. This will be over real soon. *

The pizza guy thinks about going for the car door and making a break for it. *

VINNY (CONT'D) *

Just relax... The doors can't be opened from the inside. *

Vinny continues driving. *

INT. COP CAR - CONTINUOUS

Amy and the cops are a quarter mile away following.

AMY

(on radio)

Keep a safe distance. We don't want to give them a reason to detonate

Amy puts down the radio.

AMY (CONT'D)

(to herself)

Detonate...

(then)

They have to be in close enough range to detonate the bomb. Relays wouldn't work. If we're moving, how can they stay in range?

Then it hits her...

AMY (CONT'D)

Seven reports. Eight squad cars. Shit. They're using one of ours.

INT. SQUAD CAR - CONTINUOUS

Inside one of the squad cars following Amy are TWO ARMENIANS from the apartment where the delivery guy was taken. They are DRESSED AS COPS and listen to the police radio. The passenger holds a remote detonator in one hand and a slice of pizza in the other.

INT. COP CAR - CONTINUOUS

Amy gets on her police radio.

AMY

Twenty-two-five on three. Twenty-two-five on three.

INT. BILLY AND TYRESE'S CAR - CONTINUOUS

TYRESE

Why does she want us to switch to secure channel three?

BILLY

I don't know. Power trip.

Tyrese switches the radio over.

Inside the other cars following we see them switch their radios.

INT. ARMENIAN SQUAD CAR - CONTINUOUS

ARMENIAN

Twenty-two-five?

The passenger just shrugs his shoulders and keeps eating his pizza.

INT. COP CAR - CONTINUOUS

Amy is on her radio.

AMY

Air control, stay on the cab. We have suspects in one of our units. On my count, I want everyone to slam on your breaks....One, two, three...

EXT. STREET - CONTINUOUS

All the police cars break hard to a stop except one which SLAMS into the back of the cop car in front of it.

Amy and the other cops fly out of their cars and swarm the Armenians car. In the crash, the Armenian dropped the detonator on the floor. As he goes to pick it up, Billy puts his gun to the Armenian's head.

BILLY

Don't even think about it.

INT. CAB - SAME TIME

Mickey checking his watch.

MICKEY

Pull over in front of the big-rig
under the over pass.

INT. CAB - SAME TIME

Vinny and our pizza delivery guy are approaching the over pass.* The back door of the big-rig shoots open revealing JAMES. James pulls TWO RAMPS from the truck onto the ground.

EXT. AIR ABOVE OVERPASS - CONTINUOUS

The helicopter above watches the cab go under the over pass.

EXT. UNDER THE OVERPASS - CONTINUOUS

Vinny drives the cab onto the ramps and into the big-rig.

Mickey sends his cab away.

Mickey's cab moves from under the over pass and continues on.

EXT. AIR ABOVE OVERPASS - CONTINUOUS

The helicopter now follows the WRONG CAB.

EXT. UNDER THE OVERPASS - CONTINUOUS

Vinny helps James get the ramps back on the truck and close its* doors. James walks away. Vinny gets in the big-rig and starts* her up. Mickey gives a final look and sends Vinny on his way. Vinny drives off and Mickey casually walks away.

EXT. STREET - SAME TIME

The two Armenians are handcuffed and on the hood of their smashed patrol car.

AMY

Where's the money drop!?

The Armenians won't talk.

AMY (CONT'D)

Get them out of here.

Officers escort them away. Amy kicks the door of the squad car and notices something. She goes into the back of the Armenians squad car and pulls out a PIZZA BOX. There is still an ADDRESS affixed to the box where the pizza was delivered. Amy and jumps into her car and gets on the radio.

AMY (CONT'D)

(reading pizza box address)

I need all available units to...

INT. HELICOPTER - CONTINUOUS

The helicopter still follows our cab. From the air, WE SEE cops on the ground pinning the cab in.

EXT. STREET - CONTINUOUS

The cops draw down on the cab. The DRIVER exits with hands up. No pizza guy, no bomb, no money.

EXT. LA RIVER/AQUEDUCT - SAME TIME

Ricky walks out of a drainage tunnel which leads to the LA River. He carries the bags of money and the explosives. Mickey, James, Lola, and Pops greet him. They all get into A * VAN and drive away.

EXT. APARTMENT - MOMENTS LATER

Amy and other cops storm an apartment. They find our last Armenian and enough explosives to blow up Hollywood.

BILLY
(to Amy)
Where's the goddamn money?

FADE OUT. *

END ACT FOUR

TAG

EXT. RESTAURANT, BAR - NIGHT *

Amy enters and moves to the bar of this "joint" of a place. She finds a stool as the BARTENDER, TOMMY, approaches. *

AMY *
Hey Tommy. Usual... *

Tommy brings over a shot glass, pours it full of Scotch and then slides a QUARTER next to the glass. Amy takes the quarter and moves to a JUKEBOX. She inserts the quarter and presses button "F2." *

The jukebox begins its machinations and throws a "45" record onto the turntable. *

Amy moves back to her stool. *

This is when we notice MICKEY watching Amy from behind a menu while seated at a booth. *

THE MOOD IS PERFECT. We expect a soft, message laden song. We hear the scratches of the record as the needle gently moves down on top of the "45." *

A moment of silence then... THE MUSIC SLAMS IN... *

AC/DC's "HIGHWAY TO HELL..." *

Amy smiles and drinks her drink. *

Mickey smiles at this choice of music. *

The SONG CONTINUES AS WE... *

DISSOLVE TO: *

INT. WAREHOUSE - CONTINUOUS *

James, Lola, and Ricky count the money the crew took in. *

INT. POP'S HOUSE - CONTINUOUS *

Pops lovingly brushes the hair of his ailing wife. *

EXT. BARONE'S ITALIAN RESTAURANT - CONTINUOUS *

Billy watches his cute waitress through restaurant's window. *

INT. ROOM - CONTINUOUS *

A HAND paints a toenail with red nail polish. The CAMERA continues up to reveal a hairy leg, boxer shorts, wife beater t-shirt and finally, Vinny. *

INT. RESTAURANT, BAR - CONTINUOUS *

Amy finishes her drink. The bartender pours her another. *

ANGLE ON: The booth where Mickey was seated. He is no longer there. *

INT. AMY'S HOUSE, BEDROOM - LATER

Amy sneaks into her bedroom so she won't wake her sleeping boyfriend. She undresses and slips alongside Roy into bed. As Amy takes a deep breath and closes her eyes. The CAMERA PANS to the NIGHT TABLE where the stolen INCAN TALISMAN rests unnoticed. *

The MUSIC FADES OUT... *

EXT. DESERT - DAY

The big-rig is parked in the middle of nowhere. The BACK DOOR opens. Our PIZZA DELIVERY GUY steps out. He hops down and looks around. He holds TEN-THOUSAND DOLLARS. He puts the money in his pocket and starts walking.

FADE OUT.

END SHOW