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MAN UNDERCOVER

"NIGHTWORK"

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MAN UNDERCOVER

"Nightwork"

ACT ONE

FADE IN:

1 EXT. RESTAURANT ROW - THE STREET - NIGHT 1

Cars in and out of parking lots, queing for attendants, red-coated valets running across streets, squealing tires. CAMERA PICKS FROM melee:

... a parked convertible, two men in the back seat, LIEUTENANT TOLMAN in front.

... a late model sports car. DETECTIVE DUGAN waiting at a corner.

... a sedan circling the block, two plainclothesmen inside.

... other parked and cruising cars. The men in them shadows against the neon and flourescence of the street. All these men are watching:

2 INT. RESTAURANT CLUB *Night* 2

Crowded bar and tables, waiters tripping over one another, piano blues singer, layers of smoke and perfume. In a booth, two men and two girls in earnest conversation with a third man, PASTORINI. The first man in the booth, DAN COLEMAN (SHAY), leans over his drink. He is scanning a paperback book on philosophy. He is dressed Page One, Playboy Magazine. Neat. The way all men should look. But don't, even when they spend the money.

PASTORINI

How can you read in here?

DAN

Concentration. You got nothing else to say, you can go.

PASTORINI

(finally)

Okay, so we settle. Two bills, but the girls don't split unless I say. Our johns are there to play, not party.

(CONTINUED)

DAN

Pastorini. You realize this is a favor. These ladies here could pull in eight, nine hundred tonight, and we'd all get to sleep by two.

PASTORINI

(to T.J.)

A favor. Right. At one hundred a trick.

DAN

Hey. You're losing money? So forget it. I can take them over to a frat house and do all the college business I want.

PASTORINI

You sure push your education around.

T.J.

Hey. He's not human. Didn't you know? Go on. Cut him. There's wires inside.

T.J. flips a switchblade. Pastorini squirms.

PASTORINI

Okay. So I'll go now.

DAN

And I go.

T.J.

And I go.

PASTORINI

What for?

DAN

First rule of business. Protect the merchandise. I don't want it soiled, damaged, or used without my permission. You don't like, play with the customers yourself.

3 EXT. PARKING LOT - OUT THE BACK - DAN, T.J., THE GIRLS 3

The girls are cool Beverly Hills beauties in dresses that are as good as skin.

(CONTINUED)

3 CONTINUED: 3

They step into a limousine with their companions and two men. The limo's windows are smoked and curtained. No passenger can see where he is going.

4 THE MEN IN THE SURVEILLANCE CARS 4

watching front and rear. They see the limo fill and leave the parking lot.

5 TOLMAN - IN THE CONVERTIBLE 5

TOLMAN

9K7. Limo's out the back. I've got him westbound on Barcklay.

Other VOICES "roger."

6 TRAFFIC DOWN RESTAURANT ROW 6

Tolman's convertible follows the limo directly. Two or three cars behind, the sports car and the sedan flow with traffic.

TOLMAN (V.O.)

9K7. He's turning east on Genoa.

DUGAN (V.O.)

9K6. I've got him. 9K7 fall back.

The convertible drops behind several cars. The sports car (Dugan's) now behind the limo.

DUGAN (V.O.)

He's got a taillight out. Traffic will probably bust him.

7 FREEWAY ON RAMP - THE LIMO 7

pulls onto the freeway. The sports car follows.

DUGAN (V.O.)

He's pulling onto the freeway. I don't think I can get him.

COP IN SEDAN (V.O.)

9K5. I'll take him...

8 ON THE FREEWAY - NIGHT

8

CLOSE SHOTS of the several officers in their cars.
 RADIO VOICES:

DUGAN (V.O.)

Had an aunt owned a big limo like that; my cousin used to make out in the back...

SEDAN COP (V.O.)

9K5. I'm going to fall back.
 9K7, can you get him?

DUGAN (V.O.)

Roger. He's going to turn off at Chandler. 9K7, can you grab him if I pass the off ramp?

TOLMAN (V.O.)

Roger. 9K7. Got him.

9 EXT. 6259 CHANDLER AVE. - THE LIMO ENTERING - NIGHT 9

The limo with the smoked windows pulls into the drive of an aging estate, long drive, tree-shaded. The mansion beyond, quiet and subdued. When Tolman's car passes the drive, he can barely see the passengers exit the limo.

TOLMAN

9K7. Vehicle into the driveway with the big trees.

SEDAN COP

9K6. Roger. What are those, sycamores?

TOLMAN

9K7. I'll hang a U and park across the street.

DUGAN

9K5. Hey, that looks like my aunt's house. I'll park around the corner.

10 CLOSE ON TOLMAN

10

watching the limo exit the drive.

TOLMAN

(no visible
 microphone)

Sit tight until we get the go.

(CONTINUED)

10 CONTINUED:

10

DUGAN (V.O.)

You mean we're going to miss
Johnny Carson?

TOLMAN

9K7. All 9K units converge on
Chandler and 8th.

11 INT. 6259 CHANDLER

11

A gambling joint. Roulette table, crap tables, several
blackjack stands. The dealers wear tuxedos and the
bartender, a red jacket. The gamblers are businessmen,
Rotarians, out for the night. Dan's girls circulate
among the tables spreading perfume and sex around the
floor. When a hand finds its way to a knee or hip, it
is disengaged, but not too quickly.

12 DAN AND T.J.

12

at the bar, watching the play, mostly the girls.

T.J.

What do you figure they pull
down here?

DAN

Thirty, forty a night.

T.J.

That's a lot.

DAN

Not when the game is rigged it
isn't.

13 EXT. THE HOUSE - THE POLICE

13

gathering around. They keep to shadows.

TOLMAN

(walkie-talkie)

Four units on west side of house.
Rest with me.

INTERCUT WITH Dan and T.J. inside.

14 ANGLE

14

Pastorini goes to a side door. Opens it. Opens his
jacket to cool off.

15 ON DAN AND T.J.

15

DAN

What's that?

T.J.

He's cooling off.

DAN

You sweating?

Dan motions to one of his girls. She follows Pastorini. The bartender fills their drinks. There is no money exchanged, liquor is free.

DAN

(continuing)

I didn't like that action one bit.

J.R.

You been under cover too long.

One of the men in tuxedos answers a KNOCK at the DOOR and immediately officers, uniform and plainclothes, crash into the house. Immediate chaos: Croupiers grabbing money from the tables, officers confiscating money from the croupiers. Tolman's voice:

TOLMAN

Hands on the tables, don't move, feet spread.

Officers cuff player to player, dealer to dealer. Dan and T.J. go for the back door, but are trapped between two groups of officers. Det. Dugan shoves Dan against the wall.

DUGAN

Spread eagle.

Dugan frisks him, finds him clean, goes to T.J.

DUGAN

(continuing)

Spread them.

Behind them, Dan's girls are led out by one of the officers. They look to Dan.

DAN

I'll call the bondsman. Don't worry.

(CONTINUED)

15 CONTINUED:

15

PASTORINI

What happened?

DAN

You don't know?

DAN'S GIRL #1

He's a cop. He tipped them.
I seen him.

Pastorini is hustled out. The girls evidently are worried as they are led out. Dugan cuffs Dan, not gently.

DAN

Hey, easy, man, I'm just a
hopeless gambler.

Dugan has another pair of cuffs for T.J.

DUGAN

I know a pimp when I see one.

-- and muscles them out the door.

16

INT. TOLMAN'S OFFICE - TOLMAN AND ABRAMS - DAY

16

Tolman is livid. The hooker who fingered Pastorini is wearing a Police I.D. on her dress. Pastorini glares at her.

TOLMAN

Great, just great. Two cops,
setting each other up.

GIRL #1

We were on an assignment.

TOLMAN

You know what you did? We have been trying to get to Sampson Malloy for a year. We had the structure set up, two undercovers real tight with him, and wham, he blew one out himself. And you just blew the other.

ABRAMS

She was playing it out like a good undercover cop.

A KNOCK at the DOOR and Dan enters.

(CONTINUED)

A new day. A new suit. Almost, but not quite too much. Polo Lounge casual.

DAN

Sorry I'm late.

PASTORINI

What were you doing? Setting up more cops?

DAN

So how'd you get into Vice, screw up in Central filing?

ABRAMS

Pastorini is working narcotics, Dan.

TOLMAN

Okay. Okay. You blew it. We blew it. We've been working a pretty big dealer who is also a pimp. Now Pastorini was burned and we need a new face.

ABRAMS

You've got plenty of those.

TOLMAN

We figure your man, Shay, got in better with the scene after last night.

DAN

I have a vacation coming.

TOLMAN

This is a really bad man, Shay. Turns a ton a year. Plus the girls. He's moving into protection. Hijacking. Extortion. Probably responsible for half the coke in the state. And now he's attracting some heavy teammates we don't need to import.

PASTORINI

I had a guy, Joey, the Baron. Skinny. Big nose. A clown. But he was a great snitch. Malloy ripped him off.

(CONTINUED)

ABRAMS

Bust him.

PASTORINI

Can't. Works through mules. He's
always clean. That's why we need
a man of your superior talents,
and imagination, Dan. That college
cover is real cool.

DAN

It convinced you.

PASTORINI

So I admit it.

DAN

Suppose I say I'm not comfortable
with Narcs?

TOLMAN

Okay. You're out.

ABRAMS

It'll look great on your record,
Dan.

DAN

There has to be a better reason.

TOLMAN

There is. If you help us pull
this off, we can say last night's
boo-boo was part of our set-up.

ABRAMS

And they can make your life
absolutely miserable if you say
no.

TOLMAN

(smiles)

So? We working together?

ABRAMS

No. If we go in, we handle it.
No more screw-ups with my men.

TOLMAN

We have to be there when it
comes down.

DAN

We'll send you an invitation.

17 EXT. STREET - DAY

17

This street is restaurants, bookshops, art galleries. The traffic is Mercedes and Jaguars. Immediately ahead, an Eldorado, sparkling new, license DAB 415. Driving the Eldorado, Dan. With him, T.J. Dan pulls into the driveway of one of the larger restaurants, has some conversation with the attendant and points to a parking place next to a white Rolls, well away from other cars.

DAN

Park it next to the Rolls and don't scratch the paint.

T.J.

You are really getting to like this life.

DAN

Relax. I'm just psyching myself.

The attendant pockets bill Dan gives him as Dan and T.J. enter the restaurant.

18 INT. RESTAURANT - DAN AND T.J. - DAY

18

Dan speaks to the MAITRE D'.

DAN

Got a back booth?

MAITRE D'

Certainly, Mr. Coleman.

-- and leads them to the back of the restaurant to a booth midway through the room. Dan slides in, waits for T.J. to order.

T.J.

Scotch and water, and a Bloody Mary.

Dan pulls out his book and removes Hollywood shades.

DAN

Over there.

Across the room, at another booth are three people.

19 THESE THREE - ONE MAN, TWO GIRLS

19

MALLOY is tall, broad, muscular. He dresses special. Complimentary colors. Van Gogh is his tailor.

(CONTINUED)

19 CONTINUED:

19

One diamond ring. One gold neck chain. He's very taut, very proud, very elite, and very bad. The girls with him, one white, one black, are lithe and cool and beautiful behind their morning makeup. He is a rare, white gentleman of leisure. And because he has had to fight the black pimps to stay alive, he is deadly.

20 DAN AND T.J.

20

watching.

DAN

I see Malloy is an equal opportunity employer.

T.J.

Hundred dollar tricks.

DAN

One-fifty.

T.J.

Class.

They watch the Maitre D' approach Malloy and whisper in his ear. Malloy shakes his head. The Maitre D' returns to the bar and an expectant businessman. He shakes "no" to the businessman, who sighs and orders another double.

T.J.

(continuing;
admiring)

A pimp that color. What a rare sight. Like a great white shark.

DAN

(in awe)

Look at that. He doesn't even do business himself. Works through other people. Like a lab technician with sterilized gloves. Beautiful.

Dan catches the eye of one of the girls. She stares at him, then turns away.

T.J.

Know her?

DAN

I think so. I'll use it to meet him. If she's a cop, we had it.

(CONTINUED)

20 CONTINUED:

20

Dan gets up and walks toward the john. He must pass the girls' booth on his way.

DAN
(continuing;
stopping at booth)
Hello, Sandy.

SANDY
Hello, Dan.

DAN
How's Clarice?

SANDY
Haven't seen her for a while.

He reaches across the table to extend his hand to the heavy man.

DAN
Dan Coleman.

MALLOY
Malloy.

He doesn't shake hands.

MALLOY
(continuing)
So you're the player with the book.

DAN
Keeps me from getting stuck in the backside.

MALLOY
That book is just flash.

DAN
So is your four-tone outfit.
And the book only cost two bucks.

Dan walks off. Point for him.

21 EXT. SHAY'S APARTMENT HOUSE - DAN'S CAR - NIGHT

21

It pulls to a stop before a large apartment house. After Joanne gets out, Dan lifts Cindy, fast asleep, from the back seat and carries her to the door. While Joanne fumbles to unlock the door:

(CONTINUED)

21 CONTINUED:

21

JOANNE

Why do kids always fall asleep
riding home?

DAN

I thought she was going to zonk
out before the picture started.

As he carries her inside:

22 INT. APARTMENT - NIGHT

22

Joanne switches on lights while Dan carries the child
to her bedroom.

JOANNE

(to the door)

Want some coffee?

Dan returns.

DAN

I was up most of last night and
I have an early meeting.

JOANNE

(leads him back to
living room)

A drink?

DAN

I'd never make it out of bed in
the morning.

JOANNE

Is that so important?

DAN

These are really bad people I'm
with, Joanne. Malloy is trying
to set up all kinds of business.

JOANNE

You'll get him sooner or later.

DAN

The later it is, the harder it
is.

JOANNE

(smiles)

Okay.

(CONTINUED)

22 CONTINUED:

22

And she turns away.

DAN

You are sore.

JOANNE

No. Not sore. Jealous. Maybe frightened.

DAN

Why, honey? It's like any other job I've been on.

JOANNE

(honestly)

No it isn't. That's why I'm frightened. It's not the danger. I've come to accept that. It's the way you act when you're going out in that... expensive outfit they bought you. The way you jump out of bed in the morning. You can't wait to play that role.

DAN

You think I like playing a pimp?

JOANNE

I think that Cindy and I can't compete.

23 INT. CLARICE'S APARTMENT - DAN, T.J., CLARICE - DAY 23

The apartment is grass cloth, potted plants, white couches, glass tables. It's clean and chic and overlooks the city. Clarice is thirty-four, a beauty. She wears orange nail polish.

DAN

I spotted Malloy last night. He is real ice.

CLARICE

That wall around him is why he was never sent up. For anything. Why didn't you talk to him?

DAN

I didn't know who was there. This Francie, what's her name, is she Malloy's lady?

(CONTINUED)

CLARICE

Francie Miller. No. She's a madam. Malloy set her up to handle his girls. He kicks her around every once in a while to let her know he's there, but their relationship is all business.

DAN

Well, I need new faces. The guys on campus are starting to complain. And Malloy seems to have my kind of merchandise. T.J., got a match?

T.J. lights his cigar.

CLARICE

Like I said, you're going to have to talk to Francie. Malloy does all his business through her. She handles the girls, the tricks, the dates. All his dealings are in her head. She's very bright and very ambitious. Malloy just collects the money.

DAN

So if anybody gets busted, Malloy is clean. That's a nice arrangement. Think she can furnish six ladies for six months?

The DOORBELL RINGS.

CLARICE

That's a big deal, she'll probably have to go to Malloy. But you can ask her yourself.

A miniature poodle leaps onto Dan's lap, licks his face. Dan holds off the poodle and glances at T.J., while he pours from a Steuben decanter. And Clarice goes to the door. A moment, and FRANCIE MILLER appears. Francie is tall and cool, elegant. Traces of Bryn Mawr in her speech. She looks like a Senator's daughter, possibly is. And she is surprisingly young.

DAN

So you're Francie.

(CONTINUED)

FRANCIE

So you're the college boy.

She pulls a cigarette from her pack, he cups his hands around a match. Her hands hold his; her nails crease his flesh.

FRANCIE

(continuing)

Clarice says you're bad.

DAN

Not to people I like.

She sits on the plush couch, crossing her legs with a whisper of nylon. High voltage arcs between Francie and Dan.

CLARICE

Dan wants to talk about buying some girls.

DAN

I did before you came in. Now I don't want to talk about anything but you.

FRANCIE

Hey, we just met.

DAN

Explain the chemistry of what is happening now.

FRANCIE

Hold it. I've got a man.
(to Clarice)
He is one smooth apple.

DAN

Malloy just beats you up and takes your money. I give 'Little nameless, unremembered acts of kindness and love.'

FRANCIE

You make that up?

DAN

William Wordsworth.

(CONTINUED)

FRANCIE

(grinning at Dan)

Clarice, get him away from me.

DAN

Why? I want to do business with
your boss. And be your friend.

It's a game they're playing. They both know it. Only Dan is playing with a different deck. One of the three PHONES on Clarice's desk RINGS. Clarice answers, does business, her chatter UNDER Francie's and Dan's:

FRANCIE

I'm in business for
myself.

DAN

You're Malloy's message
runner.

FRANCIE

Partner.

DAN

Okay. Partner. I want
six girls for six
months. Thousand a
week per girl and two
grand down. That's one
hundred and fifty-six
-- twelve -- One hundred
sixty-eight thousand
dollars. Can you make
that deal?

FRANCIE

Not by myself.

DAN

(suddenly angry)
I am not going to sit
here and talk big
business to some
ambitious little
feminist hooker. You
give Malloy my number.
If he wants to do big
business, he can call
me.

CLARICE

Hello?... Oh, hello,
Dave. How are you
doing... This morning?
Well, I don't know.
Morning dates are
sometimes difficult,
and they're a little
more, you know... Oh,
a hundred... You know
Marybeth, don't you?
Why don't I see if
she's available...
I'll call you back...

(she uses a
looseleaf
binder to look
up a phone
number)

Marybeth? Clarice.
Are you up yet? Would
you like a date in
about a half hour?...
You can use Ellen's
pad; she's in Vegas
for the week... Dave
... a hundred. You
have the key?... Okay.

(hangs up.
Another book
furnishes
another
number. She
dials)

Dave?... Okay,
Marybeth is free...
Give her a half hour
... 515 Orange Street,
Apartment Three... Have
fun...

Clarice hangs up.

(CONTINUED)

FRANCIE

Wait a minute, school boy. I don't know you. Clarice calls up and says she has this man out of State who wants to buy girls. I can't go buying and selling girls on that.

DAN

Hey, pretty face. I'm talking maybe a hundred, hundred and fifty grand, deals in Hawaii, Japan. And I don't have to give you references. I didn't ask for yours. I look in your eyes and I trust you implicitly. Do you see dishonesty in mine?

T.J. has been playing with the dog, but listening to every word.

CLARICE

(to T.J.)

He have style or a big mouth?

T.J.

Could never figure it.

DAN

A slice of both.

FRANCIE

I'll bet.

T.J.

Take it easy, Dan. Give her a name.

DAN

(finally)

Walter Benson. Denver.

Francie shakes her head, no.

DAN

(continuing)

He's one of the biggest gentlemen of leisure on the coast. Find out!!... And when you find out, call me, and we'll do business. If Malloy lets a Women's Lib campaigner do that kind of business.

(MORE)

(CONTINUED)

DAN (CONT'D)

(to T.J.)

The new woman really thinks she is equal.

(to Clarice re
dog)

Why don't you get him clipped for the summer?

CLARICE

I like this cut.

DAN

You probably had him neutered, too. I have to go while I'm still a man.

He starts out the door, as the PHONE RINGS. Stops. Scribbles a number on a matchbook. Tosses it to Francie.

CLARICE

(answers)

Hello... Tom who?... Oh, yes, how are you? Oh, I think so, what time are you free? You know Lucy? She's blonde, about five feet, real cute...

(she writes a note on her desk calendar while Dan exits)

Seventy-five, Tom and she's a hundred dollar girl, you know... just for you... Okay, I'll see if she's available...

FRANCIE

What sign are you?

DAN

Hey, lovely girl. I don't believe in that.

Clarice hangs up.

DAN

But I'll tell you this. If you were with me, you'd be my lady. Through brimstone and fire and ravaging seas.

(beat)

That was written by me.

Francie can't take her eyes off Dan as he leaves the room with T.J. Clarice sees it.

(CONTINUED)

FRANCIE

Wow!

CLARICE

(after Dan exits)

Honey, he's a pimp.

FRANCIE

But, smooth.

CLARICE

A high-class, educated kid with a rich old man who is a pimp in business. So Dan became a pimp on the street to shame him. You hear me? He is nothing more, however he became one. So keep it business. It's just the game.

FRANCIE

Sure.

CLARICE

Hey, Francie. I'm serious. Malloy hears you swing with this pretty-faced college poet, you're dead.

FADE OUT.

END OF ACT ONE

ACT TWO*Stage*

FADE IN:

25 INT. BAT CAVE - DAN'S DESK - DAN ON THE PHONE - DAY 25

Feet on desk, paper coffee container in hand. Dressed to kill in his neat Playboy style.

DAN

(to phone)

Hi, Spes.

(beat)

Spes? She's the goddess of hope.

Sanchez reacts.

DAN

(continuing)

Francie? You get the flowers? I figured you'd like roses. Did you talk to Malloy? Did you tell him to call Bennett? Well, maybe you can arrange a quiet dialogue. These people I do business with are very particular. And very suspicious.

During this, T.J. enters the office. Sits at the desk, listens to conversation.

DAN

(continuing)

Hey, my love, I've been thinking of you. And my mind is filled with sweet thoughts.

Oh brother!

Sanchez reacts again. Glances at T.J.

DAN

(continuing)

I really feel we could find the meaning of it all, you and I. This afternoon? Wongs at three... Cool. And call Malloy, please. Press him for a chat, old girl.

He hangs up.

DAN

(continuing)

See how it's done, team?

(CONTINUED)

25 CONTINUED:

25

SANCHEZ
We see. Does your wife see?

DAN
What's my wife got to do with it?

SANCHEZ
She has to hear it all the time.

Sanchez walks out. T.J. shrugs.

T.J.
Relax, he's just jealous of our deal.

The PHONE RINGS. Dan picks up. We see T.J. is more concerned than he will admit.

DAN
(to phone)
Hello.

PASTORINI (V.O.)
Hey, how we doing?

DAN
A lot of talk so far.

PASTORINI (V.O.)
You'd tell me, wouldn't you?

DAN
You call to check up on your commendation?

PASTORINI (V.O.)
Take it easy. I have somebody you may want to talk to.

26 INT. OFFICE - DAY

26

Pastorini leads Dan into a small office where Barbara Liston sits in a chair, small and fragile. Barbara has been beaten. Dan sits in the chair near Barbara, while Pastorini sits behind his desk. Dan offers Barbara a cigarette. She refuses.

DAN
Hey, it's not that bad. We're only people. Where you from?

(CONTINUED)

She doesn't answer.

DAN

(continuing)

Says here on the report your name is Barbara Liston, and you're seventeen. That right?

She doesn't answer.

DAN

(continuing)

Hey, Barbie, we check Missing Persons, Juvenile, we'll find out. Is that your name?

BARBARA

(quietly)

Yes.

DAN

Where are you from?

BARBARA

Stockton.

DAN

Nice town. How long you been down here?

BARBARA

A couple of weeks.

DAN

Uh-huh. How long were you in town before you met Tony?

BARBARA

Ten days. Maybe less. He knew some kids I was living with.

DAN

And he was going to give you a career.

BARBARA

I'm a dancer. He said he could get me into a big club.

DAN

And you wound up moving into his pad?

(MORE)

(CONTINUED)

DAN (CONT'D)

And one day old Anthony said I'm into the sharks heavy, and they're going to break my head if I don't score quick.

BARBARA

How did you know?

DAN

And you said I'd do anything for you, baby, and he said you could get me a grand in a week and you said how? And he said on my bed; and you loved him so you did, and before you knew it you were a working girl.

BARBARA

Yes.

DAN

And after he paid off the sharks he needed a set of wheels or his broker was calling. You have a handkerchief, Pastorini?

Pastorini finds some Kleenex, Dan wipes Barbara's tears.

DAN

(continuing)

You live with your parents? Go to school? What?

BARBARA

I had a year of college.

DAN

Already? You're a bright girl. How'd you get beat up?

BARBARA

Well, see. Tommy you know, took me to this apartment and he kept feeding me junk, red or whites and he invited ten or twenty friends to visit. Day and night, time and time again. Whenever I said I wanted to go, he beat me and then he sold me, sold me, man, to this pimp, and I couldn't get out because either Tony or this pimp would be there guarding me.

(MORE)

(CONTINUED)

26 CONTINUED: (3)

26

BARBARA (CONT'D)
 And this pimp kept sending guys
 in and giving me reds and whites
 and laughing all the time.

Circuits have been shorted in Barbara's mind. Her
 words are hazy and confused.

BARBARA
 (continuing)
 I tried to make them let me go,
 but this pimp had a coat hanger
 twisted around and he beat me
 with it.

DAN
 You know the pimp's name?

BARBARA
 I hope he's dead.

DAN
 What did they call him?

BARBARA
 Malloy.

Dan glares at Pastorini.

DAN
 How'd you get out?

BARBARA
 I found myself alone, nobody
 around. So I split. I was scared.
 I went to the South side and tried
 to hustle enough tricks for carfare
 home. I knew he'd kill me. He
 was bad.

(re Pastorini)
 This guy was my second try.

PASTORINI
 Okay, Barbara, you know by rights
 we've got to take you down to
 Juvenile. And we should call
 your parents.

BARBARA
 No. Please. Don't!

(CONTINUED)

PASTORINI

I'll tell you what. I'll talk to the court referee and suggest that the 'B' violation -- that's prostitution, be dropped, if you testify against this Malloy.

BARBARA

Oh, God. No. My parents. It would kill them.

Barbara jumps to her feet.

DAN

(to the report)

Okay, nobody'll see this and there won't be any record. Unless you're picked up again. If you are, you'll be booked, fingerprinted, photographed. You'll be placed in Woman's Institute and you'll meet some real characters there who will no doubt broaden your education more than college. Now, you want to go home?

BARBARA

Yes.

PASTORINI

Can I talk to you?

Dan nods. They go into another office.

27 INT. SECOND OFFICE - DAN AND PASTORINI

27

PASTORINI

What are you, Santa Claus?

DAN

She can't do us any good.

PASTORINI

We can get Malloy for Statutory.

DAN

With a hooker? What's the fall, a slap on the wrist? And we blow a big rap?

(CONTINUED)

PASTORINI

Okay. So what about her?

DAN

You really want her to get on a witness stand and tell a jury of twelve adults she has been hustling twenty dollars a trick?

PASTORINI

Why do you think she came down here? She was just waiting for somebody to put her on the street.

DAN

She's a nice kid.

PASTORINI

She is a sweetheart. And you are not going to end prostitution by redeeming girls like that. Whatever their age.

DAN

You want to book her, go ahead.

PASTORINI

Yeah, thanks.

Dan reaches for a roll of bills. Peels off a twenty. Hands it Pastorini.

DAN

At least tell her to get the perfume stink off and her face washed before her parents come down.

Dan walks away.

28 INT. RESTAURANT - FRANCIE, DAN AND T.J. AT A TABLE - 28
THREE FIFTEEN

Tall drinks, ice and rum. Francie in Pucci slacks and platform shoes, Harold Lloyd glasses. Dan twists a ring on her finger, stroking the knuckle. They watch a pickup at the bar.

FRANCIE

Amateur.

(MORE)

(CONTINUED)

FRANCIE (CONT'D)

(hooker at the bar)

Spent a half an hour picking him up and won't be able to get rid of him. Pro rate that on an hourly basis and she's better off selling lingerie.

DAN

By the way. Did Malloy talk to Denver?

FRANCIE

Yeah. But he doesn't know your friend.

DAN

Tell him to call Clarice.

FRANCIE

Malloy doesn't trust anybody.

DAN

So forget him.

She turns away.

FRANCIE

Not so easy.

DAN

I can help you.

FRANCIE

Clarice says stay away from you.

DAN

She's right.

FRANCIE

(slow beat)

What the hell. You send me flowers. You call me. You say you think about me. Well, I think about you. I'll probably get my face cut up but I don't care. Let's go someplace and look for trouble.

DAN

When?

FRANCIE

Now.

(CONTINUED)

DAN

(beat)

I can't. T.J. and I have a meeting.
I'm into some very big things.

FRANCIE

I need to be held. I'm scared of
Malloy. I need to be told it's
going to be okay.

DAN

Hey, I can't just drop everything
when a lady calls. We're in the
same business. You understand that.

FRANCIE

Well, when, Dan?

DAN

The only place my head's at now
is getting to Malloy. Get it set
up. You say you need me to be
with you? Help me to find the
time.

Dan hands Francie the phone jacked into the booth. She
stares at it, then decides and he listens while she
dials, unsure, anxious.

FRANCIE

(to phone)

Malloy? How are you? Sure.
listen, I'm here with Dan Coleman
... Wongs... He'd like to meet
you... Well, I told him that.

DAN

Let me have it.

(grabs receiver
from her)

Malloy, what do you say?

(beat)

Yeah, I happened to run into Francie,
and she said you were very cautious
and I like that. I only do business
with cautious people. Listen. The
other night was no time but I got
to ask. You're not too cautious to
make a hundred and fifty grand, are
you?... So we talk, man, even if I
was the heat, I couldn't bust you
for talking, right?... When? I'll
be there.

29 EXT. FOOTHILL ROAD - DAY

29

Snaking past gate houses, concrete fences, campus-size lawns. An expensive neighborhood, an exclusive neighborhood. Sampson Malloy's neighborhood. The Cad pulls into an oleander shaded drive, brakes beneath a bougainvillea behind Malloy's Rolls and a Jaguar belonging to Francie. T.J. rings the bell.

30 ANGLE - THE DOOR

30

opens.

BARBARA

Yes?

To Dan's shock, he is facing Barbara Liston, with welts that makeup cannot cover and a swollen lip. Either she is being cool to him, or she is so spaced out that she does not recognize him.

T.J.

Mr. Coleman for Mr. Malloy.

MALLOY (O.S.)

Come in, gentlemen.

Dan enters, his eyes on Barbara, his skin crawling.

31 INT. HOUSE - DAY

31

A house with tiled arches, parquet floors, apricot draperies, suede furniture. A dandy Sunday supplement house. The American dream. Francie is seated at a coffee table, an open ledger before her. She closes the ledger when Dan enters.

MALLOY

(at window looking
out)

So you still drive a hog. Me, I drive a Rolls. No more Detroit iron for me. The black ones drive that. I got to have a distinguishing characteristic.

Malloy is in white today. Oyster white pants, off white shoes, Pierre Cardin white linen shirt open to belt. He looks like a giant penguin. They crowd on the couch, Malloy, Dan and T.J.

(CONTINUED)

31 CONTINUED:

31

MALLOY

(continuing)

The only problem with a Rolls is upkeep. You know, man, I got to make an appointment for an oil change?

Without asking, Barbara, serves Chivas to all. Dan glances at her. She seems totally oblivious.

MALLOY

(continuing)

So when I called Walter Bennett, he said you cut some guy up and did time in Quentin.

Dan sips without looking at Malloy.

DAN

You planning on writing my biography?

MALLOY

I just like to know who I do business with. He said you were born to bread.

DAN

Couldn't help it. My father made it without my permission.

MALLOY

He said you are independently financed by friends back East who set you up a candy store here and you need ladies.

Dan rises from the couch and walks to the door.

DAN

I'm not applying for a credit card, man. Either you want to do business or goodbye.

MALLOY

Okay, man. You want to talk trash.
(to Francie and
the bruised hooker,
Barbara)

Out.

(CONTINUED)

31 CONTINUED: (2)

31

Barbara walks out like a zombie. Francie follows. Malloy rises and opens a door to the patio. T.J. starts to accompany Dan, whose eyes are watching Barbara.

MALLOY

(continuing)

Just the two of us.

Dan nods and T.J. remains behind while Malloy and Dan exit.

32 EXT. HOUSE - THE BACKYARD

32

a stone patio. A huge pool. A view of the city.

MALLOY

You like the house? Three thousand six hundred and fifty square feet. I just put in brand new air-conditioning. Every square foot is... cool.

DAN

About the girls.

MALLOY

This pool. Eighty-five degrees, summer and winter. God don't hassle me. I don't hassle Him.

DAN

Yeah, that's real nice. Look, I want to buy some girls. Not hear a seminar.

MALLOY

Well, Francie's got a couple of girls she'd probably sell for two thousand each for six months, plus a grand a week each, guarantee.

DAN

You're going to let her handle a hundred grand?

MALLOY

Superior amounts I usually handle myself.

(CONTINUED)

DAN

When do we deal?

MALLOY

You ever use one of those
little propane torches?

DAN

What?

Malloy reaches into his pocket, removes a photograph
of a woman, hands the photograph to Dan.

MALLOY

This lady caused no end of
trouble to a good friend. And
she intends to cause more.
This lady...

Malloy removes a cigarette lighter from another pocket,
snaps it on, during:

MALLOY

(continuing)

... wants to testify in court
against this friend...

Malloy uses the lighter to heat the underside of the
photograph, forehead, cheeks, nose. He does it care-
fully, burning out the celluloid.

MALLOY

(continuing)

Forehead, cheeks.

(beat)

Like that. Flame makes a real
nasty scar.

He shows the finished product to Dan.

MALLOY

(continuing)

No man wants a woman like that.

DAN

Why don't you do it yourself?

MALLOY

Oh, no. She used to be a friend
of mine, too.

(CONTINUED)

DAN

And she'd spot you.

MALLOY

And she'd spot me. What do you say?

DAN

Keep talking.

Malloy stops to lift a leaf from the water with a skimmer.

MALLOY

This lady has two children. Beautiful kids. They ain't to know about this. Not to hear. They especially ain't to see her... after.

DAN

Okay. We do business, then I'll do your number.

Dan pulls a cigar. Malloy lights it. Dan glances toward Barbara, who drifts in her own blue funk.

MALLOY

I ain't off the farm. You do for me, first. Then, I do for you.

Dan sees Barbara sit on a chaise at the far end of the pool.

DAN

(finally)

Okay, Malloy, I'll scorch your wife, and I won't do it in front of your kids.

Malloy grins.

MALLOY

Hey, you are sharp as they say. Yeah, they're my kids.

(to photograph)

That was my old lady, Dan. You're smart and you're bad. We could get really tight, you and me.

(MORE)

(CONTINUED)

32 CONTINUED: (3)

32

MALLOY (CONT'D)

After you do the number. You
and me are maybe going to start
a new breed of white players.

33 EXT. PARK - DAY

33

Barbara walks into the park and sits on a bench and
breaks some stale bread for the birds.

DAN (O.S.)

They remember when you're nice
to them.

34 ANGLE - DAN

34

as Barbara reacts and looks around for an escape.
There is none. T.J. is on the other side. Dan sits
down on the bench and reaches for some of the stale
bread and breaks it up and tosses some to the birds.

BARBARA

I didn't tell him I know you.

DAN

(to birds)

Good.

BARBARA

You don't have to worry about me.

DAN

I threw away twenty dollars.

BARBARA

Oh, no. I want to go home.
And I will. I will.

(beat, weakly)

Soon?

Dan looks at her. She shrugs.

DAN

He worked you over. He lined
you up with twenty men a day.
And even if you didn't mind what
you were doing, he took
everything and he gave you
nothing and you came back for
more.

(CONTINUED)

34 CONTINUED:

34

Barbara looks at her fingers for words to say to Dan.

BARBARA
 (finally)
 As soon as I get some cash
 together, I'm going.
 (she wells up)
 Oh, boy, am I going.

Barbara turns to Dan and her eyes ask him to believe her.

BARBARA
 (continuing;
 finally)
 I just want to go home in style.

She turns to T.J.

BARBARA
 (continuing)
 You know? I want to buy my
 mother something. And my father.
 (beat)
 Okay?

DAN
 Let's go.

Barbara reacts and tries to press herself into the back of the bench.

BARBARA
 What for?

Dan quickly shoves her sleeve up.

35 ON HER ARM

35

The marks.

36 BACK TO SCENE

36

Barbara turns to T.J.

BARBARA
 Why is he doing this?
 (to Dan)
 You didn't want to book me. You
 told the other cop to let me go.

(CONTINUED)

36 CONTINUED:

36

DAN

I was wrong.

BARBARA

My parents will find out.

Dan gets up and walks off. T.J. takes Barbara's arm to help her up off the bench she seems glued to now.

T.J.

Maybe that's what you need.

BARBARA

(after Dan, crying)

You were nice to me.

DAN

No, Barbara. I wasn't.

And Dan is gone. Barbara sags and lets T.J. take her away.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

37 EXT. CITY PARK PLAYGROUND - GROUP OF MOTHERS AND CHILDREN - DAY 37

gathered about a merry-go-round. It's a large city park, the crowds are black, white, Oriental. The playground is filled with children's laughter which has no color. Abrams and Sandy appear at the edge of the crowd, approach a young attractive WOMAN watching the carousel. She is the woman from Malloy's photograph.

ABRAMS

Mrs. Malloy?

He flashes his badge. Mrs. Malloy backs away a few steps.

MRS. MALLOY

What do you want?

ABRAMS

Had a hard time tracing you down, Mrs. Malloy. We want to talk to you.

MRS. MALLOY

What about?

Abrams pulls the photograph Malloy burned from his pocket, hands it to her.

ABRAMS

There's a guy named Dan Coleman. Has a record a yard long. Your husband hired him to do that to you.

Mrs. Malloy handles the photograph. The calliope PLAYS calliope MUSIC.

MRS. MALLOY

Well, why don't you stop him?

ABRAMS

He hasn't done anything yet.

MRS. MALLOY

How'd you find out about this?

ABRAMS

Coleman was trying to farm out the job and contacted one of our informers.

(CONTINUED)

37 CONTINUED:

37

Mrs. Malloy watches her children turning round and round.

MRS. MALLOY

Once you get a smell on you it never comes off.

ABRAMS

I'll tell you what we can do. We can have our informant tell Coleman he did the job. And we can register you in a hospital. We'll have a doctor bandage your face just as if it had been burned like this. You stay there a couple of weeks. By that time your husband will be in jail. And after that we can set you up in another town, different name, new identity.

MRS. MALLOY

How are you going to put him in jail? Nobody could before.

ABRAMS

We're smarter now. This time you'll help.

MRS. MALLOY

I won't help the cops.

ABRAMS

Mrs. Malloy. If you don't want to help us, I can't force you. It's your face. Think it over.

He walks away.

MRS. MALLOY

(after him)

I'll have to get somebody to take care of the kids.

38 INT. SUNFLOWER CLUB - DAN, T.J. - NIGHT

38

enter the bar. They cross the small dance floor where tired dancers are observing social amenities before they leave to do what they set out to do. Dan crosses the room to a table where Malloy sits with two MEN; one is black, both big, young, tough. They are laughing, drinking, telling stories, having a hell of a time. Dan is livid.

(CONTINUED)

DAN

Malloy.

MALLOY

What you say, Danny boy. Fellows,
Daniel Coleman, a first class
gentleman of leisure.

Malloy's companions could not care less. And Dan ignores them.

DAN

We have a deal, remember? I've
been trying to get you for two
days, and you haven't returned
my calls.

MALLOY

You'd better learn to calm down,
Dan. You're hypertense. Doesn't
he look uptight and hypertense?

DAN

When, Malloy?

MALLOY

When what?

DAN

When do we deal? I did my part.

MALLOY

I know. I checked the hospital
the other day...

(to his men)

... and found out this friend of
mine had a terrible accident, just
terrible.

Dan puts his hand on Malloy.

DAN

Listen, man.

Malloy speaks to Dan's hand until it is removed during:

MALLOY

No. You listen. You got a beef,
go to the police. They have laws
about breach of contract. You go
and tell them that you had a
bargain.

(MORE)

(CONTINUED)

38 CONTINUED: (2)

38

MALLOY (CONT'D)

Say you were to burn a lady's face. And you did your part, and I have not done mine. You do that, player.

Malloy stands. The other Men stand. They are all over six-three, hard, tough.

DAN

This isn't over.

MALLOY

Don't hassle me, school boy. I am not at home to you.

Dan looks from one face to the other. He turns on his heels and exits.

39 INT. BAT CAVE - ABRAMS, DAN, T.J. - DAY

39

Abrams pours coffee.

ABRAMS

Tolman said he was tricky.

DAN

I want that slime.

ABRAMS

How about the girl? Francie? Can't you use her?

DAN

How?

ABRAMS

You say she's in love with you. Make her go to Malloy, make her tell him that you and she are going to take the girls and set up shop for yourselves. Make her say she's going to get you girls no matter what, and if Malloy doesn't supply them, she will. You give Malloy that kind of grief, he'll deal.

DAN

What about Francie?

ABRAMS

What about her?

(CONTINUED)

39 CONTINUED:

39

DAN

She's a victim.

ABRAMS

She wants to be a victim. She's
your victim or Malloy's victim.
She's got to be somebody's victim.

DAN

If I use her like that, then
what's the difference between
Malloy and me?

ABRAMS

Don't you know?

Dan slams the door as he exits. Abrams motions for
T.J. to follow.

40 INT. PHONE BOOTH - DAN - DAY

40

On phone.

DAN

(to phone)

Is this her service?

(beat)

Listen, this is urgent. This is
Dan. I want to talk to her as
soon as possible. This is another
number she doesn't have. Five-
five-five-six-zero-one-zero. I'll
be there after five.

Dan exits the booth and walks up the street.

41 INT. SUNFLOWER CLUB - BAR - FRANCIÉ, A TRICK

41

The TRICK is fifty, fat, nervous, and drunk but fight-
ing it when Francie, cool as spring, sits next to him.

FRANCIÉ

Robert?

The Trick likes what he sees.

TRICK

Francie?

FRANCIÉ

Every bit of me.

(CONTINUED)

41 CONTINUED:

41

TRICK

You're late.

FRANCIE

I don't punch a clock.

TRICK

I'm sorry. Want a drink?

FRANCIE

No thanks. You work with Bill?

TRICK

Kind of. We're old Army buddies.
I'm in town from Des Moines,
visiting. Bill always knew the
best girls...

(drinks, eyes
follow her body)

... Well, want to get going?

FRANCIE

Have to make a phone call first.

Francie walks to the phone.

42 THE PAY PHONE - FRANCIE

42

deposits, dials.

FRANCIE

This is six-five-three-zero-nine-
eight-seven. Any messages?

43 EXT. DAN'S APARTMENT - DAN, JOANNE, CINDY - DAY

43

California late afternoon, sun weaving, Dan's turning
steaks on a barbecue outside the door. The PHONE
RINGS.

44 INT. APARTMENT - DAY (INTERCUT)

44

Joanne is setting up the table.

JOANNE

Dan! Telephone.

Dan does not hear. Joanne runs to answer, finally.

JOANNE

(continuing)

Hello?

(CONTINUED)

44 CONTINUED:

44

FRANCIE

Is Dan there?

JOANNE

Dan?

Dan walks in.

DAN

Who is it?

JOANNE

A lady.

Joanne hands Dan the phone and watches.

DAN

(to phone)

Hello?

FRANCIE

Hello, lover? I got the message.

Dan watches Joanne while he speaks into the mouthpiece.

DAN

Yeah, well, I thought I'd call.
What are you doing?

FRANCIE

Filling in for one of my girls.

DAN

Hey, that's too bad. I'd like
to discuss some business.

FRANCIE

Be free in two hours.

DAN

(looks to Joanne)

Okay, where?

FRANCIE

Come to my house. Eight-four-
three Del Oro Road. And I'll
have you where I want you.Dan glances at Joanne who is now at the table, trying
not to listen.

DAN

Okay. I'll be there.

(CONTINUED)

44 CONTINUED: (2)

44

Dan hangs up, looks at Joanne, until:

JOANNE

Don't do it again.

DAN

What?

JOANNE

I don't want that kind in my home.

DAN

Joanne, she was on the phone.

JOANNE

I know where she was.

(beat)

Well, I'd better get dressed.

Joanne starts out. Dan catches her. She stares, then breaks into tears. Falls into his arms.

JOANNE

(continuing)

I'm scared.

DAN

Of what?

JOANNE

You. And those women.

DAN

You're not competing with them.

JOANNE

I know. But I'm still scared.

45 EXT. FRANCIE'S HOUSE - DAN

45

parks the El Dorado behind Francie's Jaguar, knocks on the door.

46 INT. LIVING ROOM

46

Francie is still dressed from work. High fashion, tight fit. But she has kicked off her shoes and walks barefoot to the door.

DAN

Hi.

(CONTINUED)

46 CONTINUED:

46

He enters.

FRANCIE

Hi.

DAN

Nice office.

FRANCIE

Thank you. I don't work here.
Drink?

DAN

Scotch.

FRANCIE

(goes to bar)

You're the first man who's been
here.

DAN

I'm honored.

During this, TERESA, age six, has come to the doorway from the bedrooms and stands at the threshold rubbing tired eyes.

TERESA

Mom?

FRANCIE

This is Teresa, Dan. Terry, this
is Mr. Coleman.

TERESA

I thought Daddy was here.

FRANCIE

No, honey. Mr. Coleman and I have
business to talk about. You go
back to bed now.

Dan can see Francie's nervousness at having him there. He drops to his knees.

DAN

Terry. When I was a little kid
I always wanted a horseback ride
into bed. Climb on Dan's express.

He waits for her to climb on his back. She does.

DAN

(continuing)

You point me where.

(CONTINUED)

46 CONTINUED: (2)

46

She points.

DAN

(continuing)

Kick. That's how you get a horse
to go.

She does, directing him to the hallway. Francie serves
the Scotch. When Dan returns:

FRANCIE

It's getting time to quit. Terry's
getting old enough to ask questions.

DAN

Why don't you?

FRANCIE

Money, I guess. I don't know.
Why does any girl? Oh hell, we
don't want to talk about that.

DAN

Suppose I could get you a hundred
grand and more.

FRANCIE

I don't rob banks.

DAN

You've got girls.

FRANCIE

Malloy's girls.

DAN

I'll give you a grand a piece and
forty percent of what they make.

FRANCIE

Malloy would kill me.

DAN

I have all kinds of friends.
They'll protect you. Malloy
ripped us off. We're just paying
him back.

FRANCIE

That's fine for you. I'm the one
he's going to kill.

(CONTINUED)

DAN

Fifty-fifty. All the way down the line. Partners. You'd be my lady. We'd be a sensation.

FRANCIE

(beat)

Did you ever think of going square?

DAN

(pours a drink)

Two or three times.

FRANCIE

If I could find a man who understood and appreciated me, who was good to me and Terry.

DAN

The working girl's dream.

FRANCIE

First minute I saw you I said: That's my man. I'd hustle for you, Danny. I'd go on the street for you.

Dan, moved and disturbed, throws down the drink.

DAN

You want to go square or you want to hook?

FRANCIE

It'd be different. I'd be getting us a cushion.

DAN

(erupts)

Forget about me.

FRANCIE

(frightened)

You do care about me, don't you?

DAN

First I care about my commitments. I need working girls. What else do I have to say?

FRANCIE

I just want to get out of this.

(MORE)

(CONTINUED)

FRANCIE (CONT'D)

And I need a shove. Forget the hundred grand. We can go to some little town, become square people, you and me and Terry. A family. Or maybe I could go to your folks and make it up between you? Folks are never as bad when you go see them again.

Francie reaches for Dan's hand. Leads him to a drawer. Opens it.

FRANCIE

(continuing)

Look.

She shows him books.

FRANCIE

(continuing)

I bought them. I told the girl I had a smart man and I had to catch up.

(beat)

Dan?

DAN

Stop it!

Dan throws the books away.

FRANCIE

What is it, Danny? These the wrong books? I'll get new ones.

DAN

My head isn't together. I have problems with ladies. I told you.

Francie embraces him.

FRANCIE

I'll make you forget.

Dan lets it start, his arms slip around her and then he catches himself.

DAN

No. I can't. Never mind why. I just can't. Look, if there's going to be something between us, it can't just be sex. Sex is business.

(CONTINUED)

46 CONTINUED: (5)

46

Francie lets go of him. Sighs. Wound down.

FRANCIE

I'll do anything for you, Dan.

DAN

I want Malloy's girls.

FRANCIE

Then you'll get them.

She pulls him to her and kisses him and roles and memories vanish. There is only the two of them.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 EXT. CITY HALL COMPLEX - FRANCIE AND MALLOY - DAY 47

Amid the vast park grounds, fountains, greenery, Francie waits for Malloy. He exits the County courthouse, trots gracefully toward Francie.

MALLOY

When a man can't get custody of his own kids, what kind of country is this?

FRANCIE

It'll work for you.

MALLOY

You come down here to tell me that?

FRANCIE

(beat)

No.

Malloy stares at Francie, trying to read her. Then he takes her arm.

MALLOY

Come on, walk me to my car. What is it? The john I sent stiff you?

FRANCIE

No.

MALLOY

One of the girls got busted?

FRANCIE

No.

MALLOY

You in trouble with the heat? Tell old Sampson. Man, I knocked down the temples.

They continue toward the underground garage. When they enter, it is dark, damp, sunless.

48 INT. GARAGE - DAY 48

FRANCIE

I'm going to deal with Dan Coleman.

(CONTINUED)

48 CONTINUED:

48

MALLOY

How nice.

49 ON ESCALATOR

49

going down. Crowded with people. Francie is more frightened by Malloy's apparent agreement than by anger. They are surrounded by lawyers, judges in the garage. Francie and Malloy talk. The square people are into their own tiny worlds.

FRANCIE

He needs girls and I'm going to see that he gets them.

MALLOY

You afraid of him?

FRANCIE

I love him.

MALLOY

Going to love him when he's cut up?

FRANCIE

Please, Malloy. He has nowhere else to go and his people will be real bad to him if he doesn't come up with the girls.

MALLOY

Well let him go on the street. Let him ad... vertize.

They are now to a lower level; fewer people, more deserted; more dangerous.

FRANCIE

(shaking)

No. I'm going to do business with him. He needs me.

MALLOY

You remember how Daddy gets mad? You want that to happen again?

FRANCIE

Dan would have you killed.

Malloy laughs.

(CONTINUED)

49 CONTINUED:

49

MALLOY

Pimps don't kill pimps over a working girl, Francie. You know that. The problem with working girls is when they fall in love they're just unreasonable.

50 ANGLE - ROLLS

50

Malloy has reached his car. He opens the door.

MALLOY

Tell him I'll deal.

Francie nods, still pale and frightened.

MALLOY

(continuing)

But, kid, you shouldn't get the man so mad.

He slams the car door.

51 EXT. COURTHOUSE - ACROSS THE STREET - DAN AND SANCHEZ 51
- DAY

They are in Sanchez's parked car when Francie exits in her car. Dan points her out.

DAN

That's her, in the Jag. Stick to her like tape. I don't want her hurt.

Dan gets out of the car as Sanchez puts his car in gear and follows Francie.

52 EXT. STREET - FRANCIE'S CAR

52

driving.

53 ON SANCHEZ'S CAR - INTERCUT

53

And lead them to:

54 EXT. TRICK PAD - DAY

54

Francie opens the door, enters. Sanchez is watching across the street. She closes the door, closes the drapes. Sanchez settles down to wait.

55 INT. BAT CAVE - DAN AT HIS DESK - DAY

55

as T.J. enters with two paper containers of coffee.

T.J.

Call yet?

DAN

Any minute.

Dan stirs his coffee, looks out the window.

T.J.

What's the matter.

DAN

I don't see any paramedics.

T.J.

A man's your partner for awhile,
you get to know him like a wife.

DAN

T.J., how do you keep your head
straight?

T.J.

It's a job, man. It's like
working in a machine shop or a
bank. You clock out, go home,
you forget about it. Or you'll
blow your skull.

DAN

You never get involved with the
people on these jobs?

T.J.

Yeah. I get involved.

DAN

What do you do?

T.J.

I remember that the main point
of the whole thing is that if
I don't stay alive, it's no fun.

One of the three PHONES on Dan's desk RINGS. Dan
activates a tape recorder when he answers.

DAN

Hi! I figured you'd call.

56 INT. MALLOY'S HOUSE - INTERCUT - DAY

56

Malloy is sprawled on his sofa. He is all smiles.

MALLOY

(into phone)

Well, the way I worked it out is a man wants to do business that bad, I better listen.

DAN

Especially if he's going to rip off your stable.

MALLOY

Especially.

DAN

You used me, man. Me and my friends. Maybe I'll do it without you.

MALLOY

Okay, look, you and Francie can rip off some girls, but you know they'll always be looking over their shoulders for me. They're afraid of me, man, and all you would have is some very tense and unhappy employees. Now on the other hand, I go through with the deal you talked about, I get the bread. You get the breads. Nobody owes, and everybody gains. It's like we went to an arbitration.

DAN

What about Francie?

MALLOY

This is the question. Do a couple of players want a hooker for a partner.

DAN

Okay. She's out.

MALLOY

(laughs)

You are really bad.

DAN

I try.

(CONTINUED)

56 CONTINUED:

56

MALLOY

Oh, hey, I swear. You and me are going to get tight so you can bring the bread to the Sunflower Club tomorrow at three. I'll bring two workers. You like, we deal.

DAN

I'll want some friends to sample the merchandise.

MALLOY

That's what they're there for.

Malloy hangs up. He is not smiling.

57 EXT. STREET - SANCHEZ - NIGHT

57

Sanchez watches the lighted windows of the apartment. He munches a dry prefab taco that falls on his lap and listens to POLICE CALLS. Then reacts, as:

58 SANCHEZ'S POV - THE TRICK PAD

58

A nondescript MAN gets out of a cab and walks to Francie's door. Rings the bell.

59 BACK TO SANCHEZ

59

watching.

60 ANGLE ON FRANCIE

60

She opens the door, wearing shorts and halter. Takes his coat as he enters.

61 ON SANCHEZ

61

He returns to his taco.

62 INT. HOSPITAL CORRIDOR - DAN AND SANCHEZ - DAY

62

Dan runs down the corridor. Sanchez hurries to keep up, obviously upset.

(CONTINUED)

62 CONTINUED:

62

DAN
I said watch her.

SANCHEZ
I thought it was another john.

DAN
(hard)
You were supposed to find out.

They come to a hospital room, a uniformed officer at the door. Dan shows his I.D., enters with Sanchez.

63 INT. HOSPITAL ROOM - FRANCIÉ - DAY

63

lies unconscious. Her head bandaged, tubes in and out of everywhere. Her right arm is in a cast and her jaw has been wired. The part of her face that shows is purple.

SANCHEZ
I'm sorry, Dan.

DAN
(to Francie)
Now you listen to me. Malloy's going to the joint forever. I swear to you.

But Francie cannot hear him. He turns and exits with Sanchez.

64 INT. SUNFLOWER CLUB - DAN, T.J. - DAY

64

in a booth close to the restrooms and the phones. Malloy has yet to arrive.

DAN
Who're the tricks?

T.J.
Sanchez and Teddy Gomez.

DAN
Gomez, he looks like a cop.

T.J.
He grew a beard.

DAN
He looks like a cop with a beard.

(CONTINUED)

64 CONTINUED:

64

Malloy enters the restaurant with three women, two young girls and a middle-aged woman, short and squat.

MALLOY

Hey, that booth's kind of small,
let's sit at a table.

He picks out a nearby table, pulls a fifth chair. The five arrange themselves around it as the waiter comes.

MALLOY

(continuing)
Scotch around.

The waiter leaves.

MALLOY

(continuing)
The price is three big ones,
each.

DAN

We said two.

MALLOY

You said two.

DAN

Hey. I'm not Francie.

MALLOY

Yeah. I heard she got beat up.
Some rough trick, I guess. Well,
a hooker is a hooker.

DAN

Malloy. I wasn't just born.

MALLOY

Well, a player can't let a
worker rip him off, can he?

Dan tries to contain himself. Tries not to lean toward Malloy.

T.J.

(finally)

We have customers ready to sample
the merchandise. The customers
are busy men. They have their
own businesses to take care of.

(CONTINUED)

MALLOY

Where?

Dan glances at T.J. Snaps out of it.

DAN

Trick pad I have on Anderson Road. You send the girls up and we'll settle while they're gone.

MALLOY

Okay, ladies, you split and await two gentlemen. Name of?

DAN

Amos and Andy.

MALLOY

What's the address?

DAN

Seventeen-ten Anderson, Apartment J.

The girls rise and leave. Dan watches them exit.

DAN

(continuing)

Nice legs. The tall one.

MALLOY

I plucked her from a player in Chi, a sweet mack, wasn't selling. She bought me this.

He shows Dan a pinky ring.

DAN

Flashy. What happened to the baby you kept at home? She looked like fun.

MALLOY

She followed the rainbow.

Dan can't resist sticking it to Malloy over Barbara. T.J. fidgets.

DAN

I thought you could keep your girls.

(CONTINUED)

MALLOY

The ones I want. I'm glad you don't feel bad about Francie.

DAN

I did. Two minutes' worth. That's the business.

MALLOY

The car business. We're body salesmen, right? Sure. Okay. We split. Twenty-five each. Six months. And a grand a week guarantee for me.

DAN

Who pays the girls?

MALLOY

They are my ladies. I take care of them. I treat my stable well, don't I, Clara?

Clara clutches her handbag, nods.

MALLOY

(continuing)

Clara here, she's my best and oldest girl. My bottom lady. She used to be a looker. Now she earns for me in other ways. Couldn't do without her, could I, Clara?

Clara shakes, no.

MALLOY

(continuing)

I have to kick her around once in a while, but we get on. Clara, show Dan what I bought you for a present.

She opens it surreptitiously so that only Dan and T.J. can see the .38 in her purse.

MALLOY

(continuing)

That'll be pointed right at your belly for a while. You know how careful I am. Why, I even have a guy going with those ladies who just left.

(MORE)

(CONTINUED)

64 CONTINUED: (4)

64

MALLOY (CONT'D)

He will hide in the closet. Him
and a shotgun. Anything goes
wrong, your tricks are dead over
there. And you are dead over here.
How does that grab you?

DAN

You can put away the piece.

MALLOY

Oh, sure. Clara here just keeps
it in her purse. I get a phone
call at three-thirty, then she
shuts it off. That is, I better
get a phone call at three-thirty.

DAN

(smiles)

You're a bad guy, all right,
Malloy.

MALLOY

You too, man. We understand
each other.

T.J.

Hey, teacher, can I go to the
head?

MALLOY

Go, man. There's no phone in
there. And remember Clara's
purse if you decide to run.

T.J. rises and starts for the restrooms, passes the
pay phone in the hall, but Malloy can see that one.
He turns from Malloy's line of vision.

65 INT. RESTROOM - T.J. - DAY

65

T.J. sticks his head in. No phones. He exits.

66 INT. HALL - DAY

66

T.J. shoves open the door to the women's room. Inside
there is a phone.

67 INT. WOMAN'S JOHN - T.J. - DAY 67

He closes the door behind him, holds it shut with his foot while dialing.

T.J.
(after dialing)
This is T.J. There's a guy
with a shotgun in the closet.

He hangs up, steps outside.

68 INT. HALL - DAY 68

T.J. exits the ladies room as a woman approaches. He ignores her reaction and returns to Malloy's table.

69 INT. BAT CAVE - ABRAMS - DAY 69

ABRAMS
(to phone)
Get your nearest car over to
Six-four-three, Fourteenth and
intercept two men. White. One
is twenty-five, six foot, one
hundred fifty, dark tan pants,
brown jacket. The other is
twenty-four, has a beard.

70 EXT. UNMARKED CAR - TWO OFFICERS (STOCK) 70

driving through city streets.

71 INT. SUNFLOWER CLUB TABLE - MALLOY, DAN, T.J., CLARA 71
- DAY

Although Malloy drinks heavily, his words are never slurred.

MALLOY
You know, we're part of the system.
And the system is a game. Like
life is a game. Monopoly, man.
We buy and sell. We supply and
demand what people want. I'm very
bullish on America. I got houses
that work for me. Property.
Just like in Monopoly. Neat
squares sweatin' to pay the bill
so I can retire fat.

(CONTINUED)

71 CONTINUED:

71

DAN

Just so you don't go directly
to jail.

MALLOY

Right! You go to jail, you don't
pass Go, you don't get your two
thousand dollars.

72 INT. BLACK AND WHITE RADIO CAR - TWO PATROLMEN - DAY 72
(STOCK)

cruising. The call on the radio:

POLICE RADIO

(filtered)

Nine-four-zero B at six-four-
three, Fourteenth Street.
Intercept two men, one white
Caucasian, twenty-five, six
foot...

73 INT. BOOTH AT SUNFLOWER CLUB - MALLOY - INTERCUT - DAY 73

MALLOY

You see, the square, he works his
square job, he makes his bread,
he gives it to his old lady. And
the lady takes his bread and
satisfies her needs. He's her
trick, the old man. Now that's
the way the square world works.
Well, I don't fit into that world,
man. See, I'm not educated. I'm
not an athlete or a musician. I
don't read none of those books you
dig. I heard about that old man
of yours you hate. See, but he
gave you class. And my lack of
class keeps me out of the square
world. Now, how would I do as a
banker? So the question is, what
can a street kid do? Well I can
entertain. But I don't sing, so
I get girls who do. My employees
entertain you. I am therefore a
public servant.

74 EXT. STREET - SANCHEZ, OFFICER - DAY

74

approaching Anderson Road.

- 75 THE BLACK AND WHITE 75
 swinging wide to circle and accelerate to Anderson Road.
- 76 SANCHEZ AND GOMEZ 76
 parking their car, walking a few houses to Seventeen-Ten.
- 77 BLACK AND WHITE 77
 swinging onto Anderson. In and out of traffic.
- 78 INT. SUNFLOWER CLUB - MALLOY - DAY 78
 Scotch and philosophy both on Malloy.

MALLOY

See man, once you never had the class, you ain't ever gonna get it. So I don't play your game. I play my game. I take that lovely lady, the kind the john kills himself for to satisfy her needs, and I work her and use her and I satisfy my needs. If there is going to be a heart attack from overwork, it is going to be hers. What time is it getting to be, Clara?

He looks at his watch.

MALLOY

(continuing)

Three-fifteen. I sure hope my girls call me by three-thirty.

- 79 INT. FOYER - 1710 ANDERSON - SANCHEZ AND GOMEZ - DAY 79
 crossing foyer to the two elevators servicing the building.
- 80 THE PATROLMEN 80
 skid to a stop outside the building. They run inside as:

- 81 SANCHEZ AND GOMEZ 81
 enter the elevator. The doors shut as:
- 82 THE PATROLMEN 82
 run to the elevator. The first signals the other to the service stairway. Through the glass another black and white skids to a stop, then a Sergeant's car.
- 83 IN THE ELEVATOR - SANCHEZ AND GOMEZ 83
 going up.
- 84 DAN AND MALLOY 84
 Malloy having a hell of a time, drinking, talking and making money. Dan would like to kill him, but smiles, mostly playing the game.
- MALLOY
 See, the way is to dig nobody, but yourself. I trust me. I never hurt me. I never kicked myself around. That Francie, she's nothing but trouble. She will make you her trick. You ought to thank me, Dan, because if she's going to rip me off, she'll rip you off sooner or later.
- DAN
 You sure run that monopoly board.
- MALLOY
 I invented the game. Only man a player can trust is another player. And not always him.
 (to watch)
 Twenty after.
- 85 INT. APARTMENT BUILDING - 6TH FLOOR - TWO OFFICERS 85
 - DAY
 arrive at the sixth floor. The doors open, they start down the hall.
- 86 THE STAIRWELL 86
 The first two cops, followed by four others, including the Sergeant, a floor below.

87 BACK TO MALLOY

87

MALLOY

Well, man, time is money and it's twenty-five after. I'm afraid you're going to have to take a ride. It was good discussing the game with you.

DAN

You rip me off, you're in big trouble.

MALLOY

Might cruise out to the desert. You wouldn't mind the heat, would you, Dan?

DAN

Don't do it, Malloy.

88 BACK TO APARTMENT HOUSE - SANCHEZ AND GOMEZ - HALL

88

approaching the Apartment door. Sanchez knocks.

HOOKER (O.S.)

Who is it?

SANCHEZ

Friends.

HOOKER (O.S.)

Whose friends?

SANCHEZ

Dan Coleman's.

The door opens a crack. We can SEE the closet door inside. It is slightly open.

SANCHEZ

(continuing)

Dan said we'd have a good time.

HOOKER

Well, I guess we might get down to it. Come on in.

SANCHEZ

What's the tariff?

HOOKER

Seventy-five. For a hundred, there's more.

(CONTINUED)

88 CONTINUED:

88

As Sanchez and Officer enter, the first officer gains the 6th floor.

PATROLMAN

Police. Hands up.

The Hooker starts to close the door. The officer shoves it open. The first two cops crash into the room.

FIRST COP

Up against the wall!! Everybody!

Before Sanchez can explain who he is, the Sergeant with the shotgun has burst through the door.

SERGEANT

The closet!

By now all six cops are in the room, weapons drawn.

SERGEANT

(continuing)

In the closet. We've got six shotguns pointed at the door. Break your weapon and throw it out. Now!

The door opens and a shotgun clangs to the floor. Followed by a .38, followed by a frightened man. Sanchez stares at Gomez, sweating.

89 BACK TO MALLOY

89

MALLOY

Time's up, man. Something happened to my employees. And in the language of the trade, our deal is off.

Dan calls to a waitress, passing with a Silex.

DAN

Miss! More coffee.

The waitress stops to pour.

MALLOY

Clara will make you love the desert.

90 ANGLE

90

The seating at the table is such that the waitress with the coffee obscures Clara's view of Dan. In one swipe, Dan draws a gun from its holster and presses the barrel against Malloy's stomach. The waitress, having poured, exits.

DAN

Move, and they'll scrape you off the wallpaper.

Dan rises, keeping the .38 tight to Malloy's body.

MALLOY

Well, now... This is a ripoff, Dan? Or, you the heat? Yeah, you're the heat.

Both men are standing now. Only the four at the table see Dan's gun.

MALLOY

(continuing)

That what happened to little baby Barbara?

DAN

That's what happened.

Malloy stares at Dan for a beat.

MALLOY

(finally)

Well, look at that, a Mexican standoff. You shoot me, Clara shoots your friend. Blood all over.

DAN

Just like you did Francie. And Barbara.

Patrons walk past not noticing the gun at Malloy's belly.

MALLOY

Okay. So, you got me on pimping and pandering. And a statutory plus involuntary servitude. I guess if I cop a plea and give you some numbers, maybe I could get out pretty fast.

(CONTINUED)

90 CONTINUED:

90

DAN

(a no)

Try.

MALLOY

Uh-huh. Well, Clara, you think you could do without your old man for six months? I guess you could. Why don't you give the gentleman your gun, Clara?

It takes a long moment for Clara to decide. Finally she takes the gun from her purse and lays it on the table. Dan starts to breathe again. He turns to Malloy and cuffs him while T.J. cuffs Clara. The diners in the restaurant barely lift their heads before returning to their meals as Dan et al leave.

91 INT. HOSPITAL ROOM - FRANCIE - DAY

91

Dan enters. She is conscious now, but drugged. The drugs and the wire on her jaw cause her words to be thick-tongued, like a drunk.

FRANCIE

A cop. One time I let it down and it was a cop.

DAN

I'm sorry, Francie.

FRANCIE

I called the cops. The lady you're living with, I told her you and I made love on a million different occasions. Then I called the cops and I told them. They'll investigate. They'll make trouble. They'll transfer you to garbage work.

DAN

Malloy won't get away with what he did to you.

FRANCIE

The hell he won't. Get out of my life the way you came in.

Dan fights to contain his emotions.

(CONTINUED)

91 CONTINUED:

91

DAN

Francie, you know, I think if we had been different people, at a different time, we might have made it together.

FRANCIE

No way, I never liked pimps.

92 EXT. DAN'S APARTMENT - DAN, JOANNE - DAY

92

Joanne is potting some flowers for the house when the Eldorado parks at the curb and Dan, dressed for work, exits. T.J. gets out and spits on a spot.

DAN

I'm sorry about the phone call she made to you.

Joanne gets up and carries a flower pot to the stairs where she has another one waiting.

JOANNE

Sure.

DAN

Joanne.

Joanne stops.

DAN

(continuing)

Don't believe her.

JOANNE

I don't.

DAN

We can't let anything happen to us.

She looks at him.

JOANNE

(sadly)

How do I forget what you do?

DAN

It's another world.

JOANNE

I don't want to lose you.

(CONTINUED)

92 CONTINUED: 92
 Dan kisses her.

DAN
 Never happen. See you tonight.

93 ANGLE 93

Dan leaves. He doesn't know that suddenly he is swaggering. But a NEIGHBOR sees it. And Joanne sees it. And T.J. waiting in the Eldorado sees it. Dan gets in the car. He's dressed for work. Neat suit, Playboy ad flash. The Neighbor looks at him as he drives away.

94 ANOTHER ANGLE 94

NEIGHBOR
 Hello, Mrs. Shay.

Joanne looks at her questioningly.

NEIGHBOR
 (continuing)
 We met in the market. I live around the corner.

JOANNE
 Oh, yes. Nice to see you.

NEIGHBOR
 Is that your husband?

JOANNE
 Yes.

NEIGHBOR
 He seems like a pleasant young man.

JOANNE
 Yes, he is.

NEIGHBOR
 What does he do for a living?

JOANNE
 He's a gentleman of leisure.

Joanne watches the Eldorado drive away and returns to her roses.

FADE OUT.

B A R B A R A ' S P L A C E
(we satisfy)

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