

GONE IN 60 SECONDS
by Scott Rosenberg
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"I wonder," Toad said to himself presently, "I wonder if this sort of car starts easily?"

Next moment, hardly knowing how it came about, he found that he had hold of the handle and was turning it. As the familiar sound broke forth, the old passion seized on Toad and completely mastered him, body and soul ... He increased his pace, and as the car devoured the street, he was only conscious that he was Toad once more, Toad at his best and highest. And he sped he knew not whither, fulfilling his instincts, living his hour, reckless of what might come to him... "

-- Kenneth Grahame, "THE WIND IN THE WILLOWS"

"All the redemption I can offer, girl, is beneath this dirty hood... "

-- Bruce Springsteen, "THUNDER ROAD"

FADE IN:

EXT. LONG BEACH STREET - LOWER GRAND - NIGHT

The streets are empty. Low fog skims the sidewalks below a gray stew of a sky. It's slightly fuzzy, slightly surreal. The vast Port of Los Angeles is visible in the b.g... No cars parked here ... No cars except -

A '67 SHELBY MUSTANG GT-500

Silver with deep grill, its sculptured side panels ending in air scoops ... All cock and balls, it stands alone in the lonely cool before dawn ... An old-school totem to speed and style... And then

SOMEONE approaches...

Through the mists of morning ... In leather coat and jack boots ... He's early 30s, with the vaguely whimsical confidence of a shimmer that refuses to fade ...

This is RANDALL RAINES, whom they call MEMPHIS - though know one's quite sure why ... But they do know he's the auto-boost in Southern California ...

Memphis approaches the Mustang with a gathering awe ... Like a desert crash survivor coming upon an oasis ... He walks around it ... Admiring it ... Adoring it ...

But then a FIREBIRD pulls up alongside him. Its driver - ATLEY JACKSON, early 30s, handsome, jocular leans out for:

ATLEY JACKSON

You gonna steal her or kneel down to her and pray -- ?

Memphis looks at him, still enthralled...

ATLEY JACKSON (cont'd)

I know, I know ... It's Eleanor ... Just take her, slick. - -

And Atley drives off slowly, Memphis looks this way and that ... No one about ... He removes a SLIM JIM from a deep pocket in his coat... He slams the door panel ... Pops the button ... opens the door ...

Watch him work. Quick as shit. A SCREWDRIVER appears another pocket ... He pops the BUTTERFLY to the IGNITION

A RATCHET appears... He strips the mechanism... Now a GIZMO - a small socket-like device - is pressed into the ignition ... A twist of the wrist ... And the 320-bhp 289 V8 rumbles like a jackhammer. The whole thing took 20 seconds.

He takes a cassette TAPE from another pocket ... Slaps it into the deck. Bruce Springsteen's "Ramrod" wails from the coaxials. And Memphis floors it... And off they tear...

The look on his face suggests a supreme satisfaction ... A grand re-awakening of long-dormant pleasure centers ... A speed Jones, fixed and fummy ...

He slots in behind Atley Jackson's Firebird ... And slotting in behind Memphis, in a Z-28, is DONNY ASTRICKY, mid-30s ...

On they go ... The fore and aft car providing escort...

Except that, from seemingly out of nowhere --

A POLICE CAR

appears behind them...

And Donny instantly goes into diversionary tactic ... He races through a STOP SIGN ... And the cruiser's bubbles flash on ... And Donny is pulled-over ... Atley and Memphis drive on in their respective vehicles...

The UNIFORM COP gets out of his car, goes to Donny.

DONNY

Problem, Officer?

POLICEMAN

Yes. You're under arrest -- ?

DONNY

For running a stop sign?

POLICEMAN

For Grand Theft Auto -

And off of Donny's look --

We go to Memphis in the Shelby... As FOUR CRUISERS comes speeding toward him, sirens wailing...

QUICK SHOTS of Memphis racing the Shelby through the early morning harbor town streets ... Sirens peel ... Memphis turns up the music ... Pins the gas ... The chase is on ...

Memphis maneuvers the Mustang with a dazzling aplomb... Memphis gutterballing the car, skating the shoulder, the cops in heavy pursuit ...

And now he's picked up another CRUISER... He passes Atley Jackson, heading in the opposite direction... Atley has picked-up a pair of cruisers himself ...

Memphis on a straightaway now, speeds up, feels the boost. But up ahead, a ROADBLOCK has formed... How'd they get that deployed so fast? And behind him, the unmarks blaze ...

Guns his bitch... Straight at the roadblock .. Three CRUISERS and a PORTABLE WOODEN BARRICADE... Memphis pins her ... ZO0000M! Dead-on to the roadblock ...

And, at the last moment, as the COPS dive out of the way, Memphis bangs the gear shift into neutral -- yanks the parking brake -- And the Mustang spins on the straight -- Screeching spin ... And Memphis takes the HARD LEFT ...

And he's managed to outrun them... Finding himself above Lower Grand... Looking down ...

He can see the secondary pursuit down below ... Atley being chased... IN THE DISTANCE - Atley is LAUNCHED FROM THE SHOULDER, the Firebird rolling down a drainage culvert ...

Landing with a sickening thud on its back. Memphis is horrified.

EXT. LOWER GRAND - LATER

Rescue team presence. Atley being hauled out of the wreck... His leg is a torn mess ... He's barely conscious... A cuffed Donny Astricky is dragged to a waiting cruiser ...

A POLICE CAR pulls up ... And out steps

DETECTIVE ROLAND CASTLEBECK

of G.R.A.B. The Governor's Regional Auto-theft Bureau. Castlebeck is mid-50s, black, saturnine. - But don't let the tacit nobility fool you - the man's a street viper ...

Castlebeck goes to another cop - HAWKINGS..

HAWKINGS

Astricky. And Jackson. No sign of Raines...

DETECTIVE CASTLEBECK

Well, then it's all for naught,
ain't it, Hawkings?

Castlebeck looks out over the mess ... And then looks up... Because, further down Lower Grand, a car is parked. It is the Shelby. With Memphis leaning against its hood...

Castlebeck looks around him, but no one's noticed. So he walks toward it, hand on hip...

DETECTIVE CASTLEBECK

I know you --

MEMPHIS

You know my back -

DETECTIVE CASTLEBECK

You want to come along quiet?

MEMPHIS

How's Atley -- ?

DETECTIVE CASTLEBECK

Leg's all banged-up. He made a

stupid play ... He'll limp around
the yard up at Folsom. But
Astricky will be there to take
care of him. With their priors,
they're looking at a serious bounce --

MEMPHIS

Let them go --

DETECTIVE CASTLEBECK

How's that?

MEMPHIS

Let them go. And I'll leave ...

DETECTIVE CASTLEBECK

You'll leave -- ?

MEMPHIS

You don't have anything on me. A
misdee auto-theft. I got no record.
I'll be out in three days, and back at
it. Or you let them go, and I give
you my word. I'm gone. And without the
ringleader ... Your tee-times have
just grown exponentially...

DETECTIVE CASTLEBECK

I don't golf...

And they stare at each other, as Castlebeck considers.

DETECTIVE CASTLEBECK (cont'd)

I do this. And I see you again. I'll
come after you with everything I got.
you won't be able to steal a glance
at a blind man without me by your side ...

MEMPHIS

You have my word...

DETECTIVE CASTLEBECK

Get out of here, then. Now.

And Memphis makes to get into the Shelby...

DETECTIVE CASTLEBECK

Leave the car, Randall ...

Memphis nods ... Takes one last look at the Shelby... Sorry to
leave it behind ... And he runs off into the mists of Lower
Grand ...

Castlebeck walks back toward the crime-scene tumult ...

DETECTIVE CASTLEBECK

Arright, let lim go. Cite him for rolling the stop ... And cite old Atley for driving to endanger ...

HAWKINGS

What are you talking about, Rollie? We're springing 'em? Just like that?

DETECTIVE CASTLEBECK

Just like that. Quit your bellyaching, Hawkings ... And let's wrap this up ...

And off of Donny's surprised look, as Springsteen wails to crescendo and we

CUT TO:

EXT. INDEPENDENCE, CALIFORNIA - DAY - 6 YEARS LATER

Some 400 miles North of Los Angeles, Independence is a one horse town, and the horse has died... Single stop light, single-engine firehouse, single everything. Norman Rockwell would find this burg a snooze.. - We settle on a small, GARAGE ... The peeling sign reads:

"L.N. ORR AUTOMOTIVE"

owned and operated by Memphis Raines ... In blue coveralls, Memphis has a Plymouth Duster up on the lift ... With him is a kid - TOM, 19... Lightnin' Hopkins' "Automobile Blues" plays through --

MEMPHIS

You know what you got here?

TOM

Not really -

MEMPHIS

There's excessive resistance in the cranking circuit ... You know what you gotta do -- ?

TOM

Not really --

MEMPHIS

You have any other answers besides "not really"?

TOM

Not --

MEMPHIS

Right. You want to test the voltage drop ...
Use the voltmeter ... Remove the primary
lead from the ignitioncoil and crank her ...
See what you got ... You understand -- ?

Tom starts to say "not really". Instead, he nods. Memphis takes a
root beer from an old-style machine. He goes out ... front ... To
where an old Denver Pyle-coot - BUDGY - sits on a bench, smoking
an unfiltered Lucky ... Memphis sits beside him, pets the
200-year-old DOG that lounges nearby...

BUDGY

Just can't find good help these days --

MEMPHIS

(re: cigarette)

Those things'll kill ya, Budgy --

BUDGY

They won't have a chance. The bourbon and
bacon'll get me first...

Budgy cackles ... Memphis looks out at the dusty little hamlet ...
Budgy points at a passing car ...

BUDGY (cont'd)

That one -

MEMPHIS

1980 Mercury Cougar. 255 cubic inch V8 ...
Based on the Ford Thunderbird bodyshell;
they modified the chassis, but didn't
improve its performance...

Budgy points at another car ... And we get the sense they play
this game every day...

MEMPHIS (cont'd)

The 1970 Plymouth Road Runner. Proof
positive of a single all-powerful Deity.
The first bargain-priced muscle car
ever. They even tuned the horn to
resemble the "beep beep" sound of the
cartoon Road Runner ...

And Budgy looks impressed... As always ...

BUDGY

Damn, you're good

Memphis nods ... Sips his root beer ...

BUDGY (cont'd)

You got to bingo last night?

Memphis looks at him ... Can't believe it himself ...

MEMPHIS

That I did, Budgy. That I did --

And, from inside the garage, there's the most horrific GRIND of metal on metal, as Tom has started the Plymouth -

TOM (O.S.)

Uh ... Randall -- ?

MEMPHIS

Excuse me --

Memphis goes back into the garage, Budgy cackles.

CUT TO:

EXT. RANCHO PALOS VERDES - BUSINESS DISTRICT

A FORD ESCORT - driving through the upscale streets of Palos Verdes. Three KIDS, 20, inside ... The driver is FREB, a little dim; in the back is MIRROR MAN, black, always wears those mirrored shades ... In the passenger seat is

KIP - Memphis' younger brother ... The car pulls to a stop.

Fancy stores - all of them closed - line this affluent business district ... Freb consults a piece of paper ...

FREB

The corner of Hawthorne and Granvia.
Tumbler messed up. He said the Lotus
would be at the corner of Hawthorne
and Granvia --

KIP

He didn't mess up. There it is ...

And he points ... To a CORNER BUILDING - EXOTIC MOTORS LTD. Twenty foot high glass - windows surround a SHOWROOM of EXOTIC DREAM CARS: Porsches and Ferraris, Lamborghinis and Bertones ... And- there it is, a 1996 LOTUS ESPRIT V8, gleaming in the all-night showroom lights...

Freb and Mirror Man are startled

FREB

That -- ?

MIRROR MAN

You're shittin', right? Kip?

He grins at them... He ain't shittin'...

FREB

How are we supposed to--

KIP

Pop the trunk. I need my tool ...

Freb scowls ... Pops the trunk ... Kip gets out ... Goes to the back ... Freb and Mirror Man share a spook --

MIRROR MAN

What tool -- ?

Kip reaches into the trunk.... Comes around to them... He's carrying A BRICK --

MIRROR MAN (cont'd)

Oh, no --

And Kip walks toward "Exotic Motors"... Calm and cool ... Ten feet from it ... He winds up ... And HURLS THE BRICK AT THE WINDOW which EXPLODES ON IMPACT, a SHOWER OF GLASS raining down ...

ALARMS SQUEAL

As Kip walks into the showroom, glass crunching underfoot. Freb and Mirror Man can't believe it --

INT. EXOTIC MOTORS

Kip goes to the Lotus... With nary a glance around, he's got her open ... The Lotus' ALARM adds its song to the choir ... Kip, unmindful, gets behind the wheel ... Screwdriver to the mechanism... The alarm raging in here...

In moments, the V8's massive 349bhp is bellowing... And Mirror Man climbs in beside him... And off they go ... Laying several inches of English rubber. Over the broken glass and out of the showroom...

EXT. CITY STREETS - PALOS VERDES - NIGHT

The Lotus races through these streets ... At high speeds ...

MIRROR MAN

Newsflash, Kip: you're driving a stolen car

Kip smiles over the ascending speedometer --

KIP

Yeah. Ain't it great -- ?

And he pins her ... VROOOOOM -- !

CUT TO:

A TENNIS BALL

being bounced against the wall ... Caught ... Bounced again ...
Thunk! Thunk! Thunk!

INT. WAREHOUSE - LONG BEACH HARBOR - NIGHT

A dozen purloined AUTOS are parked here ... And a number of
SHIPPING CONTAINERS ... A thuggish MAN reads the paper ... The
tennis ball bouncer is TUMBLER, 20 ... And he's sitting on a
tilted back chair, and wall-bouncing the ball and annoying the
piss out of

ATLEY JACKSON

whom we remember from the drop-car at our opening ... Atley walks
with a LIMP now... Thunk! Thunk! Thunk!

ATLEY JACKSON

Can you stop that, for Chrissake?

TUMBLER

What's your problem, bro ?

Thunk! Thunk!

ATLEY JACKSON

Where are they -- ?

TUMBLER

They'll be here. You nervous, bro? You? Back
in the day, they say you had anti-freeze in
them veins ... What happened -- ?

And Atley intercepts the tennis ball ... And hurls it over to the
far side of the warehouse ... Tumbler merely grins ...

TUMBLER (cont'd)

Relax and enjoy --

EXT. SAN PEDRO STREETS - THE LOTUS

Heading for Long Beach... Stopped at a light ... A CAMARO pulls up
next to them... A KID behind the wheel, a BLONDE beside him...

Kip eyeballs them... Engines are revved... Challenges are
implied... Mirror Man panics ...

MIRROR MAN

Stolen car, Kip. Stolen car, stolen car,
stolen car ...

KIP

Stolen fast car...

And the light turns green ... And he pops the clutch ... And they are off ... It's a good old fashioned drag race ... Kip smiles at the blonde ... Mirror Man is freaking out ... Kip's eyes are on fire ... He clocks the speedometer ...

KIP (cont'd)

It's calibrated for 140 ... Let's see if these British boys are full of shit or not --

MIRROR MAN

No way, man --

Yes, way. Kip floors it. They bury the Camaro in its wake... The gauge rising ... 90, 100, 110 ... Mirror Man is having an embolism...

They warp-speed by a POLICE CRUISER... Both kids totally unaware of the POLICE CHOPPER up on high... With them in its sights ... And they drive ... At last, ending up at --

THE WATERFRONT - A dark latticework of docks and wharves, warehouses and shipping crates... The freighters are somehow graceful against the moonlit water ...

INT. WAREHOUSE

Tumbler studies his watch... Now he's a little concerned ... He looks up ... Atley is glaring at him...

ATLEY JACKSON

Something wrong, Tumbler -- ?

TUMBLER

Yeah. I'm missing Springer --

And then the Lotus pulls into the warehouse... Tumbler flashes Atley a "told-you-so" smile... Kip and Mirror Man get out of the car...

Kip walks over to a CLIPBOARD with a magic marker tethered to it ... It is a list of cars ... He draws a black line through "13) 1996 Lotus Esprit V8"... The others are clocking the car...

ATLEY JACKSON

She'll go 0 to 60 in 4.9 seconds --

MIRROR MAN

I can vouch for that.

Tumbler passes out 40 oz.s ... The vibe is celebratory...

TUMBLER

Thirteen down ... Thirty-seven to go ...

KIP

No problem -

Bottles are clinked... Beer is sipped ... Only, a HOT WHITE SPOTLIGHT bores through the skylight ... And the whup-whup of the chopper's ROTORS... And now the sounds of SIRENS ... And the thuggish man gets to his feet ...

THUGGISH MAN

Let's get outta here -- !

And they do... Heading out the back ... It's tough for Atley with his limp ... On the way out:

ATLEY JACKSON

Now you gone and done it, Raines
And they flee ...

INT. WAREHOUSE - LATER - NIGHT

A HALF-DOZEN POLICE CARS. The CHOPPER does the usual spotlight-trailing... It's turned into a total pig circus ... A car pulls to a stop ... And out steps Detective Roland Castlebeck, whom we remember from our opening...

INT. WAREHOUSE

Castlebeck surmises the take ... The cars ... His partner DETECTIVE DRYCOFF - a sneering Irish boy with zero patience - comes out from the back ...

DETECTIVE DRYCOFF

They're gone...

Castlebeck nods ... Looks at the cars ...

INT. "L.N. ORR AUTOMOTIVE" - INDEPENDENCE - DUSK

Memphis goes through invoices in the cluttered back office. When a brand new purple MERCEDES SLK, windows tinted, pulls in out front. It looks oddly anachronistic here in Independence. Memphis senses danger. He goes out. Budgy and his dog are here... Budgy looks spooked... Tom, too ...

MEMPHIS

What's going on -- ?

And standing there, by the Mercedes, like a wraith, is ATLEY JACKSON, in long leather coat, smoking a cigarette ... As out of place here as a maggot on a muffin...

ATLEY JACKSON

Well, well, well ...

And he begins to sing...

ATLEY JACKSON (cont'd)

(ANDY GRIFFITH theme)

Da-doo-doo-doo-da-doo-doo-doo, etc.

(laughs)

Are you kidding me, man -- ?

MEMPHIS

Hello, Atley ...

ATLEY JACKSON (re: sign)

L.N. ORR. I get it. Clever ...

Memphis studies him...

MEMPHIS

How's the leg?

ATLEY JACKSON

Only hurts when I breathe. Lookit you. Where are Barney Fife and Aunt Bea hanging out? And Opie ... Where's Opie at?

He laughs some more ... Chain-lights his cig ...

MEMPHIS

What are you doing here?

ATLEY JACKSON

Is there someplace we can talk?

Memphis looks at him...

MEMPHIS

What about?

ATLEY JACKSON

About your brother. And the deeeep shit he's in --

INT. TEDDY'S TAVERN - NIGHT

A BARMAID sets down a pitcher of beer and two mugs...

WAITRESS

There you go --

MEMPHIS

Thanks, Donna --

She leaves... Atley is staring at him... Memphis shrugs...

ATLEY JACKSON

It's been a long time, Memphis --

MEMPHIS

Six years ...

ATLEY JACKSON

Six years. Shit. Time flies, don't it?
Six years ago we were fartin' through
Armani and pissin' Cristal.
Now look at us ...

MEMPHIS

Tell me about Kip -

Atley takes a sip of his beer,...

ATLEY JACKSON

He took a job. And he fumbled it.
Now he's jammed-up. Jammed-up bad...

MEMPHIS

What kind of job... ?

ATLEY JACKSON

A boost. A big boost ...

MEMPHIS

A boost? What's Kip doing on a boost?

Atley frowns ... Looks at him...

ATLEY JACKSON

You're shittin', right?

Clearly Memphis is not ...

ATLEY JACKSON (cont'd)

Kip's become quite the little
crewrunner since you left. He's been
working a low-rent ring for
two years now. You don't talk to
your Ma?

MEMPHIS

It seems she neglected to mention it

ATLEY JACKSON

Maybe she don't know. Although I don't see how that could be. Maybe she didn't want to upset you -

MEMPHIS

Don't feel the need to explore my family dynamics, Atley...

ATLEY JACKSON

The point is: Kip's been living the life. Only he's a wild child. Crazy. Makes our old behavior seem like altar boy time. But he fungold this one so bad, folks around L.B. are already speakin' about him in the past tense.

Memphis takes a beat ... Sips at his brew ... Then:

MEMPHIS

Who was the job for?

ATLEY JACKSON

Who do you think?

Memphis waits ... In no mood for guessing games ...

ATLEY JACKSON (cont'd)

Calitri, man. Raymond "The Carpenter"
Calitri ... Your favorite and mine ...

Which means nothing to us ... Though the look on Memphis, face speaks volumes ...

ATLEY JACKSON (cont'd)

I just thought you should know, man. I kind of had a feeling you didn't. But I should tell you: I'm working for him now - The Carpenter - so if you see him, you won't mention me coming to get you... Like I said: I just thought ... I owed you ... And that it was the right thing to do ...

Memphis nods ... His face clenched in despair. We FADE TO BLACK,
As a SUPER on-screen reads: PART 1: STOLEN MOMENTS

We PRE-LAP J. Geils Band's "Hard-Drivin' Man" and CUT TO:

THREE PLATES OF BACON, EGGS AND HASH BROWNS

placed on the service deck by a short-order COOK...

INT. RUBY'S ALL-NITE - LONG BEACH - NIGHT

A 24-hour diner in the heart of Long Beach... The three plates are picked-up with an impressive dexterity by

HELEN RAINES

early 60s, clear-eyed... In pink Ruby's uniform and chunky shoes... Black currant hair striated with wisps of gray... Helen delivers the plates to a booth of college kids ...

KID

Can I get some more coffee -- ?

HELEN RAINES

Sure, hon ...

And she goes to the coffee station... When

MEMPHIS (O.S.)

Who's a guy gotta know to get a tuna melt in this joint -- ?

And she turns around to see Memphis standing there. Her expression displays many things ... Most of them joy ...

MEMPHIS (cont'd)

Hello, Ma --

And she goes to Memphis ... Wraps her arms around him ... Squeezes tight ...

HELEN RAINES (cont'd)

Oh, Randall ...

She takes his head in her hands ... Kisses his cheek ... Then the other... Hugs on ... Unmindful of the customers ... The cook smiles from behind the order wheel ...

COOK

What's the word, Memphis -- ?

MEMPHIS

How ya doing, Ruby -- ?

HELEN RAINES

Come, come, come ...

And she leads him over to a booth ... Barking to the cook - RUBY - on the way...

HELEN RAINES (cont'd)

Tuna melt on pumpernickel. Provolone,

extra tomato, Dijon... And a chocolate
milk... Lots of syrup...

(to Memphis)
Right?

MEMPHIS
Right ...

And they settle in ... Across the booth from each other ... She
takes his hands...

HELEN RAINES
You look good...

MEMPHIS
You, too, Ma...

HELEN RAINES
What are you doing back?

MEMPHIS
How's Kip?

And Helen flushes, a bit ashamed maybe ...

HELEN RAINES
Have you seen him?

MEMPHIS
No.

HELEN RAINES
oh.

MEMPHIS
Atley Jackson came to see me ...

HELEN RAINES
Atley Jackson. How is that one?
How's the leg... ?

He looks at her ... Beat ...

MEMPHIS
Why didn't you tell me?

HELEN RAINES
I couldn't. I didn't want you to
worry. I thought he'd sort himself
out. I hardly see him. He comes and
goes. He's in trouble, isn't he?

MEMPHIS
He's in some trouble ...

HELEN RAINES

I knew it. He's changed, Randall. He's a different boy. He's lost that... That sweetness ... It's gone ... And I don't know what to do ...

MEMPHIS

You getting my checks ... ?

HELEN RAINES

Of course ...

ANGLE - RUBY. He's on the PHONE in the kitchen...One eye on Memphis and Helen --

RUBY

Detective Castlebeck... It's me ...
Yeah... You ain't never gonna guess who just come in to visit his Ma --

BACK TO - MEMPHIS AND HELEN RAINES ...

HELEN RAINES (cont'd)

You haven't spoken to him in a while, I guess...

MEMPHIS

He doesn't return my calls. or my letters ...

HELEN RAINES

Kipling was sixteen when you left, baby. I don't know what you remember of him. But you should brace yourself

And, on her sad smile, we PRE-LAP Sammy Hagar's "I Can't Drive 55" and SLAM CUT TO:

INT. "THE SIDE POCKET" - POOL HALL - NIGHT

A dozen tables... Smells of blue chalk and whiskey... The juke box cranked... We take it to the back of the joint ... Where Kip, and Tumbler and Mirror Man are knocking a rack... Freb sits nearby, with a few badly made-up GIRLS...

TUMBLER

... so ... It's my new move ... It's called "The Stranger." What I do is, I sit on my hand for 10 minutes. Till it falls asleep. Till it's good and numb. No feeling. And then I jerk off.

GIRL

That's disgusting -

FREB

What's the point, man -- ?

TUMBLER

Cos it's like you're bein' done by a stranger
... It rocks ... It's the power move of the
New Millennium...

He sinks another ball. A kid, 15, TOBY - comes up to them.

TOBY

Hey, Kip, what's up?

KIP

What do you say, Toby?,

TOBY

I'm cool -

TUMBLER

What do you want, shithead?

TOBY

Why you gotta front me like that? I'm
talking to Kip --

TUMBLER

Why don't you leave him alone?

TOBY

I known Kip longing than you, man ...

TUMBLER

Oooh, ain't you the lucky duck --

FREB

Any word, Kip -- ?

KIP

No ... And they won't take my calls ...

FREB

What does that mean -- ?

KIP

It ain't what you'd call a "good sign"

He groks their fear...

KIP (cont'd)

Look - we managed to get 13 in a week.
We just gotta step it up ...

FREB

But we only got till Friday. That's four days. And we lost the 13. So's we gotta start over ...

Kip looks at him...

KIP

That, too ...

(off of Freb's look of fright)

Don't sweat it, Freb. We're cool.

ANGLE THE FRONT DOOR. For Memphis has entered. He clocks the room. Sees them at the rear ... Walks back

KIP

It can be done, man. We just gotta step it up... It's a challenge ...

MIRROR MAN

The challenge is not to get our nuts cut-off and shoved down our throats ...

TUMBLER

Can I help you, pal -- ?

And Kip looks up ... To see Memphis there ...

MEMPHIS

Hey, Kip ...

KIP

Hello, Memphis --

TUMBLER

"Memphis?" You're Memphis?

MEMPHIS

That's right...

TUMBLER

Damn. Damn, damn, damn ...

FREB

Memphis. Holy shit. It's an honor, man --

And he pumps his hand... Memphis continues to stare at Kip

KIP

It's good to see ya, man. You changed your look -

MEMPHIS

You, too

Hold the stare... The others are excited...

FREB

What are you doing back, Memphis?

MEMPHIS

Little visit. Check on the family.

KIP

It's nice to see ya, man -

He smiles ... Memphis eyeballs him... Toby is there ...

TOBY

Hey, Memphis. Remember me? Toby Walker. I live next door ...

MEMPHIS

Sure. Hey, Toby. You grew up

TOBY

Yeah, I'm cool ...

And Memphis turns back to Kip, who's picked up a pool cue.

KIP

Who's got next game -- ?

And he makes to rack 'em up ... Then:

MIRROR MAN

I get it. You ain't gotta be a genius: Memphis come back to save our bacon!

TUMBLER

Shut-up, Mirror Man --

FREB

Izzat true? You come back to save our bacon?

MIRROR MAN

Of course it's true. He come to save his brother's dangling ass --

KIP

That can't be it. Cos we don't need saving

FREB

We don't -- ?

MEMPHIS

He give you an advance -- ?

MIRROR MAN

Hell, yeah. Ten larger man

Kip shoots him a look... As if he's spoken out of turn ...

MEMPHIS

You just give 'im back the money.

All's well...

The others look glum... Kip laughs ... Long and hard...

KIP

"Give lim back the money." "Give 'im back the money..." Be nice. If only we didn't drink the money. And smoke the money. And buy Nikes with the money. And Sony Play Stations with the money. And dirty girls with the money...

And Kip sinks a ball ... Memphis looks at the others ... They nod... It's true ... The money's gone ...

KIP

But don't worry, man. Things are all sweetness and light here...

TUMBLER

Things are all leafy and suburban ...

MIRROR MAN

The hell they are --

KIP

Sure they are. Although we do appreciate the gesture, Memphis. But we do got it handled...

And it was nice to see you -- -

Memphis nods ... Looks at all of them... Smiles ... And then REACHES OUT, GRABBING Kip by the collar, yanking him to his feet and in close, nose to nose ...

MEMPHIS

You listen to me, baby brother. You fancy yourself some reat neat tough guy scumbum, well, woop-tee-doo, little puppy with a poundcake. But I remember the days when you used to steal my Colorforms and eat 'em... So you can't stop me from saving your "dangling ass" if that's what I feel like

doing...

And with that, he shoves Kip back down into his seat, toppling the table, bottles and glasses crashing... And barrels away from them, the crowd parting like a wound...

Kip's crew left stunned, flustered, and maybe a bit impressed...

TUMBLER

Damn... Homeboy's on the dazzle ...

And, off of Kip's furious look, we CUT TO:

EXT. LONG BEACH HARBOR - NIGHT

A chill in the air. Memphis walks toward a range of lowslung buildings ...

EXT. WOODBURN SCRAP AND METAL - NIGHT

A virtual cityscape of dismantled automobile carcasses, piled up high for as far as the eye can see ... A huge FORK LIFT scoops up a wreck and hauls it over to the CRUSHER... Watch as the car is FLATTENED, for easy shelving ...

Midnight auto nonpareil ... To one side of the yard is a GARAGE: Watch as a HONDA ACCORD, with a BLOODY WINDSHIELD, enters the garage. A young Mexican KID driving.

A SIGN: "LOCK YOUR CAR OR IT MAY BE GONE IN 60 SECONDS!"

INT. GARAGE - CHOP SHOP

A CAR is CHOPPED ... Pulled apart ... Fenders, doors, panels, interiors, air bags ...

EXT. WOODBURN SCRAP AND METAL - FRONT ENTRANCE

Memphis knocks on the door ... A dog-faced MAN opens it ...

DOG-FACE

Yeah -- ?

MEMPHIS

Randall Raines to see Mr. Calitri ...

INT. WOODBURN SCRAP AND METAL

Memphis follows Dog-face to the back of this building. Follows him into another room. Which is

A WORKSHOP

An enormous WOODWORKING SHOP, fully tricked-out with state-of-the-

art table saws and drill presses, jointers and power planes.

An antique treadle lathe stands in one corner. A stock layout of expensive woods - oak, birch, maple, cherry, mahogany - is stacked against the rear wall ...

Jars and bottles and cakes of glues, resins, stains and bleaches cram a shelf unit ... There's a MAN here, at a band saw. This is RAYMOND CALITRI, 59 ...

He wears an apron, protective glasses and a lopsided sneer. A Richard Widmark motherfucker - with the diamond hard look of a cobra. The liegelord of downtown...

And now he works the a hand saw, making critical cross-cuts on a wide panel of maple ... Atley Jackson is here as well ... As noisy as it is out in the yard, in here, once the door is closed, it's as SILENT-as a tomb...

A BANK OF MONITORS on one wall show the cars being crushed and disassembled in the yard. Memphis is led into the room.

Calitri nods and Dog-face leaves the room... Calitri smiles ... Examines his fresh cut...

CALITRI

Randall Raines ... It's been a long time ...
(looks at his clothes;)
frowns)
'though I do I recall you as a man
with style. You remember your old
friend, Atley -- ?

MEMPHIS

How ya doing?

ATLEY JACKSON

Good to see you, Memphis --

CALITRI

So. What do we owe the honor -- ?

MEMPHIS

It's about my brother ... Kip...

CALITRI

Yes ... Kip ...

He says the name like other men say "cancer." The phone on his desk BLINKS. Calitri picks it up. Listens. Looks at one of the monitors. Where the Mexican man is talking to several Calitri EMPLOYEES. Calitri hangs up...

CALITRI

Excuse me one moment, Randall ...

And he picks up a MORTISE CHISEL on his way out. Palming it ...

INT. GARAGE - THE MEXICAN MAN

is sobbing. As Raymond Calitri marches toward him, glancing at the bloodied windshield.

CALITRI

You bring this to me in this condition? Blood and guts all over it? You make me complicit? On my property? Who taught you how to think? And worst of all: weren't there supposed to be two Hondas?

THIEF

Please ...

And Calitri, rapid-fire, PUNCTURES the man's belly and chest and legs with the chisel, old-school prison-shiv style ... Until the man is on the floor, howling ...

CALITRI

Stupid sonuvabitch...

INT. CALITRI'S WORKSHOP

Memphis can-see this from one of the monitors. He looks at Atley...

ATLEY JACKSON

Car-jacker. Neglected to clean up after himself ...

MEMPHIS

Jesus ...

ATLEY JACKSON

The business has changed...

Calitri is back, wiping the sweat from his brow with a rag.

CALITRI

Now. Where were we? Oh, yes. Kip.

MEMPHIS

I don't want him hurt...

Calitri looks at him, then waves a hand around the shop...

CALITRI

I'm proud of this work. The bird feeder. The wagon wheel planter. The dollhouse. The drop-leaf movable server...

He gestures to each item - exquisitely-rendered woodwork. Then gestures to the yard...

CALITRI (cont'd)

Metal. Steel. It's cold. Ugly. Wood is warm. Clean. Provided by nature. To see a piece of furniture take shape. It's like watching a child grow ...

Memphis glances to Atley... Atley shrugs ...

MEMPHIS

I'm sure you're working your way to the point. I'll wait right here ...

Calitri blinks. Smiles. Nods...

CALITRI

My point. Yes. Simple, really. I require the best. I insist on the best. I only engage the best. Your brother. His friends. They came to me. They wanted my paper. He was your brother. You were the best. Now. They've brought so much goddamn heat down, I may not be able to fill this order. Which would be very bad for me. Which in turn, is very bad for them...

MEMPHIS

I could kill you. That occurred to me. When I first heard about this. That I would kill you ...

CALITRI

Grow up. You don't kill people like me. People like me die in their sleep at 87 ... Do you know why? Because if you did kill me, and everyone knew it was you - for the next ten years they'd be finding pieces of those you love scattered all over California ...

Memphis nods, notes a PISTOL, resting on a shelf nearby.

CALITRI (cont'd)

No, no. You don't kill me, because you can't. You don't take your brother and run, because we'd find him. You

don't go to the-police, because we have friends there, too. You do nothing: except deal with me.

Memphis eyes him...

MEMPHIS

I can come up with the front money. Pay you back...

CALITRI

Were it only that easy. I have obligations. The order needs to be filled...

Calitri takes a manila ENVELOPE from his desk... Hands it to Memphis, who takes out the SINGLE SHEET OF PAPER inside.

CALITRI (cont'd)

On that list, you'll find fifty cars. Fifty. Five-zero. They range in age from the 1956 Ford Thunderbird to the 1999 Toyota Camry; and in expense from the 1993 Volkswagen Jetta to the 1988 Lamborghini Countach. Fifty cars. Five-zero.

Memphis scans the list ... Looks up at Calitri ...

CALITRI (cont'd)

There is a container ship in Long Beach Harbor. Pier 14. Ready to be loaded with 4-car-per shipping containers, false-walled and customsprofiled as motor oil designated. The ship leaves in four days for South America and the men who've tendered me this contract ...

MEMPHIS

They gave you only four days?

CALITRI

They gave me two weeks. I wasted most of it with your brother and his crew, who not only lost what pitiful few they managed to boost, but also alerted the heat as to our endeavor, making this even more difficult to achieve ...

Memphis scans the list ...

CALITRI (cont'd)

Four days. 50 cars. I'm paying 200

thousand dollars ...

Now Memphis looks up...

MEMPHIS

I'm not interested --

CALITRI

I knew you'd say that.

MEMPHIS

I'm just here about my brother.

CALITRI

I knew you'd say that, too --

Calitri smiles ... Memphis 'looks at him... At Atley Realizing the trap ...

MEMPHIS

Sound it out for me.

CALITRI

Your brother has four days. Fifty cars. Five-zero. For that he gets 200 large ...

MEMPHIS

And if he doesn't make it -- ?

Calitri goes to one corner of the shop... Takes a tarp off of a full couch MAHOGANY CASKET...

CALITRI

I made this, too. My first one. Brass extension handles, not plated. The coverings are silk, not rayon. Expensive hardwood. And lined with spray green Lorraine crepe ...

Memphis waits, knowing where this is going --

CALITRI (cont'd)

Yes, yes. I made it for young Kip. In case he fails. At 8:00 Friday morning, if that ship sets off without my fifty ... Kip will take up permanent residence in this box ...

Calitri WALL SWITCH and the a corrugated steel SLIDING DOOR is RAISED, revealing a LOADING DOCK facing the back of the yard... Two MEN are working out there... DIGGER AND BUTZ scuzzy dudes, mid-30s and dressed in dirty coveralls ...

CALITRI (cont'd)

Come here for a second, boys --

And they come over --

DIGGER

Evenin', Mr. C. --

CALITRI

Digger, Butz: let me introduce you to Randall Raines. Used to head up the dandiest ring in Southern Cal. Left us for parts unknown. Randall, this is Digger. And that's Butz -

DIGGER

Hi, Randall --

Memphis says nothing. Calitri grins ... Nods to Digger and Butz, who go back to work...

CALITRI

Digger and Butz will be in charge of burial. They're good boys ...

Memphis' look is cold and furious ... Plaintive:

MEMPHIS

I don't want them hurt. Any of 'em...

CALITRI

"don't want" the Dodgers to lose or the summer to end. But we don't get to choose these things...

Atley hits the wall-switch and the steel door slides shut. Calitri turns to Memphis...

CALITRI (cont'd)

"Nothing that's forced can ever be right." Old woodworking expression. I really don't care how the 50 get onto my ship ... I just care that they do. You decide.

With that, he puts his protective glasses back on - and fires up an abrasive-disc-finishing machine, adjusting the miter gage and beginning to sand the Outside curve of an angled chamfer.

EXT. HELEN RAINES' HOUSE - ESTABLISHING - NIGHT

A small New England-style shingle and clapboard, up on a hill overlooking the port. A small GUEST-HOUSE behind it ...

INT. HELEN RAINES' HOUSE

Helen clears away the dinner dishes ... The TV is on. The news. We see a CRIME SCENE ...

REPORTER

... the car-jacking, which left Ramona Sullivan, the 44-year-old mother of three, dead, occurred last night at ...

Memphis glances to the TV... Grimaces ... He looks out the window ... At the SEDAN parked below...

EXT. RAINES' HOUSE - NIGHT

Memphis comes out ... Moves to the sedan parked across the street ... it is Detectives Castlebeck and Drycoff...

DETECTIVE CASTLEBECK

I know you.

MEMPHIS

You know my back.

They get out of the car... The view of San Pedro from up here is a spectacular bedspread of lights ...

DETECTIVE DRYCOFF

When'd you get to town, Raines?

MEMPHIS

The other day....

DETECTIVE DRYCOFF

What for?

MEMPHIS

No particular reason. Catch a Laker game. I heard we got Shaquille ...

DETECTIVE DRYCOFF

Where you been, anyway?

MEMPHIS

Just out there. Roaming around. Building up my collection of refrigerator magnets ...

DETECTIVE DRYCOFF

You seem a little hinked-up ...

MEMPHIS

Not at all ...

He and Castlebeck lock eyes ... Castlebeck takes a pear from his coat pocket ... Sets to polishing it ...

DETECTIVE CASTLEBECK

I remember us having made some kind of deal, Randall. I don't remember this deal having some kind of time-limit. I look at you - here - in my town - and I'm confused...

MEMPHIS

A little family emergency --

DETECTIVE CASTLEBECK

I hope it's not your dear sweet mother...

MEMPHIS

No...

DETECTIVE CASTLEBECK

Or your baby brother. What was his name?

MEMPHIS

Kip.

DETECTIVE CASTLEBECK

Yes, Kip. Short for Kipling. Named for the English writer of stories about India ... He bites into his pear ... Memphis says nothing, waits ...

DETECTIVE CASTLEBECK (cont'd)

I got a rash of thefts. A new crew is making noise. We recovered a big take - last week...

MEMPHIS

And this has what to do with me?

DETECTIVE CASTLEBECK

I don't know. But you shouldn't be here. Take care of your business. I'll give you 24 hours. And then I don't want to see your face. Ever again. Make a fool of me once, that's my bad. Make a fool of me twice. That's really my bad, and I'll kick your ass from here to India ...

Castlebeck gives him a long look... As they walk back to the car...

DETECTIVE CASTLEBECK

Good. Cos you know how it plays.
Six years ago, I let you go free. But
the next time ... The next time sends
you away for'a long, long while ...

DETECTIVE DRYCOFF

By the time you get out, asshole, there
won't even be cars. We'll all be cruisin'
around in space ships ...

He laughs... And they drive off ... Memphis watching them go ...
once they're gone... He walks ...

EXT. "THE SIDE POCKET" - BACK ALLEY EXIT - NIGHT

Kip comes out of the club... Toby follows ...

TOBY

You goin' home?

KIP

Yeah... You want a ride...

TOBY

Sure -

KIP

How'd you get here? Your Moms give you
ride -- ?

TOBY

Hell, no. I boosted a 'Vette.

KIP

You boosted a 'Vette? Then where is it?

TOBY

I dunno. It was right here. Someone
musta' boosted it back...

KIP

Damn crooks is everywhere --

They smile...And go to Kip's TRANS AM...

TOBY (cont'd)

Memphis seemed weird, huh? What's with
them clothes? He a farmer now or
something?

And this seems funny to Kip... He smiles..

KIP

Yeah. Except the only thing he's growing
is old...

And they are fronted by TWO GOONS ... Who toss them up against the
wall...

KIP (cont'd)

What do you want -- ?

One of the goons SOCKS Toby in the gut. Toby doubles over. Kip
strains to intervene, but his goon holds him back --

KIP

Don't you do that! You leave him alone!

GOON

Shaddup, Raines

KIP

He's got nothing to do with this --

And the goon punches him in the face. And Kip goes down. And out.

GOON

Get him in the car

EXT. WOODBURN SCRAP AND METAL - NIGHT

Kip comes to. In his car. Hot white lights blind him. The Trans
Am is in the crusher. FIGURES above him. Calitri. The goons ...

CALITRI

Hello, Kip --

Kip tries to get out. The doors are pinned by the forklift.

KIP

Lemme out of this --

CALITRI

Were it only that easy --

KIP

We can still do it --

Calitri nods ... And the crusher presses ... The roof caves a bit
... Kip is close to scrunch ...

CALITRI

No you can't. Flies on sherbert is what you
remind me of. Because just being attracted
to something, doesn't mean you belong...

INT. CALITRI'S WOODSHOP

Atley is here, watching Calitri and Kip. one of the monitors. He's miserable. But there is nothing he can do.

EXT. SCRAPYARD - NIGHT

Kip continues to struggle free...

KIP

Listen, Calitri --

CALITRI

Call me "Ray." Better yet: call me "asshole." Cos that's how you've treated me --

KIP

I get out of this I'm gonna fuck you up --

Calitri does have to admire the stones on the kid. But. Another nod. Another crusher-press. Another scrunch...

KIP (cont'd)

Calitri -- !

Nothing. Silence. Kip peers through the slit that the side window has become ... Only they are gone ... And there is another awful NOISE ... Kip strains to discern its origin ... Only he can't get the angle ...

We can. It's a huge CRANE, tipped with a GRIPPING CLAW... It is maneuvered over the Trans Am... Grasps it. . . And LIFTS IT INTO THE AIR ... Kip, terrified, inside ...

And, as the crane dangles the Trans Am toward the black waters of the harbor, we CUT TO:

INT. HELEN RAINES' HOUSE - KITCHEN

Memphis is at the kitchen table. The list of cars before him. He's making notations. He gets to his feet ... He goes to check on his mother ... She's asleep in her room... He closes the door ...

And goes back to the kitchen. He goes to a framed PHOTOGRAPH - of he and Kip. Earlier times. Happier times.

When there is an enormous THUD! From outside. Memphis goes to a window. Sees a RAMP TRUCK unloading a gnarled blob of metal. Memphis runs outside. Just as the ramp truck drives off ...

Memphis goes to the mangled Trans Am... Leans down ... And there's

Kip ... Seriously smooshed in the flattened car.

MEMPHIS

Kip -- ?

KIP

Yeah ...

MEMPHIS

You all right -- ?

KIP

I think so. There's things I can't feel right now. Like my feet. But ... You think you can get me outta this, Memphis? I'd appreciate it -

MEMPHIS

Just hold-on there --

Memphis goes to the garage ... Finds a crowbar, an acetylene TORCH, tin-snips ... He goes back to the wrecked car... And sets to work... He looks at Kip ... Shakes his head...

MEMPHIS (cont'd)

So you want to run that part by me again about things being "all sweetness and light..."

KIP

This has nothing to do with any of that --

MEMPHIS

Oh. You maybe have more than one enemy who owns a car-crusher -- ?

KIP

All my enemies own car crushers. It's like a pre-requisite ... Owwww...

MEMPHIS

Easy ... Take it easy ... We're almost there...

Indeed... Memphis has freed him ... Kip crawls from the wreckage ... His clothes in tatters... Blood seeps from a variety of contusions ... He limps ... Memphis helps him to the guest house ...

INT. KIP'S GUEST HOUSE - LATER - NIGHT

Small, cluttered... Posters of Kurt Cobain, a skying Kobe Bryant, Pamela Anderson, two nude girls draped over a glittering

Lamborghini Espada, etc. There's a fish tank... And a big-screen TV, on which the Lakers are currently defending a high-speed Boston Celtic fast-break...

Memphis sits on a ratty couch before the TV... Kip comes out of the bedroom... He's changed clothes ... He wears clunky fur-lined MOON BOOTS, leopard-skin Speedos and a tshirt ... He looks slightly ridiculous...

Throughout the scene, Memphis should be studying Kip, as if he's seeing him for the very first time ... And waiting for the inevitable crack...

MEMPHIS

You okay -- ?

KIP

Totally. I'm fine. You want a beer, man -- ?

MEMPHIS

Sure --

And Kip limps toward the refrigerator ... He comes back with two beers ... Hands one to Memphis ... Glances at the TV --

KIP

you like Kobe's game? I do. You think he's heir apparent to MJ? I do. He speaks fluent Italian, you know? So he's got that going for him --

And a cut on Kip's forehead starts to bleed ... Kip grabs a towel ... Presses it to his head --

MEMPHIS

You sure you're okay -- ?

KIP

Yeah, man. Where is your beer?

Memphis holds it up ... Kip nods ... There are a pile of IGNITIONS on the table ... Kip picks one up, absently begins trying to strip it...

KIP

Cool. So you're living up North?

MEMPHIS

Yeah -

KIP

I heard you were pumping gas -

MEMPHIS

Something like that -

KIP

You're kind of cultivating a new look.

MEMPHIS

Yeah --

Beat ... They watch the game ... Kip replaces the soaked towel with another ...

MEMPHIS (cont'd)

Maybe you need a stitch --

KIP

Nah. It's a scratch.

MEMPHIS

Okay --

Beat ...

KIP

Hey, you want something to eat ?

MEMPHIS

What do you got ... ?

And Kip hoists himself painfully to his feet ... Limpes over to the 'fridge ... Memphis watches him, a slight grin at Kip's attempt at cool ... Kip peers into the 'fridge ...

KIP

Not much. I got olives. You like olives?
Kalamata olives rule, I think. Ma likes the Calabrese. It's more mellow

And he brings over a bowl of olives.

MEMPHIS

There's certainly a time and a place for a mellow olive -

KIP

Yeah, yeah. That's what I'm thinking --

And they nibble on them. Kip bites into one ... And the juice stings his cracked lip ... But he disguises his grimace as an appreciative nod...

And for a moment, they nibble olives and drop pits into an ashtray... Then:

MEMPHIS

So what are you gonna do?

KIP

About what?

MEMPHIS

"About what?"

KIP

About Calitri? No worries, man.
I'll call him. He's a reasonable
dude ...

MEMPHIS

I can see that -

And Memphis glances out the window. To the crushed car. Kip catches the glance, glances himself, chooses to ignore it.

MEMPHIS (cont'd)

You have everything ... under
control?

KIP

Yeah. He just wants to know I'm
still on it. He needs reassurance.
All these big swinging dicks do.
No worries. I won't let him get
into our Kool-Aid...

Kip shrugs ... Picks up another olive... Remembers the pain' of
the last one... Drops it back in the bowl ... Memphis is staring
at him, disgusted... Kip feels it ...

KIP (cont'd)

What -- ?

MEMPHIS

What happened to you?

KIP

What?

And now Memphis gets to his feet ... Paces the place...

MEMPHIS

You just got crushed in a car. You're
bleeding all over your self. And you
sit there - eating olives and talking
basketball, as if, at this very
moment, people weren't plotting
your demise ...

KIP

C'mon, man... My "demise..."

(chuckles)

Overreaction

MEMPHIS

"Over--" You know - I can maybe understand, since I been gone, you taking up this dumb-ass life of crime, and for that I can partly blame myself. But what is baffling to me, is how, since I been gone, you've become a complete and total moron--

KIP

Hey, now -

MEMPHIS

He's gonna kill you -- !

KIP

I can handle it --

MEMPHIS

You can handle it?

KIP

I can handle it --

MEMPHIS

You can handle it?

KIP

I can handle it --

MEMPHIS

You?

KIP

Me.

MEMPHIS

You?

KIP

Me...

Beat ... Hold the look ... Kip shifts in his chair ... Even this hurts... He tries to hide the wince ... Memphis goes to the window, looks out at the harbor below... Beat ... Then:

KIP (cont'd)

Why? You think you can help me?

And he turns back to Kip ...

KIP (cont'd)

What can you do? You haven't done anything in six years but pump gas and go overall shopping. And the cars, they've changed ... There's new shit. Computer chip keys and sophisticated alarms and I don't think, an old guy, could much bypass 'em...

MEMPHIS

You don't think so, huh?

KIP

Not really ... But you know... Maybe I'm wrong ...

And the brothers look at each other ... In the pale glow of the TV... For a long beat ... And then we'll CUT TO:

EXT. LONG BEACH HARBOR - CANNERY / FISH AUCTION - DAY

A rack of eel and OCTOPUS hung out to dry in the salty sun ...

Memphis walks with Atley Jackson past the bustling commercial fishing hubbub: Portuguese FISHERMEN unloading albacore and bluefin from their ship's hold; Greek FISHERMEN emptying mackerel and halibut from their nylon trawl nets; their WOMEN gut, clean and fillet ...

As they walk, Atley is selecting FISH from the various MARINERS ... Who wrap it up for him... He places it in a leather satchel ... Everyone seems to know him...

ATLEY JACKSON

Nicolo, how's the yellowtail today?

An old FISHERMAN, who speaks broken English, wraps up several steaks...

FISHERMAN

Very nice, Atley. Very nice ...

ATLEY JACKSON

You can't get it any fresher than this, Memphis ... From the sea to my skillet ... Nothing in between...

MEMPHIS

What's with the fish thing -- ?

ATLEY JACKSON

We can learn something from our Asian friends. They smoke a thousand cigarettes a day; they're completely stressed and overworked; they drink like, well ...

MEMPHIS

Fish.

ATLEY JACKSON

And they still have the lowest rate of cancer of anywhere in the world. You know why? All they eat is seafood.

MEMPHIS

Also, never underestimate the restorative powers of "Karaoke."

ATLEY JACKSON

I do a poaching number. Six-ounce fillets in a saucepan of brine. In 8 minutes, I could cater a goddamn wedding. Plain but flavorful. And it's a good way to show off my Hollandaise sauce ...

MEMPHIS

You have a Hollandaise sauce ?

ATLEY JACKSON

I do ...

(laughs)

Christ, what happened to us ?

MEMPHIS

Speak for yourself, boss I don't have a Hollandaise sauce

ATLEY JACKSON

No, but you dress like an asshole ...

They walk...

MEMPHIS

I think about that night a lot...

ATLEY JACKSON

Me, too. Every time I walk...

MEMPHIS

How they were just there ... Waiting on us ... The fix was definitely in ...

Nothing from Atley... They walk ... Memphis looks at him.

MEMPHIS (cont'd)

Yeah, you know: I just. I just never really thanked-you. I meant to. I just want you to know...

Memphis nods. Atley shrugs, and selects some halibut filets.

MEMPHIS (cont'd)

Tell him it's on ...

Atley looks at him...

ATLEY JACKSON

Yeah -- ?

MEMPHIS

Yeah Tell him to lay off Kip and them Tell him it's on

Atley nods...

ATLEY JACKSON

Any idea how you're gonna go at it?

Memphis looks at him... Shakes his head... FADE TO BLACK.

As a SUPER on-screen reads: PART II - BACK TO WRONG

EXT. OTTO'S AUTO - NIGHT

The hustle and bustle of a full-service auto restoration operation ...

Dig the 157 Chevy, as an orange diamond tuck and roll with orange fur interior is installed... Dig the 153 Corvette as its front and rear suspension is replaced with coils and airshocks ... Dig the 150 Merc, as its chrome is stripped off and the old paint sandblasted and holes brazed...

All under the watchful eye of...

OTTO HALLIWELL

Late 60s. A feisty grease-soaked curmudgeon who begs the question: how the hell did they manage to rock together Yoda and the ghost of Walter Huston... ?

But he remains the Zen master of cars and all that cars are, were

and can be ...

His mixed-breed MUTT - Hemi - licks his balls in one corner

Otto is currently AIRBRUSHING a candy-colored, variegated DESIGN on the deck lid of a Camaro ... It is painstaking work ... But he is an artist ...

His woman - JUNIE - a tall blonde, early 40s, body of a thousand dances, wipes his brow, like a scrub nurse ...

Memphis wanders in...

Otto sees Memphis ... Drops his brush... He walks over to Memphis ... Takes him in his arms ... Hugs him close... Actually waltzes him a few steps ...

Memphis is stunned at the transformation this place has gone through ...

OTTO

Am I dying? Are all the angels of my life returning to bid a final farewell?

(holds him at arm's length)

And have my angels completely lost their fashion sense -- ?

MEMPHIS

Hello, Otto ...

OTTO

You remember Junie?

MEMPHIS

Of course. Hi, Junie --

JUNIE

Hello, Memphis -

MEMPHIS

What happened here -- ?

OTTO

Whatever do you mean?

MEMPHIS

The chop-shop... Where are the stripped cars? The rolled-back odometers? The part bins?

OTTO

What happened? Old-age happened. I tired of killing them. I woke up one morning and thought I am no longer a destroyer. I am a means of

resurrection. Now. We restore. We revive.
There are so few things in this life, we can
prevent from decay. Most must die. These don't
have to...

He calls over to the MEXICAN MAN working on the pick-up ...

OTTO (cont'd)

It's 3 coats of primer, 12 coats of black
acrylic lacquer before laying out the
flames ... And fill the cab top with mylar
flakes ... They'll sparkle like stars ...

(turns to Memphis)

Randall, Randall, Randall ... You look
splendid ...

MEMPHIS

You, too, Otto

And Otto goes back to the Camaro ... To finish his work...

OTTO

I heard rumors you were back. About
Kip ...

MEMPHIS

He's gotten involved --

Otto looks up frustrated... To Junie

OTTO (O.S.)

I can't concentrate. Play something, my
sweetness; my reason to rise ...

And Junie hits PLAY on a cassette deck ... And, instantly, ENGINE
SOUNDS rip from the shop's stereo speakers ... Otto listens, as
if it were a Mahler symphony...

OTTO (cont'd)

The Ferrari 365 GTB/4 Daytona. At Le
Mans. 1971. The quad-cam V12. Hear
how they got the engine up?
Hear those exhaust notes? That's a
very wide rev range... Here, it
peaks at 5500 RPM...

Memphis smiles ... These eccentricities are old hat...

OTTO (cont'd)

Raymond Calitri. He's amplified much
sorrow on these streets ...

MEMPHIS

You think it can be done?

OTTO

Are you considering a comeback tour?

MEMPHIS

Tell me...

OTTO

It can be done. Take two days to shop; one to prep. I'll offer up my bible for a small fee. You also have to hope Kip's jerk-circus didn't undo Castlebeck's linkage so much so that he's setting up surveillance teams on every city block. And then get yourself a crew...

MEMPHIS

The hard part ...

OTTO

"A people is a detour of nature to get 6 or 7 great men - Yes, and then to get around them..." Nietzsche said that.

MEMPHIS

Is he still working here ?

OTTO

The old crew. Go find them. I can't help you with that. Since I've cleaned up the act a bit, they no longer come around... A pity how legitimacy makes you unpopular -

MEMPHIS

I Just don't know how happy they'll be to see me

Otto has finished the Camaro ... He looks at Memphis --

OTTO

I remember I had a 1964 Buick Opal. worst car ever built. Value job. Everything broke and I-fixed it. A coma car - built to German specs. Plastic gas line. 3 speedometer head. On a quiet night, you could hear it rusting in the garage. But when that car was gone, I missed it. If it came driving back in here right now, there'd be tears and laughter ...

MEMPHIS

And the moral of that story is -- ?

OTTO

Go to them. They'll be happy to see you ... Ahhh...

And he closes his eyes ... To listen to the Ferrari tape ...

OTTO (cont'd)

... 8.8:1 compression...

We PRE-LAP Simon And Garfunkel's "Baby Driver" and CUT TO:

CLOSE ON: A SIGN READING: "PLEASURE CRUISE DRIVING SCHOOL"

atop a moving DODGE ARIES K. Which is nearly SIDE-SWIPED by an oncoming PICK-UP. A MAN HOWLS IN TERROR...

INT. DODGE - MOVING - CITY STREETS - DAY

A timid CHINESE GIRL - JENNY, 23 - negotiates the vehicle at 10 & 2. Riding shotgun, her howling instructor is DONNY ASTRICKY - 41, whom we remember from six years ago. Now he's paunchy, with Ernie Borgnine tough-guy-warmth. At one time, he kicked out the jams. Now he teaches driver's ed...

DONNY ASTRICKY

Pull over! Pull her the hell over!

Jenny pulls the car over in a lopsided lurch...

DONNY ASTRICKY (cont'd)

Put it in PARK. Remember how to do that? It's the big "Pff.

She parks it. He stabs at the side-view mirror ...

DONNY ASTRICKY (cont'd)

"Objects May Appear Closer Than They Seem." Can you say that for me?

JENNY

I'm sorry.

DONNY ASTRICKY

You ain't sorry. You're a horrible driver... You can't strap into your seat belt, without almost getting creamed by a bus ...

She starts to cry... Donny softens ...

DONNY ASTRICKY (cont'd)

Aw, c'mon. It's no big deal.
You can't drive. You can't.
Time to acknowledge it and move on. I
can't swim. I know I can't. So you
know what I do? I stay the fuck outta
the pool ...

EXT. PLEASURE CRUISE DRIVING SCHOOL - DAY

Memphis waits outside ... The Aries K comes crawling toward him.
Donny gets out of the car ... Sees Memphis ...

DONNY ASTRICKY

Damn. Memphis Raines. Long time ...

MEMPHIS

How you doing, man?

DONNY ASTRICKY

All I get are the Orientals. They can
build 'em, but they can't drive
'em So? What are you doing here?
What's with the outfit -- ?

MEMPHIS

You know where the others are?

Donny frowns... Looks close at Memphis ... Then:

DONNY ASTRICKY

Most of 'em are gone. The Dyar Boys are
doing a nickel at Chino; Henry Santoro
and Frankie Fish are moving
weight in Florida; Bill Doolin was
killed in Denver... Atley
Jackson's on the gimp and runnin'
errands for Calitri; The Sphinx
is still around, I guess ... Then
of course, there's ...

His pause is meaningful ...

MEMPHIS

Forget that ...

DONNY ASTRICKY

Okay. Figure it forgotten. What's this
about anyways -- ?

INT. OTTO'S AUTO - NIGHT

In a wood-panelled back room, around a conference table: Memphis
and Donny sit... With the list before them...

DONNY ASTRICKY

Most of 'em are late-model...

MEMPHIS

That's right. Only 10 exotics ...

DONNY ASTRICKY

We'll have to start beating the bushes, find out where they live...

Otto enters. Giggles...

OTTO

Some crew you got ...

MEMPHIS

If we put out the word. That we're crewing-up, for a one-time-only job... What do you think that'll yield?

DONNY ASTRICKY

A bunch of strung-out hypes and stick-up men. This ain't like the old days, Memphis. The profession has lost its..

OTTO

Dignity...

DONNY ASTRICKY

Yeah...

MEMPHIS

Well, the three of us don't exactly inspire confidence...

Beat ... Donny examines the list ...

DONNY ASTRICKY

Wow! They got Eleanor here -- ?

MEMPHIS

I know. Weird, huh -- ?

The door opens ... One of Otto's WORKERS is there...

WORKER

Otto, there's someone here to --

But they walk past: Kip, Tumbler, Mirror Man, Toby, Freb

DONNY ASTRICKY

Lookit Kip. All grown up...

KIP

Hey, Donny --

MEMPHIS

What are you doing here?

KIP

Otto called -

Memphis looks to Otto ... Otto shrugs ...

OTTO

You need him...

MEMPHIS

No we don't -

OTTO

I appreciate your dilemma, Memphis.
But how are two washed-up thieves
and an old man supposed to boost
50 cars in three days...

MEMPHIS

His criminal career has officially come
to a close ...

OTTO

The conundrum still applies, of course. The
purpose of the endeavor is to rescue
baby brother from imminent
death and/or a life of crime. However.
This cannot be successfully
carried out without baby brother's
considerable resources, shabby
though they may be.

Memphis considers ... He has little choice ...

MEMPHIS

We do this. Then. You're finished.
Then. You're clean

KIP

I like how you wallop back in here -
after four years - and can still get all
Clifford Huxtable on my shit ...

MEMPHIS

You hear me?

KIP

I hear ya. Get me outta this. I'll
move to the country. Open a fruit

stand...

Memphis looks at him... Shakes his head...

DONNY ASTRICKY

You guys have any skills at all?

KIP

Hell, yeah. Mirror Man here is our electronics expert. He's got some gadgets you old farts maybe never -heard of; Tumbler can drive anything with wheels, and some things without; Toby's a hacker, can do things with a computer, that are pretty amazing ...

MEMPHIS

How old are you now, Toby?

TOBY

Sixteen. But my birthday's in seven months ...

Memphis shakes his head... Sighs ...

DONNY ASTRICKY

(re: Freb)

What about him?

KIP

Freb can order pizzas like nobody's business

Freb starts to Protest ... Shrugs ...

FREB

People gotta eat ...

Memphis looks at all of them ... Sighs...

MEMPHIS

Okay, then... Otto?

OTTO

In order to succeed, you're going to have to go old-school. one night boost. Put all your nuts in one basket. And...

TUMBLER

One night? Are you nuts?

MEMPHIS

You got maybe a better plan?

Tumbler looks to Kip...

KIP

You spread it out ... you move around...
So's they can't touch you... so's they
don't know... Shadow games and shit
...

MEMPHIS

"Shadow games?"

KIP

Shadow games ...

MEMPHIS

You spread it out, by the 2nd night,
the heat are onto you. Know
something's up. With a one-night boost,
by the time all the cars are reported
stolen, your ship's set sail.

Kip and the others nod... Makes sense ...

MEMPHIS (cont'd)

Go on, Otto -

OTTO

We're on a truncated time-table. Take a day to
shop it; a day to prep it ... And we're still
going to need to expand the crew...

DONNY ASTRICKY

There's no one left ...

OTTO

We've got several Italian cars on the list.
Always tricky, always timeconsuming. So
we're gonna need a specialist ...

Memphis looks at him. Because that's what he was afraid of.

MIRROR MAN

(to Otto)

You know of one -- ?

MEMPHIS

Yeah. He's knows of one all right.

So we'll PRE-LAP The Beach Boys' "409" and CUT TO:

INT. "THE NAUTICAL MILE" SALOON - NIGHT

A SHOT GLASS, slammed down on a bar by a surly DRUNK... In a mariner saloon. Drunken SAILORS and FISHERMAN and NAVY TYPES. Sawdust on the floor. Broken beer mirrors. A rough joint...

DRUNK

One more, girl -

The BARTENDER comes over... She is a dark-haired, heavily tattooed GIRL, 26, with the faded blue world-weariness of Roy Orbison song... Her name is Sara Wayland... And she goes by SWAY. She collects the Drunk's empty glass...

SWAY

I think you've had enough, Billy...

DRUNK

Enough? I haven't even started, girl.
Gimme another --

SWAY

If you leave now, Billy, you can get a head-start on waking up in a pool of your own vomit...

DRUNK

Listen, you little cooze--

And the Drunk reaches out across the bar, to grab a bottle And Sway grabs his hand, twists it ... The Drunk groans in agony ... And Sway, still clutching his hand, hops over the bar ... And drags the drunk by his twisted hand to the front ... Cries of "Attagirl, Sway!" pepper the air ...

EXT. "THE NAUTICAL MILE" - NIGHT

Sway tosses him... The Drunk hitting the pavement ...

SWAY

Come back when you've learned how to drink, Billy --

And she freezes ... Because standing there, is Memphis ... She looks at him ... Shocked is a good place to start ...

MEMPHIS

See you're still stealing the sailors from the sea --

SWAY

What are you doing here?

And she heads back inside ... And he follows her...

INT. "THE NAUTICAL MILE"

They head toward the bar...

SWAY

(re: his clothes)

What's with the look?

MEMPHIS

The hip, cool, sexy thing was getting old...

SWAY

You look like you lost your sheep ...

And she hops back behind the bar ...

MEMPHIS

You still wrenching at Bacchiochi's?

SWAY

Hell, yeah. I'm not getting rich in here ...

MEMPHIS

Buy you a drink?

SWAY

Nope. I got a coffee. And a boyfriend.

She waves to a 30-year-old CAT drinking with his buddies. He waves back. Memphis frowns.

SWAY (cont'd)

Mitch.

MEMPHIS

"Mitch?"

SWAY

Mitch.

MEMPHIS

So I was replaced by Mitch?

SWAY

No. You were replaced by Alex. Who was replaced by Kevin. Who was replaced by Vince. Who was replaced by Mitch...

She smiles sourly at him...

MEMPHIS

Wow. And to think all I accomplished these past six years was the "LORD OF THE RINGS" trilogy...

She stares at him... Shakes her head... Busies herself with her glassware ... Beat ...

MEMPHIS (cont'd)
You look great --

SWAY
Yeah, well, you always were a sucker for flawed existences ...

ANGLE - MITCH. Watching them talk ...

SWAY (cont'd)
You should leave --

MEMPHIS
On account of Mitch?

SWAY
On account of me.

He studies her... Then:

MEMPHIS
I've taken the spear for a lot of people, Sway. Including you. Can't we improvise a little here ... ?

SWAY
No can do. Life goes on, pointfive ...
You left me, remember?

MEMPHIS
I left town. I didn't leave you.

SWAY
A distinction worth noting ...

MEMPHIS
And here I am...

SWAY
Yes. But I got a feeling it's not on account of any longing-for-my-touch on your part -

MEMPHIS
Kip's in trouble

And now she looks concerned

SWAY

What kind of trouble -- ?

MEMPHIS

Kip took a job. Fifty ladies in two weeks. Only the two weeks have turned into four days. And not a single lady has been snared.

SWAY

And you got some Italians -- ?

MEMPHIS

Six or seven...

SWAY

I'm not doing it anymore. Haven't for a while. I've carved out something for myself. It's pathetic, but it's mine ...

MEMPHIS

I understand -

And the cat - MITCH - comes over with two empty pitchers

MITCH

Another round, Sara -

SWAY

Sure, Mitch -

And she goes to the tap ... Leaving Memphis and Mitch ...

MITCH

How you doing, pal?

Memphis nods ... Beat. They sit there. Regard Sway...

MITCH (cont'd)

She's hot, right?

MEMPHIS

I'd go so far as to say "lovely."

And Mitch leans over to him, conspiratorially ...

MITCH

You should her face when she's having sex --

And Memphis turns to him...

MEMPHIS

Really?

MITCH

Really...

MEMPHIS

What's it look like?

And Memphis reaches out, and GRABS Mitch's nipple, PINCHING.
Mitch's face curls ...

MEMPHIS (cont'd)

Is it a squinty, grimacing, contorted
face? Agonized and writhing and ugly?
Oh, now I see it, yes, yes!

And Memphis releases him... And Mitch goes down hard ... And Sway
comes over ...

SWAY

What the hell are you doing -- ?

MEMPHIS

If you change your mind. We're at
Otto's. It's 50 ladies in 24 hours.
For The Carpenter. 200 K and Kip's
life on the felt. So long now ...

And he's out of there, before Mitch's PALS can get to him.

MITCH

Who was that guy, Sara?

She looks at the door ... Shrugs ...

SWAY

Good question ...

INT. OTTO'S AUTO - LATER - NIGHT

Memphis, Kip, Donny, Mirror Man and Otto sit around the garage ...
Going through the list ... Tumbler calls from the next room:

TUMBLER

Freb's here. Open the gate.

DONNY ASTRICKY

(to Otto)

We sent him out on a solo boost. See
what he could do ...

Freb pulls in an '89 Cadillac Coupe De Ville ...

FREB

How do I look in this one?

MIRROR MAN

Like a goofy white boy in a Cadillac.

DONNY ASTRICKY

How'd it go?

FREB

Keys were in it ...

DONNY ASTRICKY

Well, that defies the point, don't it?

MIRROR MAN

You should ask him how he got the name
"Freb."

FREB

Shaddup, man ...

DONNY ASTRICKY

Get the damn thing in there and get it
cleaned up -

Freb pulls in. Pops the trunk. The gate is closed.

KIP

This is loaded with crap - get a duffel.

He pulls out a set of golf clubs ... Freb brings over a duffel ...
Mirror Man plucks something from the trunk ...

MIRROR MAN (cont'd)

Holy shit ...

It's a plasticine BAG - full of a WHITE POWDER...

DONNY ASTRICKY

Lemme see that -

He pierces the skin.. Tastes ...

DONNY ASTRICKY (cont'd)

Heroin.

KIP

No shit?

And they pull back the trunk tarp ... And there are perhaps TWO
DOZEN similar smack-filled BAGS ...

DONNY ASTRICKY

There's gotta be a million bucks worth here -

TUMBLER

We're rich. Goddamn, we're rich!

MEMPHIS

Where'd you pick her up?

FREB

In front of one of them poker parlors in Chinatown ...

MEMPHIS

Well, take it back --

KIP

Take it back? What do you mean take it back? Are you crazy, man?

MEMPHIS

Take it back, Freb --

MIRROR MAN

Hey, now, Memphis... C'mon, man -

Donny makes to grab the bag from Mirror Man ... But Mirror Man holds on ... They tug back and forth ... The bag DROPS ... Splitting on the ground, behind the car. Spilling heroin.

MIRROR MAN (cont'd)

Now, see what you--

But a BANG! BANG! on the front gate, gives them all pause.

OTTO

Who is it -- ?

DETECTIVE CASTLEBECK (O.S.)

Castlebeck.

DONNY ASTRICKY

Jesus. The whole damn thing's loaded.

OTTO

one minute -- !

And the others scatter into the back office, with their tools and devices and lists. Leaving only Memphis and Otto.

Memphis picks up the broken bag ... Sticks it in the trunk ... Puts the golf clubs in on top of it ... Slams the trunk. Only there's still a neat MOUNTAIN OF SMACK ON THE FLOOR by the rear of

the Caddy ... But there's no time...

For the gate is opened. Detective Castlebeck ambles in.

DETECTIVE CASTLEBECK

I know you.

MEMPHIS

You know my back.

DETECTIVE CASTLEBECK

What are you still doing here,
Randall?

MEMPHIS

Stopped by to see Otto. Say hello.

Castlebeck looks at Otto... Otto grins... Castlebeck walks around
the garage... Taking it all in...

Castlebeck notes the Caddy ...

DETECTIVE CASTLEBECK

What's this -- ?

OTTO

Cadillac.

ANGLE - the mound of heroin on the floor ...

DETECTIVE CASTLEBECK

What's wrong with it -- ?

OTTO

Needs brightening ...

Castlebeck takes out a WALKIE ... Barks into it ...

DETECTIVE CASTLEBECK

Run me down a tag - 329 HRO. Cadillac.

He clicks off ... Otto and Memphis share one ... A glance to the
smack ... Castlebeck is a mere inches from it ...

OTTO

No faith in our new-found goodness,
Detective ...?

DETECTIVE CASTLEBECK

Sure. But sometimes we got to
create some numbers. The task force
is run by statistics, you know ...

Before they can respond, the radio crackles ...

RADIO (O.S.)
329 HRO. There's no want on the license at
this time...

Castlebeck looks disappointed... Otto grins ... Castlebeck stares
at the Caddy, still unconvinced...

MEMPHIS
You're thinking: okay, there's no want ...
But they probably stripped its guts and
crated 'em up, right ... ?

DETECTIVE CASTLEBECK
Something like that -

Memphis opens the driver's side door ... Gestures Castlebeck in
... Castlebeck gets behind the wheel ...

MEMPHIS
Let her rip ...

And Castlebeck starts the car...

ANGLE - TAILPIPE ... WHOOSH! All of the heroin on the flo is blown
away by the exhaust ... Memphis winks to Otto ... Castlebeck seems
satisfied ... Gets out.

DETECTIVE CASTLEBECK
Okay, then. I'll catch you later,
Randall ...

OTTO
Double-meaning intended, right?

DETECTIVE CASTLEBECK
Right ...

Castlebeck stops at the gate... Turns back to them...

DETECTIVE CASTLEBECK
It's funny. There's probably been
five more cars stolen in the time
I've been here ...

MEMPHIS
I don't think so, Detective ...

And Castlebeck is gone. Memphis and Otto exhale big time.. The
others come out from the back... To find Memphis and Otto dumping
the heroin into the sink, running the tap ...

MEMPHIS (cont'd)
Take her back to where you found her,

Freb --

INT. RAINES APARTMENT - NIGHT

Kip is in front of the TV, playing a video game. Helen Raines is at the kitchen table, going through a PHOTO ALBUM... Memphis comes home ... Hangs up his coat ...

MEMPHIS

Hey -

He kisses her head ...

MEMPHIS (cont'd)

Kip -

Kip nods ... Plays on ...

MEMPHIS (cont'd)

What do you got there?

HELEN RAINES

The photo album. I get nostalgic around this time of year ...

MEMPHIS

What time of year?

HELEN RAINES

Tuesdays ...

He smiles ... Sits down next to her ... They go through the

PHOTOS: - childhood shots of Memphis and Kip, a younger Helen; Memphis at 17, in his "Ike's Garage" coveralls; 14year-old Memphis, an infant Kip, and their father (ROBERT RAINES) a MAN with bright eyes and a quiet smile, standing before an old Cutlass 442; Robert Raines ... Outside a car dealership. We can almost feel his strong, sure presence ...

Memphis looks at his mother ... As she looks at the picture.

MEMPHIS

You ever wonder what things'd be like if he hadn't died?

HELEN RAINES

Every day. I wonder about that every day...

MEMPHIS

Kip and I'd probably be working at the dealership...

(to Kip)

Imagine us selling cars?

Nothing from Kip ... Eyes glued to the TV... Memphis glances to his Mother ...

MEMPHIS (cont'd)

Imagine that -- ?

HELEN RAINES

(salesman voice)

And just in case you lose your keys, good sir, I can toss in a complimentary slim-jim, free of charge ...

MEMPHIS

Mother -- !

They laugh ... Look at the album ... At Robert Raines ...

MEMPHIS (cont'd)

I remember, every day, he'd come home in a different car. That was the greatest thing ... And we'd climb all over it ... Examine every inch of every different car ...

HELEN RAINES

I remember. Supper getting cold, cos you two are out there heads under hoods ...

MEMPHIS

You remember that, Kip?

KIP

I was six ...

Memphis and Helen look at him... Then:

MEMPHIS

After he died ... I think that's what I missed most of all ... That there was no different cars every night ... When I started hanging around Otto's ... And he started showing me the things ... It was a way to kill two birds ... Put food on the table for you and Kip ... And ... Ride in different cars every night ... Just like when Dad was here.

Tears stand in Helen's eyes ... Kip gets to his feet ...

KIP

Ancient history's two things.
"Ancient." And "history!"

And he walks out of the house, door slamming behind him. Memphis turns to his mother ...

MEMPHIS (cont'd)

We're gonna have to do this thing, Ma.

HELEN RAINES

I know...

MEMPHIS

We do it. He'll get clear Once and for all

And she nods ...

ANGLE - A PHOTO. Robert Raines. Smiling beside an Olds 98.

EXT. INTERNATIONAL TOWERS HIGH RISE CONDOS - DAY

The garage door opens as a resident drives out ... And Memphis and Donny and Kip and Toby enter the garage ... They walk along the rows of parked cars ... Searching ...

DONNY ASTRICKY

Car-jacking is the lazy man's boost.
No skill. No finesse. Can only take
the car if the key is in it. That's
not thieving. That's parking ...
Thugs ... With the decency of dirt ...

TOBY

They're just cars, man ...

To prevent Donny from biting the kid's head off, Memphis chimes in with:

MEMPHIS

This Eleanor's been living at the
International Towers for 3 years now.

TOBY

Who's "Eleanor?"

MEMPHIS

The 167 Mustang Shelby Mustang GT-500.

TOBY

Why do you call it "Eleanor?"

MEMPHIS

All the vehicles get code names.
Female names. You say "Eleanor lives
at such and such..." and no one

listening on the waves is the wiser ...

DONNY ASTRICKY

Eleanor is Memphis' "unicorn."

MEMPHIS

And there she is --

Indeed, slotted nearby is a '67 SHELBY MUSTANG GT-500 Silver with black top ...

MEMPHIS (cont'd)

Hello, Eleanor --

And he looks at her. An old friend he hasn't seen in years.

TOBY

It looks just like a regular Mustang --

KIP

Don't go there, Toby --

MEMPHIS

She's not. Carroll Shelby tweaked the Mustang's High-Performance 289 engine and got it legally rated for the street at 450 horsepower ... But its actual output is closer to 600 ...

TOBY

So she flies -

MEMPHIS

She soars -

DONNY ASTRICKY

Grade-A unicorn ...

TOBY

What's a "unicorn?"

DONNY ASTRICKY

Fabled creature. You know - the horse with the horn? Impossible to capture?

Toby looks blank ...

DONNY ASTRICKY (cont'd)

We all got one. The single car that, no matter how many times you try to boost, something happens... Cops show up, car doesn't start, owner comes back. It's voodoo...

TOBY

You guys and the car thing, man --

They head off ... Memphis turns back to the Shelby

MEMPHIS

See you in a few days, Eleanor --

INT. OTTO'S AUTO - BACK ROOM - DAY

To Queen's "I'm In Love With My Car." The crew is at work, a MAZDA and a CADDY are parked here for practice: Tumbler is modifying a series of slim jims, based on the type of cars they'll be after

Donny and Freb are in the Caddy, Freb behind the wheel Tumbler puts together BRIEFCASES, containing the requisite TOOLS: slim-jim, gizmo, screwdriver, ratchet, dent-puller, a mini-battery with pointy leads ...

- Mirror Man is showing off one of his GADGETS - beepersized DEVICE - to Otto... They stand before a locked MAZDA.

MIRROR MAN

And you just stick it in the lock.

Hit this little button ... And ...

He does ... The door UNLOCKS ... The car's ALARM gives a weak chirp and dies... Otto looks at Donny ...

OTTO

We're dinosaurs, Donny. Pull-up a tar pit ...

(to Mirror Man)

Can I try -- ?

MIRROR MAN

Knock yourself out --

Kip and Memphis are with Toby, who has his laptop out ...

TOBY

I logged outside the G.R.A.B. site, right? Then I monitored their incoming outside data requests, right? Then I got these ISDN numbers, right? Then I tracked them back, right? Then I took the one I could jack-up the easiest, right? Then I called back see, they think I'm an insurance company - that's where it looks like I'm coming from -- and they're sharing stats with this insurance company, right? So now they're sharing it with me, right? They think I'm looking for stats for

an actuarial conference on auto-theft.
So they let me in, right? Give me all
these numbers. But then I don't leave,
right? I'm in. I've got the key. Now I
just go anywhere I want.

MEMPHIS

So what's in there -- ?

TOBY

I can tell you who's gonna be on duty
tonight. I can tell you how much gas
they're using monthly. I can tell you
how they used to spend that annoying
half-hour between "FRIENDS" and "SEINFELD"...

Memphis nods ... Fairly impressed...

KIP

Good work, Toby --

Donny and Freb are inside the Caddy ... Freb's attempts to start
it fail...

FREB

It just ain't happening --

DONNY ASTRICKY

You'll get the hang of it, kid. You
just need to remember one thing -

FREB

What's that?

Donny smiles ...

DONNY ASTRICKY

On boost night? Always take along a
good mix tape ...

Donny smiles ... Freb frowns ...

DONNY ASTRICKY (cont'd)

You bring a woman back to your
crib for some lovemaking, the
song you put on, depends on the
woman, the type of lovemaking you
intend to do, right?

FREB

I guess ...

DONNY ASTRICKY

You got a school teacher or Nancy from

accounting, you don't put on Sly Stone or James Brown. You put on Ravel. Rachmaninoff. But if you got some wild one you just picked up at the track, you wouldn't put on Cat Stevens or James Taylor. You'd put on Prince. Or Isaac Hayes. Or, if you really wanted to get after it: Miles.

FREB
okay ...

DONNY ASTRICKY
It's the same way with cars. Different cars. Different tunes. You can't steal a Maserati listening to Sinatra. You gotta get urgent. You gotta get Sonny Rollins or Led Zeppelin IV, on that shit. But never, never-ever take no Allman Brothers into a Lincoln Town Car. Could lead to disaster. Got it... ?

FREB
(absolutely hasn't got it)
Got it ...

DONNY ASTRICKY
Good.

And then Sway enters ... Donny gets out of the Caddy ...

DONNY ASTRICKY (cont'd)
Whoa, whoa, whoa. Memphis went out and got some big game ... Hello, Sway. I was just telling the lads about mix tapes --

SWAY
(to Freb)
Janis Joplin. Billie Holliday. Ella Fitzgerald...

DONNY ASTRICKY
Gender bias ...

Otto is before her ... Bowing from the waist ...

OTTO
I've missed you, Sara Wayland --

SWAY
Good to see ya, Otto --

They embrace. Memphis and Kip enter from the other room...

KIP

How ya doing, Sway -- ?

SWAY

Kip...

She looks at Memphis ... Small nod... Small smile ...

DONNY ASTRICKY

What do you think about all this?

SWAY

Stick it in the drawer marked "Fool's Errand", right -- ?

DONNY ASTRICKY

That's my girl --

MEMPHIS

That's Mirror Man ... And that's Freb ... And Tumbler ... And Toby ... Fellas, this is Sara Wayland... They call her "Sway."

SWAY

Hey -

But the kids look high near thunderstruck ... The others laugh ... Go back to their work ... Memphis and Sway

SWAY (cont'd)

No questions. I'm here. I need the dough.

MEMPHIS

Of course ...

She studies him... Nods ...

SWAY

Good. Just so we understand...

And then she sees something at the entrance ...

SWAY (cont'd)

Oh, shit. You didn't --

He follows her gaze ... To where -- A MAN, early 40s, has walked in. Tall, gaunt, ice-eyed. This man never speaks. And his nose is a gnarled blob of scar tissue ... Which is why they call him

THE SPHINX

And the others really don't dig his scene ...

DONNY ASTRICKY

Well, well, well. The original crash
test dummy...

The Sphinx nods to all. Smiles warmly, but it comes out creepy.
Freb whispers to Otto ...

FREB

Who's that -- ?

OTTO

That's The Sphinx.

FREB

The Sphinx?

OTTO

He never says a word. And he's got
a messed-up nose. Hence. The Sphinx.
He's boo-koo koo-koo. But he steals like
time ...

(to The Sphinx)

Hello, Sphinxy, old rum -- !

And Otto embraces the taller man ... And the others stand
around, offering uneasy glances to The Sphinx ...

MEMPHIS

Okay. We're all here. Today's Wednesday.
D-Day is Friday night ... That gives us
two days to prep ... We're going to find
the ladies on our list, find out where
they live, when they're home; that
they're properly insured ... Let's get
into the vans --

MIRROR MAN

Where we going -- ?

MEMPHIS

We're going shopping -- !

We PRE-LAP Gary Numan's new-wave rave classic "Cars".

EXT. LONG BEACH STREETS - DAY

A MONTAGE of the hard-core old-school preparations...

THREE MINI-VANS drive off from Otto's Auto - Mirror Man at the
wheel of one of them - The Sphinx and Donny with him... - Freb
drives the 2nd van: Memphis, Sway, and Kip with him... Tumbler

drives the 3rd van: Otto and Toby with him.

They carry pens and NOTEBOOKS ... And, as they drive around, they're searching out cars ... When they see an auto that corresponds to the list, they take down its license plate.

Memphis dials the cell ... Mirror Man answers on the speaker in his van ... Tumbler in his ... We'll CROSS-CUT the scene as necessary from van to van ...

MEMPHIS

How's it going -- ?

DONNY ASTRICKY

It's arright ...

They drive on ... Till --

DONNY ASTRICKY (cont'd)

Check it out: 173 Firebird. Know who drove one of those ... ?

OTTO

Yes, I do, in fact. John Wayne in McO...

DONNY ASTRICKY

That's being obscurest ... Who else? Better known. Memphis?

MEMPHIS

Jim Rockford. ROCKFORD FILES.

MIRROR MAN

For real?

As the scenes in the vans play out - we should be INTERCUTTING

with SHOTS of CARS ON THE STREET. LICENSE PLATES. Their NOTEBOOKS. As license #s are written down.

DONNY ASTRICKY

For real. Okay. Gimme COLUMBO...

KIP

Peugot convertible ...

DONNY ASTRICKY

What color?

KIP

Gray.

FREB

How you know that?

KIP

Remember who my brother is?

INT. OTTO'S AUTO - BACK ROOM

Sway has drawn an intricate CHART on a vinyl DRAWING BOARD: 1-50, each car is annotated, ie: 1) '56 Ford T-Bird; 2) 188 Lamborghini Countach, etc. She begins ascribing names to them, Female names. With Magic Marker. Easy to erase.

INT. REGISTRY OF MOTOR VEHICLES - DAY

Donny enters with a sheaf of PAPERS ... He waits in line ...

EXT. JIMMY'S HARBORSIDE RESTAURANT - NIGHT

Mirror Man has hired on as a VALET ... DINERS pull up in their cars ... Mirror Man offers the DRIVER of a Porsche Boxster a ticket ... And climbs in, to park the car ...

INT. OTTO'S BACK ROOM

Sway writes #2-4) Porsche Boxster and next to it PATRICIA 1

INT. THE VANS

As they drive around... Still searching and quizzing...

OTTO

DUKES OF HAZARD?

MIRROR MAN

Fuck that cracker shit --

TUMBLER

I know that one. General Lee, I believe, was a ... Dodge Charger ...

DONNY ASTRICKY

You ever notice how it had a different interior every week? That bugged me.

MIRROR MAN

Three words: Get A Life.

INT. OTTO'S BACK ROOM - DAY

Memphis and Otto go through Otto's BIBLE - an overstuffed LEDGER with the addresses Otto has collected, over the years, of some 2000 cars. They look for any that correspond to Calitri's 50 ...

INT. REGISTRY - DAY

Donny offers the REGISTRY WOMAN a LIST of several cars from the shopping spree ...

DONNY ASTRICKY

I'd like the names and addresses of the owners of these 20 cars please...

WOMAN

It'll take me about 15 minutes.

DONNY ASTRICKY

I can wait.

He smiles kindly at her. And takes a seat. It's that easy.

INT. OTTO'S BACK ROOM - DAY

Sway at the board... A grouping of three Mercedes Benz S320 are designated as JENNIFER 1, JENNIFER 2, JENNIFER 3...

INT. OTTO'S GARAGE - DAY

Otto shows Freb how to disarm an alarm system by grounding out a tail-light with a wire to a mini-battery...

This dead-shorts the lights, shorts-out the alarm system, which chirps for a sustained second and then kills itself. The door locks pop open ... Otto grins...

EXT. JIMMY'S HARBORSIDE - NIGHT

Mirror Man in the Boxster... Parked, . He takes the KEY from the ignition ... And then takes, from under his jacket - a KEY CUTTER... And he sets to cutting a COPY of the key.

INT. THE VANS - MOVING

Shop and talk, part III ...

FREB

Okay, okay. What about MAGNUM P.I.?

KIP

Thanks for playing, Freb. That's a gimme ...

OTTO

Yes, but what was on the license plate?

MIRROR MAN

The license plate?

TUMBLER

I know. "ROBIN 1."

OTTO

Very good. But what was the significance of "ROBIN 1"?

FREB

Was that his first name?

OTTO

His first name was Thomas. Thomas Magnum...

DONNY ASTRICKY

Thomas Sullivan Magnum, to be exact.

They look at Donny, impressed...

TUMBLER

Robin 1 ...

MIRROR MAN

I know! Robin was the name of that faggy guy who hung with him...

KIP

No. That was Higgins

DONNY ASTRICKY

Jonathan Quayle Higgins ...

MIRROR MAN

(to Donny)

You're like a serial killer, ainchoo?

INT. OTTO'S_-AUTO - DAY

Sway calls #29 - A '98 Corvette - CAROL...

INT. MIDNIGHT AUTO - NIGHT

A random chop-shop. The Sphinx is buying chopped IGNITIONS, that go with the cars on the list ...

EXT. JIMMY'S HARBORSIDE - MIRROR MAN

has cut a key, jocks the cutter, and, before he gets out of the Boxster, opens the glove box and grabs the registration.

He takes a mini-tape-recorder from his pocket ... Reads the owner address into the dock... Returns the registration" to the glove box... Leaves the car ... For

today.

EXT. OTTO'S SALVAGE - NIGHT

Tumbler and Kip park the car carrier behind a Matterhorn of decimated automobiles ... Out of view...

INT. MIDNIGHT LOCKSMITH - NIGHT

The Sphinx brings the ignitions to the locksmith ... Who makes keys for them...

EXT. JIMMY'S HARBORSIDE - NIGHT

Mirror Man taking names and kicking ass. A BMW M ROADSTER.

INT. OTTO'S

Sway writes NANCY 1 next to #27) BMW M ROADSTER...

INT. REGISTRY OF MOTOR VEHICLES - DAY

The Registry Woman gives Donny the list he needed...

WOMAN

It's two dollars per car. That'll be 40 dollars please...

He pays her ... Big smile ...

INT. THE VANS - MOVING

One more time ...

OTTO

Anyone? The significance of "Robin 1" on Magnum's license plate? Memphis?

MEMPHIS

Robin was Robin Masters. He owned the estate they lived on ...

OTTO

Ten points for our fearless leader ... Sway, how 'bout giving us the honor of the Bill Bixby trifecta -- ?

SWAY

I don't know that

KIP

Stumped -- !

FREB

Thank-God, Sway, you ain't all freaky-
deaky, too

But Sway grins

SWAY

How about: a Corvette in
MAGICIAN; a Ford pick-up truck in
INCREDIZLE HULK, and...

OTTO

Here's where it gets tricky ...

SWAY

... he walked in THE COURTSHIP OF
EDDIE'S FATHER.

Kip high-fives her... Freb looks disappointed...

DONNY ASTRICKY

Walked like a bastard... Skippin'
stones and shit..

OTTO

That's a good one, Donny...

DONNY ASTRICKY

I think so too --

And they drive... All smiles ... All pleased with
themselves ... And, after a beat ...

MIRROR MAN

Ya'll really need to get the fuck out
of the house more...

INT. OTTO'S AUTO - BACK ROOM

Sway has finished the chart ... 50 cars ... Their
corresponding distaff names...

INT. FREB'S HOUSE - NIGHT

Freb is at his stereo. CDs scattered around him. Tupac.
Biggy. Puff Daddy ... Making a mix tape... END MONTAGE.

INT. BACCHIOCHI'S FOREIGN MOTORS - DAY

A garage dealing exclusively in imports. Memphis enters...

MEMPHIS

Hello -- ?

Sway slides out from beneath a Testarosa ... In her greasy

coveralls, hair tied back, a motorhead's dream girl ...

SWAY

Hey.

MEMPHIS

What's wrong with her -- ?

SWAY

The right side of the engine is running richer than the left. And the scope isn't showing shit... I dunno...

And she goes to the sink...

SWAY (cont'd)

You know Annie's trouble

MEMPHIS

Annie -- ?

SWAY

You haven't been studying --

She gestures to where the LIST of 50 is on the counter.

SWAY (cont'd)

137 Roadster. Custom. Lives at 1443 Locklin in Rancho Palos Verdes ...

MEMPHIS

Right. Great car. One of a kind. I was looking forward to that boost myself

SWAY

She was the only "Annie" you could find?

MEMPHIS

They only made a handful. We're lucky there's even one living in the area...

SWAY

Yeah, well ... She lives with District Court Judge Seymour Croft ...

As she speaks we CUT TO:

EXT. 1443 LOCKLIN - RANCHO PALOS VERDES - DAY

A massive house of glass and steel in a fancy neighborhood. We MOVE FOR THE HOUSE. Over the fine-trimmed

lawn.

SWAY (O.S.)

... and he keeps "Annie" in his living room... Like a work of art ...

INTO THE SPARTAN LIVING ROOM...

Massive framed Lichtenstein and Haring pieces on the wall ... Surround the yellow ROADSTER, which sits up on a platform ... Check out JUDGE CROFT, a nasty fat man in his late 50s ... He sits in the nearly empty room... A complex system of directional lighting illuminates the Roadster ...

SWAY (O.S.)

She's got 27 miles on her o-dom. Which is exactly how far away the custom shop was in 1979 when he bought her... He drove her home, never drove her again ...

The judge gazes at the car, admiring its jet-pod taillamps... A MAID comes in with a tray of tea service ... The maid crosses the Judge's line of sight... Watch as he curses her out, his face going beet red with fury...

SWAY (O.S.)

The man's a freak...

INT. BACCHIOCHI'S FOREIGN MOTORS

Sway looks at Memphis ...

SWAY

She's trouble --

MEMPHIS

I put the boys on it. They're clever that way...

She nods ... Long look ...

SWAY

I go with you --

MEMPHIS

That what you want?

SWAY

That's what I want ...

MEMPHIS

Okay.

She hits the Lava soap and starts washing the grease from her hands ...

MEMPHIS (cont'd)

I missed you, you know -

SWAY

You mentioned that in your letters

MEMPHIS

I always thought you'd follow me up.

She shuts off the taps ... Towels her hands...

SWAY

We were good when you bailed, weren't we?

MEMPHIS

Very good...

SWAY

Cos there were those dark days, when
I figured - my God, how easy it was
for him to just give it up; to make the
deal; take the rot for the whole crew ...
And give me up in the process.

MEMPHIS

No way ...

SWAY

No ... ?

MEMPHIS

No ...

And he holds out a hand to her ... And she puts her greasesmeared towel into it ...

SWAY

Don't go getting all warm and fuzzy on me,
Randall. I'm the jane that was left, and
you're the jim that did the leaving. So
save the sanctimonious shit for someone
who believes. The only reason I ride with
you, is cause I don't want to spend the
whole night with any of them other creeps!

MEMPHIS

Oh. Okay. Right.

EXT. BACCHIOCHI'S FOREIGN MOTORS - DAY

Memphis walks out... Going over to the PARKED CAR across the street ... Castlebeck...

MEMPHIS

I'm on the move -

DETECTIVE CASTLEBECK

Your girl works in there ...

MEMPHIS

Not my girl anymore

DETECTIVE CASTLEBECK

Yet your still here ... I gave you 24 hours, 24 hours ago ...

MEMPHIS

What do you want from me?

DETECTIVE CASTLEBECK

Honestly? I want to - once every few months - get into my car. Pack a lunch. And drive on up to Chino. On visiting day. Bring you some magazines. Maybe some almond clusters. And see you all bright and shiny in your orange jumpsuit. That's what I want ...

And with that, he starts his car ... Drives off... Memphis gazing after him...

INT. VAN - MOVING - NIGHT

Memphis drives. Kip beside him. They drive in silence. At last coming to:

EXT. TEN-TON TRANSFER COMPANY - FRONT GATES

A huge trucking company warehouse. Kip gets out. Bolt-cuts the chain-fence out front.

And Memphis drives on in, passing the long rows of gargantuan CAR CARRIERS here. He picks one ...

MEMPHIS

This one ...

He slim-jims the door ... But the ALARM goes off ... A wild whooping alarm ... Deafening... Try as he might, he can't get it off. He pops the trunk. Looks for wires ... Nothing.

Then, at once, it goes off. Memphis turns. Kip is there. He holds a little DEVICE.

MEMPHIS (cont'd)

What's that thing -- ?

KIP

Reads the infrared. Then kills it. Little something the R & D department came up with ...

MEMPHIS

How long were you gonna let me try and stop it...?

KIP

After a while, it became a little pathetic ... Figured I'd put you out of your misery ...

MEMPHIS

Thank-you ...

KIP

De nada ...

He gets behind the wheel. Pops the ignition. The truck's flipping stack belches. Memphis climbs in next to him.

MEMPHIS

Ain't we good-timing here ... ?

KIP

The family that steals together, deals together...

MEMPHIS

Dad'd be proud --

KIP

Maybe not. But Dad was from another era...

MEMPHIS

What era was that -- ?

KIP

The era when crime didn't pay --

MEMPHIS

As opposed to now, Kid Car Crusher?

KIP

Price of doing business...

MEMPHIS

What about just getting a job, 9 to 5, five days a week, that whole mystery achievement -- ?

KIP

It's for assholes. The Legal Buck blows, Memphis. You know that. Doing this, we make mad bank, my boys are down, the girlies come around and the boosts are a breeze. Yeah, sure, you're gonna get jacked-up every now and then - but ain't that a small price to pay for never, never-ever, having to say "paper or plastic?"

And he grins and puts the truck into gear. And off they go

INT. OTTO'S AUTO - GARAGE - NIGHT

The Replacements chime in with "Someone Take The Wheel." Memphis and the crew ... All but Sway are present.

Tumbler and Mirror Man follow Memphis to one side of the shop ... To a window ... He gestures outside to where we see and UNMARKED CAR and the orange glow of two cigarettes ... Staking them out ...

MEMPHIS

We've got to shake them tomorrow night. I'm making that your problem. That's called delegation of duties. You like it -- ?

Mirror Man and Tumbler regard the cops ...

MIRROR MAN

Sure, man --

And they follow him back into the garage ...

MEMPHIS

Okay. Tomorrow night it's on. Each team has been assigned their ladies. The teams are: me and Sway. Donny and Freb. Kip and Tumbler. Mirror Man, you and The Sphinx ...

Mirror Man looks horrified ...

MIRROR MAN

Aw, c'mon, man ...

The Sphinx grins at him...

TOBY

What about me?

MEMPHIS

You'll be at the docks ... Keeping Otto

abreast of our progress ...

TOBY

How come ... ?

MEMPHIS

Because you should be home with
Nintendo, listening to The Spice
Girls, little man ...

TOBY

Come on. Kip, talk to the guy

KIP

There's no talkin' to him --

And Otto and Junie come out with two bottles of champagne and some
paper cups ...

OTTO

(cup raised)

To a safe and successful session of bumping
fenders and trading paint.

Everyone toasts ... Drinks ... Donny goes to the tape deck... Hits
PLAY ... And "Little Deuce Coupe" by The Beach Boys BLASTS.
("Little Deuce Coupe/You don't know what I got...")

And all of our guys dance to it ... Singing along ... Otto dances
with Junie; Tumbler with Toby; even The Sphinx lipsyncs the falsetto
parts ...

BEACH BOYS

"Well, I'm not braggin,' babe So don't put
me down But I got the fastest set of wheels
in town, etc."

Yes, it's the requisite rock-to-an-oldie bit ... But God, it's
fun. As they exorcise some pre-boost jitters. Only Kip stands
aside from the frolic ... We watch them dance and laugh and sing
for a bit ...

And then Atley Jackson is there. And behind him, another Calitri
GOON... And, finally, Calitri himself stands there.
Someone kills the music. They all look at him... Donny and The
Sphinx nod to Atley ...

CALITRI

This is how you're spending my time?
Having a sock hop?

MEMPHIS

Everyone know Ray Calitri? Pillar of the
community ...

CALITRI

Look at this. A multi-generational gathering of scumbags ...

OTTO

So saith the God of Scumbags --

CALITRI

Hello, Otto. My boys at the dock report no cars have yet to be delivered. And there's only one more night ...

OTTO

Getting nervous, Ray? What happens to you, I wonder, if delivery isn't made?

Calitri ignores him... Looks at Kip ...

CALITRI

With all the free time I've had not counting cars as they're loaded onto my ship, I've managed to sand the cedar inside your box, Kip. This will protect you from the anaerobic bacteria, that normally thrives in an airless; environment. Thus prolonging decay ...

He smiles ... And Kip actually makes a run for him... Only to be held back by Tumbler and Donny ...

MEMPHIS

Get out of here, Ray --

CALITRI

One more night --

MEMPHIS

Get out --

CALITRI

I hope you know what you're doing. God help you if you don't ...

And with that, he leaves, his goons following. Leaving our crew to stare after him ... And then we FADE TO BLACK...

As a SUPER on-screen reads PART III: SWITCHIN'-TO-GLIDE

INT. HELEN RAINES' HOUSE - GARAGE - DAY

As Memphis goes through some old boxes. At last, he finds what

he's looking for ... Opens it ... He takes out its contents ...
His tools, which we remember from the opening ... And then...
CLOTHING ...

EXT. OTTO'S - DAY

Drycoff and Hawkings wait in their unmarked ...

DRYCOFF

Oh, this is a good time --

He lights another cigarette ... The ashtray is overflowing.

HAWKINGS

How much can one man smoke?

DRYCOFF

It's a crime, ain't it? Cos
Castlebeck's got a bug up his ass over
this guy, I gotta get lung cancer ...

INT. OTTO'S

Mirror Man and Tumbler are at the window Memphis brought them to
last night ... Mirror Man has a RADIO TRANSMITTER in his hand...
Donny comes by ...

DONNY

What are you doing?

TUMBLER

Watch and learn, old-timer --

As Mirror Man points the antennae out the window ... A TOY CAR - a
1970 HEMI 'CUDA replica ... Radio-operated, the car speeds along
the curb outside, using parked cars as cover... She really cooks...

DONNY

The hell are you doing?

MIRROR MAN

Delivering ordnance. Y2K-style.

ANGLE - THE 'CUDA. As it cruises along. Is stopped by a discarded
40 oz. empty... But Mirror Man maneuvers and its back on track ...
At last, parking jammed up to the front, right tire of DRYCOFF AND
HAWKINGS' UNMARKED.

TUMBLER

The Hemi Has Landed --

DONNY

Big deal. Now what?

MIRROR MAN

What we call: fun and shit.

And he hits a button on his radio control ... ANGLE - the model 'Cuda. Wedged in front of the tire. As a quartet of thin steel, razor-tipped SPIKES thrust out from the Shaker hood ... A fraction away from the tire's skin ... Mirror Man and Tumbler appear satisfied ...

TUMBLER

We can go now --

INT. JUDGE CROFT'S GLASS HOUSE - DAY

The one with the Roadster in the living room... The phone RINGS. The answering machine picks up ... Beep!

VOICE (O.S.)

Yes, this is a message for Mr. Seymour Croft, of 1443 Locklin ... This is the Department of Water and Power and we're going to be doing some work in your area tonight ... If you'd please call us at 555-1877, so we could discuss the...

INT. OTTO'S - DAY

Freb on this end... He hangs up ...

INT. DISTRICT COURT - DAY

Judge Croft picking up his messages ... Writes down the number ... Dials ...

INT. CROFT GLASS HOUSE - DAY

In the van. Kip and Toby... Toby's got his lap-top out ... And they've re-routed the lines into it ... The phone rings ... Kip answers ...

TOBY

Department of Water and Power. Could you hold please ...

And before the Judge can respond, they've clicked him on hold... And they make him wait ... And wait ... Just like the real D.W.P. does ... They high-five...

TOBY (cont'd)

Where should we put him?

KIP

He's a Judge. He'll only bite for

something pimpy -

At last, Toby answers ...

TOBY

D.W.P. Thanks for holding. How can I help you?

JUDGE CROFT

I got a message. I live at 1443 Locklin.

TOBY

Yes. can you hold, sir -- ?

JUDGE CROFT

NO! No, I can't! I'm a busy man.

Kip can hear his anger ... Whispers:

KIP

Oooh, she's chafed --

TOBY

okay, sir. Let me just get the-order. Yes. We'll be doing some work out your way. We've got a power leak. And it's unsafe. We're moving residences to the... Marriott Long Beach ... Just for the night ...

JUDGE CROFT

Oh, for God's sake

TOBY

I know, sir ...

And Kip pantomimes eating. Toby, at first puzzled, gets it.

TOBY (cont'd)

For the inconvenience we're also offering a free breakfast brunch --

JUDGE CROFT

Breakfast brunch -- ?

TOBY

Yes, sir -

Pause ... They've got him... Thumbs-up ...

JUDGE CROFT

Okay, then ... I just go to the

Marriott and I'm set ...

TOBY

You've been pre-booked...

And the Judge hangs up ...

TOBY (cont'd)

Goodbye to you, too, asshole ...

EXT. OTTO'S - LATER - DAY

They all wait, anxious ... Dressed for their night ... And then Memphis enters ... Hoots and hollers ...

He's dressed in the old duds. Black turtleneck. Black boots. Black pants. Long, black, leather duster. Way too cool for school. Memphis Raines returns...

DONNY ASTRICKY

I miss Orville Redenbacher already --

MEMPHIS

Okay, okay. The important thing to remember, is to Think Slow. Take your time. It may not seem like it, but the night is long. Long enough. Just think slow and think smart...

EXT. OTTO'S - DUSK

As the crew get into the van... And drive-off ...

INT. DRYCOFF'S UNMARKED

Drycoff starts her up...

DRYCOFF

Let's see what these bastards are up to --

And' he puts her in gear ... And KA-POW! The front tire EXPLODES ... Shredded to rim...

DRYCOFF (cont'd)

What the fu--

He gets out of the car, goes to the front ... In time to see the little 'Cuda race off down the street after the crew...

DRYCOFF (cont'd)

Those little pricks -- !

ANGLE -- MIRROR MAN. In the back of the van, With his transmitter. Giggling wildly as the 'Cuda zooms after him.

EXT. LONG BEACH HARBOR - NIGHT

The massive seaport, a series of wharves. Commercial SCOWS and TUGS beat the black water. We should note the enormous 23,000-ton, 627-foot CONTAINER SHIP, swaying in the harbor. And the giant shoreside GANTRY CRANE alongside it ...

INT. WAREHOUSE

An expansive warehouse surrounded by chain-link fence ... Enormous SHIPPING CONTAINERS are here, in which the stolen cars will be stored. And cartons and cartons of motor oil.

A massive FRONT-END-LOADER will transport each container to the gantry crane, which will lower it onto the cells in the container ships' hold...

Each team is ready ... Each has a briefcase containing the tools of the trade ... Memphis talks into a two-way RADIO ...

MEMPHIS

How we doing, O -- ?

INT. OTTO'S

Otto stands before The Big Board - with all the ladies' names on it ... On the two-way ...

OTTO

Ready to start erasing. Good luck,
kiddies --

INT. WAREHOUSE

Memphis clicks off ... They climb into 4 Ford Escorts ...

MEMPHIS

Okay. All our ladies should be home
now, tucked in bed. Let's keep chilly.
Think Slow. Any questions?

TOBY

You sure I can't go with ya?

Memphis' ice-water glance is answer enough ...

MEMPHIS

Only use the phones when absolutely
necessary... Otto's default HQ ...
Let's go get 'em...

QUICK SHOTS -

Of the four cars, as each team slaps a tape in their deck:
1) Kip and Tumbler. The tape is Tupac. They bang fists.
2) Donny Astricky and Freb ... Donny's playing Miles Davis.
3) Memphis and Sway ... And Bruce ...

MEMPHIS

Ready -- ?

SWAY

Oh, yeah.

4) Mirror Man and The Sphinx... The Sphinx puts on GLASSES with attached FAKE NOSE, to cover his gnarled one ...

MIRROR MAN

You should consider always wearing that,
boy...

And he slides his tape into the deck... And, as The Gap Band's "Burn Rubber On Me" cranks on the track -

Our team goes out... Into the night ... Toby watching after them... Because they're off ...

EXT. DESERTED PARKING LOT - NIGHT

Tumbler and Kip park the massive CAR CARRIER here ... Kip is behind him in the Escort... Tumbler gets into the Escort and Kip drives off ...

EXT. LONG BEACH STREET - NIGHT

Memphis and Sway in the van ... Searching ... He pulls to a stop ... For a Mazda Rx-7 is parked on this quiet, residential ...

Sway gets out ... Eyeballs it ... Comes back...

SWAY

No whistles, but a Club You bring a
hack -- ?

MEMPHIS

No. Open her ...

He parks ... Opens the back of the van ... Sway pulls the Mazda window ... Gets in ... Ignition-Gizmos her ... The motor now running ... Waits ... Memphis gets in next to her... He has a STEERING WHEEL with him.

SWAY

What the hell's that -- ?

MEMPHIS

A little trick I picked up at the Car

Thief Retirement Home ...

He uses his screwdriver to REMOVE four rivets on the Mazda's Clubbed steering column ... In seconds, the CLUBBED STEERING WHEEL IS REMOVED, Club still on it. Memphis pops in the steering wheel he brought, jerry-bangs the rivets ...

MEMPHIS (cont'd)

Let's cruise --

And they do ... Sway rolls down her window ... Tosses something as they drive off -

ANGLE - THE OLD STEERING WHEEL. "Club" firmly affixed to it. On the ground, in the Mazda's old parking place...

EXT. LONG BEACH STREETS - TUMBLER AND KIP

as they systematize the cars they're responsible for... Tumbler drops Kip off by a Porsche ... We recognize it as one of the cars Mirror Man cut a key for in the valet scam. Kip selects the key from a series of them hooked into his briefcase. He gets out. Keys the car. He's in. He's off ...

TUMBLER - meanwhile, has driven to a Volvo C70... He, too, has the key ... He's in ... He's off ...

EXT. THE CAR CARRIER - PARKING LOT

Kip drives the Porsche onto it, Tumbler enters the lot in the Volvo. QUICK DISSOLVES as they fill it up... Two Honda Accords, another Volvo, a Toyota 4-runner, etc.

EXT. COMMERCIAL WAREHOUSE - SAN PEDRO - NIGHT

All is silent. Chainlink fence topped with swirls of lethal-looking barbed wire. Mirror Man and The Sphinx are here.

Mirror Man goes to the main entry fence doors ... He boltcuts the chain ... The doors slide open ... They're in ...

EXT. LONG BEACH STREET - NIGHT

A Porsche 911 Cabriolet is parked...

Donny and Freb look at it ...

FREB

Diane 1.

DONNY ASTRICKY

Very good. Think you can get in without waking her up -- ?

FREB

Yeah.

DONNY ASTRICKY

That's an after-market alarm. Can't
just cut her wires ...

He pops his briefcase ... Takes out some gear ... Gets out ...
Moves for Diane 1 ...

INT. RAINES APARTMENT - NIGHT

Helen Raines is rooting through a crowded closet. At last she
finds what she's looking for ... A small black boxy DEVICE. She
goes to the living room. Plugs in the box ...

It is a POLICE SCANNER... And it immediately starts to pop and caw
... Helen sits down ... And listens... Her face clenched with
worry ...

EXT. SAN PEDRO WAREHOUSE - NIGHT

Mirror Man works the thick steel door ... He's got a sledge and
center punch... He knocks the knob off with the sledge and then
goes to work with an ELECTRIC DRILL ...

MIRROR MAN

This is some state-of-the-art shit,
kid. The drill breaks the sockets,
which force back the spindle and release
the lock ...only it doesn't seem to be
working... And The Sphinx is getting
impatient ...

EXT. HARBOR WAREHOUSE - NIGHT

Tumbler and Kip pull in with their car carrier ... Full... They
start to unload it ...

INT. OTTO'S

As Otto SWIPES NAMES FROM THE BOARD...

INT. MEMPHIS' VAN - MOVING

Memphis and Sway... They ride in silence ... She busies herself by
looking through the consul. Comes up with a tube of LIPSTICK. Uses
the visor mirror to apply it.

MEMPHIS

Gosh, no. Lipstick? What next? Mascara, blush,
floral-print dresses?

SWAY

Deodorant.

And she looks at him... She's really laid the lipstick on thick ... But it's oddly effective ...

MEMPHIS

Wow. Bozo, the very sexy clown --

Beat. She looks out the window, throws the following away.

SWAY

So, you seeing anybody?

MEMPHIS

No. I had a girl. She was great. The problem is: great girls come along once every ten years. So I gotta wait another three years before I can even bother to look...

SWAY

She was so great, why'd you leave her?

MEMPHIS

Her parole officer strongly recommended it ...

She looks at him... But he's stopped the car... For Kip and Tumbler are waiting at the side of the street. They get in.

EXT. LONG BEACH STREET - NIGHT

Freb dead-shorts the alarm system, grounding it out on the car's own metal surface, just like they taught him... He's in the Porsche ... It's just that he can't figure out how to get her started ... The passenger door opens ... Donny...

DONNY ASTRICKY

What's the matter?

FREB

It's all microchips and shit ...

DONNY ASTRICKY

Yeah?

He holds up a screwdriver. Jams it in the steering column.

DONNY ASTRICKY (cont'd)

I don't care what kind of car it is. How fancy; how expensive; how new. You pop the collar - it's 1966 all over again ... !

He pops the collar - exposing an ordinary ignition system.

FREB

Cool ...

INT. MEMPHIS' VAN - MOVING - NIGHT

Memphis drives ... Sway, Kip, Tumbler with him...

KIP

So we loaded all of the keyed cars up and
dropped 'em ... It was cake ... 8 cars,
ba-da-bing ...

Memphis looks at him in the rear-view ...

MEMPHIS

Having fun, Kip?

KIP

Hell, yeah... It's a beautiful business ...
(realizes his gaffe)
I mean, no, man, it's hard, it's scary,
it sucks ...

Memphis looks at Sway, shakes his head... Kills the lights ... And
they pull in to

EXT. SAN PEDRO WAREHOUSE - NIGHT

Where Mirror Man is still struggling with the lock, his drills
and punches, scattered about ...

MIRROR MAN

Just give me another --

only The Sphinx shoves him aside ... Pulls the GUN from his
holster and BLANG! blasts open the lock...

Mirror Man stares at the opened door ...

MIRROR MAN

Oh, I get it: old school.

And Memphis and the others drive up ...

MEMPHIS

How's it going?

MIRROR MAN

It's going fine. The Quiet Riot and me are
swapping trade secrets ...

And in they go --

INT. WAREHOUSE

Dark as pitch. Flashlights come on. To reveal

ROW UPON ROW OF GLEAMING FERRARIS

Old and new models. Daytonas and Boxers and Dinos and Testarossas. There must be at least fifty of them here.

Flashlight beams dance over car after car. It's a treasure chest of automotive jewels ... All of our heroes are in awe. And then a soft whimpering. They turn. To see Sway, overcome with emotion.

SWAY

It's just... so... beautiful ...

And it is Kip that puts an arm around her ... She sobs into his chest ... Never taking her eyes from the array of Italian grace ... Indeed, they are all in something of a trance. Memphis is the first one out --

MEMPHIS

C'mon, gang. Let's focus. Sway, can you prep 'em -- ?

SWAY

I think so... They're just... So ...

MEMPHIS

I know. But let's prep 'em. We could stay here all night... That wouldn't be good --

The others are still gazing ...

MEMPHIS (cont'd)

Let's go, people --

And they set to work...

EXT. NIGHT CLUB PARKING LOT - NIGHT

Donny Astricky and Freb have accessed a '61 Jag... Watch as Donny takes out 3 screws in the Jag's ignition and removes the whole thing ...

DONNY ASTRICKY

So? Tell me: how come they call you "Freb" anyways -- ?

FREB

C'mon, man ...

DONNY ASTRICKY

We're partners here --

Freb considers ... Then, reluctantly --

FREB

My names "Fred." You know: Frederick?
One drunk night, I decided to give
myself a tattoo. Hot needle it. I
used a mirror to guide me ...

And he pulls up his sleeve - to show the blue "FREB" tattooed
there ...

FREB (cont'd)

The mirror messed me up with the "b" and
the "d"... Everything's reversed, you
know? Now, I'm "Freb."

Donny chooses from a selection of IGNITIONS he's brought along.
Finds the right one ... Installs it ... Tightens the 3 screws ...
Starts the car with his own key ...

DONNY ASTRICKY

Glad to know you, "Freberick." Let's
roll -

And off they go ...

INT. SAN PEDRO WAREHOUSE

Sway sets to prepping the cars ... The others wait nearby. Memphis
walks over to where Kip sits ...

MEMPHIS

You okay -- ?

KIP

I'm cool.

Memphis looks at his watch...

KIP (cont'd)

We gonna make it?

MEMPHIS

Too early to tell. Nervous?

KIP

Nah.

MEMPHIS

That's strange. I'm nervous. Donny's nervous.
Everyone's nervous. But not you...

KIP

I dunno. Whatever will be will be...

MEMPHIS

That's a good attitude, Kip. For everything but stealing cars ...

Before Kip can respond, the signature throaty ROAR of Ferrari fills the room, as Sway's got one started --

MEMPHIS (cont'd)

Showtime --

INT. SAN PEDRO WAREHOUSE - QUICK CUTS

as Sway gets the Ferraris started, her skill readily apparent ... And each man - Kip, Tumbler, Mirror Man, The Sphinx - climb behind the wheel and ROAR OFF...

INT. HARBOR WAREHOUSE

Toby watches as the Ferraris are driven in. He radios Otto.

INT. OTTO'S - THE BIG BOARD

as the four corresponding names are ERASED...

EXT. TOWNHOUSE - NEWPORT BEACH - A MASERATI BOOMERANG

glowing silver; cool wedge shape, 15-degree angled windscreen; the definition of sleek. Memphis and Sway, in the van, roll up to the Maserati.

MEMPHIS

Hello, Tracy...

Except that a MAN comes out of the house ... Mid-20s, silk shirt, long, leather Prada coat ... Persian'dude ...

MEMPHIS (cont'd)

Shit.

The man climbs into the Maserati. Memphis follows...

EXT. HARBOR TOWERS - CONDO COMPLEX - ROOFTOP LOT

Lots of high-end cars. Mirror Man and The Sphinx search the rows ... At last coming to -

MIRROR MAN

Gina -- !

The 188 Lamborghini Countach... They move for it... Stop ...

MIRROR MAN (cont'd)
Check it --

He gettues to the LICENSE PLATE. It reads "SNAKE"...

MIRROR MAN (cont'd)
Oooh. "Snake." Tough guy. "Snake."
Homeboy wants you to call him: Snaake-!

They crack up ... Size her ...

MIRROR MAN (cont'd)
No whistles ... That's weird...

He shrugs ... They slim-jim her "beetle-wing" articulated door ...
Climb in ... The Sphinx starts her up ... Mirror Ma gets in beside
him... The seats are sooo low ...

MIRROR MAN (cont'd)
This shit's on point. Check it: 200.

He gestures to the speedometer ... Calibrated to 200 MPH..

MIRROR MAN (cont'd)
Halfway there, we switch. I drive.

The Sphinx shrugs ... And they head out ...

MIRROR MAN (O.S.)
Say goodbye to your ride, Snake...

EXT. BACK BAY STREET - NIGHT

Memphis and Sway have followed the Maserati to another building...
Idles ... Smokey Robinson's "Cruisin'" croons.

MEMPHIS
What's this guy up to -- ?

After a beat, a WOMAN comes out ... She gets into the car.

SWAY
It's 1:30 on a Tuesday. Is that any
time to pick a girl up for a date?

The Maserati's lights go off... He's parked...

SWAY (cont'd)
What, are they gonna mack -- ?

Yeah. The couple start kissing. Memphis checks his watch

SWAY (cont'd)

Maybe she's got a roommate...

Beat ... They watch the couple in the Maserati for a beat.

INT. OTTO'S

Junie, Otto's gal, on the telephone...

JUNIE

... that's right. They'll be in the lobby of the Riviera Building. 2206 Beacon Street. Palos Verdes ...

And we go to --

EXT. RIVIERA BUILDING - PALOS VERDES

And see a LINCOLN LIMOUSINE pull up outside this posh apartment building... The DRIVER gets out ... Heads to the lobby ... We see Kip and Tumbler step out from the shadows across the street ... climb into the limo... Drive off ...

INT. LAMBORGHINI COUNTACH - MOVING - NIGHT

The Sphinx drives ... Mirror Man pops in his tape ... Albert King's "Drivin' Wheel."

MIRROR MAN

That's what I'm talkin' about -- !

He boogies down. The Sphinx is bewitched, awed by the car's magnificent power. But then Mirror Man SCREAMS -- ! With pure terror. For, at his feet, wrapped around his legs, is

A BOA CONSTRICTOR - some 8-feet long... A mass of heavilykeeled scales shimmering on coiled muscle ... Mirror Man screams on and on...

The Sphinx swerves wildly... Racing through a red light. Barely missing an on-coming BUS ... Passing a pair of COPS coming out of a 7-11. They hop into their unit. Give chase.

EXT. NEWPORT BEACH - THE MASERATI

The Persian man and his date ... Mackin' hard... Behind them Memphis and Sway wait in the Mazda. Memphis is on the cell

MEMPHIS

... okay, check with you soon ...

He hangs up ...

MEMPHIS (cont'd)

Otto says 22 ladies have reported for

work...

Sway nods ... The Maserati's windows are fully-steamed...

MEMPHIS (cont'd)

Man, they're going at it

SWAY

They're in love ...

Long beat ... He looks at her ...

MEMPHIS

What about you?

She looks at him... Shrugs...

SWAY

You remember my Gramma? Yeah. I was thinking. If she were alive. And she asked me. If she came down, right now. Asked me. "What do you do, Sara? What's your life?" Innocently. Nonjudgemental. I think it would break her heart if I said I was a thief. I steal cars, Gramma. And even though, hey, I learned it all from her son. My Uncle Eddie. Who taught me the basics. Which you refined. (You remember Randall, Gramma? You thought he was neat. Well, he refined the basics ...). I don't think that's what she hoped for me...

She looks at him ...

SWAY (cont'd)

But ... That said... Car thieves are my weakness ... It's all so terribly Loretta Lynn or something, I know... But ... I don't wanna be a thief anymore ... I don't wanna love a thief anymore ... I want to wear a dress maybe once in a while... Maybe have a kid... Watch a lot of Audrey Hepburn movies.. And think about my Gramma without also thinking "shame on me. Shame on me. Shame on me... "

She looks at him... He leans into her ... Kisses her... Tentative at first ... Then... With urgency...

INT. G.R.A.B. FORCE OFFICE - NIGHT

Phones ringing like mad... Drycoff walks into Castlebeck's office...

DETECTIVE DRYCOFF

It's an epidemic, Rollie ... I'm
getting reports every five minutes ...

INT. THE MAZDA - BACK BAY - NIGHT

As "Little Red Corvette" by Prince warbles on the track... Memphis
and Sway still kissing... She breaks it for:

SWAY

Arright ... Enough ... I can't have you
bellying up to my heart again, man, f
you can't help falling off the stool.
But he puts his mouth to her ears ...

MEMPHIS

Shhh... Car thieves are your weakness.

Whispers ...

MEMPHIS (cont'd)

I approach you. It's quiet. I look
this way. That. No one around ...

SWAY

Stop. What about Maserati Boy?

MEMPHIS

I take out my slim-jim...

SWAY

Oh, God...

And yes, this is patently absurd. But it's also oddly sexy.

MEMPHIS

Slip it in ...

SWAY

You're going high-cheese, dude --

MEMPHIS

Unlock your button ...

SWAY

"Unlock my button" ... ?

MEMPHIS

The alarms go off ...

SWAY

Woo-woo-wooooo!

MEMPHIS

I pop your hood; find your siren wires

SWAY

They're factory alarms ... Easy to get
around... For a man with... Skills...

MEMPHIS

I do ... I cut 'em...

SWAY

Cut 'em...

MEMPHIS

Now... I'm in ...

SWAY

Of course you are. You're a
professional...

MEMPHIS

I ratchet your ignition mechanism ...

SWAY

I bet you say that to all the girls...

MEMPHIS

With a twist of my wrist ... You're turned
over ...

SWAY

Wrong preposition...

MEMPHIS

Hear you roar ...

SWAY

What about The Club ... ?

MEMPHIS

Let me worry about The Club ...

SWAY

No worries ...

MEMPHIS

I've got you floored... We're off ...
Take the curb... Man, can you corner...
Know not to get on it ... Momentum
shift ... Don't get on those brakes
too hard ... Get her up on her
tires. Up on her toes. Up ... Up...
Up.

Back arched... A small moan escapes her ... Prince wails ... And Sway has achieved whatever kind of silly climax they aspired to here... She flops back down... Looks at him...

SWAY

You're still quite the boost, Randall
Raines ...

(he shrugs)

Except now I've been chopped, and my
parts are in a Honda Prelude being driven
to church in South America by some
Bolivian consulate's wife ...

MEMPHIS

And Tracy's on the move ...

Indeed, the girl has gotten out of the Maserati... And the car has
rocketed off... Memphis punches the gas, 'sending Sway to the floor...

SWAY

Wham, bam, thank-you, Ma'am, point-
five ...

PRE-LAP Alice Cooper's "Under My Wheels" and SLAM CUT TO:

EXT. LONG BEACH STREETS - NIGHT

CLOSE UP OF THE "SNAKE" LICENSE PLATE as its ass-end fishtails
like a bastard... The Sphinx is outrunning what is now a
half-dozen CRUISERS ...

INT. COUNTACH - MIRROR MAN

is freaking out ... The snake wrapped all around him...

MIRROR MAN

What do I do? What do I do? Aw, man.
He's gonna swallow my shit whole
Let's go to a hospital or something!

But The Sphinx shakes his head. No.

MIRROR MAN (cont'd)

C'mon, you creepy no-nosed motherfucker.
Take me to a hospital!

Nope. The Sphinx drives on... Into yet another

DIRECTOR'S CHASE SCENE

This one even cooler than the last ... And once they've eluded all
of the police, The Sphinx pulls over to the side of a DARKENED
STREET...

MIRROR MAN

What are you doing? I'm gonna die!

The Sphinx leans over... And PINCHES THE SNAKE BEHIND THE BACK OF THE HEAD...

MIRROR MAN (cont'd)

You tryin' to make him more mad?

But, miraculously, the snake RELAXES ITS GRIP on Mirror Man... And slithers off... To the back of the car ... Where it immediately goes back to sleep ... Mirror Man stares at Sphinx, who smiles genially. Then:

MIRROR MAN (cont'd)

I never thought it'd be possible:
but your ass just got spookier ...

EXT. CITY STREET - NIGHT

Freb and Donny Astricky have gotten "Laura", a '99 Bentley started...

FREB

You ever feel bad about any of this?

DONNY ASTRICKY

Of course not. I'm Robin Hood. I take from the rich, and give to the needy...

FREB

You mean the poor --

DONNY ASTRICKY

No. The needy. Us. Cos we need this car!

And Donny puts her in gear, When a GUN is jammed against Donny's temple ...

JACKER

Out of the car, bitch, or I blow your fucking head off -- !

Donny looks at the jacker... Surprised... It is a KID ... No more than 16 ...

DONNY ASTRICKY

Are you kidding me -- ?

JACKER

NOW -- !

DONNY ASTRICKY

I'm stealing this car. So BACK OFF!

JACKER

I'll shoot you fool... I'LL BLOW YOUR
BRAINS OUT -- !

FREB

Donny --

DONNY ASTRICKY

Donny-nothin'!

And he SLAMS OPEN THE DOOR... catching the kid in the balls ...
And the kid doubles over... Dropping the gun ... Donny gets out of
the car...

DONNY ASTRICKY (cont'd)

Lazy, disrespectinIf half-assed
bully. Any asshole can pull a gun ...

And he starts to kick at the kid ... Beat at him...

DONNY ASTRICKY (cont'd)

You don't know how to steal a
car, do ya? So you gotta take
them when there's already a key
in them ... And a person in them...
Scare people ... Intimidate ...
Little freakin' bully ...

FREB

C'mon, Donny... Let's go, man --

DONNY ASTRICKY

Lazy ... Lazy ... I ask you, Freb:
what's the matter with kids today?

But then - BLAM! BLAM! BLAM! Bullets rip into Donny Astricky in
terrifying SLOW-MOTION. He turns ... To see another KID ...
Scared... At the edge of the road... Gat held high ... And Donny
drops to the pavement ... And the first Jacker gets to his feet...

Freb goes to Donny... To his splayed-out body ... SIRENS split the
night. The jackers run off down the street.

DONNY ASTRICKY (cont'd)

Get outta here. Get out. Now!

FREB

I can't leave you here, man --

Freb doesn't know what to do... Donny croaks ...

DONNY ASTRICKY

I'm all right. Been shot before. You take me to the hospital, they bust the both of us. The cops'll take me. Go!

And Freb--makes to run off down the street... But --

DONNY ASTRICKY (cont'd)
Freb -- !

Freb turns back

DONNY ASTRICKY (cont'd)
Take Laura with you, you stupid shit!

Freb blinks. Nods. Oh, yeah. He climbs into the Bentley Drives off... As the CRUISERS pull up around him... And the UNIFORMS getout, guns drawn, approaching warily -

To find Donny Astricky ... Splayed-out on the pavement ... Laughing at the moon ... And, as Jimi Hendrix' "Crosstown Traffic" BLASTS ON TRACK, we CUT TO:

of the final series of boosts ...

1) The Maserati parked and empty. Sway breaches it. Expert. They drive off ...

2) Kip and Tumbler. Clocking a VIPER. They circle it.. It's loaded with bells and whistles and Clubs and a metallic voice that warns: "WARNING: YOU ARE TOO CLOSE THE VEHICLE!" over and over ... Kip shakes his head ... Ushers Tumbler back ...

3) Mirror Man and The Sphinx deliver an Aston Martin to the docks ... Watch as it is driven into a container. The container loaded by gantry crane, onto the ship, lashed to the deck by overworked LONGSHOREMEN...

4) Helen Raines. Looking out the window. Listening to the scanner for word of her boys...

5) The Big Board. Female names disappearing like dust..

6) Castlebeck and Drycoff. Cruising the streets. Searching ...

7) Kip and Tumbler return to The Viper. This time, in a RAMP TRUCK. They raise the ramp. Tie down the Viper. A drive off with it, to be disarmed at a later, safer venue as it continues its robotic exhortation of "WARNING. YOU ARE TOO CLOSE TO THE VEHICLE." Over and over again ...

8) All our teams... Speeding toward us ... In different cars ... As the MUSIC FADES and we END MONTAGE

EXT. 1443 LOCKLIN - JUDGE CROFT'S GLASS HOUSE - NIGHT

Where "Annie" the 137 Roadster lives as an objet d'art.
FIGURES in the thicket surrounding the property. Memphis,
Sway, Kip, Tumbler, Mirror Man, The Sphinx...

Mirror Man has the mansion's ELECTRICAL BOX opened... He' going
through the wires ... Cutting alarm, phone, etc.

Memphis is on the cell phone... Face grim... He hangs up.

MEMPHIS

Donny got shot ... A jacker ...

SWAY

How is he -- ?

MEMPHIS

They got him to the hospital. He's stable ...

Beat ... As they all reflect on this...

MEMPHIS (cont'd)

On a brighter note: 47 ladies have
checked in for their South American
sea cruise -

This cheers them slightly. Until, from the electrical box:

MIRROR MAN

Got it -- !

And the few remaining lights of 1443 flicker and fade ... They
regard the house for a beat ...

SWAY

Now what -- ?

No one's quite sure ... They look at the house ... At all that
glass ... Then Kip walks to their car ...

KIP

Pop the trunk, Tumbler.

TUMBLER

What for -- ?

KIP

I gotta get my tool --

And Tumbler and Mirror Man look at each other ...

MIRROR MAN

No way, homes ...

Too late. The trunk is popped. Kip reaches in. Comes up with, yes, another BRICK ... And Kip walks toward the house. Toward the vast windows ...

MIRROR MAN (cont'd)

(to Memphis)

Ya' gotta stop him, man --

But Kip forges on, indomitable ... Only he passes the huge glass windows ... Walking, instead, up to the front door ... And he SMASHES the brick down onto the DOORKNOB. Knocking it clean off... Looks back at the others with a wink. And enters the house... Tumbler runs after him...

INT. 1443 LOCKLIN

Kip walks through the dark house ... At last, coming to the living room... To "Annie". He gets behind the wheel ... Her ignition is quick work. He's got her started, loud, in the quiet house. She coughs a bit; it's been a long time. Tumbler is there...

TUMBLER

Now what -- ?

KIP

Now, we go -

And he drives her off the platform. Tumbler directs him...

TUMBLER

This way... This way... This...

Her nose bumps a zillion-dollar VASE, which topples and shatters...

TUMBLER (cont'd)

That way...

And Tumbler climbs in beside him... Kip drives her around the huge living room... And Kip punches the gas ...

And they drive the Roadster down the hall ... And right through the OPEN DOOR... Driving down onto the lawn ... Up to their cohorts ...

KIP

See ya back at the ranch, kids -- !

And off they go ... Vanishing down the street ... The others watch after him ... Mirror Man to Memphis:

MIRROR MAN

Gotta tell ya, man: since you been back?

You've had a real calming influence on
ol' Kip...

INT. G.R.A.B. TASK FORCE OFFICE - NIGHT

Drycoff comes into Castlebeck's office ...

DETECTIVE DRYCOFF

They just brought in Donny Astricky.
Shot by a jacker ...

DETECTIVE CASTLEBECK

How is he?

DETECTIVE DRYCOFF

He'll live. But it means your boy's
behind it. Astricky was holding a list.
They just faxed it to us...

He hands Castlebeck the list. Calitri's 50. Castlebeck notes the
last entry...

DETECTIVE CASTLEBECK

Let's get out there. And have them
run down every 167 Shelby Mustang in
the area ... Find out where they're at.

DETECTIVE DRYCOFF

What for?

DETECTIVE CASTLEBECK

You spend enough time down a man's
throat, you get to know his tonsils.
Do it ...

INT. WAREHOUSE - LONG BEACH HARBOR - NIGHT

Kip and Tumbler deliver the Roadster. Toby checks it in.

KIP

Any more ...

TOBY

I dunno ...

And Kip gets on the two-way...

KIP

Any more, O -- ?

OTTO (O.S.)

You guys are through...

KIP

Whatcha got left ... ?

OTTO (O.S.)

"Carol." A 198 Mercedes ... She lives
in the suburbs ...

KIP

We'll take it...

OTTO (O.S.)

It's ear-marked for Mirror Man and The
Sphinx...

KIP

We'll take it.

And they climb in behind a waiting Jeep Cherokee ...

KIP (cont'd)

Later, Toby --

But Toby's not around...

KIP (cont'd)

Toby?

No answer... Kip shrugs... And off they go ...

EXT. RESIDENTIAL NEIGHBORHOOD - CHESTNUT HILL - NIGHT

A nice neighborhood... Upper middle class ... So damn suburban you
can practically smell the gas grills ... A NEIGHBORHOOD SECURITY
PATROL CAR glides by them...

TUMBLER

Gettin' fancy... Got their own palace
guard -

When, from the back of the Jeep:

TOBY

I never been to the suburbs ...

Toby is there ... Having stowed-away...

TUMBLER

What are you doing here, assface?

TOBY

Checkin' it out

He smiles at Kip ... Kip looks at Tumbler ... Drives ... At last,
pulling up to one HOUSE where the '98 Benz - "'Carol" lives. Kip
parks, a half block down ... They get out ... Head for the

house...

And there she is. "Carol." Obsidian black. In the garage. The garage is open. And THREE KIDS, two boys and a girl. Late teens. They are standing around "Carol"... Drinking beer... Listening to the new Beck album on the car's CD player ... The folks clearly out of town ...

Well-scrubbed, white suburban children of plenty ... The only crew they've ever run in is J. Crew... From the hedge, Kip, Tumbler and Toby watch the kids ... With equal parts fascination, loathing, envy... And then, the kids go inside... Leaving "Carol" exposed...

TOBY

I got this one...

And before the others can respond, he moves for her. And she's open... Toby's in ... Butterfly popped - Gizmo in. The others start to get in when ONE OF THE KIDS comes out from the house. He stares at Toby, who freezes mid-boost ...

KIP (cont'd)

(whispered hiss)

Get her started, man -- !

And Toby does... And slams her in reverse. And they're off

INT. WAREHOUSE -LONG BEACH HARBOR - NIGHT

The group - - Memphis, Sway, Freb, Mirror Man, and The Sphinx - has returned... The final cars loaded onto the ship ... Memphis looks out into the night --

MEMPHIS

C'mon, Kip -

EXT. RESIDENTIAL STREETS - "CAROL" - MOVING - NIGHT

Toby drives them out, Kip shotgun, Tumbler in the back. But the suburbs are confusing. They can't find their way out.

TOBY

Which way's out, man -- ?

TUMBLER

Shit all looks the same here --

They drive. Only up ahead, blocking the street, LIGHTS blinding... Are TWO SECURITY PATROL CARS - SECURITY COPS on the strong ... Guns drawn...

KIP

Shit ...

TUMBLER

Run it...

Toby looks to Kip...

KIP

No...

TOBY

What am I supposed to do?

Toby pins the gas. Straight at the block... The security cops dive out of the way. Except for one standing tall and FIRING into the windshield... Into Toby... The car swerves. Going off the road. Into a bank of mailboxes.

The security guards run for her... Kip, forehead bloodied, switches places with Toby, getting behind the wheel ... Punches the gas ... Getting them out of there ...

INT. "CAROL" - MOVING - NIGHT

Kip drives like a wild man ... Toby is bleeding something fierce... Shot in the chest...

TOBY

Jesus, Kip ... I'm shot, man ...

KIP

Just hold on... Hold on ...

TUMBLER

What are we gonna do -- ?

KIP

Hospital.

TUMBLER

We can't do that, dude --

Kip looks at Tumbler ... They both look at Toby...

EXT. WAREHOUSE -LONG BEACH HARBOR - NIGHT

As the 'Vette comes screaming into the warehouse ... Kip exploding out of it ... Getting into the back. Memphis goes to the car, sees Toby ... Front of his shirt covered in blood ... The others gather around...

MIRROR MAN

Jesus ...

Memphis climbs into the car ... Kip is holding Toby...

KIP

I didn't know... Should we take him to a hospital? I didn't know. I didn't.

Toby is clearly dying in Kip's arms...

TOBY

Kip. Kip. Kip. Tell me: what's gonna happen? What's gonna happen?

But Kip is lost ... Doesn't know what to say --

MEMPHIS

You're gonna be okay, Toby... You are ... We'll getcha fixed up...

TOBY

No ... No... No ... Tell me what's gonna happen? Kip? Tell me. What's gonna happen?

The brothers stare at the boy... Kip wipes his sweatstreaked face...

TOBY (cont'd)

What's gonna happen? I don't feel ... like ... this ... should.... happen ... right ... now. I...haven't... done ... shit... Tears running down his eyes...

KIP

Shhhhhh, shhhhh ...

Kip looks to his brother for help ...

MEMPHIS

Call 911 -

MIRROR MAN

Call 'em here -- ?

MEMPHIS

DO IT! NOW -- !

And Mirror Man scurries for the phone... Toby's breathing comes out in short staccato bursts ...

TOBY

Kip... Kip... Kip... It doesn't feel... It doesn't feel... It doesn't feel... good

He looks up at Kip. All of the light goes out of his eyes. And Toby is dead... Kip holds him for a beat ... Then passes him to a surprisingly emotional Tumbler ... Kip gets out of the car, runs

for the opposite end of the warehouse ...

The others are stunned... Mirror Man hangs up the phone ...
Memphis gets out of the car ... He goes after Kip ... Finds him in
one of the containers ... Grabs him by the collars ...

MEMPHIS

What did I tell you? What? What did
I tell you?

KIP

I don't know. What -- ?

And Kip looks at him... Tears fall from the younger boy's eyes ...
And Kip looks so lost ... So like a little kid...

MEMPHIS

Come here --

KIP

What?

MEMPHIS

Come here -

KIP

What?

MEMPHIS

Come here -

And Kip does ... He walks to Memphis ... And Memphis puts his arms
around him... And that's it. The floodgates open. Kip begins to
sob. Deep, painful, racking sobs. And then:

KIP

I've missed you, man ...

MEMPHIS

I know. I've missed you, too

And they hold each other ...

KIP

Toby...

MEMPHIS

I know ...

KIP

Toby...

And they stay in the embrace... And then Memphis unwraps Kip's
arms from around him...

MEMPHIS

Stay here. Stay here a while. I'll
be back ...

Kip nods, snuffles ... Memphis walks out of the container ... He
strides up to the others ... Glances at Toby's clipboard, with all
the cars crossed-out ... He goes to Sway...

MEMPHIS (cont'd)

Give me a ride -- ?

SWAY

Where to -- ?

MEMPHIS

Kip's not clear yet. We got one more
to go --

And she nods ... And climbs into one of the Escorts... And off
they go ... The others standing around the 'Vette and Toby's
body...

ANGLE - THE CLIPBOARD. One car left. Eleanor.

As a SUPER on-screen reads: PART IV: DREAMS OF YOU

EXT. INTERNATIONAL TOWERS - DAWN

The sun just starting to take all the purple from the night ...

Detectives Castlebeck and Drycoff are parked across from the
towers in their unmarked...

Sway pulls up a few blocks away ... Memphis has put on a fake
moustache, wig, necktie ...

SWAY

You okay -- ?

MEMPHIS

Yeah ... You -- ?

She nods ... He looks at her ...

MEMPHIS (cont'd)

You should know: walking away from my
mother, my brother, this town. Was
hard. Walking away from you. Nearly
killed me...

And she smiles sadly ...

SWAY

I know ...

She takes his hand ... Squeezes it ...

SWAY (cont'd)

Good luck...

Memphis, now in gray flannel suit, wig and moustache, steps out.
As he heads for the Tower garage...

IN THE UNMARKED

Drycoff is on the radio ... Binoculars up, on the Escort's license
plate - 635 CKG ...

DETECTIVE DRYCOFF

(into radio)

One-Baker-11 ... 10-28-29...California
6-3-5 Charles King George.

They wait ... Sway drives off ...

RADIO (O.S.)

One-Baker-11. 6-3-5 Charles King
George. No want. Not on file...

INT. INTERNATIONAL TOWERS GARAGE

Memphis walks along the cars ... At last, he finds her --
Eleanor.

EXT. INTERNATIONAL TOWERS - DAY

Castlebeck and Drycoff ...

DETECTIVE DRYCOFF

Check it out --

He points ... The '67 Mustang appears at the top of the garage
ramp ... Brakes ... Waiting for the light ... Castlebeck squints...
Raises the binocs ... Tough to tell.. Memphis drifts into the stream
of traffic ...

DETECTIVE DRYCOFF (cont'd)

What do you think -- ?

DETECTIVE CASTLEBECK

Let's see what he's about --

Drycoff hits the lights and sirens ... Memphis sees the car behind
him...

MEMPHIS

Shit ...

And kicks it into gear...

DETECTIVE DRYCOFF

Hey, now -- !

He pins it ... And THE RACE IS ON... In the biggest way possible. This is the grand-daddy of chase scenes here, so we won't take the easy way out. We'll actually script it ... Memphis races out onto the busy street, Drycoff on his ass.

Drycoff pulls up alongside him... So they can see him. But the wig and moustache prevent them from recognizing Memphis ... Other cars suffer from the pursuit ... They go careening into parked cars, storefronts, Harvard Square ...

Memphis side-swipes Drycoff's car ... Memphis drives down the Memorial Drive OFF-RAMP, against traffic

DETECTIVE CASTLEBECK

1 Baker 11, in pursuit following collision with suspect. Suspect is male, white, 40-45, six feet, 175 pounds, gray hair, gray moustache, dark suit ... T.A.'s have occurred...

Memphis races her down an alleyway... And we HEAR, as we will throughout, the VOICE of the

POLICE DISPATCH (O.S.)

Switch to open channel 3. All units stand-by.

POLICE DISPATCH (cont'd)

1 Baker 11 in pursuit of a '67 Ford Mustang, license in the 6th column - 614 HSO. Repeat: 6-1-4 Harry Sam Ocean. Westbound on Memorial Drive, against traffic ...

Eleanor races past The Queen Mary ... crossing the bridge into Long Beach ... She flies down the street ... Memphis, removing his wig and moustache as he goes... Another POLICE CAR has joined Drycoff and Castlebeck...

INT. KISS-108 RADIO STATION - DAY

The jocular drive-time jock MATTY IN THE MORNING - is broadcasting in his studio ...

MATTY IN THE MORNING

We're getting reports that a big police chase has started right near

our humble studios ... We'll keep
you posted...

EXT. ELEANOR - MOVING - MEMPHIS

Has the radio on ... Hears Matty ... He serpentine his way
through the tangle of alleys...

POLICE DISPATCH (O.S.)

All units. Stand-by to copy. 167 Mustang
is silver in color. One occupant. California
license 6-1-4 Henry Sam Ocean. Reason for
pursuit is unknown.

Drycoff does his best to follow. Another CRUISER has joined up.
Memphis is driving like Richard Petty...

INT. LONG BEACH POLICE STATION - DAY

Two dozen COPS sit in the muster room listening to the dispatch.

POLICE DISPATCH (O.S.)

... Suspect is headed southbound
on Mount Vernon, at Cambridge Street --

The cops look at each other. Holy shit! And race for the exit.
Because Mt. Vernon and Cambridge is the address of
THE LONG BEACH POLICE STATION

where there are literally 15 POLICE CARS parked out front... And
Memphis has just arrived...

MEMPHIS

Shit ...

Watch the mad scramble as COPS dive into their units... And try to
get out of each other's way... Fenders crunch ... Cops curse.
Memphis bootlegs - going reverse down the wrong way. Left on
Cambridge ... Left onto City Hall Plaza --

CITY HALL PLAZA

is 10 ACRES OF BRICK in the heart of downtown ... And now it's
like a demolition derby... As Drycoff/Castlebeck and some 4 SQUAD CARS
are chasing Memphis around the Plaza ...

A POLICE CHOPPER has arrived on the scene... Camera out. Memphis
takes one more spin around the plaza, then sees a

SHALLOW FLIGHT OF STAIRS by the back entrance to City.Hall. And he
takes them... CLUMP-KUMP-KA-DUMP-DUMP-DUMP

And now he's on some of the narrowest streets in Long Beach. He
flies through them... A mad mouse in a maze ... INT. KISS-108 -

MATTY IN THE MORNING

watches the chase on TV, via Copter-cam. Still broadcasting.

MATTY IN THE MORNING

Man, is this boy driving! You go,
Boss Barracuda

EXT. FREEWAY

Memphis races along He's got 4 SQUAD CARS ON HIM

POLICE DISPATCH (O.S.)

Attention all units. Pursuit is now
southbound on the 33 from the
construction area on Kneeland
Street; all units in the area assist.
Code 3.

He takes the Kneeland Street exit... And he's run out of road at

A SHOPPING DISTRICT

where vehicle traffic ends. Foot traffic only ... Here com the
cops... Memphis spins the wheel ... And he drives onto PUBLIC PARK...
Across the grounds ... Past the dew-drenched flora and the paddle
boats lolling on the lagoon ...

Only there are SQUAD CARS coming from this side too... And he's
pinned. Police on the perimeters, He slows to a stop.

Cops jump out of their cars, guns drawn. Memphis in the center.

POLICE DISPATCH (O.S.)

All units. Pursuit has terminated at
The Garden Park. Repeat --

And Castlebeck is on the BULLHORN:

DETECTIVE CASTLEBECK

(amplified)

You in the car. The area is
surrounded. I want you out to step
from the vehicle. Hands on your head.

Memphis considers his options ... He sees the FOOT BRIDGE over the
lagoon ... Hears the radio ...

MATTY IN THE MORNING (O.S.)

Is our boy done? Has The
Boss Barracuda been grounded -- ?

Memphis takes out his cell phone ... Dials...

INT. KISS-108

The COORDINATING PRODUCER comes into the booth ...

PRODUCER

Some guy's on the phone for you,
Matty. Claims to be The Boss
Barracuda ...

Matty scrambles for the phone --

MATTY IN THE MORNING

Hello -- ?

INT. ELEANOR - PARK

Memphis in the middle of the gauntlet ... On the phone ...

MATTY IN THE MORNING (O.S.)

Is this The Boss Barracuda -- ?

MEMPHIS

Yes, sir.

MATTY IN THE MORNING (O.S.)

How you doing, man -- ?

MEMPHIS

The truth is - my car here doesn't
have a tape deck. You mind hooking me
with up with some driving tunes ?

MATTY IN THE MORNING (O.S.)

You got it, brother.

Memphis hangs up ... Hears:

MATTY IN THE MORNING (O.S.)

This one is going out to
The Boss Barracuda. Catch him
if you can --

And he plays Chuck Berry's "No Particular Place To Go" And
Memphis smiles ...

MEMPHIS

Attaboy --

And punches the gas ... Going right at Castlebeck and the others
... Smashing through the squad cars ... And ACROSS THE FOOT
BRIDGE, over the swan boats ...

POLICE DISPATCH (O.S.)

All units. The pursuit is going
again

Is it ever. Memphis drives out of the park.. And gets onto

ANOTHER FREEWAY

Ten lanes of gnarly superhighway ... He opens her up... Full
throttle ... The chopper above him ...

INT. OTTO'S SALVAGE - DAY

The gang is watching on the TV... Freaking out ... ANGLE - KIP. He
slips out of the place. No one's noticed him go...

EXT. FREEWAY - TOLL BOOTH

ahead. Eleanor crashes the gate going 98, to borrow a
phrase. But he's driving too close to the shoulder, and he
SMASHES INTO A LIGHT POLE -- ! The car does a 180 ...
Landing with a horrible THUD ... And here come the cops ...

Memphis is wobbly... Looks like he's almost through. Thirty cop
cars idle behind him...

POLICE DISPATCH (O.S.)

Attention: suspect has T.A.'d with light
pole at the Carson Street offramp ...
Pursuit has terminated... And Chuck Berry
has come to an And Matty obliges with
Golden Earring's "Radar Love" ... And
this seems to rouse our boy... Because he
gets her started again ...

MEMPHIS

Thanks, brother

Spins her around... And goes

POLICE DISPATCH (O.S.)

That is negative. Pursuit has not
terminated. Repeat: not terminated.

CASTLEBECK AND DRYCOFF

climb back into their car ...

DETECTIVE DRYCOFF

Who is this friggin' guy -- ?

CLOSE ON - CASTLEBECK. Because he's got a sick feeling who.

ELEANOR

takes an exit ... And speeds on through the with everyone in pursuit ...

POLICE DISPATCH (O.S.)

Attention all units. Road block being set up at the eastern terminus of the Long Beach Harbor Tunnel. Use caution.

EXT. HARBOR TUNNEL EASTERN TERMINUS

It's quite a road block. A DOZEN SQUAD CARS. A WOODEN BARRICADE ... The whole shebang...

EXT. TUNNEL - ELEANOR

eating asphalt ... Coming to the tunnel's mouth ... To the road block ... Memphis pins her ... ZOOOOOM! Dead-on to the roadblock ... And, at the last moment, as the COPS dive out of the way --

Memphis bangs the gear shift into neutral -- And yanks the parking brake -- And the mustang spins on the straight --(and yes, this is exactly like our opening) Screeching spin ... It stops inches from the road block ...

Beat ... Thirty squad cars stop behind him ...

POLICE DISPATCH (O.S.)

All units. Pursuit has been terminated. Repeat: pursuit has been terminated at Harbor Tunnel Eastern Terminus --

Sure it has. Memphis' foot SLAMS ON Eleanor's pedal ... SMASHING THROUGH THE ROADBLOCK... Cars and cops flying ... And the Dispatch guy is getting pissed.

POLICE DISPATCH (O.S.)

Check that, all units. You guessed it. Pursuit has not been terminated. Jesus Christ, will you catch this guy?

EXT. LONG BEACH BRIDGE

A huge suspension bridge spanning the harbor ... Except that on the Long Beach side, there has been a terrible ACCIDENT ... An eleven-car PILE UP ...

PARAMEDIC

This is Rescue 2... We're at a scene of an 11-car collision with multiple injuries, responded to Ladder truck Code 3 ... We'll need back-up and The Jaws of Life...

Paramedics ... RAMP TRUCKS hauling away wrecked cars ... Fire

engines ... Bloodied VICTIMS ...

EXT. CITY STREETS - ELEANOR

takes it on through the vast construction underway here ... And here's our money shot: Eleanor. On Route 33. COMING AT US ... Followed by, literally, 20 POLICE-CARS ... Could be just about the coolest fucking thing we've ever seen... But before we have time to gloat:

POLICE DISPATCH (O.S.)

All units. Suspect vehicle has left The Harbor Tunnel roadblock... State Police advises they have a multiple T.A. on the Long Beach Bridge... Accident is unrelated to Long Beach P.D. pursuit... Repeat unrelated to Long Beach P.D. pursuit. The area is closed except to emergency vehicles. Suspect is headed in that direction. Use caution in that area. Repeat: use caution in that area ...

THE LONG BEACH BRIDGE

Southbound traffic on the bridge (into Long Beach) is at a stand-still because of the accident... The Northbound side of the bridge is EMPTY... Northbound traffic stopped at the accident ...

Memphis comes to a stop 100 feet before the accident ... There is no way past it, onto the bridge ... All the cops behind him come to a screeching halt. He is truly trapped.

DETECTIVE DRYCOFF

is thrilled ...

DETECTIVE DRYCOFF

Gotcha now, dickhead --

But Castlebeck's not so sure ... He sees a possible play... So does

MEMPHIS

Heavy sigh... He shuts off the radio ... And there's a strange SILENCE... As everyone waits ... Watches ...

QUICK CUTS TO --

-- Matty In The Morning -- The gang at Otto's -- The Carpenter in his wood shop -- Helen Raines, in front of her TV -- The chopper cops -- Paramedics, cops, injured motorists, fire men --

Castlebeck and Drycoff... BACK TO

MEMPHIS RAINES AND ELEANOR...

Another few beats of silence ... Everyone watching ... He punches the gas... Ripping down to the accident site... Heading straight for it ... And we fear he aims to smash the site, maybe further injure the accident victims -

Not our Memphis ... He's heading straight for

THE RAMP TRUCK

parked ass-end toward Long Beach ... Ramp down ... Memphis rockets Eleanor at the ramp truck's ramp... Straight on ... And the ramp LAUNCHES ELEANOR in glorious super-sexy-bloodpumping SLO-MO OVER THE ACCIDENT SITE some thirty feet in the air ... Evel-style ...

DETECTIVE DRYCOFF

You gotta be fucking kidding me --

Where she lands in a crippling thud... Onto the EMPTY side of the Long Beach Bridge... Cheers from the gang at Otto's ... The gang at KISS-108 ... Memphis pulls her to a stop... Looks back at the scene ...

Castlebeck squints ... Trying to see if it's his boy... Memphis switches the radio back on ... Matty has obliged... Wilson Pickett's "Mustang Sallyo ... And Memphis drives over the bridge, the only car going northbound... Memphis rides, daddy, rides ...

INT. WOODBURN CONSTRUCTION - FRONT OFFICES - DAY

A half-dozen Calitri SOLDIERS are here, answering phones, playing cards.

INT. WOODBURN CONSTRUCTION - WORKSHOP

The sliding door is open. The CASKET for Kip rests to the side ... Calitri uses a router to make a rabbet along the bottom frame of a plywood gossip bench. He senses something and turns to

THE LOADING DOCK - MEMPHIS

has driven up in the smashed-to-shit Eleanor ... He climbs up, entering the workshop... Calitri glances to the wallclock: 7:55 AM...

CALITRI

Well, well. You've caused quite a ruckus ...

MEMPHIS

This is number 50. We did it. It's over Where's the money ?

CALITRI

Right there -

He gestures to a Haliburton case ... Memphis opens it ... There's a lot of cash inside...

CALITRI (cont'd)

200 K. Just like we said ...

MEMPHIS

You should never have gotten my brother and his friends involved ...

CALITRI

But I had to. It was the only way to get to you --

Memphis looks at him... Calitri smiles ...

MEMPHIS

Well, now, he's clear. And you'll stay away from him...

CALITRI

I don't know about that, Randall. He did such a good job on this paper. And another one just came in ...

Calitri goes to the FAX machine... Tears off the sheet..

CALITRI (cont'd)

It's an easier take. 30 cars. Two weeks. Most of them SUVs. Going to Russia. Think Kip'll be interested?

MEMPHIS

You don't want to even sniff at that --

Calitri grins. But then his smile goes south, as he sees, for the first time -- ELEANOR -- parked out on the loading dock. And she is smashed-to-shit.

CALITRI

Well, that certainly won't do.

MEMPHIS

What do you mean -- ?

CALITRI

Look at it. I can't very well make delivery of that thing ...

MEMPHIS

You got no choice. It's over.

CALITRI

Fifty cars. Fifty cars by 8 AM
Friday. Or Kip goes in that box.
That was the deal ... Goddamn, it ...
That was the deal ...

Memphis is by a TABLE SAW... He flicks it on. The electric MOTOR
rumbles, so as to obfuscate, any noise in here ...

CALITRI (cont'd)

What are you doing -- ?

MEMPHIS

Tell you what I'm not doing: I'm not
gonna let you get into my Kool Aid...

And Memphis is on him... They go rolling about in grunts and
groans - eddies of sawdust swirling - the NOISE of the table saw
drowning out the sounds of combat ...

Calitri is on top, grabbing an AWL from the floor, bringing the
lethal point down to Memphis' face... Memphis holds Calitri's
wrist, straining, the point inches from his eye

ANGLE - FLOOR SOCKET - right above Memphis' head. With a last
gasp, Memphis misdirects the awl so it STABS THE FLOOR SOCKET - a
small CLAP OF VOLTAGE shaking through their bodies, as they sprawl
akimbo ...

Both men are momentarily paralyzed as the electricity sorts itself
out inside of them... Calitri is up; and he's found the gun ...

He crawls over to Memphis, climbing on him, sitting down hard on
the younger man's chest ... But then Memphis grabs him by the hair
and tosses Calitri off him ... Memphis POUNDS Calitri's head into
the floor ...

Once, twice. Three times. Calitri is out ... Memphis gets to his
feet, nose bloody. He catches his breath. Only the door opens ...
And Atley is there ...

ATLEY JACKSON

Jesus, man ... What'd you do?

MEMPHIS

My version of "take this job and shove
it..."

ATLEY JACKSON

Are you crazy? You throw down with The
Carpenter? You got a grudge against
your life?

But before Memphis can respond, there are APPROACHING ENGINE SOUNDS from up the alleyway -- as A PANEL VAN arrives. Memphis and Atley look at the wall-clock. 8:05. A glance to the unconscious Calitri ...

ATLEY JACKSON (cont'd)

Now you done it. And with you gone - who'll save Kip the next time ... ?

MEMPHIS

This is all about there not being a next time, Atley --

And the two men hold the look... And the van doors slam, as Digger and Butz, Calitri's grave-diggers, get out ... Atley goes to the unconscious Calitri ... And he picks him up, straining under the dead weight ... Dragging the don over to

THE OPEN CASKET - One final burst of strength and Atley drops Calitri into the casket... Slamming the swell top lid of the coffin. He turns to look at the shocked Memphis -- As Digger and Butz are there -

ATLEY JACKSON

Hello, boys -- !

DIGGER

Hey! What happened? Did they make it

ATLEY JACKSON

They did not. A tragedy.

DIGGER

Mr. C. around?

ATLEY JACKSON

He's napping. He said to take it away...

Atley gestures to the coffin. And they pick it up, move it to the van...

DIGGER

That'll do ya. Tell Mr. C. we was by.

MEMPHIS

Absolutely.

And they are gone ... And Atley turns to Memphis

ATLEY JACKSON

Ding Dong The Witch Is Dead, right?

MEMPHIS

Point-five ...

And he holds out his hand ... And they shake ...

ATLEY JACKSON

Get outta here, Memphis --

And Memphis does ... Nods to Atley...

MEMPHIS

Thank you...

Atley nods ... Memphis walks out to the loading dock... Atley watches him go ...

ATLEY JACKSON

Hoo-boy.

EXT. CALITRI'S WORKSHOP - LOADING DOCK

Memphis walks to the battered Eleanor ... As Pearl Jam's "Rearviewmirror" crunches and a CAR comes motoring up to him. It's ANOTHER 167 SHELBY. ANOTHER ELEANOR, a "For Sale" sign pasted on the back window. It's being driven by Kip...

MEMPHIS

What are you doing here?

KIP

I saw her get smashed-up on the TV.
Knew there was no way he was gonna accept her ...

MEMPHIS

Where'd you find this one?

KIP

Ya gotta keep tabs on your "Eleanors",
Memphis. Cos you never know when you're gonna need one --

MEMPHIS

You boost her -- ?

KIP

Hell, yeah. She's not my unicorn.

MEMPHIS

Move over ...

Kip does. Memphis gets behind the wheel. Drives...

EXT. LONG BEACH BOULEVARD - DAY

Memphis drives... Kip beside him...

MEMPHIS

You okay -- ?

KIP

I dunno ... I keep thinking about him.

Memphis nods. But then FLASHING LIGHTS behind them ... An UNMARKED with Code 3 capabilities - lights & sirens ... Memphis considers ... He could make another run ... But the looks at Kip... Enough is enough ... He pulls over ...

KIP (cont'd)

What are you doing? You can outrun him...

MEMPHIS

It's over. The dumb shit is over ...

The unmarked pulls up behind him... The cop comes over ... It is, of course, Detective Castlebeck.

DETECTIVE CASTLEBECK

I know you.

MEMPHIS

You know my back.

Castlebeck opens his coat... Showing stuffed holster ...

DETECTIVE CASTLEBECK

It's finished, Randall. Get out of the car... You, too, kid...

Memphis starts to get out. When Castlebeck's RADIO crackles.

RADIO (O.S.)

We have suspect vehicle matching description at the Woodburn Scrap and Metal ... Repeat: the suspect vehicle has just been apprehended at the Woodburn Scrap and Metal, 190 Street and Campanza ...

Castlebeck frowns, goes to his radio. Memphis looks at Kip.

KIP

I reported it ...

Memphis is impressed...

MEMPHIS

Not bad

ANGLE - CASTLEBECK at his car, on the radio ...

DETECTIVE CASTLEBECK
Dispatch, what's the license on
the suspect vehicle... ?

RADIO (O.S.)
License is California 6-1-4 HSO. Repeat:
California. 6-1-4 Henry Sam Ocean.

And Castlebeck looks at the license on this Eleanor... A vanity
plate that says - MY 67 ...

DETECTIVE CASTLEBECK
10-4.

And he goes back over to Memphis ...

DETECTIVE CASTLEBECK (cont'd)
Looks like we live to fight another
round. You're free to go ...

Memphis can barely believe it. Castlebeck leans down, to Kip:

DETECTIVE CASTLEBECK (cont'd)
Your brother's a clever man and a
talented thief, Kipling. But as role
models go, you should observe the man,
not the thief ...

KIP
Yes, sir ...

Castlebeck sighs...

MEMPHIS
Don't look so glum, Detective. It's a
beautiful day, the birds are singing,
and there's a container ship on
Pier 14, that's guaranteed to bring you glee ...

Castlebeck nods ...

DETECTIVE CASTLEBECK
I want you gone, Randall. Settle your
affairs. Make it right with those you
love. Hell, take 'em with you. But I
want you out of here. Out of here for
good this time ...

MEMPHIS
Consider me gone, Detective --

DETECTIVE CASTLEBECK

I'll catch you later, Randall --

MEMPHIS

Double-meaning intended --

DETECTIVE CASTLEBECK

You betcha --

And Memphis races off ...

EXT. OTTO'S SALVAGE - DAY

Otto, The Sphinx, Tumbler, Freb and Mirror Man are sipping coffee and eating donuts ... They are exhausted... Memphis and Kip pull up in Eleanor... He hands Otto the briefcase. Otto opens it... All that cash...

MEMPHIS

Split it up. Any word on Donny?

OTTO

He's gonna be okay. Could do a bit.

MEMPHIS

What happened to Sway?

OTTO

She left...

He nods ... The boys are huddled together...

MIRROR MAN

Poor Toby, man...

A few beats of silence as they remember; then shockingly:

THE SPHINX

If his premature demise has, in some way, enlightened the rest of you as to the grim finish below the glossy veneer of criminal life, and inspired you to change your ways, then his death carries with it an inherent nobility. And a supreme glory. We should all be so fortunate. You can say 'Poor Toby.' I say: "Poor us.."

They all stare at him, stunned...

FREB

You spoke

The Sphinx shrugs...

TUMBLER

Say something else, man

But The Sphinx lapses back into his silence ... Nibbles a donut ... Sips coffee ... Memphis smiles ... He takes a stack of bills from the briefcase... To Kip:

MEMPHIS

You remember where you got this Eleanor -- ?

KIP

Sure, man --

MEMPHIS

She's for sale. They're asking forty thousand. Give 'em sixty ...

And he hands Kip the cash ...

KIP

You want me to buy her?

MEMPHIS

Shocking, huh? We're clear now. It's done. I've never actually paid for a car. I want to see what it feels like

Kip nods ... Memphis looks at a grinning Otto ...

OTTO

Dinosaurs. All of us. The Ice Age is now...

MEMPHIS

I'll see you soon --

KIP

Where you off to -- ?

MEMPHIS

Thought I'd go for a ride -

He smiles. The others do, too. Memphis heads for Eleanor.

KIP

Hey, Memphis -- ?

Memphis turns back...

KIP (cont'd)

I'll see you, right?

Memphis nods ...

MEMPHIS

You'll see me ...

And we PRE-LAP Sammy John's "Chevy Van" and CUT TO:

INT. BACCHIOCHI'S FOREIGN MOTORS - DAY

Sway, underneath a Daytona... We only see her from the waist down ... Hands on her waist ... Pulls her gently out. Memphis. He brings her to her feet ...

SWAY

What are you doing... ?

MEMPHIS

Seeing if you wanted to go for a ride?

And he uses a rag to tenderly wipe a small black smear of oil from her cheek...

SWAY

I can't. I got a back load of repairs and one of the mechanics called in sick and I haven't slept and--
(stops short; sees the new Eleanor outside)
Where to -- ?

MEMPHIS

I dunno. I know a place.

She looks at him... Long and hard...

SWAY

This time it's for real?

MEMPHIS

Oh, yeah. For real, point-five.

EXT. BACCHIOCHI'S - DAY

And Memphis opens the passenger door for her ... And she gets in... And she smiles ... And Memphis climbs behind the wheel. He neutral-drops Eleanor, chirping off ...

EXT. CONTAINER SHIP - LONG BEACH HARBOR - DAY

As two TUGS guide the giant freighter away from the docks ... All those containers ... Filled with cars ... But here comes a COAST GUARD CUTTER ... Churning for the ship ...

Detectives Castlebeck and Drycoff on the deck ... Stopping this

one cold...

EXT. LANDFILL - RHODE ISLAND - DAY

A vast expanse of trash and garbage and layers of earth. Deserted, except for THE PANEL VAN parked dead center. Digger and Butz slide the casket from the van, parked before an ALREADY DUG GRAVE.

As they move the casket, a KNOCKING from inside. A POUNDING. And muffled CRIES. Digger and Butz exchange a horrified glance... They stare at the casket, spooked.

BUTZ

Do you believe this?

DIGGER

What should we do?

BUTZ

We gotta do what we gotta do --

DIGGER

Shit. I hate the screamers, man. Why can't he finish the freakin' job?

BUTZ

Forget about it. Occupational hazard, Digger. C'mon...

And just as we think they're sure to open it -- they DROP THE CASKET INTO THE HOLE -- !

And begin to dump shovelfuls of earth upon it; its unseen occupant thumping and pounding and yelling -- And soon the casket is covered in dirt. Gone.

And we PRE-LAP The Turtles' pop gem "Eleanor" ("You got a thing about you/I just can't live without you/I really want you/ Eleanor near me...") CUT TO:

EXT. THE 405 FREEWAY NORTH - ELEANOR - MOVING - DAY

Memphis driving. Sway riding shotgun. Long Beach at their backs ... Memphis looks quite enthralled behind the wheel... He loves driving this car. Sway watches him. He feels it --

MEMPHIS

What -- ?

SWAY

Nothing. Just that if I was less secure, I might think you were more into Eleanor than you are me...

MEMPHIS

She does have one thing you don't.

SWAY

What's that?

MEMPHIS

Bench seats.

And he grins ... Pats the seat beside him... And Sway slides close... He throws his arm around her ...

And off they go ... As The Turtles' ("Eleanor/Gee, I think you're swell/And you really do me well/You're my pride and joy, etc.") SING ON... And we hear:

MEMPHIS (O.S.)

You like bingo -- ?

And Eleanor drives away from us ... Into the searing horizon line ... Becoming just another single, yellow dot in the pointillist pattern that is the American road.

THE END