

"JACKIE BROWN"

Screenplay by

Quentin Tarantino

Based on the novel "Rum Punch" by

Elmore Leonard

OPENING CREDITS

INT. LOS ANGELES INTERNATIONAL AIRPORT , DAY

We hear the rhythm of funky seventies SOUL MUSIC.

Then SHE steps into FRAME.

She is JACKIE BROWN, a stewardess dressed in her CABO AIR uniform. (A little shuttle airline that flies from Los Angeles to Cabo San Lucas. Approximate flight time: forty five minutes)

Jackie stands still as a people-mover slowly inches her through the airport. The CREDITS APPEAR and DISAPPEAR in front of her.

Jackie Brown is a very attractive black woman in her mid forties, though she looks like she's in her mid-thirties.

The people-mover reaches the end of the line, she steps off.

She breezes through Customs and we follow her with a STEDICAM as she strides through the airport... She gets to her gate, disappears inside the plane for a moment, comes back out sans flight bag, picks up the microphone.

JACKIE

(into mike)

Flight 710 Cabo San Lucas, now
boarding Gate 12, first class only.

With a smile on her face, she collects passengers' boarding

passes as they board the plane.

FADE TO BLACK:

TITLE CARD

"ORDELL ROBBIE"

FADE UP ON:

EXT. FIRING RANGE , DAY

VIDEO

A chorus line of six beautiful bikini-clad women, all holding different automatic weapons, **BLASTING** away.

The cheap VIDEO TITLES to:

"CHICKS WHO LOVE GUNS"

Play over this image.

One bikini beauty is singled out. She's a gorgeous brunette named SIDNEY. Sidney stands facing camera holding a TEC-9 and describing it.

SIDNEY

(to camera)

Hi, I'm Sidney. And I love to TEC-9.
The popular TEC-9 is advertised by
its makers as being tough as the
toughest customer.

SIDNEY'S STATISTICS: Age, height, measurements, date of birth, appear at the bottom lefthand corner. As Sidney continues her sales pitch/demonstration, a BLACK MAN'S VOICE begins talking over the video.

BLACK MAN (O.S.)

That's a TEC-9. It's a cheap ass
spray gun outta South Miami.

After a CLOSEUP of the TEC-9, Sidney FIRES the weapon.

BLACK VOICE

Cost three-eighty retail. I get them for two hundred and sell 'em for eight.

INT. MELANIE'S BEACH APARTMENT , NIGHT

The Black Voice belong to forty-five-year old ORDELL ROBBIE.

Ordell wears clothes nice and likes wearing nice clothes. Stylish, athletic wear (Reebok), heavy, black leather jackets (Hugo Boss), warm-colored berets and baseball caps to cover his balding head are Ordell's "look." At this moment Ordell's wearing an open silk shirt.

Ordell narrates the video playing on the big-screen. (the most expensive thing in the apartment). He holds a cocktail in one hand (screwdriver, his drink of choice) and the remote control in the other, pacing the floor in his I-can-talk-anybody-into-anything voice.

LOUIS GARA, who looks like he does his shopping at the Salvation Army (dressed in a Hawaiian shirt and dungarees), sits on the sofa staring blankly at the video, drinking Jack Daniels on ice. Louis, white, also in his mid forties, has lived over half of his life in penal institutions. The experience has affected both his body language and his thought process.

While acutely aware of the rhythm of life inside a correction facility, in the real world his timing is thrown. It's like a song he doesn't know the lyrics to but attempt to sing anyway.

The third person watching the video is the person who lives in this apartment, MELANIE RALSTON. Melanie, thirty-three, is a tanned, blonde, California beach bunny. Like the kind you see in the old Crown International movies from the seventies like "Pom Pom Girls" "Malibu Beach" and "Beach Girls," except Melanie is older than any of those girls ever are. She's dressed in her Melanie-uniform of stringy Levis cutoffs and a stringy bra top. So far Melanie has been able to make a living out of lying in the sun, always finding a generous, wealthy man more than willing to pay her rent and pick up her tabs. In her prime (twenty two) it was Japanese

industrialists, film production guys, and Middle Eastern businessmen who kept Melanie. And it was places like the Bahamas, Acapulco, and the Virgin Islands where they kept her.

But now, at thirty three, she lives in an apartment in Hermosa Beach, California that Ordell pays for and drops in and out of. She's curled up in a reclining chair, smoking weed from a pipe, reading Movieline Magazine and paying no attention to the video.

ORDELL

This TEC-9? They advertise it as being the most popular gun in American crime. Can you believe that shit? It actually says that on the little booklet that comes with it. "Most Popular Gun in American Crime," like they're proud of that shit.

Ordell hits the fast-forward on his remote control.

Sidney is rushed off the screen and replaced by CINDY, a pretty, blonde bodybuilder clad in a red, white and blue bikini, holding a Styer Aug.

ORDELL

Check out this body-builder chick... Now see what she got. That's a Styer Aug. Styer Aug's a bad motherfucker. Listen.

Ordell punches up the volume.

Cindy BLASTS the Styer Aug, loud.

Ordell imitates the sound of the weapon.

ORDELL

Shit's expensive, man. Comes from Austria. My customers don't know shit about it, so there ain't no demand.

(to Melanie)

Baby, I could use some more ice.

Melanie puts down the magazine, takes his cocktail glass from him and moves to the kitchen.

ORDELL

But put that bad boy in a flick,
every motherfucker out there want
one. I'm serious as a heart attack.
Them Hong Kong movies came out, every
nigga gotta have a forty-five. And
they don't want one, they want two,
cause nigga want to be "The Killer."
What they don't know, and that movie
don't tell you is a .45 has a serious
fuckin' jammin' problem. I always
try and steer a customer towards a 9-
millimeter. Damn near the same weapon,
don't have half the jammin' problems.
But some niggas out there, you can't
tell them anything. They want a .45.
The killer had a .45, they want a
.45.

Melanie comes back, hands Ordell his screwdriver, then sits where she was.

ORDELL

Thanks, Baby.

LOUIS

Who's your partner?

Ordell sits down on the couch. Melanie's reading "Movieline Inside" magazine.

ORDELL

Mr. Walker. He runs a fishing boat
in Mexico. I deliver the merchandise
to him, gets it to my customers. On
all my bulk sales, anyway. Nigga
didn't have a pot to piss in or a
window to throw it out 'fore I set
'em up. Now, motherfucker's rollin'
in cash. He got himself a yacht,
with all kinds of high tech

navigational shit on it.
(back to video)
AK-47, the very best there is.

GLORIA, a tall, Amazonian, bikini-clad, black woman faces camera and describes the AK-47.

ORDELL

When you absolutely, positively,
gotta kill every motherfucker in the
room, accept no substitute. That
there is the Chinese one. I pay eight-
fifty and double my money.

The phone rings.

ORDELL

Get that for me, will ya baby?

MELANIE

You know it's for you.

Ordell just stares at her.

ORDELL

Girl, you better not make me go over
there and put my feet to ya.

Louis keeps staring at he screen.

Melanie gets up, goes over to the counter that separates the
living room from the kitchen, picks up the phone, says:

MELANIE

Hello.

Puts the phone down and says;

MELANIE

It's for you.

Before Ordell knows it, Melanie is back in the reclining
chair, reclining back all the way.

Ordell, pissed, looks at her a moment before taking the phone.

ORDELL
(into phone)
Yeah.
(pause)
Hey, Junebug, what's up?

Louis sits on he couch, drinking his Jack Daniels, watching the video.

Melanie lies back on the reclining chair, takes a hit off her pipe, then says in a 'holding in smoke' voice;

MELANIE
(referring to the
tape)
It's boring, isn't it?

LOUIS
I can sit through it once.

MELANIE
He thinks he's Joe Gunn now.

LOUIS
I'm impressed. He knows a lot.

MELANIE
He's just repeating shit he overheard.
He ain't any more a gun expert than
I am.

Holding up her pipe.

MELANIE
Want a hit?

LOUIS
Sure.

Louis takes a hit off the pipe.

MELANIE
When did you get out of jail?

LOUIS
Four days ago.

MELANIE
Where at?

LOUIS
Susanville.

MELANIE
How long?

LOUIS
Two months shy of four years.

MELANIE
Four years?

LOUIS
Uh-huh.

MELANIE
What for?

LOUIS
Bank robbery.

MELANIE
Really, I'm impressed.

Louis takes a drink of whiskey.

MELANIE
Four years that's a long fuckin time.

Louis nods his head in agreement.

Ordell hangs up the phone.

Ordell comes back, sitting down on the other side of Louis.

ORDELL
See, what did I tell you? Man in New
York wants a 9 millimeter Smith and
Wesson Model 5946. Why does he want

it? It's the gun that nigga on "New York Undercover" uses. Because of that nigga, I can sell it to this nigga for twelve-fifty.

LOUIS
What's your cost?

ORDELL
As low as two.

LOUIS
Are you serious?

ORDELL
That's what I been tellin' you. Start adding these motherfuckin' figures up, and you tell me this ain't a business to be in.

The phone rings again. Ordell looks at Melanie. Melanie looks at Ordell.

They have a bit of a staring contest before she gets up and gets the phone.

ORDELL
I got me five M-60 machine guns. These came straight from the Gulf War. I sold me three of them so far, twenty grand a piece.

LOUIS
That's good money.

ORDELL
Louis, this is it, man. I'm gonna make me a million dollars out of this. I already got me a half-a-million sittin' in Mexico. When I do this last delivery, I'm gonna make me another half-million.

LOUIS
Then what?

ORDELL

I get out. Spend the rest of my life
spending.

Melanie sits back down in he chair.

ORDELL

Who is it?

MELANIE

It's Beaumont.

KITCHEN

Ordell, drink in hand, picks up the receiver.

ORDELL

(into phone)

Beaumont – Ordell. What's the
problem?

(pause)

What the fuck you doin' in jail?

(pause)

What the fuck you doin' that for?

(pause)

Ain't you got better sense than to
be drivin' drunk carrying a goddam
pistol?

He listens to Beaumont on the other line – it's obvious
Beaumont's starting to freak out. Ordell changes his tone.

ORDELL

Beaumont. Beaumont. Listen to me.
Number one, you need to chill out,
nigga. Bad as this shit is, this
shit ain't as bad as you think it
is.

(pause)

Course you're scared. That's what
these motherfuckers get paid for
scarin' the shit outta ya. That's
their job. And my job is to get you
the fuck home so let me tell you

what is gonna happen... May I speak?... Thank you... You gonna spend the night in jail; it's too late to get you out now. Tomorrow, they gonna take you into court. I'm gonna be there. Judge gonna set your bail. I'm gonna pay your bail, they gonna cut you loose. By tomorrow night, you'll be back home, I promise.

(pause)

So just calm your ass down, and I'll see you tomorrow.

(pause)

You owe me a helluva lot more than one, nigga.

(laughs)

See you.

Ordell hangs up the phone.

CUT TO:

EXT. CHERRY BAIL BONDS , DAY

The store front window of Cherry Bail Bonds in Inglewood, California. The name of the business is spelled out on the window, which also includes a drawing of a fat red cherry.

Ordell's BLACK MERCEDES CONVERTIBLE pulls up.

Ordell in the driver's seat. Louis in shotgun position.

INT. CHERRY BAIL BONDS , DAY

Inside Cherry Bail Bonds, looking out through the picture window. We can read the name on the glass backwards. Ordell and Louis appears in the window and enter the building. Ordell carries a L.A. Lakers athletic bag.

An unidentified MALE VOICE, obviously on the telephone, can be heard.

Ordell goes toward the voice and tells Louis to "hang back."

MALE VOICE (O.S.)

...the judge doesn't give a fuck about that. He's ready to habitualize you. Is that what you want – you wanna look at ten years?

The voice belong to MAX CHERRY, bail bondsman. Max, a regular-Joe-type white guy in his fifties, sits behind his desk talking on the phone. His eyes raise as he sees Ordell approach him.

MAX

(on phone)

Just overnight is all. Tomorrow I'll get you out, I promise. But it means I gotta pick you up tonight.

Ordell motions to the chair in front of Max's desk. Max motions for Ordell to take a seat.

MAX

(on phone)

Reggie, there ain't no two ways about it. You're spending the night in jail, but I already told you I'll get you out tomorrow. Now where are you?

(pause)

You're at your mother's house, aren't you?

Ordell lights up a cigarette. (Viceroy).

He notices a picture on the wall of Max with his arm around a big, powerfully built black man.

They're both grinning.

Louis pours himself some coffee from a coffeemaker into a small, white styrofoam cup. He picks up a jar of powdered non-dairy creamer that's so dry he has to break off a rock. Louis adds the rock of coffeemate to his beverage.

MAX

(on phone)

Okay. Just stay put till I come for

you.

(pause)

Reggie, do yourself a really big favor and be there when I get there.

He hangs up the phone.

Ordell sits in front of the desk, smiling at him and smoking.

MAX

How can I help you?

ORDELL

(indicating the Viceroy)

Where would you like me to put my ash?

Max looks at him for a moment.

MAX

Use that coffee cup on the desk.

Ordell picks up the coffee cup, which still has a little bit of coffee in it, and flicks his ash.

ORDELL

And I need me a bond for ten thousand.

Max throws a look past Ordell to Louis.

ORDELL

Oh, that's just my white friend, Louis. He's got nothing to do with my business. We just hangin together. We're on our way to a cocktail lounge.

From across the room, Louis nods his head in Max's direction.

Max looks at him a moment, then back to Ordell.

ORDELL

(returning to the photo)

Who's that big Mandingo nigga you gotcha arm around?

Max looks at him a moment and says;

MAX

That's Winston. He works here.

ORDELL

He's a big one. You two tight?

MAX

Yeah.

ORDELL

It was our idea to take the picture,
wasn't it?

Max looks at Ordell, getting his drift, then says;

MAX

So, you want a ten-thousand dollar
bond. What've you got for collateral?

ORDELL

Gonna have to put up cash.

MAX

You have it with you?

Ordell picks up his Lakers bag and puts it in the empty chair
next to him.

ORDELL

It's in my bag.

MAX

You have cash. What do you need me
for?

ORDELL

C'mon, you know how they do. Black
man comes in with ten thousand, they
wanna fuck with 'em. First off, they
gonna wanna know where I got it.
Second, they gonna keep a big chunk
of it – start talkin' that court

cost shit. Fuck that shit, Jack.
I'll go through you.

MAX
Cost you a thousand for the bond.

ORDELL
I know that.

Louis just stands, feeling uncomfortable, in the other room drinking coffee.

MAX
Who's it for? A relative?

ORDELL
Fella named Beaumont. They have him up at county. It started out drunk driving, but they wrote it up "possession of a concealed weapon." Dumb monkey-ass had a pistol on him.

MAX
Ten thousand sounds high.

ORDELL
They ran his name and got a hit.
He's been in before.

Besides, Beaumont's from Kentucky, and I think they're prejudiced against black men from the South out here.

MAX
He takes off and I gotta go to Kentucky to bring him back, you pay the expenses.

ORDELL
You think you could do that?

Max taking papers out of the drawer...

MAX
I've done it.

...picking up the pen...

MAX
What's his full name?

ORDELL
Beaumont. That's the only name I
know.

Max looks at Ordell, but doesn't ask him the obvious question.

Max picks up the phone.

MAX
(on phone)
Records office.

Max on hold, looks at Ordell.

Ordell smiles.

MAX
(back on the line)
Hello, this is Max Cherry. Cherry
Bail Bonds. Who's this?
(pause)
Hi, Vicki. Look, Vicki, I need you
to look up the booking card and rough
arrest on a defendant named Beaumont.
(pause)
That's all I have. I believe it's a
surname but I'm not sure. Thanks.

Louis enters the area, standing over Ordell.

LOUIS
I'm going to wait in the car.

ORDELL
Sure.
(to Max)
We almost done, ain't we?

MAX
Getting there.

ORDELL

You go wait in the car. Wait a minute.

Ordell pulls out a heavy-duty keychain with a shitload of keys on it.

ORDELL

Take the keys, man. Listen to music.

LOUIS

Which one is for the car?

Ordell finds it. While he goes through the keys, Vicki comes back on the line.

Max speaks with her as he fills out his papers.

ORDELL

(holding a key)

This one's for the ignition...

(holding a little
black box)

...but you gotta hit this thing to
shut the alarm off and unlock the
door.

LOUIS

What do I do?

ORDELL

You ain't got to do nothing. Just
point at it and push the button.
You'll hear the car go "bleep." That
means the alarm's off and the doors
are open.

LOUIS

Okay.

ORDELL

Now play the volume as loud as you
want but don't touch my levels. I
got them set just the way I want
'em.

Louis nods and goes out.

EXT. CHERRY BAIL BONDS , DAY

Louis walks out of the office. He goes up to Ordell's black Mercedes. He points the little black box at it. The car goes BLEEP.

He gingerly approaches it, opens the door and climbs inside.

INT. MAX CHERRY'S OFFICE , DAY

Max hangs up the phone.

MAX
(to Ordell)
Beaumont Livingston.

ORDELL
Livingston, huh?

MAX
On his prior, he served nine months,
and he's working on four years'
probation.

ORDELL
You don't say.

MAX
Do you know what he's on probation
for?

ORDELL
Haven't a clue.

MAX
Possession of unregistered machine
guns.

ORDELL
Will they consider this a violation
of his probation?

MAX

They do consider this a violation of his probation. Your boy's looking at ten years, plus the concealed weapon.

ORDELL

Man, he won't like that. Beaumont don't got a doin' time disposition.

MAX

I need your name and address.

ORDELL

Ordell Robbie. O-R-D-E-L-L. R-O-B-B-I-E. 1436 Florence Boulevard. Compton 90222.

MAX

House or apartment?

ORDELL

House.

MAX

Now I need you to count your money.

Ordell hands him the Lakers bag. Max takes the money out putting it on the desk.

ORDELL

Hope you don't mind me askin' where you keepin' my money till I get it back. In your drawer?

Max begins counting it.

MAX

Across the street a Great Western. It goes in a trust account. You'll need to fill out an Application for Appearance Bond, an Indemnity Agreement, a Contingent Promissory Note. That's the one, if Beaumont skips and I go after him, you pay the expenses.

ORDELL

Beaumont ain't going nowhere.

(he takes a pen out
of his pocket)

Where do I sign?

Max pulls the forms from his desk, and lays them in front of Ordell. Max goes back to counting the money. Ordell reads the first agreement then says;

ORDELL

(reading the form)

Hey, Max.

MAX

(still counting money)

Yes.

ORDELL

(still reading form)

I was wondering. What if before the court date gets here, Beaumont gets hit by a bus or something and dies.

(he puts the form
down and looks at
Max)

I get my money back, don't I?

CUT TO:

A BLACK FINGER

Pressing a BLACK BUTTON next to the name, "BEAUMONT LIVINGSTON".

INT. BEAUMONT'S APARTMENT , NIGHT

BEAUMONT LIVINGSTON, wearing no shirt, sweatpants, and smoking a fatty answers the intercom, which buzzes loudly. We can hear JAY LENO interviewing a CELEBRITY on TV OFFSCREEN.

BEAUMONT

(into the speaker)

Who is it?

EXT. BEAUMONT'S APARTMENT , NIGHT

Ordell stands outside the security gate of Beaumont's Hollywood apartment.

EXTREME CLOSEUP , Ordell's lips talking into the intercom speaker.

ORDELL

It's your benefactor, nigga. Buzz me up.

EXTREME CLOSEUP , Beaumont's finger pressing the entry button.

EXTREME CLOSEUP , The doorknob on the security gate, BUZZING. Ordell's hand comes into frame twisting it open.

Beaumont opens his apartment door, fatty between his fingers. He sees Ordell approach.

Ordell greets him, arms spread out in hug mode, with a big smile across his face.

ORDELL

Look at you and your free ass. Come over and give me a motherfuckin' hug.

Ordell and Beaumont embrace.

BEAUMONT

What the fuck can I say? I'm serious, man. What the fuck can I say? Thank you... thank you... thank you.

ORDELL

Who was there for your ass?

BEAUMONT

You were there for me.

ORDELL

Who?

BEAUMONT

You.

Laughing his hustler's laugh and bumping Beaumont's fist hard.

ORDELL

You goddam right!

Beaumont laughs.

ORDELL

You see, it works like this. You get your ass in trouble, I get your ass out. That's my job. And I don't mind tellin ya, nigga, it's steady work.

BEAUMONT

I'm still scared as a motherfucker, Ordell. They talkin' like they serious 'bout me doin' that machine gun time.

ORDELL

Naw, man. They just tryin' to put a fright in your ass.

BEAUMONT

If that's what they want to do, they're doin' it.

ORDELL

How old is that machine gun shit?

BEAUMONT

Three years.

ORDELL

Three years. That crime's old, man. They ain't got room in prison for all the motherfuckers out there killin' people. How they gonna find room for you?

BEAUMONT

That's not what they're tellin' me.

ORDELL

That's why they call it "fuckin' with ya." Now you wanna hear how we retaliate?

Beaumont takes a hit off the fatty and nods his head.

ORDELL

Tomorrow I pick you up, take you to Century City, meet my lawyer. Now let me tell you a little bit about my lawyer. His name is Stacin Goins and this nigga is a junkyard dog! He's my own private Johnie Cochran. In fact, he'd kick Johnie Cochran's ass. And like Johnie Cochran, dude hates fuckin' cops. I'm serious, this man lives to fuck with the police. So as a favor, I had him look at your case. Stacin told me you ain't got shit to worry about. They just fuckin' wit ya. So we sic the junkyard dog on their ass, make 'em –

(he bumps fist with
Beaumont)

...Stop fuckin' wit ya!

Beaumont gesture inside his apartment.

BEAUMONT

Hey, c'mon in, man. I was just – you know – smokin' a fatty, watchin' TV.

ORDELL

Naw, man. I gotta be someplace. I was kinda hopin you could come with me.

BEAUMONT

What'd ya mean?

ORDELL

Look, I hate to be the kinda nigga,
does a nigga a favor – then BAM –
hits a nigga up for a favor in return.
But I'm afraid I gotta be that kinda
nigga.

BEAUMONT

What?

ORDELL

I need a favor.

BEAUMONT

That requires me goin' out tonight?

ORDELL

A bit.

BEAUMONT

Aaaaawww man, I wasn't plannin' on
goin' no place. It's twelve o'clock,
man. I'm home, I'm high –

ORDELL

Why the fuck you at home? Cause I
spent ten thousand dollars gittin'
your ass home.

(changes tone)

Look, I gotta problem. I need help,
and you can help me.

This has the desired effect.

TIME CUT:

WITH ORDELL WAITING OUTSIDE THE DOOR Beaumont comes out of
the apartment, sporting Nikes and a Queen Latifah t-shirt.
He locks his front door and walks with Ordell to his car.
They talk the whole way. We STEDICAM in front of them the
whole way.

BEAUMONT

What's the problem?

ORDELL

Well, it ain't so much a problem a a situation. Remember I sold those three M-60 machine guns outta the five I got?

BEAUMONT

Uh-huh.

ORDELL

I'm gonna sell the other two tonight. This group of Koreans in Koreatown have started a Neighborhood Watch kinda thing. And they want a few weapons so the neighborhood niggas know they mean business. So I'm gonna sell 'em my two machine guns tonight. Only problem, I ain't never dealt with these Koreans before. Now I ain't worried. Asians are by and large real dependable. They don't want no trouble. You might argue about price, but you ain't gotta worry about them shootin' you in the back. But I got me kind of a rule. Never do business with nobody you ain't never done business with before without backup. That's why I need you, backup.

BEAUMONT

Man, I ain't ready to be goin' out nowhere –

ORDELL

Let me finish. Can I finish?

BEAUMONT

Go ahead.

CUT TO:

TRUNK

The trunk of a car is opened.

Ordell bends down into the trunk and pulls out a pump action shotgun. Beaumont obviously doesn't want any part of any Ordell game that requires a pump action shotgun as a playing piece.

ORDELL

Now you're gonn be in the trunk
holding onto the shotgun.

And I'm going to tell them I'm opening up my trunk to show 'em my goods. I open up the trunk, you pop up, rack that bad boy.

BEAUMONT

Fuck that shit, man. I ain't shootin'
anybody.

ORDELL

What the fuck I tell you. You don't
hafta shoot nobody. Just hold the
gun. They'll get the idea.

BEAUMONT

I ain't gittin' in that trunk.

ORDELL

We're only goin' to Koreatown. You'll
be in there – ten minutes.

BEAUMONT

Uh-uh. I ain't riding in that trunk
no minutes. Why don't I just ride
with you?

ORDELL

You can't ride with me. The surprise
effect is ninety percent of it.

BEAUMONT

Well, I'm sorry, man, but I ain't
gittin' in that trunk.

ORDELL

I can't believe you do me this way.

BEAUMONT

I ain't doin' you no way. I just ain't climbin' in that trunk. I got a problem with small places.

ORDELL

Well, my ass has got a problem spending ten thousand dollars of my own goddam money to get ungrateful, peanuthead niggas outta jail, but I do it –

BEAUMONT

Look, man, I know I owe you –

ORDELL

Well, if you owe me, git your ass in the trunk.

BEAUMONT

I wanna help you, but I don't wanna be locked in the trunk of no car.

ORDELL

You think I wanted to spend ten thousand dollars on your ass?

Beaumont starts to speak –

ORDELL

Answer the question, nigga. Do you think I wanted to spend the thousand dollars on your ass? Yes or no?

BEAUMONT

Course you didn't.

ORDELL

But the only way to help you was to do that, so I did it.

(pause)

Okay, how 'bout this? After we're through fuckin' with these Koreans, I take you to Roscoe's Chicken and Waffles. My treat.

Beaumont smiles. So does Ordell.

ORDELL

Just think, man. That 'scoe's special,
smothered in gravy and onions. Get a
side of red beans and rice.

Uuuuummmmm, that's some good eatin'.

Beaumont and Ordell laugh together... the Beaumont says;

BEAUMONT

Now exactly how long I gotta be in
this motherfucker.

CUT TO:

TRUNK

Beaumont in the trunk, holding the shotgun. The trunk lid is
SLAMMED closed.

EXT. / INT. OLDSMOBILE , NIGHT

Ordell walks around the car, climbs into the plush interior
of the Olds and turns on the engine.

It comes to life with a SOFT RUMBLE. He puts a tape in the
player inside the dash.

The tape is labeled "ORDELL'S JAMS."

Cool, old-school R&B fills the cab.

Ordell cruises, moving his head to the rhythm and mouthing
the words.

He drives for awhile, just groovin' on the music...

...then stops.

Ordell switches the engine and the music off. The cab goes
black.

He leans over the passenger seat, opening the glovebox. A

tiny light turns on when the glovebox is opened. It's the only light in the cab. Ordell leaves it on.

In silence he takes one glove out and puts it on his right hand. Then with his gloved hand, reaches in the glovebox and pulls out a five-shot .38 snubby. He closes the glovebox.

The cab goes black.

EXT. OLDSMOBILE , NIGHT

The Olds is parked out in the middle of some urban nowhere.

Ordell gets out, sticks the snubby in his pants, and walks to the back of the Olds. He sticks his key in the trunk and says;

ORDELL

Don't worry. It's just me.

The trunk opens. Beaumont is hunched on his side with the shotgun.

ORDELL

I was wondering. Did any federal people come visit you in jail and I should be watching my ass?

Beaumont doesn't say anything.

ORDELL

You wouldn't tell me if they did and I wouldn't blame you.

Ordell takes the snubby out of his pants.

Beaumont quick-racks the pump shotgun, pulls the trigger, and hears the click you hear from an empty weapon. He racks it again, CLICK then BAM. Beaumont is shot hard in the chest. He goes back into the trunk.

Ordell puts one more shot in his head, BAM, tosses the weapon on top of the dead body and closes the trunk.

Ordell's Beaumont problem is solved. He climbs back into the

cab, turns on the engine. We hear the old-school R&B song come back on, but VERY LOW.

Ordell drives the Olds away.

CUT TO:

INT. MOTEL , NIGHT

Louis sits on a bed in a flophouse motel room, flipping from one channel to another with a remote control, drinking cocktails from a can.

The phone rings. He answers it.

LOUIS

Hello.

INT. OLDSMOBILE (PARKED) , NIGHT

Ordell is sitting parked in the comfy-cozy cab of the Olds, listening to soul music with his tiny cellular phone next to his ear.

ORDELL

Louis, my man. Watcha doin'?

LOUIS

Oh, I dunno. Watching TV.

ORDELL

Whatcha watchin'?

LOUIS

Nothin' really. Just kinda goin' back and forth. They had some black girl from some black show on Jay Leno. I watched that for a bit, but I kept flippin channels cause I didn't know who she was.

ORDELL

Guess where I am?

LOUIS

I dunno.

ORDELL

I know you don't know. I said guess.

LOUIS

The moon – I dunno

ORDELL

I'm talkin' to you from the comfy-cozy interior of an Oldsmobile parked outside your nasty-ass welfare motel.

LOUIS

You're outside?

ORDELL

Uh-huh.

LOUIS

C'mon in.

ORDELL

Naw, man. I just told you, I'm comfortable. I ain't about to walk into that roach motel and get uncomfortable. You bring your ass out here.

LOUIS

I'm in my underwear.

ORDELL

Then put your goddam drawers on, and get your ass out here. I got somethin' to show you.

EXT. MOTEL , NIGHT

Louis, having just thrown on some pants, walks outside his room and sees Ordell's big, black Oldsmobile parked in front of the motel.

As he approaches, the power window on the driver's side comes down, revealing a comfortable Ordell sitting back in his

seat looking up at Louis.

ORDELL

You know what your problem is, Louis?

Louis doesn't say anything, he just puts his hands in his pockets.

ORDELL

You think you're a good guy. When you go into a deal you don't go in prepared to take that motherfucker all the way. You go in looking for a way out. And it ain't cause you're scared neither. It's cause you think you're a good guy, and you think there's certain things a good guy won't do. That's where we're different, me and you. Cause me, once I decide I want something, ain't a goddam motherfuckin' thing gonna stop me from gittin' it. I gotta use a gun get what I want, I'm gonna use a gun. Nigga gets in my way, nigga gonna get removed. Understand what I'm saying?

CLOSEUP: KEY GOING INTO TRUNK

Trunk opens showing Beaumont shot in the chest with half his head blown off.

Louis looks inside, see Beaumont, looks at Ordell, then back to Beaumont.

Ordell closes the trunk.

LOUIS

Who was that?

ORDELL

That was Beaumont.

LOUIS

Who was Beaumont?

ORDELL

An employee I had to let go.

LOUIS

What did he do?

ORDELL

He put himself in a situation where he was gonna have to do ten years in the penitentiary, that's what he did.

(taking out a Viceroy
and lighting it up)

And if you know Beaumont, you know there ain't no way in hell he can do no ten years. And if you know that, you know Beaumont's gonna go any goddam thing Beaumont can to keep from doin' those ten years including telling the Federal government everything they want to know about my ass. Now that, my friend, is a clear case of him or me. And you best believe it ain't gonna be me. You know what I'm sayin'? You gonna come in on this with me, you gotta be prepared to go all the way. I got me so far over a half-a-million dollars sittin' in lockboxes in a bank in Cabo San Lucas. Me and Mr. Walker make us one more delivery, I'm gonna have me over a million. You think I'm gonna let this little cheese eatin' nigga here fuck that up? Shit, you better think again. 'Fore I let this deal get fucked up, I'll shoot that nigga in the head, and ten niggas look just like em.

(pause)

Understand what I'm sayin'?

LOUIS

Yeah.

ORDELL

So we on the same page then?

LOUIS

I follow.

Ordell smiles (not his hustler smile, but a genuine smile).

Louis grins.

They both bump fists.

FADE TO BLACK:

TITLE CARD:

"JACKIE BROWN"

The sound of airplanes landing and taking off can be heard underneath this...

INT. LOS ANGELES INTERNATIONAL AIRPORT , DAY

A SUBTITLE READS:

"LOS ANGELES INTERNATIONAL AIRPORT PARKING GARAGE"

We look down a row of cars in an enclosed parking garage at LAX. Jackie Brown, the Cabo Air stewardess from the opening credits, walks into frame. We dolly behind her as she walks down the row of cars.

VOICE (O.S.)

Miss Brown.

She turns towards the voice/camera.

Young plainclothes cop, MARK DARGUS, walks up to her, holding open his I.D. case.

DARGUS

Hi, I'm Detective Mark Dargus.
L.A.P.D. can I ask what you have in
that bag?

JACKIE

The usual things. I'm a flight attendant with Cabo Air.

Young plainclothes cop RAY NICOLET, enters the scene.

NICOLET

Can I be of some assistance?

As Jackie pulls the cigarettes (Davidoffs) from her purse, she says to Ray;

JACKIE

I doubt it.
(to Dargus)
Who's your friend?

DARGUS

This is Special Agent Ray Nicolet with Alcohol, Tobacco, and Firearms. Would you mind if we looked in that bag?

Jackie lights her cigarette with a yellow Bic lighter.

JACKIE

Would I mind? Do I have a choice?

DARGUS

You have the right to say "no." And I have the right to make you wait here with Ray while I go get a warrant. And if I don't want to go through all that trouble, I could just take you in on suspicion.

JACKIE

Suspicion of what?

NICOLET

All he wants to do is peek in your bag. I'll watch he doesn't take anything.

Jackie shrugs and says;

JACKIE
Go ahead.

Dargus lays the flight bag on the pavement, gets down on his haunches, and starts feeling through her things.

CLOSEUP FLIGHT BAG

A soiled blouse, uniform skirt, then a manila envelope, a fat one, nine-by-twelve.

Jackie watches him straighten the clasp...

ENVELOPE

Opens it. Out drops several packets of one hundred dollar bills secured with rubberbands.

Nicolet whistles.

Dargus looks up at her.

DARGUS
I'd say there's about, oh, fifty thousand dollars here. What would you say Ray?

NICOLET
That looks like fifty thousand dollars from here.

JACKIE

Not saying anything at the moment.

DARGUS
This is your money?

JACKIE
If I were to tell you "no it isn't..."

Dargus smiles.

DARGUS

You should know if you bring in anything over ten thousand you have to declare it. You forgot or what? You could get a two hundred and fifty thousand dollar fine, plus two years in prison. Now you want to talk to us about it, or you want to talk to Customs?

JACKIE

I'm not saying another word.

NICOLET

Listen, Jackie, hope you don't mind if I call you Jackie. They're a bunch of fuckin' pricks in Customs. Something about that job makes them kinda hard to get along with. Now, do you want to talk with a bunch of suspicious, disagreeable people like them, or a couple good-hearted guys like Mark and myself.

Nicolet smiles.

CLOSEUP JACKIE

Doesn't smile back.

DISSOLVE TO:

CLOSEUP JACKIE

Sitting in a chair facing the two offscreen detectives. Jackie lights up a cigarette. We don't leave the CLOSEUP until noted.

INT. DARGUS OFFICE , DAY

DARGUS (O.S.)

Hey, this is my office. There's no smoking.

JACKIE

Arrest me.

Nicolet laughs.

DARGUS (O.S.)

We could, smart ass... or we could work out what's known as a Substantial Assistance Agreement. That is if you're willing to cooperate. Tell us who gave you the money and who you're giving it to.

Jackie doesn't sat anything... she just smokes.

NICOLET (O.S.)

You got a good lawyer?

DARGUS (O.S.)

Can she afford a good one is the question. Otherwise she'll be in Sybill Brand three weeks easy before the Public Defender gets around to her.

NICOLET (O.S.)

Ever heard of a fella named Beaumont Livingston?

Not a word.

NICOLET

Don't know Beaumont? That's funny 'cause Beaumont knows you. Well he did know you, Beaumont was found in the trunk of a car – dead. Shot twice. Once in the head and once in the chest.

Jackie, she puts the "ool" in "cool."

NICOLET

I had the chance to talk to Beaumont yesterday. You see, like you, Beaumont found himself in some hot water. He was looking at ten years he was pretty sure he didn't want to do and was understandably concerned. Now maybe

you don't know Beaumont, but Beaumont knew you, and maybe so does the guy who blew Beaumont's head off.

Not a word.

DARGUS (O.S.)

If you don't want to talk to us, I guess we'll just have to hand you over to Customs.

Jackie puts out her cigarette.

JACKIE

Okay, let's go.

She stares down the cops.

DARGUS AND NICOLET

We cut to the detective and the special agent for the first time in the scene.

DARGUS

You know, Miss Brown, there's basically three types of people that we come along in the performance of our duty. One is, INNOCENT PEOPLE. Victims, witnesses, innocent bystanders... You ain't any of these. Then there's two; CRIMINALS. These sonabitches have dedicated their lives to a life outside the law. That ain't you either. Where you belong is the third category. The category we refer to as LOSERS.

Jackie's eyes don't even narrow at the insult. She just says without expression;

JACKIE

I'm not a loser.

DARGUS

Oh, you're both? In 1985 you were

flying for TWA and got busted for carrying drugs. You were carrying them for a pilot husband of yours. He did time and you got off. But that ended your career with the big airlines. Cut to thirteen years later. You're forty-four years of age. You're flying for the shittiest little shuttle-fucking piece of shit Mexican airline that there is. Where you make a whopping twelve-thousand dollars a year. That ain't a hulluva lot to show for a twenty year career. And to top it off, you're going to jail. Now true, the judge, even with your prior, will probably only give you a year or two. But this doesn't seem like the time of life you got years to throw away.

(pause)

Now, we don't like trying losers like they're criminals. But in the absence of a criminal, we will try you. Now, wasn't this money given to you by an American living in Mexico by the name of Cedric Walker?

Jackie remains unmoved by this monologue.

Nicolet joins back in.

NICOLET

You know, ol' Beaumont wasn't much for talkin', either. Yeah, he told us about you and Mr. Walker, but whoever the hell it was he worked for out here, he wouldn't say. Could it be the same person you were supposed to deliver this money to?

Jackie just stares at them, saying nothing.

Dargus sits behind his desk, with Jackie's flight bag on it.

DARGUS

I'd like your permission to open this again. So we'll know exactly how much money we're talkin' about here.

Jackie gets up from her chair, walks over to the desk, unzips the bag, takes out the manila envelope and drops it on the desk.

JACKIE
Help yourself.

DARGUS
While you're at it, let me see what else is in there. You mind?

She reaches in the bag and brings out a pocketbook.

JACKIE
My pocketbook.

DARGUS
What's in it?

JACKIE
Beauty products.

Nicolet takes the manila envelope.

NICOLET
I'll count the money.

Dargus points at a clear plastic bag with pills and packets in it.

DARGUS
What's this?

JACKIE
That's my diet shit.

Nicolet takes out the bills from the envelope.

DARGUS
Let's see what else is in there.

Nicolet takes the bills and looks inside the envelope. His expression changes to a shit-eating grin.

NICOLET
Oh, Miss Brown?

JACKIE
Yeah?

Nicolet pulls out a clear cellophane sandwich bag with a half-inch or so of white powder inside.

NICOLET
And what would this be, Sweet and Low?

JACKIE
What the fuck is that shit?

NICOLET
I know what it looks like.

JACKIE
You planted that shit on me.

Nicolet and Dargus laugh at that.

JACKIE
Look, that shit ain't mine.

NICOLET
(to Dargus)
It isn't enough for Trafficking, but how 'bout Possession with the Intent to Distribute?

DARGUS
Oh, I wouldn't be so sure. What with all the cash, I think I could go with Conspiracy to Traffic.

JACKIE
I'm tellin' you, I don't know nothin' about that fuckin' shit.

NICOLET

Well then, Miss Brown. Why don't you have a seat and tell us who might know something about this fuckin' shit.

Jackie just looks at the two grinning Cheshire cats as the balance of power rolls over on her.

CUT TO:

EXT. TORRANCE MUNICIPAL COURTHOUSE , DAY

A Los Angeles County Jail bus pulls up behind the Torrance Court House.

INT. COUNTY JAIL BUS , DAY

Jackie, now wearing County Jail blues, sits next to another BLACK WOMAN. Their hands cuffed together.

The bus stops. A rough-looking FEMALE COUNTY SHERIFF unlocks the gate that encloses the prisoners. Then explains in a you-better-do-exactly-what-I-say manner, how they're going to leave the bus.

EXT. COUNTY JAIL BUS , DAY

MANY WOMEN, including Jackie, all wearing county blues and handcuffed to each other, exit the bus.

The SHERIFFS lead them into the back entrance to the court house.

INT. HALLWAY COURTHOUSE , DAY

Dargus and Nicolet confer with the PUBLIC DEFENDER, an attractive blonde woman in a nice business suit.

DARGUS

If she'll cooperate with us, we'll turn possession with intent into plain ol' Possession, and she can bond outta here for one thousand

bucks. If she doesn't help us, we'll go for the Intent and request a twenty-five-thousand dollar bond.

INT. COURTROOM , DAY

Jackie and the Public Defender. Jackie, in her county blues; Public Defender in her nice suit.

JACKIE

You tell those guys they'll have to do one helluva lot better than that before I'll even say 'hi' to them.

PUBLIC DEFENDER

Well, that's the State's offer. If you plead to possession and tell L.A.P.D. what they want to know, your bond will be set at one-thousand dollars. If you don't, L.A.P.D. will request one at twenty-five thousand based on your prior record and risk of flight. If you don't post it or don't know anyone who can, you'll spend six to eight weeks in County before your arraignment comes up.

JACKIE

Who's side are you on?

PUBLIC DEFENDER

I beg your pardon?

JACKIE

What if I plead guilty?

PUBLIC DEFENDER

And cooperate? You might get probation.

JACKIE

If I don't cooperate?

PUBLIC DEFENDER

With the prior? You could get anywhere

from a year to five depending on the judge. You want to think about it?
You got two minutes before we're up.

COURT IN SESSION

It's a full schedule in court today. Jackie sits with a bunch of other females wearing county blues in the defendant's area (where the jury sits during a jury trial)

Dargus and Nicolet sit in the courtroom.

The JUDGE reads the next case.

JUDGE

Brown. Case number 700324.

Jackie rises amongst the other defendants.

The P.D. rises.

Dargus, the arresting officer, rises.

JUDGE

The charge is possession of Narcotics with the Intent to Distribute. How does your client plead?

PUBLIC DEFENDER

She wishes to stand mute, your honor.

JUDGE

Very well...

(to Dargus)

...Detective Dargus – You're the arresting officer in his case, correct?

DARGUS

That's correct, your honor.

JUDGE

You have a recommendation for bail?

DARGUS

Yes, I do, your honor. Based on the defendant's prior conviction and the extreme possibility of flight due to her occupation, the State requests a bond of no less than twenty-five thousand.

The Judge looks at the report, then at Jackie...

JUDGE

I'll set bond at ten thousand and set the date of August 14th for the arraignment.

JACKIE

When is that, your honor?

JUDGE

That's six weeks from now, Miss Brown. We'll continue this matter then. Owens, case 72242.

Jackie sits down.

Dargus sits down next to Nicolet. They smile and giggle together.

Jackie sees them giggle like fifth graders. It fucking pisses her off.

DIFFERENT PERSPECTIVE

We go from a CLOSEUP of a boiling Jackie, to a perspective from the back of the courtroom.

We see Jackie in the defendant's area.

We see the two happy detectives walk past us on their way out of the courtroom.

ORDELL

Sits in the back, watching the proceedings without any expression. When he's seen enough, he stands up and out of the shot leaving an EMPTY FRAME.

FADE TO BLACK:

TITLE CARD

"MAX CHERRY"

FADE UP ON:

INT. MAX CHERRY'S OFFICE , DAY

The bathroom door in Max's office. We hear a toilet flush behind it. The door opens, and Max Cherry emerges, zipping up his pants with a TV guide in his hand.

He looks up and stops dead.

Ordell sitting oh-so comfortably in the chair in front of Max's desk.

ORDELL

Unh... unh... unh... I din't hear
you wash your hands.

Max looks at Ordell, then takes his place behind his desk.

MAX

Comfortable?

ORDELL

The door was opened, so I just came
right in.

MAX

I can see that. Why?

ORDELL

I got some more business for ya.

MAX

Oh, yeah? What did he do?

ORDELL (O.S.)

She is an airline stewardess. Got
caught coming back from Mexico with

some blow. They set her bond this afternoon at ten thousand. Now, what I was thinkin', you could use the ten thousand you owe me from Beaumont and move it over on to the stewardess.

MAX

The bond for possession is only a thousand.

ORDELL

They fuckin' wit' her. They callin' it Possession with Intent. A black woman in her forties gets busted with less than two ounces on her, they call that shit Intent. Same shit happened to a movie star. It's Possession.

MAX

It still sounds high.

ORDELL

She had, I believe it was... fifty grand on her, too. There was a cop at the hearing. Young guy with L.A.P.D. wanted her bond set at twenty-five thousand, saying there was a risk of flight. Jackie being a stewardess and all.

MAX

Before we start talking about stewardess, let's get Beaumont out of the way first.

Sitting back in the chair – almost grinning – but not quite.

ORDELL

Somebody already did.

MAX

What?

ORDELL

You didn't hear?

MAX
Hear what?

ORDELL
Somebody with a grudge blew Beaumont's
brains out – hey, that rhymes –
blew Beaumont's brains out.

MAX
Did the police contact you?

ORDELL
Very first motherfuckin' thing they
did. They see I put up a big money
bond on my boy, they start thinking
with that where-there's-smoke-there's
fire logic. They roust my ass outta
bed, ten o'clock in the morning.
Fuckin' scare my woman, Sherona,
half to death. She thought they were
gonna take my ass away for sure.

MAX
The stewardess. Do you know her last
name?

ORDELL
(smiles)
Brown, Jackie Brown.

MAX
What does she do for you?

ORDELL
Who says she does anything for me?
She's my friend. When my friends get
into trouble, I like to help 'em
out.

MAX
Beaumont worked for you.

ORDELL

That's what the police thought. I told them I'm unemployed, how could I have anybody work for me? Now I bail out Jackie, I'm liable to have the police on me again, huh? Wanting to know was she doing things for me, was she bringing me that money!

MAX

Was she?

ORDELL

Is this, me and you, like a lawyer-client relationship? The lawyer can't tell nothing he hears?

MAX

You're not my client until you get busted and I bond you out.

ORDELL

If there's no – what do you call it – confidentiality between us? Why would I tell you anything?

MAX

Cause you want me to know what a slick guy you are. You got stewardesses bringing you fifty grand.

ORDELL

Why would a stewardess bring me fifty grand?

MAX

You want me to speculate on what you do. I'd say you're in the drug business, except the money's moving in the wrong direction. Whatever you're into, you seem to be getting away with it, so more power to you. Okay you want another bond, and you want to move over the ten thousand you put down on Beaumont to the stewardess. That means paperwork. I

have to get a death certificate,
present it to the court, fill out a
receipt for return of bond collateral,
then type up another application. An
indemnity agreement –

ORDELL

Jackie ain't got time for all that
shit –

MAX

I'm telling you what I have to do.
What you have to do, in case you
forgot, is come up with premium of a
thousand bucks.

ORDELL

I got it. I just don't got it on me.

MAX

Well, come back when you do, and
I'll bond out the stewardess.

ORDELL

Man, you know I'm good for it.
Thousand bucks ain't shit.

MAX

If I don't see it in front of me,
you're right. It ain't shit.

ORDELL

Man, you need to look at this with a
little compassion. Jackie ain't no
criminal. She ain't used to this
kinda treatment. I mean, gangsters
don't give a fuck – but for the
average citizen, coupla nights in
County fuck with your mind.

MAX

Ordell, this isn't a bar, an you
don't have a tab.

ORDELL

Just listen for a second. We got a forty-year-old, gainfully employed black woman, falsely accused –

MAX

Falsely accused? She didn't come back from Mexico with cocaine on her?

ORDELL

Falsely accused of Intent. If she had that shit – and mind you, I said "if" – it was just her shit to get high with.

MAX

Is white guilt supposed to make me forget I'm running a business?

Ordell gives up and takes an envelope out of his pocket.

ORDELL

Okay, man. I got your money. But don't you ever ask me for no fuckin' favor.

INT. MAX'S CADILLAC (MOVING) , NIGHT

It's early evening; and Max's powder-blue Seville is driving to the County Jail with a client, a young Hispanic woman of twenty named ANITA.

MAX

Tomorrow I'll talk to your probation officer. Karen's a good kid, but she's mad at you, because you lied to her. This business about your grandmother's funeral

ANITA

I went. I did. I took my mother and little brother.

MAX

But you didn't ask permission. You

broke a trust. If you had asked,
Karen probably would have let you.
I'm sure she would.

ANITA

I know. That's why I went.

MAX

But then you told her you were home.

ANITA

Sure, 'cause I didn't ask her if I
could go.

Max gives up.

MAX

I don't know. Maybe it's a language
problem.

(getting stern)

Anita, you ever cause this much
heartache over something that could
easily be avoided, I'll never write
you again. You understand?

ANITA

I understand.

MAX

I mean it. I don't care how many
times your mother calls or how much
she cries.

Like an exasperated teenager.

ANITA

I understand.

MAX

Then say "Yes, Max. I understand."

ANITA

Yes, Max, I understand.

INT. L.A. COUNTY JAIL , NIGHT

POV THROUGH A WIRE MESH CAGE

Max and Anita, side by side. Anita's hands are cuffed behind her back.

MAX

Dropping off and picking up. Dropping off Lopez, Anita. Picking up Brown, Jackie.

We're at the admitting desk of the L.A. County Jail. Max undoes Anita's handcuffs, while a SHERIFF waits to take her away.

ANITA

So you're gonna call Karen tomorrow?

MAX

I'll call her.

ANITA

Won't forget?

MAX

I won't forget.

She kisses Max on the cheek and the Sheriff takes her away.

ANITA

Thanks, Max. See you later.

Max puts the cuffs away, sits on a bench, takes out a Len Deighton paperback and begins to read.

FADE TO BLACK:

FADE UP:

MAX

Still reading his novel. We hear offscreen, a SHERIFF'S voice.

SHERIFF (O.S.)

Max! Here she comes.

Max puts his book down and see – Jackie being led into the Admitting Area by TWO SHERIFFS. She's wearing her stewardess uniform and carrying a small envelope with her belongings in it and her shoes. When Max was imagining a woman in her forties, he had someone with a bit of wear and tear on them in mind.

But this Jackie Brown's a knockout.

As he watches her, she steps out of the County Jail slippers she was wearing and slips into her shoes.

He approaches, handing her his card.

MAX

Miss Brown... I'm Max Cherry. I'm your bail bondsman.

She takes the card and shakes his hand saying nothing.

MAX

I can give you a lift home if you'd like?

JACKIE

Okay.

INT. MAX'S CADILLAC , NIGHT

Max puts his key in the ignition, when Jackie asks;

JACKIE

Are you really a bail bondsman?

MAX

Who do you think I am?

She doesn't answer.

MAX

I gave you my card there.

JACKIE

Can I see your I.D.?

MAX
You're serious?

She waits.

Max digs the case out of his pocket, hands it to her, then reaches up and turns on the light above them for her to see.

MAX'S ID: SURETY AGENT LICENSED BY THE STATE OF CALIFORNIA

JACKIE
Who put up my bond? Ordell?

MAX
In cash.

She looks straight ahead.

Max shifts into drive.

Max rolls down his window at the front gate. A DEPUTY comes out of the gatehouse and hands through the window Max's .38 revolver, cylinder opened. Max hands the Deputy his pass in exchange for the gun, says "thanks", then puts the .38 in his glovebox in front of Jackie. He drives on.

MAX AND JACKIE (MOVING)

JACKIE
Can we stop for cigarettes?

MAX
Sure, ever been to the Riverbottom?

JACKIE
I don't think so.

MAX
It's okay. It's a cop hangout.

JACKIE
Couldn't we just stop at a seven-eleven?

MAX

I thought you might want a drink?

JACKIE

I'd love one, but not there.

MAX

We could stop at the Hilton by the airport.

JACKIE

Is it dark?

MAX

It's kind of a sports bar

JACKIE

That doesn't sound dark.

MAX

Why does it need to be dark?

JACKIE

'Cause I look like I just got outta jail, that's why. You droppin' me off at home, right? There's a place by me.

MAX

Great.

CUT TO:

EXT. THE COCKATOO INN , NIGHT

A big neon sign of a cockatoo sits on top of a red brick inn.

INT. THE COCKATOO INN , NIGHT

CLOSEUP , A KNOB is pulled out.

Jackie picks up a pack of Mild Seven's cigarettes from the bottom of a cigarette machine. She crosses the bar to join Max, sitting at a small table waiting for her to return.

The Cockatoo Inn is just what Jackie was looking for. A dark and red cocktail lounge in Hawthorne off of Hawthorne Boulevard by the apartment where the stewardess lives (about ten minutes from LAX)

The clientele of the Cockatoo is an older, black crowd and an even older white crowd who'd been coming here years before it became a black bar.

A JUKEBOX plays soft, old-school R&B.

Jackie and Max sit side by side at a small table, lit by a bar candle in a red glass thing.

Max drinks Bushmills over crushed ice. Jackie drinks white wine. Jackie opens her Mild Sevens, offering one to Max.

MAX

No thanks, I quit three years ago.

As she lights her cigarette.

JACKIE

You gain weight?

MAX

Ten pounds. I lose it and put it back on.

JACKIE

That's why I don't quit. If I can't fly anymore, I'm gonna have a bitch of a time gettin' my brand.

MAX

What's your brand?

JACKIE

Davidoffs. I get 'em in Mexico. They're hard to find here. I was locked up with the last two getting legal advice from a woman who was in for bustin' her boyfriend's head open with a baseball bat.

MAX
Was she helpful?

JACKIE
She was more helpful than the fuckin'
Public Defender.
(she takes a sip of
wine)
I don't know – I guess what I need
is a lawyer, find out what my options
are.

MAX
You know, I figured out the other
day I've written something like
fifteen thousand bonds since I've
been in the business. I'd say about
eighty percent of them were at least
drug related. If you want, I can
help you look at your options.

Jackie takes the talk in a different direction.

JACKIE
You're not tired of it?

MAX
(smiles)
I am, as a matter of fact.

A moment of silence between them, they both take drinks.

MAX
What have they told you?

JACKIE
So far I've been told I can cooperate
and get probation, maybe. Or, I can
stand mute and get as much as five
years. Does that sound right?

MAX
I'd say if you're tried and found
guilty you won't get more than a
year and a day. That's State time.

Prison.

JACKIE

(under her breath)

Shit.

MAX

But they won't want to take you to trial. They'll offer you simple Possession, a few months of County time, and a year or two probation.

(pointing to her drink)

How 'bout another?

JACKIE

Sure.

Max gestures to an older black cocktail waitress named ROWEN for two more.

MAX

You know who put the dope in your bag?

JACKIE

Yeah, but that's not what this was about. They were fuckin waitin' for my ass. They knew I had that money, they even knew the amount. The one who searched my bag, from L.A.P.D., Dargus, hardly even looked at it. "Oh, I'd say there's fifty thousand here. What would you say?" But all they could do was threaten me and hand me over to Customs, and I could tell they didn't want to do that.

MAX

They wanted you to tell them what you know.

JACKIE

I had 'em too. I burnt those two Starky and Hutch motherfuckers down. Then their asses lucked out and found

that coke.

MAX

What did they want to know?

JACKIE

Who gave me the money and who I was giving it to. And some guy they found in a trunk with his head blown off. Said it was him who told them 'bout me.

The Waitress comes with the drinks.

ROWEN

Can I get you two some popcorn?

MAX

No, thanks.

Rowen exits.

MAX

That would be Beaumont Livingston.

JACKIE

That's him. How do you know 'em?

MAX

I wrote him on Monday. They found him dead on Tuesday.

JACKIE

Ordell pick up his bond?

MAX

Same as you. Ten thousand.

JACKIE

The federal agent kinda half hinted Ordell might of done Beaumont.

MAX

You mentioned a guy from L.A.P.D., but you didn't mention the Federal.

JACKIE

I didn't?

MAX

No, you didn't. What branch?

JACKIE

Ray Nicolet with Alcohol, Tobacco,
and Firearms.

Max puts it together.

MAX

He's the one who wants you.

JACKIE

It was the other guy who busted me.

MAX

'Cause if he busted you, you'd play
hell bonding out of federal court.
He doesn't want you mad at him, he
wants you to tell him what you know.
He uses you to get a line on Ordell,
make a case, then take him federal.
You know what Ordell's into?

JACKIE

I have a pretty good idea. Ordell
ain't no bootlegger and I doubt he's
smugglin' Cuban cigars. So that only
leaves one thing an A.T.F. man would
be interested in.

Jackie waits a moment before answering, weighs things in her
mind and makes a decision.

JACKIE

I used to bring over ten thousand at
a time. That's the legal limit, so I
never brought more than that.

MAX

How many trips did you make?

JACKIE

With ten thousand? Nine.

MAX

He's got that kinda money?

JACKIE

It's all in lock boxes in a Mexico bank. But he's got a problem. He's – what do you call it when you got money, but don't have cash?

MAX

Cash poor?

JACKIE

That's it. He's cash poor. He kept on me till I finally said okay. I'll bring whatever fits in a nine-by-twelve envelope. I got paid five hundred dollars, and his friend, Mr. Walker, in Mexico gave me the envelope.

MAX

If you knew bringing anything over ten thousand was against the law, why not pack a hundred grand?

Jackie gets exasperated.

JACKIE

Whatever it was had to fit in my bag and not hit you in the face if the bag was opened. This ain't solvin' my problem. I gotta figure out a way to either keep my job or get out of trouble. I'm off today, but if I can't leave the country I'm out of a job. And if I don't got a job, I can't hire a lawyer.

MAX

Ask A.T.F. They might give you

permission.

JACKIE

Yeah, if I cooperate.

MAX

Well, Jackie, you got caught, you're gonna have to give 'em something.

JACKIE

But if all I can give 'em is Ordell's name – I don't really know shit about what he does or how he does it – That don't give me much to bargain with.

MAX

Give 'em what you got. Offer to help. Show a willingness to be helpful. You want to stay out of jail, don't you?

Max looks at Jackie thinking about something.

MAX

What'dya think?

CLOSEUP JACKIE

JACKIE

I think maybe I have more options than I thought.

DISSOLVE TO:

CLOSEUP: ORDELL

Sitting in his black Mercedes, parked across the street from Jackie's apartment building in Hawthorne. Johnny Cash is playing inside his car.

EXT. JACKIE'S APARTMENT COMPLEX , NIGHT

ORDELL'S POV

Through the windshield, he sees Max's powder-blue Cadillac Seville pull up to Jackie's apartment. She gets out, then bends down and talks to him through the window of the passenger side door. Then makes a goobye gesture and turns, walking into her apartment complex. Max drives off.

ORDELL

While Johnny Cash continues crooning, Ordell puts on his gloves. Then opens up his glovebox, taking out a little Targa .22 pistol. He steps out of the car, slipping the pistol into his coat pocket. We STEDICAM in front of him as he walks across the street to Jackie's apartment.

Once inside the complex, Ordell passes us and WE FOLLOW BEHIND HIM, up to Jackie's ground-floor apartment door.

He gives it a soft knock with one knuckle. He waits a moment, then Jackie opens the door.

ORDELL

How you doing, Ms. Jackie?

JACKIE

I was expecting you. Come in.

Jackie holds the door open for him.

INT. JACKIE'S APARTMENT , NIGHT

Ordell steps inside. He moves over by a halogen lamp in the living room.

ORDELL

You got some booze?

Jackie still standing by the door. She doesn't look frightened.

JACKIE

I got some vodka in the freezer.

ORDELL

Got some o.j.?

JACKIE

Yeah.

Ordell turns the halogen lamp to dim.

ORDELL

Well, then, why don't you be a good hostess and make me a screwdriver?

JACKIE

Sure.

Jackie moves into the kitchen area. Ordell follows her, hanging in the doorway, while she makes the drink. Jackie doesn't turn on the light.

ORDELL

You gonna thank me?

Taking a glass from the cupboard.

JACKIE

For what?

ORDELL

Who you think got your ass outta jail?

Opening the freezer and filling a glass with ice cubes and taking out vodka.

JACKIE

The same guy who put me in, thanks a lot.

ORDELL

Hey, you get caught with blow, that's your business.

Opens refrigerator, light cuts into the kitchen. She takes out orange juice, then closes the door.

JACKIE

It wasn't mine.

Ordell has to stop and think.

Jackie makes screwdriver.

ORDELL

Oh, shit. I bet it was that present Mr. Walker was sending Melanie. Yaaaah, he's the one musta put it in there if you didn't. Oh, man, that shit's uncalled for, baby, and I apologize. I imagine they asked you a shitload of questions about it, huh? All that money, want to know where you got it?

Jackie doesn't answer. She just walks up to Ordell handing him his yellow drink in the darkness. Ordell takes it, continues to look at Jackie.

ORDELL

I imagine they asked who you givin' it to, too.

JACKIE

They asked.

ORDELL

And what was your answer?

JACKIE

I said I wanted to talk to a lawyer.

ORDELL

You positive about that? You weren't nervous and let something slip by mistake? If you did, I ain't mad, I just gotta know.

Jackie says to his face;

JACKIE

You're not asking the right questions.

Then she walks past him back to the living room. She goes over to the halogen lamp, turning the light up brighter,

then moves by the door, still standing and looking at Ordell in the kitchen doorway.

JACKIE
Beaumont Livingston.

ORDELL
I knew it.

JACKIE
And they asked if I knew Mr. Walker.

Ordell by the halogen lamp. He turns it back to dim.

ORDELL
Yeah?

JACKIE
I didn't tell 'em anything.

Ordell moves slowly towards Jackie.

ORDELL
My name come up?

Jackie slowly shakes her head "no."

Ordell directly in front of Jackie, he gently places his gloved hands on her shoulders.

ORDELL
You say anything about me?

Jackie shakes her head "no."

ORDELL
Well, that's mighty honorable of you.

Ordell's gloved fingertips move up her collarbone to her throat, gently touching her skin. Jackie locks eyes with his, but still shows no fear.

ORDELL
This fella Beaumont, they say what

happened to him?

JACKIE

They told me.

At this moment the film becomes a:

SPLIT SCREEN

On the RIGHT-HAND SIDE is Ordell with his hands barely touching Jackie's throat. On the LEFT-HAND SIDE is Max driving home in his Seville.

MAX IN CAR

Max drives home, an almost moony romantic look on his face. He can't stop thinking about Jackie. During the night she'd have a gleam in her eyes, the look saying; "WE COULD HAVE FUN". Unless she was appraising kinda him with the look, making a judgment and what it said was; "I COULD USE YOU". Either way it was a turn-on.

Max pulls into the driveway of his small house in Torrance.

ORDELL AND JACKIE

ORDELL

Yeah, somebody musta been real mad at Beaumont. Or they were afraid of what he might say to keep from doin' some time. I'magine from time-to-time they asked you a whole shitload of questions. And you didn't give 'em no answer?

Jackie shakes her head from side to side.

Ordell moves his thumbs from her collarbone to the middle of her throat.

ORDELL

You scared of me?

Jackie shakes her head from side to side without her eyes leaving his. Reaches over the seat.

ORDELL

You got a reason to be nervous with me?

With his hands on Jackie's throat, staring into the woman's eyes, from BELOW FRAME then feels something hard the fuck against his crotch. Neither break eye contact.

Ordell hears a CLICK.

Can't believe it.

MAX IN CAR

Max takes his keys, then to the glove box...

THE GLOVE BOX

The gun is gone.

MAX

Where is it?

A CLOSEUP OF MAX'S GUN IN ORDELL'S CROTCH

ORDELL

Is that what I think it is?

JACKIE

What do you think it is?

CLOSEUP GUN IN CROTCH

ORDELL

I think it's a gun pressing against my dick.

JACKIE

You thought right... Now take your hands from around my throat, nigga.

Ordell flashes his hustler's smile and lets go.

END OF SPLIT SCREEN

Jackie turns Ordell around, gun firmly in his back, and pushes him against the wall.

ORDELL

What the hell you doin'?

JACKIE

Shut your ass up and grab the wall!

Jackie has Ordell against the wall and is frisking him the way a cop would. She finds the .22 pistol in his pocket

ORDELL

Now, baby, that's got nothin' to do with you. I just carry that. You been listenin' to them cops too much.

JACKIE

The cops didn't try and strangle my ass.

ORDELL

Damn, Jackie, I was just playin' with you.

JACKIE

Well, I ain't playin with you. I'm gonna unload both these motherfuckers, you don't do what I tell you. Understand what I'm saying?

ORDELL

Baby, I ain't come here – She shoves both guns in Ordell's back.

JACKIE

I said, you understand what I'm saying

ORDELL

I understand woman, damn!

JACKIE

Go sit over in that chair.

Ordell moves over to a chair across from the couch. Ordell still tries bullshit...

ORDELL

I'm tellin' you, those cops been fuckin' wit your mind. They turn black against black, that's how they do.

JACKIE

Shut your raggedy ass up and sit down.

Ordell sits.

JACKIE

Put both hands behind your head.

Ordell does...

ORDELL

This shit's gettin' silly now...

Jackie turns the halogen lamp to light.

JACKIE

I gotta tell you to shut up one more time, I'm gonna shut you up.

Jackie sits down on the couch, holding a gun in each hand, both pointed dead at Ordell.

A coffee table lays between them.

Ordell, hands behind his head, continues to mumble...

ORDELL

I just came here to talk.

JACKIE

Way I see it, me and you only got one thing to talk about. What you willing to do for me?

Ordell looks at her a moment and says;

ORDELL

Well, I can get you a good lawyer –

Jackie shakes her head "no!"

JACKIE

Let's get realistic, baby. Sooner or later they're gonna get around to offering me a plea deal, and you know that. That's why you came here to kill me.

ORDELL

Baby, I didn't –

JACKIE

It's okay. I forgive you. Now, let's say if I tell on you, I walk. And if I don't, I go to jail.

Ordell, very interested.

ORDELL

Yeah?

JACKIE

One hundred thousand put in an escrow account in my name, if I'm convicted up to a year, or put on probation. If I have to do more than a year, you pay another hundred thousand.

Ordell just takes in what the woman said.

ORDELL

I got a problem...

JACKIE

All your money's in Mexico.

Ordell has to smile at the woman.

ORDELL

Yeah.

JACKIE

I been thinkin about that, too, and
I got me a idea.

TIME CUT:

DOORWAY Ordell goes through FRAME, out the door, Jackie steps into FRAME, and talks with him.

JACKIE

I'll talk to the cops tomorrow and
tell you if it's on.

ORDELL (O.S.)

Talk to you tomorrow.

Ordell leaves.

Jackie shuts the door, and leaves FRAME.

FADE TO BLACK:

OVER BLACK

We hear a knock-knock on the door.

FADE UP ON:

SAME SHOT DORWAY

Except it's day. Jackie in a bathrobe steps into FRAME and opens the door. She says to the yet-unseen-by-camera visitor;

JACKIE

You want your gun, don't you? Come
in. I'll go get it.

She leaves FRAME, and Max enters it, closing the door behind him. Max stands by the door, a little surprised and a touch pissed at the nonchalantness.

As he stands on the threshold to her living room, waiting for her to return with the gun, feeling foolish, he thinks about hauling her ass back to the stockade. That'll change

her expression, he'd bet.

She returns from the bedroom, gun in hand, wearing a sort of sad smile.

JACKIE

Max, I'm sorry. I was afraid if I asked to borrow it you'd say no. You'd have to. Would you like some coffee?

Then, as quickly as the anger rose in Max, it dissipates completely, leaving only curiosity.

MAX

If you're having some.

JACKIE

I am. Have a seat.

Jackie head to the kitchen, making the coffee. Max sits at the dining table off of the kitchen.

MAX

You get a chance to use it?

JACKIE

I felt a lot safer having it. My milk went bad when I was in jail.

MAX

Black's fine.

She puts a finger in the coffeemaker and starts scooping coffee in it.

MAX

You want to hang on to it awhile? It wouldn't be legal, but if it makes –

Jackie goes to the sink, filling the coffee pot.

JACKIE

Thanks, but I have my own now.

MAX

You went out this morning and bought
a gun?

She turns off the water.

JACKIE

What, I couldn't hear you?

MAX

You went out this morning and bought
a gun.

Pouring water into the coffee machine.

JACKIE

Let's just say I got one, okay?

She turns on the coffeemaker.

MAX

Somebody loan it to you?

JACKIE

Yeah.

Jackie leaves the kitchen.

Max's eyes follow her to the living room.

JACKIE

Want to hear some music?

MAX

Sure.

Jackie bends her knees and goes through a stack of records
leaned up against the wall on the floor.

JACKIE

I couldn't wait till I got home last
night and wash my hair.

MAX

It looks nice.

She finds a record, takes it out of the pile, removes the album from the sleeve, and places it on her stereo turntable.

MAX

You never got into the whole CD revolution?

JACKIE

I got a few. But I can't afford to start all over again. I got too much time and money invested in my records.

The song starts; it's an old romantic soul music number from the early seventies.

MAX

Yeah, but you can't get new stuff on records.

Jackie picks up her cigarettes off the coffee table.

JACKIE

I don't buy new stuff that often.

Jackie enters the kitchen door frame by Max. She lights a cigarette and stands.

Max listens to the soul song.

MAX

This is pretty.

JACKIE

Uh-huh.

MAX

Who is this?

JACKIE

The Delfonics.

MAX

'76?

JACKIE
'74, I think.

MAX
It's nice.

They listen for a moment.

JACKIE
I called in sick this morning. As far as the airline knows, I'm still available.

MAX
Are you?

JACKIE
I don't know yet. I'm going to talk with Dargus and Nicolet today. Do what you suggested. Offer to help and see what happens.

MAX
What I meant was have a lawyer do the negotiating for you.

JACKIE
I want to talk to them first. I know more now about Ordell's money.

MAX
Well, if the A.T.F. guy is the one who wants you, that'll only interest him up to a point.

JACKIE
It's a lot of money. About a half-a-million dollars. All of it in Cabo in safe deposit boxes and more comin' in.

MAX
How'd you find that out?

JACKIE

He told me last night.

MAX
He called you?

JACKIE
He came by.

MAX
What?... What'd you do?

JACKIE
We talked.

Jackie goes back in the kitchen. Coffee's almost there, but not quite. She pulls down two mugs from a cabinet.

JACKIE
He had his doubts at first. But he's always trusted me and wants more than anything to believe he still can.

MAX
Why?

JACKIE
He needs me. Without me all that money is just gonna sit over there in Cabo. Sugar?

MAX
No thanks. There's gotta be other ways to get it out.

She pours the coffee.

JACKIE
Maybe, but I'm the only one he's ever used. He can't trust his other people. They're crooks. He can try bringing it in himself, but Ordell sure don't want to go through no Customs line. Either he recruits another Cabo stewardess, or he continues to trust me. I made him

feel he still can.

Jackie walks to the table with the two coffee mugs and sits down.

MAX

How do you get it out?

JACKIE

Same way I been doin', but first they got to let me go back to work.

MAX

You're gonna offer to set him up?

JACKIE

If I get let off. Otherwise, fuck 'em.

MAX

It's very possible Ordell's killed somebody.

JACKIE

I ain't goin' to jail, and I ain't doin' that probation thing again.

Max watches her a moment Jackie takes a drink of coffee.

JACKIE

How do you feel about getting old?

MAX

You're not old. You look great.

JACKIE

I'm asking how you feel. Does it bother you?

MAX

It's not really something I think about.

JACKIE

Really?

MAX

Okay, I'm a little sensitive about my hair. It started falling out ten years ago. So I did something about it.

JACKIE

How'd you feel about it?

MAX

I'm fine with it, or I wouldn't of done it, I did it to feel better about myself, and I do. When I look in the mirror it looks like me.

JACKIE

It's different with men.

MAX

You know, I can't really feel too sorry for you in that department.

Jackie smiles.

MAX

In fact, I'd make a bet that except possibly for an Afro — you look exactly the same as you did at twenty nine.

Jackie smiles into her coffee.

JACKIE

My ass ain't the same.

MAX

Bigger?

JACKIE

Yeah.

Max smiles.

MAX

Nothin wrong with that.

Jackie's smile grows bigger.

MAX

Does something else worry you?

JACKIE

I just feel like I'm always starting over. You said how many bonds you wrote?

MAX

Fifteen thousand.

JACKIE

Well, I've flown seven million miles. And I've been waitin' on people almost twenty years. The best job I could get after my bust was Cabo Air, which is about the worst job you can get in this industry. I make about sixteen thousand, with retirement benefits, ain't worth a damn. And now with this arrest hanging over my head, I'm scared. If I lose my job I gotta start all over again, but I got nothin' to start over with. I'll be stuck with whatever I can get. And that scares me more than Ordell.

DISSOLVE TO:

INT. LOS ANGELES POLICE DEPARTMENT , DAY

A.T.F. man, Ray Nicolet, moves down the hallway of the big building... then heads for the office of Mark Dargus.

He reaches the closed door... raps on it.

DARGUS (O.S.)

Come in.

Nicolet opens the door, revealing Dargus and Jackie Brown sitting in the office talking.

DARGUS
Great, you're here.

NICOLET
Hey, Jackie.

Jackie waves.

Dargus stands up and says to Jackie;

DARGUS
Let me have a word outside with Agent
Nicolet for a moment?

JACKIE
Take your time.

DARGUS
Thanks.

NICOLET
We'll just be a minute.

JACKIE
Can I smoke?

DARGUS
Go ahead.

The two detectives step outside and close the door on Jackie
as she pulls out her cigarettes.

NICOLET
What's going on?

DARGUS
She wants to make a deal.

NICOLET
She sound scared?

DARGUS
She almost sounds scared.

NICOLET
What's she want?

DARGUS
She wants to go back to work.

NICOLET
What's she willing to give us?

DARGUS
She hasn't one into specifics yet,
she's been waiting for you.

NICOLET
She knows it's my case?

DARGUS
She ain't said it, but she's not
stupid, she knows it's you who wants
her.

CLOSEUP JACKIE

Inside Dargus' office, smoking a Mild Seven.

Dargus and Nicolet come back inside.

NICOLET
Thanks for waiting, Jackie. Now tell
me, what can we do for you?

JACKIE
I need permission to leave the country
so I keep my job.

NICOLET
We can look into that.

JACKIE
I need it tomorrow. If I don't show
up for work tomorrow, I'm fired.

NICOLET
You know what we want.

JACKIE

If I'm working, I can help you.

DARGUS

Help us do what?

JACKIE

Help you get Ordell Robbie.

NICOLET

Oh, so now you know him?

JACKIE

You never asked me if I did or not.

DARGUS

But now you're telling us now you do.

JACKIE

'Course I do – I deliver money for him.

NICOLET

No shit. You know how he makes his money?

JACKIE

He sells guns.

NICOLET

You ever see him sell guns?

JACKIE

No.

NICOLET

Then how do you know he sells guns?

JACKIE

He told me. Besides, why else would an A.T.F. man be after him?

NICOLET

How can you help us?

JACKIE

Short of wearing a wire, I'll do everything I can to help you throw his ass in jail. And in exchange for my help, I need permission to leave the country and immunity.

DARGUS

You don't want much, do you?

JACKIE

Can you do it or not?

The two cops look at each other.

DARGUS

(to Nicolet)

It's your call.

Nicolet looks at Jackie.

NICOLET

It's possible.

FADE TO BLACK:

TITLE CARD:

"LOUIS GARA & MELANIE"

CUT TO:

FADE UP ON ON TV

Helmut Berger slaps a woman in the face with a newspaper, proclaiming he's the "mad dog."

The film is an Italian Policier from the seventies.

Melanie sits in a comfy chair long-ways, bare legs hanging over the arm. As she watches the TV, she picks up a big bong with it's own handle. He takes a hit. Melanie's dressed in her usual Melanie-uniform of shorts and a loose top.

The front door opens, and Ordell and Louis walk through it carrying shopping bags.

ORDELL

We're back.

MELANIE

'Ola!

We notice that Louis is sportin' new duds. Louis' new "look" is a retro seventies-style bowling shirt and black jeans.

Melanie notices the change.

MELANIE

Hey, hey, hey. I think somebody's got some new clothes.

ORDELL

We been shoppin'. Can't have my boy running around lookin' like a bum on the street.

LOUIS

I didn't look like a bum.

ORDELL

But you did have a Salvation Army-thing going.

Ordell notices the bong in her hand and the smoke in the air.

ORDELL

Goddam, girl. You gettin' high already. It's only two o'clock.

Melanie smiles.

MELANIE

It's that late?

Louis sits on the couch. He smiles at the comeback.

ORDELL

Ha-ha-ha. I'm serious, you smoke too much of that shit. That shit robs you of your ambition.

MELANIE

Not if your ambition is to get high and watch TV.

Melanie and Louis laugh.

The phone rings.

ORDELL

You two a coupla Cheech and Chongs, ain't ya.

(he moves towards the phone – to Melanie)

Oh, that's okay, I'll get it.

He picks it up.

ORDELL

Hello.

(pause)

Hey, Jackie...

(throwing a hard look at Melanie)

No, Jackie, I didn't get your message.

MELANIE

I was gonna tell you...

Ordell gives her a "silence" gesture and look.

Melanie trades a look with Louis like "I'm in trouble," all the while smiling like a shark.

Louis smiles to himself.

Melanie holds up the bong, offering him a hit.

Ordell's on the phone.

ORDELL

No, not on the phone, let's meet

somewhere. But you gotta make sure they ain't followin' you...

Louis has the bong in front of him.

Melanie stays in her chair long-ways.

LOUIS
Is it ready to go?

MELANIE
Yeah, there's another hit left.

Louis takes it.

Ordell's on the phone.

INT. COCKATOO INN

Jackie sits at the bar talking on their phone. We see both sides.

JACKIE
The Cockatoo Inn.

ORDELL
The Cockatoo Inn? Where's that?

JACKIE
It's right on Hawthorne Boulevard and Manhattan Beach Boulevard. It's red brick...

ORDELL
Oh, wait, you mean that place that has the big sign with a rooster on it?

JACKIE
It's a cockatoo.

Louis exhales his smoke, does an older man cough.

MELANIE
You okay?

LOUIS

Yeah, I'm just gettin' old. I can't smoke or laugh now it seems without coughing.

MELANIE

Coughing opens up the capillaries. When you cough, you're getting air – in this case smoke – to parts of the lung that don't normally get used. Coughing's good – gets ya higher. My dad coughs when he smokes all the time.

Ordell hangs up the phone.

ORDELL

(to Louis)

Hey, Louis, I have to go out awhile. So since you like gettin' high so much, why don't you stay here with Melanie, get high, and watch cartoons?

Louis with a smile.

LOUIS

Way ahead of you.

Melanie laughs.

Ordell takes the remote control and turns the station till he finds a channel with cartoons.

ORDELL

So you just watch this for the next three hours, and I'll be back. Then, when I'm through with all my business, I'll get high. I get high at night. Walk me to the door, space girl.

Melanie climbs out of the chair and walks Ordell to the door, Ordell says to her in the doorway;

ORDELL

Hope you don't mind keeping him company.

MELANIE

No problem.

ORDELL

Try not to rip his clothes off 'em they're new.

Melanie gives him a sarcastic, "Oh, you're so funny" look.

ORDELL

I'll be back in an hour, man. Just hang with Mel.

Ordell leaves and Melanie closes the door. She turns around and looks at Louis.

MELANIE

Want a Metrix?

LOUIS

What's a Metrix?

She crosses to the kitchen.

MELANIE

It's like this major meal in a shake you drink instead of having a big meal.

LOUIS

It's a diet thing?

MELANIE

No, it's what body builders drink to beef up.

LOUIS

No thanks.

She goes into the kitchen and starts making her Metrix shake.

He looks around and spots something interesting.

TWO SMALL PHOTOGRAPHS

In a clear, plastic frame. Melanie, circa 1976, at about sixteen wearing roller-disco skates.

Melanie, in a green setting, about five years ago, wearing a pretty Oriental-style dress, with a "smile for the camera" look on her face. The photo was obviously a picture of Melanie with somebody else that's been cut in half. Somebody's disembodied arm still rests on her shoulder.

Louis picks up the photo frame.

LOUIS

How old were you here?

She looks and sees what he's talking about.

MELANIE

Which one?

LOUIS

The roller disco one.

MELANIE

Fourteen.

Louis walks over.

LOUIS

You're fourteen years old here?

MELANIE

Yeah.

LOUIS

I thought you were sixteen.

MELANIE

I was pretty much the same height now as I was then.

LOUIS

Were you a disco girl?

MELANIE

Noooo, I was a surfer girl. Besides, I was only fourteen. I couldn't go to discos.

LOUIS

So where did you go?

MELANIE

The beach. Or get high, drop acid at a friend's place. I was a K.L.O.S. girl. I hated disco.

She hits Whip on her blender. It makes an infernal noise till she hits Stop!

Carrying the blender full of Metrix, she walks over and looks at the picture.

MELANIE

That was taken at a place called "Flippers." It was in Hollywood. Were you in L.A. back then?

LOUIS

No.

MELANIE

Where were you?

LOUIS

Detroit.

MELANIE

With Ordell?

LOUIS

We had done time together already.

Melanie drinks her Metrix.

MELANIE

Were you a disco guy?

LOUIS

No.

MELANIE

C'mon, don't lie.

LOUIS

I don't like dancing.

MELANIE

Did you ever go I one?

LOUIS

I went to a few just to meet women.
But I don't like to dance, and it's
so fuckin; loud. During that whole
scene I just drank in bars.

(he points to the cut
picture)

Who didn't make the cut?

MELANIE

That's a picture of me in Japan.

LOUIS

You been to Japan?

MELANIE

I lived there for about nine months.

LOUIS

You lived in Japan, when?

MELANIE

About five years ago.

LOUIS

Who's arm is that?

MELANIE

That's the guy I lived with... his
name was... Hirosh.

LOUIS

Must of made quite an impression.

MELANIE

I never got to know him, really. I couldn't speak Japanese, and his English was terrible. But I couldn't say anything, because his English was better than my Japanese.

LOUIS

That sounds like a problem.

MELANIE

Not really. We didn't have much to say to each other anyway. I never got to know him that well, but I knew enough to know I wasn't missing much. I keep that, because of all the fuckin' time I was there, that's the only picture I got of me in Japan.

(she points beyond
her shoulder)

That's Japan.

Melanie looks up at Louis.

MELANIE

Wanna fuck?

LOUIS

Sure.

FADE TO BLACK:

OVER BLACK

SUBTITLE:

"THREE MINUTES LATER"

FADE UP:

LOUIS

Lies on the couch on his back and Melanie sits on top of him. They're going at it like a couple of fuck monkeys. Almost

on the fade up, Louis cums.

MELANIE

That was fun.

She hops off and OUT OF FRAME.

LOUIS

Yeah, that really hit the spot.

MELANIE (O.S.)

Now that's over, let's get to know each other.

INT. MUSIC STORE , DAY

CLOSEUP a rack of CDs all beginning with "D" are flipped through, till it stops on one CD, "The Best of the DELFONICS."

Max is standing in the soul music section of a music store. He lifts out the CD and turns it over.

It has the song Jackie played this morning.

He smiles and takes the CD up to the register.

CLOSEUP the COCKATOO INN neon sign, unlit during the day.

INT. THE COCKATOO INN , DAY

Ordell walks into the dark red cocktail lounge in the middle of the day and sees Jackie sitting at the bar drinking a white wine. Old-school soul plays on the jukebox. He sits next to her.

ORDELL

I gotta remember this place. This is all right. Two minutes from your crib, ten minutes from your work. Not bad...

A black bartender named FLOYD approaches Ordell.

FLOYD

What's your drink, brother?

ORDELL
Screwdriver.

FLOYD
(to Jackie)
How you doin'?

JACKIE
I'm fine.

FLOYD
Yes, you are.

Jackie smiles.

Floyd makes Ordell's drink.

ORDELL
I bet you come here on a Saturday
night, you need nigga repellent keep
'em off your ass.

JACKIE
I do okay.

ORDELL
You a fine lookin' woman, Jackie. I
bet you do a damn sight better than
okay. You think anybody followed
you?

JACKIE
I don't think so, but it don't really
matter. They know I'm meeting you.

ORDELL
How the fuck they know that?

JACKIE
I told them.

Floyd comes back with Ordell's screwdriver.

FLOYD

Three twenty-five.

Ordell digs in his pocket and gives Floyd a five.

ORDELL

Keep it.

FLOYD

Thank you, sir.

Floyd leaves.

ORDELL

(to Jackie)

You told em? You told em it's me?

JACKIE

They already know it's you.

ORDELL

Well, shit. That don't mean you gotta confirm it!

JACKIE

Look, the only way I can get permission to fly is if I agree to help them. Which is what I have to appear to be doing. So I give them something they already know. You.

ORDELL

Didja tell 'em anything else?

JACKIE

I told them you got a half a million dollars in Mexico, and you want me to bring it here.

Ordell freaks.

ORDELL

You told them that?

JACKIE

It's true, isn't it?

ORDELL

What the fuck's that got to do with it?

JACKIE

They know I'm delivering for you. I mention the half-million – they don't give a fuck about that – They want you with guns. So I say, well, if you want proof he's getting paid for selling them, let me bring the money in.

ORDELL

What did they say?

Jackie smiles.

JACKIE

Yes.

Ordell smiles.

They both slap palms.

CUT TO:

INT. MELANIE'S BEACH APARTMENT , DAY

CLOSEUP , Louis taking a hit off Melanie's bong.

Louis and Melanie are back in the living room, kicking back, taking bong hits.

As Louis gets his hit, Melanie talks;

MELANIE

...so first he tries to get into the cocaine business but realizes right away that shit's too competitive. Piss the wrong person off, you get shot. So he says, fuck that – moves over to guns. You can sell guns wherever there's a demand. No one

gives a shit. He acts like he's this big international arms dealer, when, come on, the only people he ever sold to were dopers.

Louis finishes his hit and slides the bong back across the coffee table to Melanie.

LOUIS
He seems to be making out.

Referring to the bong.

MELANIE
Is it dead?

LOUIS
Yeah.

She starts preparing a bowl.

MELANIE
Well, so far he is. But you have to admit he's not too bright.

LOUIS
I wouldn't go so far as to say that.

Melanie still preparing her bowl.

MELANIE
He moves his lips when he reads, what does that tell ya. Let's say he's streetwise. I'll give 'im that. He's still a fuckup.

She takes a major bong hit... holds in the smoke... then while holding in the smoke, says;

MELANIE
He killed a man worked for him the other night.

LOUIS
So what are you trying to tell me? I

should get out of here?

Melanie lets out her stream of smoke and flashes her shark smile.

MELANIE

That's not what I'm saying at all.

(pause)

You know where he went?

LOUIS

No.

MELANIE

He went to meet that stewardess.

LOUIS

Does that bother you?

Melanie lets out a sarcastic laugh.

MELANIE

Please.

LOUIS

You live with him.

MELANIE

I live here. He drops in and out. He tell you about that half-million dollars he's got in Mexico?

LOUIS

Uh-huh?

MELANIE

Course he did, he tells everybody who'll listen. That's what he's doin' with this stewardess. He's scheming how he can get it over here.

LOUIS

And your point is?

MELANIE

Let him and that stewardess get that money over here...

LOUIS
Uh-huh?

MELANIE
...and just take it from him.

INT. COCKATOO INN , DAY

Jackie explaining the plan to Ordell.

JACKIE
...I make two deliveries. The first one with ten thousand, like a dry run. They watch it. See how it works. Then we do a second delivery, when I bring in the half mill.

ORDELL
Naw, naw, that's too much exposure. I ain't goin anywhere near that money.

JACKIE
You don't have to. I told 'em you're real careful. You never pick up money yourself. You always send someone, and I never know who it is.

ORDELL
That's a good idea.

JACKIE
If you just listen, you'll see it's a damn good idea. The first time I do it they're lurking about. They see me hand the ten thousand to someone.

ORDELL
Who?

JACKIE
I don't know. One of your friends.

ORDELL

A woman.

JACKIE

If you want.

ORDELL

Yeah, I think a woman.

JACKIE

The next trip, when I come with all the money, it'll look like I hand it to the same one I did before...

ORDELL

But you don't?

JACKIE

No, I give it to someone else first.

ORDELL

And they follow the wrong one thinkin' she's bringing it to me.

JACKIE

That's the idea.

ORDELL

So we need two people, two women.

JACKIE

Can you cover that?

ORDELL

I got the woman covered. Where you thinkin' about doin' this?

JACKIE

I was thinkin' the Del Amo Mall. In the food court.

ORDELL

I suppose you see a piece of this for yourself?

JACKIE

Well, it's my plan. We're in this together.

ORDELL

Yeah, but it's my money, and I don't need me a partner.

JACKIE

I ain't your partner, I'm your manager. I'm managing to get your money out of Mexico, into America, in your hands, and I'm managing to do all this under the nose of the cops. That makes me your manager, and managers get fifteen percent.

ORDELL

Managers get ten percent.

JACKIE

That's an agent. Manager's get fifteen percent.

ORDELL

I'll give ya ten.

JACKIE

Plus the same deal as before.

ORDELL

I can do that.

They clink their glasses together.

CLOSEUP DIGITAL CLOCK

It flips to 11:00 P.M.

It's now getting late at night. Jackie comes home. She's dressed differently than she was at the Cockatoo. In fact, she looks like she's coming home from a date.

She walks into her bedroom... kicks off her shoes... takes

her earring off, putting them on the night-stand by the bed... she sees that her answering machine is flashing. She hits play.

We begin a SLOW ZOOM into the answering machine. Never seeing Jackie again.

The machine voice says;

MACHINE VOICE (O.S.)

You have one message. Sent at 8:06 P.M.

Max's voice comes out of the machine.

MAX'S VOICE (O.S.)

Hi, Jackie. It's Max. I was just calling to find out how everything went today with A.T.F. If you want to call me, my home number is 555-6788, or you can reach me at my office, which is 555-B-A-I-L. That's also on the card I gave you when we first met – I don't know if you still have that – but it's on it – Oh, let me give you my beeper number. It's 555-7839. Okay, so I'll talk to you later. Hope everything's well. Bye-bye.

MACHINE VOICE (O.S.)

End of message.

FADE TO BLACK:

FADE UP ON:

EXT. DEL AMO MALL , DAY

We see the huge Del Amo Mall from the parking area.

A SUBTITLE READS:

"DEL AMO MALL TORRANCE, CALIFORNIA LARGEST INDOOR MALL IN THE WORLD"

INT. DEL AMO MALL , FOOD COURT , DAY

The Del Amo Mall on a lazy midday in the middle of the week. A few people, mostly black, mill around, but it's not like it is on the weekend.

The international food court, where fast-food versions of international cuisine are available to all the hungry Del Amo Mall shoppers.

Jackie and Ordell sit at a table in the food court. She drinks an iced tea from Teriyaki Donut. A collection of Broadway shopping bags sit on the table.

We join in mid-conversation.

JACKIE

The money's in a Broadway shopping bag. I get some food, and sit down here in the food court. Then your girl comes – you got somebody yet?

ORDELL

Uh-huh.

JACKIE

Who?

ORDELL

What'd you care?

JACKIE

Look, it's my ass facin' the penitentiary. You send some hard-headed roc whore, and she fucks things up.

ORDELL

I ain't gonna send no roc whore. The woman's cool, I promise.

INT. DEL AMO MALL , U.A. CINEMAS , DAY

We're outside the Del Amo UA Cinemas, a six-screen theater

that's been in the Del Amo Mall since the early seventies. A small afternoon crowd is exiting the cinema, having just watched their matinee. Max Cherry is among them. He exits the theater, and strolls through the mall.

BACK TO JACKIE AND ORDELL

In the food court.

Ordell rises from the table.

Jackie moves a Broadway bag towards him.

JACKIE

Don't forget your bag.

He takes it.

We follow with Ordell out of the food court, when he stops...

...He see Max Cherry strolling through the mall.

Ordell almost steps into a store to get out of view. "What the fuck is Max Cherry doing here?"

As Ordell watches, he sees Max head towards the food court.

MAX

walks into the food court. He stands looking at all the international fast food choices in front of him. As he tries to decide, he hears from behind him;

JACKIE (O.S.)

Max.

Max turns and sees Jackie sitting there drinking her iced tea, smoking her Mild Seven, and smiling up at him.

Max smiles back.

MAX

Well, hello.

JACKIE

Surprise.

He approaches her table.

MAX
I walked right past you.

JACKIE
I know, ignoring me. What're you up to?

MAX
Catching a movie.

JACKIE
What'd ya see?

MAX
"American President"

JACKIE
How was it?

MAX
Pretty good. Me and Annette Bening are goin steady.

JACKIE
Oh, are you? Does she know that?

MAX
No...
(sitting down at the table)
...I don't believe she's ever heard of me. But that doesn't mean we're not going steady.

BACK TO ORDELL

Watching Max sit down and make himself comfortable at Jackie's table.

ORDELL
(to himself)

What's up with this shit.

BACK TO MAX AND JACKIE

MAX

I think falling in love with movie stars is something that happens to a man as he gets older.

JACKIE

Does it happen to all men?

MAX

Well, I'd never be so bold as to speak for all men, but as for myself and a few of my friends, that's definitely the case. There's a lot of actresses out there you like, and there's some you have crushes on. But there's always one who you love. And with her it's sorta like going steady.

JACKIE

And Annette's it for you?

MAX

For now. These relationships never last too long.

With a smile on her face;

JACKIE

That's a goddam man for ya. Can't even be faithful to a fuckin' movie star.

Max smiles.

JACKIE

Who was your girl before Annette?

MAX

Sandra Bullock. You know her?

JACKIE

Yeah, she's the girl who drove the bus in "Speed." She's cute.

MAX

She's adorable. But I had to end it.

JACKIE

Why?

MAX

I'm old enough to be her father.

JACKIE

How old's Annette?

MAX

I don't care.

Gesturing to the Broadway bags on the table.

MAX

What're you, a bag lady?

JACKIE

I go back to work tomorrow.

MAX

You talk them into it?

JACKIE

They seem to like the idea.

MAX

Bring the money in and they follow it?

JACKIE

Yea, but I'm going to dress it up. Put the money in a shopping bag and hand it to someone I meet here.

MAX

You don't actually do it that way?

JACKIE

He always just picked it up at my place. But with A.T.F. involved, I want to stage it. You know, make it look more intriguing, like we know what the fuck we're doin'. Then it's up to Ray Nicolet, the A.T.F. guy to follow the shopping bag.

MAX

Make the delivery somewhere in the mall.

JACKIE

Right around here, in the food court.

MAX

Sit down, leave the bag under the table?

Jackie nods her head "yes."

MAX

Will Ordell go for that?

JACKIE

I'm helping him bring his money into America. He loves the idea. You just missed him.

MAX

He was here?

JACKIE

Yeah, we were goin' over everything. That's why all the bags.

MAX

I called you last night.

JACKIE

I know, I got your message. Ray wanted to have dinner. He wanted to talk about the sting we're plotting. That's what he calls it. A sting. He's being

real nice to me.

MAX

You think he's got a thing for you?

JACKIE

Maybe. But I'm thinking it might be something like he wants the money for himself.

MAX

I don't follow your logic. What does his being nice to you have to do with him wanting Ordell's money?

JACKIE

He's setting me up to make a proposition.

MAX

I see.

JACKIE

You don't propose something like that unless you're pretty sure the other person's into it.

MAX

Has he hinted around?

JACKIE

Not really. But I knew this narcotics cop one time. Told me that in a raid, the whole package never gets back to the station. His exact words.

MAX

You know some interesting people.

JACKIE

He weren't bullshittin' either, 'cause later he was suspended and forced to retire.

MAX

Has Nicolet told you any colorful stories like that?

She shakes her head "no."

JACKIE

He tries to act cool.

MAX

No harm in that. He's a young guy havin' fun being a cop. I know the type, trust me on this. He's more interested in Ordell than the money. If he's gonna do anything suspect, it'll be cutting corners to get the conviction; but he wouldn't walk off with the money. It's evidence.

JACKIE

What about you Max?

MAX

What? If I was in Nicolet's place?

JACKIE

No, I mean you, right now. Not if you were somebody else.

MAX

If I saw a way to walk off with a shopping bag full of money, would I take it?

JACKIE

You know where it came from. It's not like it's anybody's life savings. It wouldn't even be missed.

MAX

A half-a-million dollars will always be missed.

JACKIE

You're avoiding the question.

MAX

Okay, sure. I might be tempted.
Especially now, since I'm getting
out of the bail bonds business.

Jackie looks at him, "wow, that was a statement," but she
doesn't say anything.

Max continues.

MAX

I have to stand behind all my active
bonds, but I'm not writing any new
ones.

JACKIE

Why?

MAX

A lot of reasons. But the main one
would be I'm tired of it.

JACKIE

When did you decide?

MAX

It's been a long time coming. I
finally made up my mind – I guess
it was Thursday.

FLASH ON:

A RELEASE FORM

With a date on it. Jackie's hand is signing her name. We
WHIP UP and see her face, just as Max Cherry approaches her,
handing her his business card.

MAX

Hi, I'm Max Cherry. Your bail
bondsman.

BACK TO MAX AND JACKIE

JACKIE

The day you got me out of jail?

MAX

Yeah, that night I went to pick up a guy. I hear he's staying at this house, so I sneak in, wait for him to come home.

JACKIE

Wait a minute. After we were together you went and snuck into a guy's house?

MAX

Uh-huh.

FLASH ON

Max is dropping off Jackie at her apartment and saying goodbye.

MAX (V.O.)

I dropped you off...

Max finding no gun in his glove box.

MAX (V.O.)

Went to my office, found out you took my gun...

Max in his office, taking another pistol from his drawer, and a stun gun.

MAX (V.O.)

Got another gun and a stun gun...

BACK TO MAX AND JACKIE

MAX

And went to this guy's house in El Monte, and I waited for him.

JACKIE

What do you do when he comes home?

MAX

Shoot him with the stun gun. While he's incapacitated, cuff him, take 'em to County.

JACKIE
You do that?

MAX
That's my job.

JACKIE
Did you do it that night?

MAX
He never came home. But I'm sitting on the couch, in the dark, holding my stun gun and the whole house smells of mildew – So after a couple hours I think, "What am I doing here? Nineteen years of this shit? So I made up my mind, that's it.

JACKIE
And is that it?

MAX
More or less.

Jackie takes a pause before saying;

JACKIE
I'm not sure you answered my question.

MAX
Which one?

JACKIE
If you had a chance, unemployed now, to walk off with a half-million dollars, would you take it?

MAX
I believe I said I'd be tempted.

Jackie smiles at him behind cigarette smoke.

MAX

Don't even think about it. You could
get yourself killed go to prison...

CLOSEUP JACKIE

JACKIE

What if I've figured a way?

Hold for a few beats, then...

FADE TO BLACK:

TITLE CARD:

"MONEY EXCHANGE 10,000"

Over this card, we hear an airplane landing.

FADE UP:

CLOSEUP JACKIE

Back at work, standing at the exit of her plane. All the
passengers are filtering out. She says goodbye.

JACKIE

Bye bye... Bye now... Goodbye... Bye
bye... Bye bye... Goodbye.

INT. LAX PARKING STRUCTURE , DAY

Jackie, wearing her stewardess uniform, walks into the LAX
parking structure, pulling her bag on wheels behind her.

Nicolet and Dargus are waiting for her.

NICOLET

We gotta stop meeting this way.

Jackie smiles. They all fall in step towards Jackie's Honda.

INT. JACKIE'S HONDA , DAY

The two cops and the black woman sit parked in her Honda. She, behind the wheel, Nicolet next to her in the passenger seat, Dargus in the backseat. Nicolet has the flight bag in his lap. He's taking out the manila envelope with the ten thousand inside. Their demeanor is very different from the first time they met. The three now almost act like friends.

DARGUS

How was your flight?

JACKIE

Fine.

DARGUS

Bet you're happy to be working again.

NICOLET

This is A.T.F. agent Ray Nicolet, Jackie Brown, Ordell Robbie money exchange trial run. It's three p.m., July 4th 1997. The location is the parking structure at LAX.

JACKIE

What are you doing?

Pointing to a small mike on his lapel.

NICOLET

I'm recording this.

JACKIE

I thought you were going to let this one through.

DARGUS

We are. Don't worry about it.

NICOLET

Every step of this goes in my report.

(back to report voice)

I am now taking a manila envelope from the subject's flight bag.

He opens it and takes out the ten thousand dollars.

NICOLET

The envelope contains currency...
all the same denomination, one-hundred-
dollar bills. Now, I'm counting it.

DARGUS

What time do you have to be there?

JACKIE

Four thirty. I'm meeting a woman.

DARGUS

What's her name?

JACKIE

He wouldn't say. You gonna follow
her?

DARGUS

She leaves, somebody'll be on her.

JACKIE

But you're not going to stop her?

Nicolet finishes counting, then hushes them up.

NICOLET

The envelope contains ten thousand
dollars. The subject will be
delivering the currency in a...

JACKIE

A Broadway shopping bag.

She holds it up.

NICOLET

A Broadway shopping bag. A large bag
with handles and brown lettering.

EXT. DEL AMO MALL , DAY

The huge Del Amo Mall.

INT. DEL AMO MALL , FOOD COURT , DAY

The Del Amo Mall on another lazy midday in the middle of the week.

Max rides up an escalator in the mall. He casually strolls through the mall, goes into a cappuccino bar called "BUSTA CAP" across from the food court. Walking up to the counter;

MAX
Caf, mocha.

BUSTA CAP GIRL
You want whipped cream on that?

MAX
No, thanks.

Max checks his watch: 4:30. He looks over at the food court and spots Jackie sitting at a table by herself.

FLASH ON:

INT. JACKIE'S APARTMENT , NIGHT

Jackie on the phone with Max, dressed for bed (long t-shirt and panties).

JACKIE
Think of it as money that shouldn't even be here. I mean does anybody have a right to it?

INT. CHERRY BAIL BONDS , NIGHT

Max in his office on the phone.

MAX
The feds. It's evidence.

JACKIE
It may be evidence once they get their hands on it, but right now it's only money.

BACK TO MAX AT THE MALL

He ponders his words as he watches her from a distance.

INT. FOOD COURT , DAY

Jackie sits at a table by herself, eating Japanese food from Teriyaki Donut and drinking an iced tea. As she eats she hears;

YOUNG GIRL'S VOICE (O.S.)

Is this seat taken?

Jackie looks up and sees a skinny YOUNG GIRL, black, quite pretty, no older than twenty.

She holds a tray filled with tacos, enchiladas, rice and beans and a giant-sized Coke. She also has a Broadway shopping bag hanging from her arm.

JACKIE

Have a seat.

The Young Girl does.

Jackie looks at her tray of food.

JACKIE

You're hungry?

YOUNG GIRL

Yes'm.

It would seem our Young Girl's from the South.

JACKIE

Put your bag on the floor, okay?
Under the table, right next to mine.

The Young Girl who hasn't looked right at Jackie since sitting down, bends sideways to glance under the table.

JACKIE

Then when I leave, well, you know.
What's your name?

She looks up...

YOUNG GIRL
Sheronda?

...then back down at her tray.

JACKIE
Go ahead, start eating.

Sheronda starts eating, head down, hunching close to the tray.

JACKIE
Would it bother you if I smoked?

Without raising her head, she shakes it from side to side.

Jackie takes out a pack of Davidoffs and lights one up with her yellow Bic. As she does this she observes Sherona eating.

JACKIE
Sheronda, can I ask you a question?
Are you and Ordell married?

Without raising her head.

SHERONDA
He say we like the same thing as married.

JACKIE
Do you live together?

Sheronda hesitates, then says without raising her head.

SHERONDA
Most of the times.

JACKIE
Not every day?

Sheronda looks up at her...

SHERONDA
Sometimes every day, for a while.

JACKIE
Then you don't see him for a few days?

...She looks back down.

SHERONDA
Yes'm.

JACKIE
You know what's in the bag you're taking?

SHERONDA
He say is a surprise.

JACKIE
Well, Sheronda, it was nice talking to you.

Jackie picks up Sheronda's bag and leaves.

INT. DEL AMO MALL , BUSTA CAP , DAY

Max drinking his caf_é mocha sans whipped cream, watches Jackie leave the Young Girl and with Broadway bag in hand, walk out of the food court.

Max watches her walk down the mall when two young men in sport coats, jeans, and cowboy boots step out of a B. Dalton bookstore, stop her and begin talking. Knowing they must be Nicolet and Dargus, he watches one of them take the Broadway bag from Jackie and look inside. They talk for a minute – it would seem about nothing too serious. Jackie nods her head, listens to the two cops, nods her head again, and then walks off.

As he watches her walk away from the cops...

FLASH ON:

JACKIE AND MAX ON PHONE

JACKIE

You said it yourself. Ray wants Ordell, he don't give a shit about the money. Money won't convict him, guns will. Yeah, sure, if it falls in their lap, they take it. If they know they got it, they'll look for it... but if they don't...

BACK TO MAX AT MALL

Max watches the two cops turn their attention to the young girl eating in the food court.

Max watches her, too. The Young Girl continues to work her way through her Mexican food, when she turns her head to an OLDER BLACK WOMAN sitting at the next table. The older woman says something, and the younger woman hands her the ashtray Jackie was using.

Max watches the Young Girl finish her food and get up from the table. She stoops down to get the Broadway shopping bag and walks out of the food court.

Max watches Nicolet and Dargus let the Young Girl get a little ahead, then follow after her.

They're gone.

Max turns back on the older woman all alone.

She finishes the coffee she was drinking and stands up, carrying – how about that? – A Broadway shopping bag. The woman heads out of the mall.

Max follows her.

The older woman walks past us. She heads straight for the exit.

EXT. DEL AMO MALL , PARKING LOT , DAY

Max follows the woman outside.

She walks down a line of cars, then gets in a big, tan Mercury sedan. She drives of...

...but not before Max writes down her license plate number.

FLASH ON:

MAX AND JACKIE ON PHONE

MAX

You're rationalizing.

JACKIE

That's what you do to go through with the shit you start. You rationalize. I can do this, Max, I know I can. But I can't do it without you.

INT. MAX'S CADILLAC , DAY

Max climbs into his Seville, starts her up, and drives out of the parking lot.

CLOSEUP MAX

Driving down the street, lost in thought.

MAX

(to himself)

It could work... If she handles the cops right, I could work...

He hits 'play' on the dash CD player. The Delfonics fill the cab of the Caddy.

CUT TO:

BLACK

A garage door is lifted open, revealing Ordell and Louis.

EXT. STORAGE FACILITY , DAY

Ordell and Louis are at Mr. Robbie's storage facility. A VAN

is backed up next to the opening.

The facility is pitch black. Ordell has a big flashlight in his hand.

ORDELL

Check this out.

He turns on the flashlight.

He shines the beam into darkness. We see the facility is filled to the gills with machine guns, shotguns, uzis, a rocket launcher, and handguns of many types.

LOUIS

How much is there?

ORDELL

Over half-million dollars worth of merchandise.

Ordell opens the back doors of the van. They start unloading machine guns and boxes of ammo.

LOUIS

Can I ask you about Melanie?

ORDELL

Sure.

LOUIS

What's your relationship?

ORDELL

She one of the women I got set up. I got Melanie in Hermosa Beach. I rent Simone a small house in Compton, and about four blocks away I got me this nineteen-year-old country girl named Sheronda. I found her waitin' for a bus two days outta Alabama, barefoot, country as a chicken coop. Took her to my house in Compton, told her it was Hollywood.

LOUIS
She believed you?

ORDELL
Hell, yeah. To her dumb country ass,
Compton is Hollywood. Close as she's
ever been, anyway.

They both laugh together.

LOUIS
Do you trust Melanie?

Ordell stops unloading.

ORDELL
If this is about you fucked Melanie,
I don't give a damn. I ain't a fool.
I leave you alone with a bitch like
Melanie, you're gonna be fuckin'
that twenty minutes after I'm out
the door. So say "thank you" and
I'll tell you, "you're welcome."

LOUIS
That's not what I meant when I asked
did you trust her.

Ordell looks at him.

ORDELL
She tryin' to work your ass against
me, ain't she?

LOUIS
Yep.

ORDELL
You didn't even hafta say it. I know
the woman.

LOUIS
Well, why the fuck keep her around?

ORDELL

(smiling)

'Cause she my fine little surfer gal. She can't do me no harm. Fact she think she can play you against me shows how little she knows. You could teach that bitch for days how it is 'tween me an you, she never understand a damn word.

LOUIS

Why do you let someone know your business you can't trust?

ORDELL

I don't hafta trust her, I know her.

LOUIS

What does that mean?

ORDELL

You can't trust Melanie. But you can always trust Melanie to be Melanie.

Louis starts unloading.

LOUIS

I still don't understand why you keep her around.

ORDELL

I told you, man.

(smiling)

She my fine little surfer gal.

EXT. MELANIE'S APARTMENT BUILDING , DAY

EXTREME CLOSEUP , Jackie's finger presses a small black button next to the handwritten name, "M. RALSTON."

EXTREME CLOSEUP SPEAKER BOX

MELANIE'S VOICE (O.S.)

(coming out of it)

What?

JACKIE

Bends down to talk in the speaker.

JACKIE

It's Jackie.

INT. MELANIE'S APARTMENT HALLWAY , DAY

Jackie walks down the hallway and finds the door.

She rings the doorbell.

The door opens, she sees Melanie (for the first time) on the other side. Melanie, dressed in a tshirt, cut offs, doesn't say a word – just turns around and walks away.

Once Melanie leaves, she sees Ordell standing inside the apartment, screwdriver in hand, yelling after Melanie;

ORDELL

...Now she's gonna pout...

He turns his attention to Jackie.

ORDELL

Hey, Jackie, c'mon in.

Jackie steps inside.

She sees Louis (for the first time) sitting on the couch.

Ordell says to Louis, but loud enough for Melanie in the other room to hear;

ORDELL

She gonna hafta find her sandals...
find her bag... find her sunglasses...
take twenty damn minutes get her ass
out the door.

(to Jackie)

Jackie – this is Louis, Louis –
Jackie. And the chick stompin' around
in the other room is Melanie.

Melanie comes out of the bedroom with her sunglasses, sandals, bag strung across her shoulders and her keys in her hand. She makes a bee-line towards the door without saying nothin' to nobody.

ORDELL

You have a nice time, hear?

The door SLAMS behind her.

ORDELL

Drink?

JACKIE

I need to talk to you alone.

EXT. MELANIE'S APARTMENT , BALCONY , DAY

Ordell and Jackie on the balcony.

JACKIE

I don't want no more fuckin' surprises. We do this the way I laid it out, or we don't do it at all.

ORDELL

What the hell you talkin' bout?

JACKIE

Sheronda passin' the money onto someone else, that's what the hell I'm talkin' 'bout.

ORDELL

How do you know she did that?

JACKIE

I was there, I saw her do it.

ORDELL

Well, you weren't supposed to be there.

JACKIE

I know, but I hung around, 'cause I

figured you'd try an' pull some shit like this.

ORDELL

Now, hold on there. I ain't pullin' no shit. It's my money, I can do whatever the fuck I wanna do with it.

JACKIE

Not when it's my ass on the line you don't. We do this my way or fuck it.

Ordell tries to stop the hostile back and forth.

ORDELL

Just chill the fuck out, Jackie. It ain't no big thing. The woman you saw was my friend, Simone. She's the one gonna be receiving the money, so I just wanted her to see how it works. She'll be here any minute. Nice woman, you'll like her.

Ordell opens the sliding glass and says to Louis in the living room;

ORDELL

Louis, call Simone and tell her to get her tail over here. We're waitin' on her ass.

Louis gets up to make the call.

Ordell turns back to Jackie and smiles, holding up his screwdriver.

ORDELL

I'm about ready for a refill. Sure I can't tempt you?

INT. MELANIE'S APARTMENT , DAY

Ordell and Jackie sit on stools around the kitchen counter/bar. Louis sits with them on the phone, silent.

JACKIE

Nicolet and Dargus stop me at the airport and mark the bills.

ORDELL

Man, I don't like that part.

JACKIE

It washes off. I tell them we're doing it the same way as before. They'll follow Sheronda. I hate the idea of leaving her for a fall.

ORDELL

She won't have no problems 'cause she don't know nothin'.

JACKIE

Are you sure she don't know about the money?

ORDELL

She don't know shit about the money.

JACKIE

What does she think she's gettin'?

ORDELL

I told her this is a game us rich folks play, exchanging gifts. Like a scavenger hunt. She didn't know what that was neither.

(to Louis)

No answer?

Louis shakes his head.

LOUIS

Uh-huh.

ORDELL

Hang it up, she's on her way. You gotta listen to this. This involves you.

Louis hangs up the phone and joins the debriefing.

ORDELL

No, you gonna give her a
Robinson's/May bag this time?

JACKIE

Right, the one Simone gives me. Simone
and I'll make the switch at
Robinson's/May. She knows what I
look like?

ORDELL

She saw you with Sheronda. So Simone
goes to the dress department with
her Robinson's/May bag.

JACKIE

Designer clothes.

ORDELL

She waits for you to go in the place
where you try things on.

JACKIE

The fitting room. There's a sign
over the door.

LOUIS

Why we doin' it there?

JACKIE

I have a hunch they'll be watchin'
me. We can't risk switching bags out
in the open or even in the dining
area. That's why it has to be a woman,
'cause we do the switch in the fitting
room.

ORDELL

So you come out with her
Robinson's/May bag, go meet Sheronda.
Simone peeks out, waits for my man
Louis here to give her a signal

nobody's watchin'. She leaves the store, gets in her car – mission accomplished.

JACKIE

Where you gonna be during all this?

ORDELL

I'm gonna be sittin' at the titty bar in downtown L.A. till my man over here calls me and gives me the O.K. sign.

Jackie's pager goes off. She looks at it.

JACKIE

I gotta go.

INT. MELANIE'S APARTMENT , HALLWAY , DAY

Ordell walks Jackie to the elevator.

ORDELL

Who's paging you?

JACKIE

Ray, the A.T.F. guy.

ORDELL

That works on my nerves, you bein' so buddy-buddy with him.

JACKIE

If I wasn't, this wouldn't work. Now once I deliver I'll have to trust you.

ORDELL

Well, I've been trusting you all this time, haven't I? We agreed on ten percent of what you bring in and that's what you gonna get.

They reach the elevator. She presses the button.

JACKIE

And a hundred thousand if I go to jail.

ORDELL

We're partners, Baby, sorta. I ain't gonna screw you. You haven't told me where I put it for you.

The elevator arrives. Jackie steps in.

JACKIE

Give it to the bail bondsman, Max Cherry. He'll take care of it.

ORDELL

Max Cherry? You and him friends now? You tell him about this shit?

JACKIE

He won't know where the money came from. Only that it's money.

...the elevator shuts... As it shuts Ordell yells;

ORDELL

Don't you know all them bail bondsmen are crooks...

...the door shuts.

CLOSEUP ORDELL

He doesn't like the last piece of new information.

EXT. THE STRAND , DAY

The Strand is the hip surfer street in downtown Hermosa Beach. Jackie leaves the apartment building. She walks to her car when she spots a funky little beach bar called, "Sally Leroy's."

INT. SALLY LEROY'S , DAY

Sally Leroy's is a beach bar with surfboards, different beer

signs, and pictures of Marilyn Monroe, Elvis Presley, James Dean, Ann Margaret, and surfers riding monster waves all over the place.

The JUKEBOX plays a loud seventies rock number.

BEGINNING OF SHOT

The camera picks Jackie up through the window, walking into the place and going up to the bar...

A female bartender in her mid-twenties, wearing a plaid workshirt, named WANDA, goes to Jackie.

JACKIE

Do you have a phone?

WANDA

Yeah, it's in the back.

JACKIE

Thanks.

...We follow with her to the back of the bar... the MUSIC is LOUD... the phone booth is occupied by a fat older GUY wearing surf clothes and sporting a mustache like a walrus. Jackie waits for him to finish his call... As she waits, the CAMERA MOVES BACK... until a blonde head of hair comes into the f.g....

The CAMERA MOVES around to a CLOSEUP ON MELANIE, sucking on a beer, moving her head to the music, and watching Jackie. She smiles and steps OUT OF FRAME.

END OF SHOT

Jackie hears behind her;

MELANIE (O.S.)

Hey!

Jackie turns and sees Melanie holding a beer, standing behind her.

JACKIE

Oh, hi.

MELANIE
Buy ya a beer?

JACKIE
I'm waiting for the phone.

MELANIE
Good luck. That guy's been in there
since I got here.

JACKIE
Well, I guess I better look for
another one, then. Thanks, anyway.

Jackie turns to leave.

MELANIE
I know what you and Ordell got goin'.
You sit down and have a beer with
me. I'll tell you a secret.

Jackie looks at her a moment.

JACKIE
Sure.

MELANIE
Great...
(calling to the
bartender)
...Wanda!

Wanda approaches.

WANDA
What?

MELANIE
This lady is thirsty.

WANDA
What do you want?

MELANIE
What's on tap?

WANDA
Coors, Sam, Rolling Rock, and
Killian's Red.

JACKIE
Killian's.

MELANIE
Better get me another Sam's.
(to Jackie)
Join me in a Jaeger shot?

JACKIE
Uh-uh.

MELANIE
Gimme one anyway.

WANDA
You got it.

Wanda goes away. Jackie and Melanie sit at the bar. The MUSIC is LOUD, and they have to talk over it. Melanie moves her head to it during the conversation.

JACKIE
How long you been with Ordell?

MELANIE
This time? Almost a year. I've known
him forever.

JACKIE
What were you two fighting about?

MELANIE
He told me to go outside.
(imitating Ordell's
voice)
"You may leave us now." It's all
part of his pathetic attempt to be
"the man." You know Mr. Walker don't

you?

Jackie nods "yes."

MELANIE

Mr. Walker's my buddy. Ask him about Ordell.

JACKIE

That coke was yours, wasn't it?

Melanie makes a face to show pain.

MELANIE

Oh, man, listen. I'm sorry about that. I hope they don't come down on you on my account. Ordell should'a told you it was in your bag.

Wanda brings the drinks.

WANDA

Seven dollars.

Melanie digs in her purse for the money.

JACKIE

He said he didn't know about it.

MELANIE

(digging in her purse)

You believe that? Yeah, well, I guess you have to trust him.

(pulls out a ten)

I'd have second thoughts on that, but then I know 'em.

Melanie takes her Jaeger shot, lets it go down, then continues.

MELANIE

He killed a guy who works for him the other day.

JACKIE

Beaumont Livingston?

MELANIE

You already knew that?

JACKIE

Kinda.

MELANIE

So tell me. Having all that money in your flight bag – Is it tempting?

Jackie nods 'yes', as she sips her beer.

MELANIE

I tell you. If Ordell ever sent me to carry in ten thousand dollars, that would be the last motherfuckin' time he saw me. The next trip you're gonna have over half-a-million. If you thought of cutting Ordell out, I sure as hell wouldn't blame you.

Jackie smiles.

MELANIE

You think I'm kidding?

JACKIE

Dreaming.

MELANIE

You know how easy it would be? He won't be anywhere near that mall. Pull one more switch, up front. That's it. Half-a-million dollars. Need help?

JACKIE

(smiling)

Keep it between us girls?

MELANIE

What's that fucker ever done for us?

JACKIE
(getting off the
barstool)
I don't think so, but thanks for the
beer.

Jackie leaves.

CLOSEUP MELANIE

Watches her go.

MELANIE
(softly under her
breath)
Chicken shit.

INT. STEAKHOUSE , NIGHT

Jackie and Nicolet sit at a steakhouse eating a steak dinner.
Nicolet drinks beer, Jackie drinks white wine.

JACKIE
Ordell has a white guy working for
him named Louis.

NICOLET
You two meet?

JACKIE
This afternoon before I came here.
He was with Ordell at an apartment
in Hermosa Beach. I don't know if he
lives there, but I can find out.

NICOLET
You talk to him?

JACKIE
Not really.

NICOLET
His full name is Louis Gara. He just
got out from serving four years in
Susanville.

JACKIE
What for?

NICOLET
Bank robbery? Do you know what he
does for Ordell?

JACKIE
I imagine shit needs to be done.

NICOLET
We've been following Mr. Gara, and
he's definitely working for Ordell.

FLASH ON:

NICOLET AND DARGUS

In a car, parked, on surveillance.

COPS POV

Louis with the van, at the storage facility.

NICOLET (V.O.)
They served two years together almost
twenty years ago in Soledad. But he
doesn't live in Hermosa Beach.
Ordell's got him staying at a house
in...

MUG SHOT SIMONE

The older woman in the mall.

NICOLET (V.O.)
...Compton with a fifty-six-year-
old petty thief – woman named Simone
Hawkins.

BACK TO BAR

NICOLET
Ever meet her, or they talk about

her?

JACKIE

Not yet.

NICOLET

Who's the other one?

JACKIE

White girl named Melanie Ralston.
Another girlfriend of Ordell's.

NICOLET

What's her story?

JACKIE

It was her coke I got busted with.
She knows everything, but she's not
part of it, and she's pissed cause
she's not part of it. Ordell wouldn't
even let her stay at the meeting.
She tried to talk me into ripping
off Ordell.

NICOLET

And splittin' with her?

JACKIE

I'm sure that was the idea.

NICOLET

What did you say?

JACKIE

I smiled and walked away. She also
told me Ordell killed Beaumont.

NICOLET

She told you that?

JACKIE

Uh-huh.

NICOLET

Was she there?

JACKIE
She didn't say.

NICOLET
But she mentioned Beaumont by name?

JACKIE
Uh-huh.

NICOLET
Well, this sounds like a lady I'd like to have a word with. So everything's set for tomorrow?

JACKIE
Right. Everything's the same, except one change...

INT. JACKIE'S APARTMENT , NIGHT

Max sits on the couch in Jackie's apartment drinking white wine.

Jackie paces in front of him, white wine in one hand, Davidoff in the other, going over the details of tomorrow. One could notice a slight change in Jackie.

There's a bit of an edge to Miss Brown that's bubbling underneath her cool surface. It's understandable. After all, she's been the architect of this half-a-million dollars switcheroo.

She's moved heaven and earth to make all the pieces fall into place, and all the players think what she wants them to think.

As she talks to Max she knows tomorrow all her hard work will either fail or succeed. But don't take this difference the wrong way. This edge I'm referring to is not one born out of fear

(Jackie's nervous, but she's not afraid). It's more the edge an athlete might feel before an all important competition.

JACKIE

I told them Ordell's changed the amount he's bringing in.

MAX

Do you think they bought it?

JACKIE

Oh, yeah. I got them thinking Ordell's real nervous. They love thinking he's scared of them.

MAX

You know, a good cop won't let you know he knows you're fulla shit.

JACKIE

All he needed was a reasonable explanation.

DISSOLVE TO:

BACK TO JACKIE WITH NICOLET

MEDIUM JACKIE

JACKIE

Right. Everything's the same except one change. Ordell thinks it's just too hot right now to bring in all his money.

He knows you're watching him, and he's paranoid. He's keeping his stash where it is, but he wants to bring in fifty thousand for bail in case he needs it.

CUT TO:

BACK TO JACKIE AND MAX

MAX

It'll be more than that.

JACKIE

Don't be so literal. Ray believed

it.

MAX

But you still have to show him the money at the airport.

JACKIE

Well, you know I'm not going to show him the whole amount. He'll see fifty thousand.

MAX

Where's the rest of it?

JACKIE

In the bag underneath.

MAX

What if he checks it?

JACKIE

He won't – I mean, he didn't the last time. He'll be expecting fifty thousand and there it is – on top.

MAX

You're takin' a helluva chance kid.

JACKIE

Not really. If he finds it, I say Mr. Walker put the money in, and I didn't know nothing about it. Like the coke.

MAX

Then you're out and you get nothing.

JACKIE

Yeah, but I'm not in jail and I tried.

MAX

You're gonna have surveillance all over you.

JACKIE

That's why you don't make a move till I come out of the fitting room.

MAX

In a dress.

JACKIE

Well, a suit. There's one I had my eye on.

The phone rings.

JACKIE

Excuse me.

INT. MELANIE'S APARTMENT , NIGHT

EXTREME CLOSEUP , Ordell on the phone

ORDELL

It's Ordell. We got a bit of a change in plans here. Nothing to worry 'bout – everything's the same – except for one change. That bitch you saw in the mall, Simone. She wasn't here today, cause she split on me.

(pause)

Me an Louis went over to her place, she's gone. She's gone and all her shit's gone and so's my ten thousand dollars.

(pause)

It ain't nothin' to worry about, girl. Everything's just like we discussed. Except when you do the switch, instead of Simone, it's gonna be Melanie.

Melanie is lying on the couch, sprawled out like a cat. Louis sits at the other end of the couch.

They're watching "Dirty Mary and Crazy Larry" on TV.

ON TV

Peter Fonda and Susan George make jokes as they're pursued by police cars.

They can hear Ordell on the phone. Melanie smiling at Louis, flirtatiously and conspiratorially lifts her bare foot and rubs his arm with it. Louis turns to her and gives her a look that says:

"I'm not on your side, bitch. So knock it off."

Melanie sees this and takes her foot away.

Louis turns back to the television.

CLOSEUP MELANIE

Looks at Louis for a moment, then sighs, saying under her breath;

MELANIE
Chicken shit.

FADE TO BLACK:

TITLE CARD:

"MONEY EXCHANGE 550,000"

FADE UP:

A GRAPHIC MAP With Mexico and California on it. On the Mexico side we see "CABO SAN LUCAS" with a big circle around it. On the California side we see "LAX" in a similar circle. The tiny figure of a black AIRPLANE appears in the Cabo circle. With appropriate SOUND EFFECTS it takes off from Cabo, flying towards LAX, leaving a dotted line behind it. The CAMERA moves into a CLOSEUP of the little black airplane.

CUT TO:

CLOSEUP JACKIE

Looking down...

INT. AIRPLANE BATHROOM , DAY

Rearranging her bag. The five hundred thousand inside takes up half the space. She tucks lingerie around the edges, covers the money with blouses, shoes, and skirts and ties it all down tight. Then places a fat envelope with fifty thousand right on top.

INT. CABIN , AIRPLANE , DAY

Jackie steps out of the bathroom, walks down the aisle, and is stopped by a PASSENGER.

PASSENGER

Listen, Miss, I'm waiting for a drink and you spend half the fuckin' flight in the can. Soon as we land I'm making a formal complaint.

JACKIE

Why, because I called you an asshole.

PASSENGER

You didn't call me that.

JACKIE

I didn't? Oh, well, you're an asshole.

INT. LAX PARKING STRUCTURE , DAY

SUBTITLE APPEARS BELOW:

"TIME: 3:00"

Jackie steps into the LAX parking structure, pulling her bag on wheels behind her.

Waiting for her is Ray Nicolet.

NICOLET

We have to stop meeting like this.

They fall into step towards her car.

JACKIE

You said that the last time.

NICOLET

Well, it's true, isn't it? After this is buttoned up we could meet someplace else. What do you think?

JACKIE

We could, if I'm not in jail.

NICOLET

Oh, that's taken care of. I called the State Attorney's Office. You were no-filed this morning in Circuit Court.

CLOSEUP JACKIE

This information stops Jackie in her tracks.

JACKIE

Are you saying I'm off the hook?

JACKIE'S POV

Nicolet, who kept walking when Jackie stopped, looks back at Jackie.

NICOLET

Free as a bird. I still expect you to finish the job, though. How much do you have this time?

Jackie starts walking again.

JACKIE

Fifty thousand, like I said. He's pretty sure he's gonna need it for bail.

INT. JACKIE'S HONDA , DAY

Jackie and Nicolet in the parked car. Ray has the flight bag in his lap.

He unzips it.

He sees the clothes with the envelope on top.

Jackie watches all of this.

NICOLET

That's fifty thousand, huh? It doesn't look like that much.

JACKIE

I was told ten thousand in each pack.

NICOLET

You didn't count it?

JACKIE

I never have. It's not my money.

He puts the envelope back in the bag and feels through the folds of a skirt.

NICOLET

He might have slipped some coke in here. Did you check?

Jackie, cool.

JACKIE

Mr. Walker promised he'd never do that again.

Nicolet's fingers move to a pair of black heels wedged into the side... they touch the shoes... then move over to the envelope, opens the clasp and takes out five rubber-banded bond packets of loot.

JACKIE

Ever been tempted?

NICOLET

What? To put one of these in my pocket?

JACKIE

Uh-huh.

NICOLET

If I did, I'd have to give you one, wouldn't I? Or we could take what we want. No one knows how much there is except us, right?

JACKIE

Yes. All those things are true.

NICOLET

After all, it don't belong to nobody, right?

JACKIE

That would be one point of view.

NICOLET

Yeah, well, it's not a point of view that A.T.F. shares. Once we make it evidence, it belongs to us. You are now officially out of trouble. Don't do nothing stupid, now.

JACKIE

How can I do anything if I'm being watched every second?

NICOLET

I'm glad you realize that. Saves me the trouble of pointing it out to you.

(holding up the money)

Put this in your shopping bag. It's what I expect to find when I look in Sheronda's. Comprene?

JACKIE

Si.

INT. MAX CHERRY'S OFFICE , DAY

Max Cherry sits behind his desk. WINSTON POWELL, the big black guy from the photo, is at the other desk on the phone. Max looks at his watch.

SUBTITLE APPEARS BELOW:

"TIME: 3:30"

Max stands up, takes the sport coat from the back of his chair, puts it on, and walks over to Winston's desk. Winston, still on the phone, looks up.

MAX

I'm going out for a few hours.

WINSTON

(to phone)

Hold on a minute.

(to Max)

Where you going?

MAX

I'm going to Del Amo, see a movie,
get something to eat.

WINSTON

Watcha gonna see?

MAX

Whatever looks best and starts the
soonest.

WINSTON

Have fun.

Winston goes back to the phone.

Max walks out of the office.

EXT. SAM'S HOFFIN BRAUR , DAY

Sam's Hoffin Braur (German for beer garden) is a strip joint bar in downtown L.A.

INT SAM'S HOFFIN BRAUR , DAY

Ordell's on the pay phone. A STRIPPER strips in the b.g.

SUBTITLE APPEARS BELOW:

"TIME: 3:47"

ORDELL

What the fuck are you two still doing there?!

INT. MELANIE'S APARTMENT , DAY

Louis stands in the empty living room, talking to Ordell on the phone. Kate Bush plays in the b.g.

LOUIS

I was ready to leave ten minutes ago.

Ordell snaps at Louis, not so harsh Louis is forced to retaliate, but enough to express his loss of patience.

ORDELL

Well, you the one in motherfuckin' charge.

LOUIS

Well, she keeps saying 'in a minute.'

ORDELL

Go in there, snatch her by the hair, and drag her big ass out. This is my goddam money we're talking about. Get your ass out the door.

He hangs up on Louis.

Louis, pissed at being hung up on and talked to like that, hangs up the phone and turns his frustration where it rightly belongs – Melanie.

Louis stomps towards the bedroom where the music's playing.

LOUIS

We're leaving now!

MELANIE (O.S.)

All right already.

MONTAGE

We see a montage of the individual characters in route to the mall.

JACKIE

In her Honda, smoking a cigarette, looking cool as usual, driving to the mall. Her car plays seventies soul.

MAX

In his Cadillac Seville, cruising down Hawthorne Boulevard to the mall. He plays his Delfonics CD.

LOUIS AND MELANIE

In Melanie's Toyota drive towards the mall. Melanie drives singing along with Kate Bush on her car stereo.

EXT. DEL AMO MALL PARKING LOT , DAY

Jackie's car pulls up to a lined parking space in the parking lot.

SUBTITLE APPEARS BELOW:

"TIME 3:52"

Jackie gets out of the Honda with her flight bag. She goes to her hatchback, takes a Robinson's/May bag, lines the first half of the bag with old paperbacks.

Then takes out of the flight bag the envelope with the fifty-thousand marked dollars, takes one packet of ten thousand, and puts it in her pocket. She lines the envelope with forty thousand across the books, then fills the rest of the bag with beach towels.

Then with her flight bag slung over her shoulder, carrying the Robinson's/May bag and with all the confidence of a world champion prize fighter going into the ring, she strides toward the huge mall.

INT. DEL AMO MALL , DAY

Jackie enters the mall. She looks at the people buzzing around. Any one of them could be surveillance.

She calmly walks down the mall, then turns into the Roinson's/May store.

INT. ROBINSON'S/MAY , DESIGNER CLOTHES , DAY

Jackie, in her Cabo Air uniform, walks up to a young Asian saleswoman named Amy in the Robinson's/May designer clothing area.

The saleswoman smiles when she sees Jackie.

AMY

Can I help you?

JACKIE

Yes, you have a suit I've had my eye on.

Jackie steps out of the fitting room wearing a real sharp, badass, black suit with a white blouse.

AMY

Oh, my God. You look so cool.

Jackie moves over to the mirror, and checks herself out.

JACKIE

This looks pretty good on me.

AMY

Are you kidding, it looks great. You wear this to a business meeting, you're the badass in the room. But you can go out dancing in this too. It's a total power suit.

Jackie studies her reflection.

JACKIE

I think I'm gonna just get this for today. I'm in kind of a hurry. Would you mind ringing this up while I change out of it?

AMY
Not a problem.

JACKIE
Thanks.

Jackie walks into the fitting room.

INT. FITTING ROOM , DAY

She walks down the fitting room hallway with changing cubicles on her right, enters the last one.

She closes the door and sits down on the bench in between her flight bag full of money and the Robinson's/May bag.

A full-length mirror is straight in front of her. She looks at herself... when someone comes into the stall next to her.

Melanie's voice comes from the other side of the wall.

MELANIE (O.S.)
Jackie?

JACKIE
Hi, Melanie.

MELANIE (O.S.)
Are you getting that black suit?

JACKIE
Yeah, do you like it?

MELANIE (O.S.)
It looks good on you.

JACKIE
Do you got something for me?

MELANIE (O.S.)

You betcha.

A Robinson's/May bag, like Jackie's, filled with towels, comes sliding underneath the stall.

Jackie picks up her Robinson's/May bag, filled with books, towels and the marked forty-thousand dollars.

She takes the loose packet of ten-thousand marked dollars and lies it on top of the bag.

As she does all this Melanie continues talking.

MELANIE

We coulda worked this. You know that, dontcha? You would've made out a lot better than you're going to, believe me.

Jackie slides the Robinson's/May bag with money under the stall.

Melanie sees the money on top and stops talking.

JACKIE

I put a little cherry on top. You're right. What the hell he ever do for us?

MELANIE (O.S.)

(quietly)

Thanks.

JACKIE

Now be careful with that bag. You don't want it ripping open on you in the middle of the store.

We hear the SOUND of Melanie leaving.

Jackie then transfers the half of a million dollars out of her flight bag into Melanie's Robinson's/May bag. She sticks her uniform in the flight bag.

Then takes the towels and puts them on top of the money. She

grabs her flight bag and leaves, leaving behind the Robinson's/May bag filled with half of a million dollars.

INT. DESIGNER CLOTHES , DAY

Jackie, looking sharp in her new suit but acting a touch frantic and anxious, walks rapidly toward the sales counter where Amy waits for her.

JACKIE

I'm sorry, I just decided to stay in the suit – get out of that damn uniform.

AMY

Oh, that's not a problem.

As Jackie and the salesgirl complete their transaction the CAMERA CIRCLES them, SLOWLY at first, but more RAPIDLY each go-around. They complete the transaction and as

JACKIE

Oh, somebody left a shopping bag in there. Looks like beach towels.

She leaves. We follow her...

INT. DEL AMO MALL , DAY

...Jackie walks out of Robinson's/May hurriedly into the main mall. The calm, cool stride we're used to with Jackie is completely gone.

She stops, looks around, head darting from one direction to another. She looks in a panic. The CAMERA begins to twirl around her. She seems to be looking for something she doesn't see.

She looks helpless and on the verge of tears.

As the twirling CAMERA circles her, she screams;

JACKIE

Ray! Ray! I need you! Come out! She took the money.

The CAMERA stops twirling.

Nicolet, Dargus, and two other plainclothes cops, come running out of a store towards Jackie.

As they reach her, a frantic Jackie yells;

JACKIE

Melanie burst in the dressing room
and took the money!

CUT TO:

EXT. PARKING LOT , DEL AMO MALL , DAY

Louis and Melanie pull up to a lined parking space in
Melanie's Toyota.

SUBTITLE APPEARS BELOW:

"TIME: 4:12"

Louis is the first out of the car.

LOUIS

Come on, goddammit, we're late!

INT. DEL AMO MALL , DAY

We STEDICAM in front of them, Louis the rapid pacesetter,
pulling Melanie behind him by the hand. Melanie carries the
Robinson's/May switch bag.

MELANIE

Jesus Christ, get a grip, Louis.

LOUIS

We shoulda been there already and we
woulda been if it hadn't been for
your fuckin' around!

They go inside Robinson's/May...

INT. ROBINSON'S/MAY , DAY

...We STEDICAM into Robison's/May with them. We lose them for a moment behind racks of dresses and mannequins, but end up landing on Jackie in her black suit, looking in a mirror and talking to Amy on the Designer Clothes floor.

AMY

...You wear this to a business meeting, you're the badass in the room...

We PAN away and find Louis and Melanie by a dress rack, watching Jackie.

MELANIE

That's a nice outfit on her. I'm gonna go over and look at this Michi Moon display.

LOUIS

Just stay right fuckin' here, all right?

MELANIE

Are you sweating?

Louis' hand immediately goes to his forehead and touches dampness.

MELANIE

Job a little too much for you?

Louis shoots Melanie a hard convict look.

Melanie smiles at him, feeling the stare, but too much of a natural-born smart ass to change.

MELANIE

I'll be over here. You're too conspicuous.

Louis looks over at the fitting room. Jackie is going inside it, and the saleswoman is walking away towards him.

He watches the saleswoman walk by him, then looks back in

time to see Melanie enter the fitting room.

LOUIS
(under his breath)
Goddammit, not till I tell ya.

He decides he's watching the fitting room entrance too much, so he starts throwing his look around when he sees something that stops him cold.

MAX CHERRY
Max is looking at dresses, paying no attention to the fitting room.

He thinks, 'what the fuck is Max Cherry doing here?'

Max, doing what he's doing, looks up and sees Louis staring at him across the floor. Max smiles and gives Louis a wave before turning his back to him and continues to do what he was doing.

He quickly looks around the store to see anything else; any more surprise guests, possible police surveillance. Everything looks normal. The saleswoman is behind the register ringing up Jackie's purchase. The few customers there are doing customer stuff.

Then he sees Melanie come out with a Robinson's/May bag and head down a different aisle.

He hurries down his aisle and cuts her off. Their whole fight is said tense and low.

LOUIS
What are you doin'?

MELANIE
I'm getting out of here. What do you think?

LOUIS
Lemme have the bag.

MELANIE
Fuck you. I can carry it.

She tries to push past him, and he catches her by her arm and pulls her around.

LOUIS

Goddam you. Gimme that bag,

MELANIE

Watch it, dipshit. You wanna rip the fuckin' bag?

LOUIS

Gimme that bag before I knock you out and take it.

Melanie realizes Louis ain't fuckin' kiddin'. Not only that, this old guy looks close to buggin'.

She lets go of the bag.

MELANIE

Okay, okay. Take it. Jesus, what's wrong with you?

He takes it. They start walking. We STEDICAM in front of them.

LOUIS

I'm carrying it.

MELANIE

Okay, you got it. Just take a chill pill, for christ sake.

Louis has had enough of her slang and says tensely through gritted teeth;

LOUIS

Fuck you with your chill pill.

In mid-walk, Melanie asks him;

MELANIE

Remember where we came in?

Louis stops dead. He looks around, confused.

MELANIE

(like a teacher on
Romper Room)

Nooo, that's towards Sears. We came
in through Bullocks. I know where it
is. Want to follow me, Lou-is?

Pissed, he leaves FRAME. Melanie, wearing her Melanie smirk,
follows behind.

EXT. PARKING LOT , DEL AMO MALL , DAY

Louis, clutching the shopping bag close to his chest, walks
rapidly down an aisle of parked cars.

Melanie follows close behind.

We STEDICAM alongside. We walk for awhile, Louis changes
direction to another aisle.

WE'RE NOW IN FRONT of him. We see he has a searching look on
his face.

MELANIE

You have no idea where you parked,
do you?

Louis doesn't answer.

Melanie laughs.

MELANIE

Jesus, but if you two aren't the
biggest fuck-ups I've ever seen in
my life... How did you ever rob a
bank? When you robbed banks, did you
have to look for your car then too?
No wonder you went to jail.

Louis could kill her right now. Just take his gun out of his
pants and shoot her in her snickering face. But instead of
doing what he wants, he does what he should. He doesn't answer
of look back. (If he looked back and saw that Melanie-smirk,

he couldn't be responsible for what happens.) He changes directions, cuts down another aisle and hopes for both their sakes she shuts the fuck up.

But our Melanie just keeps on being Melanie.

MELANIE

Is it this aisle, Lou-is?

LOUIS

Yeah, down the end.

MELANIE

You sure?

They walk it; it's not it.

Louis changes direction and cuts between some cars to the next one.

MELANIE

Is it this aisle or the next one over?

LOUIS

This one.

MELANIE

You sure?

In between two cars, Louis spins on her.

LOUIS

Don't say anything else, okay? I'm telling you, keep your mouth shut.

Melanie was surprised by the spin, but is about to say something anyway when Louis put his hand up and says;

LOUIS

I mean it. Don't say one fuckin' word.

MELANIE

Okay, Lou-is.

That did it!

Louis whips out the Beretta Ordell gave him, shoots her...
BAM... in the belly.

She bounces OFF one of the cars and goes down.

BAM... Louis shoots her again on the ground.

One; to make sure. Two; cause it felt good.

Then he hurries of for his car.

WE FOLLOW IN FRONT OF HIM. He looks around, then yells out;

LOUIS

See, just where I fuckin' said it
was!

He hops in the car, and throws it into reverse.

We can see Melanie's bare legs sticking out from a row of
cars. Louis stops the Toyota alongside the dead Melanie, and
yells through the passenger window;

LOUIS

Hey, look. I found it!

He drives away.

CUT TO:

EXT. PARKING LOT , DEL AMO MALL , DAY

Max Cherry's Cadillac Seville pulls up to a lined space in
the parking lot.

SUBTITLE APPEARS BELOW:

"TIME: 4:04"

Max gets out of his car and casually strolls towards the Del
Amo Mall.

INT. ROBINSON'S/MAY , DAY

Max, hands in pocket, strolls unhurriedly through the Robinson's/May store.

He walks around the store, keeping one eye peeled toward the Designer Clothes section. He walks up to a jewelry counter and begins looking at he pieces in the display case, when a pretty, young SALESGIRL comes up to him.

SALESGIRL

Can I show you something?

MAX

Not right now. I'm just killing time waiting for my wife. But thanks, anyway.

SALESGIRL

Sure thing. If anything grabs you, don't be shy.

MAX

Thanks, I won't.

She goes off.

He looks towards Designer Clothes and sees Jackie walking out of the fitting room wearing the cool black suit.

AMY

Oh, my God. You look so cool.

Jackie moves over to the mirror and checks herself out.

Max looks back to the jewelry display case, saying under his breath;

MAX

(low)

And away we go.

Jackie looks at her reflection in the mirror. Then she lifts her eyes, meeting Max's across the room. Max gives her a nod of his head to show he approves. Jackie smiles and breaks

contact, turning to Amy. We hear her say from a distance.
"This looks pretty good on me."

Max hears a commotion behind him and turns to see Louis and Melanie hurriedly making their way towards Designer Clothes.

He turns his attention back to browsing through dresses on a rack.

He sees Louis and Melanie squabbling.

He sees Jackie disappear into the fitting room.

He sees Amy leaving the fitting room entrance.

He watches Melanie, by herself, watch Amy leave. Melanie watches the fitting room for a few moments. Gathering her courage, then makes her move, entering the fitting room.

Max smiles to himself, "so far so good" he thinks. He throws a look towards Louis, only to see Louis staring dead at him with an unhappy look on his face. Max returns the look with a smile and a wave then turns his back on his before he can see a reaction.

Max continues his fake browsing.

He sees Melanie come out of the fitting room carrying a Robinson's/May bag close to her chest.

She and Louis disappear.

He sees Jackie come out of the fitting room, go over to Amy and buy the dress. Jackie goes into her act, acting agitated and distracted as she talks to Amy, pays with cash, then leaves stopping to say;

JACKIE

Oh, somebody left a shopping bag in there. Looks like beach towels.

She's gone.

Amy is left alone by the cashier counter.

It's Max's turn.

As Max looks at Amy, then at the fitting room entrance, he says to himself;

MAX

Max, old boy. You've spent nineteen years dealing with people who take incredible risks. You walk over to that counter, you're gonna find out what it's like.

Max takes a few moments...

...then walks over to Amy.

MAX

Excuse me, but my wife thinks she left a bag of beach towels in the fitting room?

AMY

Yeah, I think they're back there. Go get 'em. There's nobody in there. I think they're in the last stall.

MAX

Thanks.

Max walks toward the fitting room, enters it, walks down the length of stalls, and stops in front of the last one.

He opens the door to the stall. Sitting in the corner is the Robinson's/May bag. He walks over to it, lifts out the towels, and sees all that money. He replaces the towels, picks up the bag and leaves. He walks across the Designer Clothes, passes by Amy, says;

MAX

Got 'em, thanks.

AMY

Sure thing.

Max walks unhurriedly toward the door that leads to the

parking lot.

EXT. PARKING LOT , DEL AMO MALL , DAY

He's outside; nobody's stopped him. He keeps walking towards his blue Seville. He keeps walking unhurriedly, never looking back. He gets to his car, uses opening the car door as an excuse to look back at the mall.

It's normal. Nobody's after him, nobody's watching him. He made it. It worked.

Max allows himself a smile, gets into his Cadillac with his half-a-million bucks and drives away.

INT. SAM'S HOFFIN BRAUS , DAY

Ordell sits at the bar in Sam's drinking a screwdriver and watching a stripper strip.

BARTENDER

There a Ordell here?

ORDELL

That's me.

The bartender hands him the phone.

BARTENDER

Don't talks all day.

Ordell takes the receiver.

INT. TOYOTA (MOVING) , DAY

A stressed Louis drives the Toyota, calling Ordell on Ordell's tiny cellular.

LOUIS

It's Louis.

ORDELL

(now into phone)

Did you get it?

LOUIS

I got it. Listen, there's something else I have to tell you.

ORDELL

When I see you. Pick me up at Sam's. You count the money?

LOUIS

I haven't even looked at it yet, it's still in the shopping bag.

ORDELL

Melanie must be dyin' to see it.
(pause)
Louis.

LOUIS

That's what I got to talk to you about. You see, Melanie was giving me a hard time –

ORDELL

Not now, pick me up.

Louis hears the phone disconnect.

EXT. SAM'S HOFFIN BRAUR , DAY

The Toyota pulls up to the back of the bar. Ordell hops in, the car takes off.

INT. TOYOTA (MOVING) , DAY

Ordell in the passenger seat, bends over to the backseat, grabs the shopping bag, and brings it to his lap. He looks like a kid at Christmas.

ORDELL

You keep drivin' down Ninth, to where they got all them car dealerships. We're gonna leave this heap in a parking lot and get one the cops don't know about.
(pause)

Hey, where's Melanie?

LOUIS

That's what I gotta tell you. She bugged me the whole time. Got pissy with me 'cause I wouldn't let her carry the bag. Started running her fuckin' mouth... I couldn't remember right away when we came out where the car was parked, so she got on me about that. "Is it this aisle Lou-is, is it that one?" She was totally fuckin' with my nerves.

ORDELL

So what, you left her there.

LOUIS

I shot her.

Ordell just looks at him.

LOUIS

I expect she's dead.

Ordell still doesn't say anything... then says;

ORDELL

You shot Melanie?

LOUIS

Twice. In the parking lot.

ORDELL

Couldn't talk to her?

LOUIS

You know how she is.

ORDELL

You couldn't just hit her?

LOUIS

Maybe... but at that moment... I dunno...

ORDELL
You shot her twice?

LOUIS
Uh-huh.

ORDELL
So you're sure she's dead.

LOUIS
Pretty sure.

ORDELL
Where did you shoot her?

LOUIS
In the chest and stomach.

ORDELL
Well, if you had to do it, you had
to do it. What we don't want is that
bitch surviving on us. Anybody but
that woman.

Ordell shrugs it off, and digs into the shopping bag. He pulls out the towels and sees forty-thousand dollars on top of a bunch of paperbacks. His stomach drops. He just looks inside the bag for the longest time.

Louis drives, oblivious to Ordell's dilemma.

ORDELL
(quiet)
Louis?

LOUIS
(not looking at him)
What?

ORDELL
Where's the rest of it?

LOUIS
(looking at him)

How much it there?

ORDELL

Maybe forty, maybe not that much.

LOUIS

You said five hundred and fifty!

ORDELL

(calm)

So you light, ain't you. You light about a half-a-million.

LOUIS

Look, that's the bag she came out with. She never even put her hand in it, and neither did I.

ORDELL

Came outta where?

LOUIS

The fitting room. It went down exactly the way it was supposed to.

ORDELL

How long was she in there?

LOUIS

Maybe a minute. She came right out.

ORDELL

Louis, You tellin' me the truth?

LOUIS

Look, I swear to fucking god, she came out with that bag and I took it from her.

ORDELL

Then what?

LOUIS

We went to the parking lot.

ORDELL
Where you shot her.

LOUIS
That's right.

ORDELL
You sure she ain't somewhere with a
half-a-million dollars I worked my
ass off to earn?

LOUIS
(quietly)
Fuck you for asking me that.

ORDELL
Pull the car over.

Louis pulls it over, and stops on Ninth.

ORDELL
What'd you shoot her with?

LOUIS
It's in there.

Ordell opens the glove box and takes out the Beretta. He
smells the end of the barrel. He releases the magazine.

LOUIS
What's that gonna tell you? If I was
really pullin' a burn, I'd have taken
two out, wouldn't I? I thought you
trusted me.

Ordell looks at him. Louis didn't burn him.

CLOSEUP ORDELL

He thinks.

DISSOLVE TO:

CLOSEUP JACKIE

Holding a bunch of money, looking into the camera, and saying with a smile;

JACKIE
Gotcha, nigga.

DISSOLVE BACK TO:

CLOSEUP ORDELL

Jackie's gonna die. He slaps the magazine back into the Beretta.

ORDELL
Okay, so it was Jackie Brown.

LOUIS
If she's got it, why didn't she take it all?

ORDELL
'fore I blow that bitch's brains out, I'll ask her.

LOUIS
Maybe the Feds got it.

ORDELL
If there were nothin' in here but towels, maybe she didn't get a chance to take it from her suitcase and A.T.F. got it. But, she put these fuckin' books in here to trick our ass.

LOUIS
That's why I never checked it. The bag felt right.

ORDELL
Then she throws forty thousand in here, to rub the shit in my face, know what I'm saying? She wants me to know she ripped me off.

LOUIS

I don't know. Either she has it or the Feds.

ORDELL

Or...

(pause)

...she gave it to somebody else first, before Melanie went in the dressing room.

It gets real quiet in the car, as Louis remembers something.

LOUIS

Jesus Christ.

ORDELL

What?

LOUIS

You know who I saw in the dress department?

ORDELL

Tell me.

LOUIS

I didn't really think anything of it. No – I did wonder what he was doing there, but didn't think it had anything to do with us. You know like maybe he was there with his wife or girlfriend.

ORDELL

You gonna tell me who it was?

LOUIS

Max Cherry.

Ordell has to look away from Louis, takes a beat, then looks back.

ORDELL

You see Max Cherry in the dress

department. We're about to be handed half-a-million dollars – Man, look at me when I'm talking to you! And you don't think nothing of him being there!

LOUIS

Do Max Cherry and Jackie Brown know each other?

ORDELL

Hell, yes, they know each other. He bonded her out of county.

LOUIS

How am I supposed to know that?

ORDELL

You know the motherfucker's a bail bondsman, don't ya? You know every last one of them motherfuckers is crooked as hell?

LOUIS

Why should I think anything's weird, if I don't know nothin' about them knowing each other?

ORDELL

Man, I don't want to hear your fuckin' excuses!

Louis gets mad.

LOUIS

I ain't givin' you fuckin' excuses, I'm givin' you reasons.

ORDELL

Oh, you gonna tell me the reason you lost all the goddam money I got in the world! Let me tell you the reason, motherfucker! The reason is, your ass ain't worth a shit no more!

Louis turns into the hard convict on the yard, and tells Ordell;

 LOUIS
 (hard)
 You best back off.

We hear a BAM.

Louis jerks.

Ordell shot him.

Louis falls back against the car door, eyes wide open, staring at Ordell.

Ordell takes the pistol, works the barrel up higher on Louis' side, right under him arm, and shoots him again.

This time Louis' head BANGS against the car door window. He slumps over – his life gone.

Ordell looks at him.

 ORDELL
 What the fuck happened to you, man?
 Shit, your ass use'ta be beautiful.

Ordell takes the bag and gets out of the car, leaving Louis' dead body there.

 DISSOLVE TO:

MEDIUM NICOLET

 NICOLET
 You didn't tell me you were gonna do
 some shopping.

INT. NICOLET'S OFFICE (A.T.F. HEADQUARTERS) , DAY

Jackie, still dressed in her cool black suit, sits in a chair in Nicolet's office. Davidoff between the fingers of one hand, she holds a small, white styrofoam cup of coffee in the other.

Ray stands.

JACKIE

I thought I did.

NICOLET

You didn't. I would think with all this on your mind, you'd wait till after.

JACKIE

I got there early. I've had my eye on this suit – Wait, let's start over. I got there early. The idea was to try on the suit, see if I liked it. If I did, get them to wrap it up, and change back into my uniform. That's what Sheronda's expecting me to wear. Go meet Sheronda, give her the bag with fifty thousand, and go home.

NICOLET

But you didn't do that.

JACKIE

Because I didn't have it. Ray, I swear, Melanie came in and grabbed it.

(pause)

And someone killed her for it.

Nicolet looks at Jackie for a moment.

NICOLET

Where's the bag she gave you?

JACKIE

She didn't give me one. I told you before, Melanie wasn't part of the plan. Ordell must of told her to do it. She bursts in, grabs the shopping bag, and takes off. What am I supposed to do, go after her? I'm in my fucking

underwear. I had to get dressed before I could do anything. So I put this back on 'cause I could put this on faster than I could my uniform.

NICOLET

You took the time to pay the saleswoman.

JACKIE

I had to. I was frantic. I didn't know what to do.

NICOLET

What did you do after that?

JACKIE

I went looking for you. I went straight to the bookstore, 'cause that's where you were last time, but you weren't there. How the hell else am I supposed to let anybody know what happened? You didn't tell me how to do that, did you? I knew I was under surveillance, so when I couldn't spot anybody, I started yelling.

NICOLET

There was a guy with Melanie?

JACKIE

Not in the fitting room.

CUT TO:

A YOUNG WOMAN A.T.F SURVEILLANCE AGENT

Pretends to shop. She watches Louis grab Melanie.

NICOLET (V.O.)

We had our agent on you. She sees a blonde come out of the fitting room carrying a Robinson's/May bag and tussle with a tough-looking white

guy. The white guy takes the shopping bag and they go.

BACK TO OFFICE

NICOLET

This guy with Melanie, that was Louis Gara?

JACKIE

I didn't see him. I was in my underwear. If it was a white guy, it was probably Louis. He kill Melanie?

NICOLET

It's possible. You're saying you don't have any idea what happened to that fifty thousand?

JACKIE

I have no idea.

NICOLET

You'd take a polygraph on it?

JACKIE

If it'll make you happy.

NICOLET

I sure hope you haven't done anything dumb Jackie.

Dargus comes to the doorway...

DARGUS

(to Nicolet)

Can I have a word with you?

NICOLET

Sure.

They both leave, leaving Jackie all by herself in the room, smoking.

They both come back in.

Nicolet continues, Dargus takes a seat in the corner saying nothing.

NICOLET

Louis Gara's dead. L.A.P.D. found him dead in a car on Ninth. And we've lost Ordell.

JACKIE

I thought you were watching him.

NICOLET

We were, and we lost him. He walked into a strip bar sometime around three thirty and never came out. The bar was on Ninth, less than a mile-and-a-half from where Louis was found dead. It looks like Louis's friend shot him twice at point blank range.

JACKIE

So what happens now?

NICOLET

We pick up Ordell. We've got three murders we can link him to. We have the storage unit where he keeps his guns, by tomorrow we'll have a search warrant to go in and get him. And we have you.

JACKIE

What about me?

NICOLET

What about you?

JACKIE

Do you think I took some of that money?

NICOLET

I have no evidence of your taking anything. You didn't pay for your

snazzy new suit with marked bills; I was glad to see that. You've been helping us out, you gave us Melanie and Louis. Melanie had a packet of marked bills stuffed in her shorts when they found her, which goes a long way backing up your story.

Jackie listens.

NICOLET

I'll settle for Ordell with the marked bills. If you have something else going on you haven't told me about, it's between you and Ordell. All I gotta say is, you better hope we find him before he finds you.

DISSOLVE TO:

CLOSEUP ORDELL

On the phone.

ORDELL

...I can't leave here today... Mr. Walker, I ain't goin' nowhere till I get my money... You wouldn't have that fuckin' boat weren't for me. Man, I'm learnin' real fast who my friends are... Mr. Walker?

INT. FILTHY APARTMENT , DAY

Ordell turn to a glassy-eyed black female junkie nodding on the couch named RAYNELLE.

The filthy apartment we're in belongs to her.

ORDELL

Can you believe that shit?
Motherfucker hung up on me. Ingrate nigger. Do things for people and that's how they treat you. Goddamn girl, how can you live like this?

He dials another number.

RAYNELLE
(stoned)
Like what?

ORDELL
Girl, this shit is repugnant.

WINSTON (O.S.)
(on other end of phone)
Cherry Bail Bonds.

ORDELL
Let me speak to Max Cherry.

INT. CHERRY BAIL BONDS , DAY

Winston behind his desk, on the phone.

WINSTON
He ain't here right now.

ORDELL
He leave town?

WINSTON
He's around.

ORDELL
Give me his home number.

WINSTON
I'll give you his beeper.

CUT TO:

YOUNG BLACK COMEDIAN ON TV

Def Comedy Jam plays on TV, a black comedian does a nasty stand-up routine.

INT. FILTHY APARTMENT , NIGHT

Ordell and Raynelle sit on the couch watching Def Comedy Jam; neither one is laughing.

Raynelle's too stoned. Ordell's too tense. The phone rings, he jumps on it

ORDELL

Hello.

INT. CHERRY BAIL BONDS , NIGHT

Max on the other end behind his desk. Winston sitting on the edge of the desk listening.

MAX

I've been looking for you.

Ordell's up and off the couch pacing.

ORDELL

You know who this is?

MAX

Mister Robbie, isn't it? I have the ten thousand you put up. Isn't that why you called.

Ordell doesn't say anything.

MAX

The bond collateral on Beaumont Livingston you moved over to cover Miss Brown, remember?

ORDELL

She got off, huh?

MAX

They decided to no-file. Tell me where you are and I'll bring you your money.

Ordell doesn't say anything.

MAX

You still there?

ORDELL

Looky here, I know you helped her and I know you know what I want. Jackie can tell me any story come in that pretty head of hers. Long as at the end of that story, she hands over my money. She do that, we're still friends. Now, she don't wanna be my friend no more, tell her to think about ol' Louis. And if she tries to turn me in, I'll name her ass as my accessory. We'll go upstate together. Hand in handcuffed hand. Now that shit's a promise, understand what I'm sayin'? You tell her that, and I'll call you back.

Ordell hangs up. Back in control. He looks to the TV. One of the COMEDIANS cracks a joke.

Ordell laughs.

Max looks at Winston.

MAX

You're right, that was Ordell. You have time, you think you could find out for me where he's staying?

WINSTON

Cops can't locate him, huh?

MAX

They don't have your winning personality.

WINSTON

Sure thing. I don't have to know what I'm doing, long as you know.

MAX

I think I do. Is that good enough?

EXT. MOTEL , NIGHT

A low-rent motel. We hear a phone ring inside one of the rooms.

INT. MOTEL ROOM , NIGHT

Jackie lies on a hotel bed, wearing a long t-shirt and panties, watching TV that's chained to the wall.

She answers the phone.

JACKIE

Hello.

INT. MAX'S OFFICE , NIGHT

Max on the phone in his office, alone.

MAX

I know where he is.

This gets her attention. She picks up the remote to the TV set and zaps the sound.

JACKIE

How'd you find out?

MAX

All Winston had to do was ask around. Ordell's living in Long Beach with a woman junkie.

JACKIE

How does Winston find him if A.T.F. and all the local Police can't?

MAX

People talk to Winston. He's street, same as them, they trust him. They get busted, they know somebody who can bond them out. I thought I might drop in on him. He'll no doubt be surprised to see me.

JACKIE

He's liable to shoot you.

MAX

On the phone I told him I have the ten thousand he put up for your bond. I could bring the money and the papers for him to sign. Walk out and call the Sheriff's department.

Jackie gets off the bed.

JACKIE

Ray wants him.

MAX

Everybody wants him, he's a homicide suspect. It doesn't matter who brings him in, he's gonna name you as an accessory.

Jackie lights up a Davidoff.

JACKIE

That's why A.T.F.'s gotta make the case. I'm their witness. They wouldn't have a case without me. If it's his word against mine, who are they gonna believe?

MAX

It's not that simple.

Phone in one hand, smoke in the other, Jackie begins pacing back and forth.

JACKIE

It never was, so I'm not gonna start worrying about it now. Look, Ray more or less believes my story, and he more or less doesn't care. All he really gives a shit about is getting Ordell.

MAX

So how do we give Ordell to Nicolet?

JACKIE

Get Ordell to come to your office.

MAX

Set him up.

JACKIE

Uh-huh.

MAX

Tell him you want to see him?

JACKIE

Tell him I want to give him his money.

MAX

Why?

JACKIE

I've chickened out. I'm afraid of him. He'll like that.

MAX

What do you tell Nicolet?

JACKIE

Ordell called and wants to meet me and I'm scared.

MAX

We get Ordell to come to my office. Nicolet – is he already there, or does he come busting in while we're chatting?

Jackie takes a drag.

JACKIE

He's already there.

MAX

What if he hears something he's not supposed to?

JACKIE

Well, we don't let that happen, now
do we?

EXT. FILTHY APARTMENT , NIGHT

Max at the front door of Raynelle's apartment. He pounds on
the door.

Ordell throws open the door.

ORDELL

What the fuck you doin' knockin on
the door like the goddamn police?
You lookin' to get shot?

MAX

I thought you might be asleep.

ORDELL

You keep fuckin' with me, you're
gonna be asleep forever.

He looks past Max.

MAX

I'm alone.

ORDELL

Git your ass in here.

Max enters, Ordell slams the door.

As Ordell turns away from the door, Max is reaching into his
coat. Ordell brings his Beretta up at Max.

ORDELL

You better freeze, motherfucker!

Max freezes, his hand in his coat pocket.

MAX

You want your money? Your bond refund?

He takes his hand out, it's holding stack of bills wrapped in a rubber band. He tosses it to Ordell, who catches it with his free hand.

ORDELL

That's all?

MAX

I have a bond receipt for you to sign.

ORDELL

You know what the fuck I'm talkin' about. You talk to her?

MAX

She wants to give you your money. If she didn't, there'd be cops batter-ramming the door right now.

ORDELL

How'd you find me?

MAX

Winston found you.

ORDELL

How the fuck did he find me?

MAX

That's what Winston does. He finds people who don't want to be found.

ORDELL

Well, bully for that nigga. You say she wants to give me the money, huh?

MAX

Uh-huh.

ORDELL

Well, give it to me then.

MAX

She wants to give it to you herself

and collect her ten percent. She also wants to explain why she had to hold on to it.

ORDELL

I'd like to hear that too. Turn around and put your hands on your head.

Max does this, Ordell pats him down.

MAX

Jackie didn't trust Melanie. She'd already tried to get Jackie to go in with her, split the half million amongst themselves. What she did was take quite a risk to see you get your money.

ORDELL

Lift up your pant leg. You help her?

MAX

All I did was walk out with it.

ORDELL

And you did that to protect my interest?

MAX

In a way, yes.

ORDELL

My ass be dumb, but I'm not a dumbass. Go sit over there on the couch.

Max does.

MAX

This place stinks.

ORDELL

You get used to it after a while. Now tell me where my money's at.

MAX

My office.

ORDELL
And where's Jackie?

MAX
She's been there since Thursday night.

ORDELL
She wanted to see me, why wasn't she home?

MAX
She was afraid.

ORDELL
(laughs)
That I gotta see.

MAX
She still is. She doesn't want to get shot before she can tell you what happened.

ORDELL
Have her bring the money here.

MAX
It's in the safe. She can't get at it.

ORDELL
Call her, tell her the combination.

MAX
I'm telling you, you got her spooked. She won't leave there till you have your money and you're gone.

ORDELL
You expect me to just walk in there?

MAX
If she wanted to set you up, you'd be in custody right now. When you

said you'd name her as an accessory she believed you. That scares her more than anything.

ORDELL

That's why she's givin' up my money huh? Not that bullshit about Melanie. I didn't trust her ass neither, but I knew how to handle her. She was my blonde-headed little surfer gal. I fuckin' told Louis he could've just given her a punch in the mouth, he didn't need to shoot her. She's at your office.

MAX

Uh-huh.

ORDELL

By herself. That big mandingo nigga Winston ain't there, is he?

MAX

She's all alone.

ORDELL

I call your office, she better answer the phone.

MAX

She will.

INT. CHERRY BAIL BONDS , NIGHT

Jackie on the phone with Ordell, sitting behind Max's desk.

JACKIE

I'll be here. Se ya' in a bit.

She hangs up the phone. Then starts dialing again...

INT. RAY NICOLET'S APARTMENT , NIGHT

A STEDICAM glides through the apartment, it falls on a beeper "beeping", a gun, a wallet and car keys on a dresser drawer...

it leaves that and lands on a TV screen: Tom Snyder is interviewing a guest on his show... it leaves that and falls on two empty and one quarter-filled beer bottles... it leaves that and falls on a sleeping Ray Nicolet passed out in his reclining chair.

The sound of Tom Snyder and the faint beeping are heard offscreen.

EXT. FILTHY APARTMENT , NIGHT

They leave the apartment walking to Max's car.

ORDELL

All the time I've known her, I never
heard her sound scared like that.
Ordinarily she's too cool for school.
I'm driving, gimme the keys.

Max hands him the keys. They climb in.

INT. CHERRY BAIL BONDS , NIGHT

Jackie sitting behind the desk. She opens the drawer to her right, Max's .38 sits there. She closes the drawer.

INT. CADILLAC (MOVING) , NIGHT

Ordell behind the wheel, Max the passenger. Ordell plays the radio, he likes the song and turns it up.

BACK TO JACKIE

Sitting alone in the office, she gets up and turns off the lights. The office goes dark. No music.

BACK TO ORDELL AND MAX

The song plays LOUD. Ordell moves his head to the music slightly. Max sits silently in the passenger seat, sneaking a look at Ordell every once in a while.

BACK TO JACKIE

Sitting behind Max's desk in the dark. She takes out her

Davidoffs and lights one up with her Bic. Her face is illuminated for a moment – then it's out. She exhales a drag. No music.

BACK TO ORDELL

CLOSEUP ORDELL

His face is ice, the music is LOUD.

BACK TO JACKIE

CLOSEUP JACKIE

She's cool as a breeze, smoking her brand. No music.

BACK TO ORDELL AND MAX

Music is LOUD. Ordell's driving. Max says;

MAX

It's the next street.

ORDELL

I know where it is.

MAX

Turn left.

ORDELL

I know where to turn.

BACK TO JACKIE

Sitting behind Max's desk. Headlights shine in the window. She is lit by them. She puts out her Davidoff and sits back in the chair. The light source cuts off.

BACK TO ORDELL AND MAX

Sitting in the parked Cadillac. Ordell has just turned off the lights and turns to Max, Beretta in hand.

ORDELL

My money's in that office, right?

MAX

Uh-huh.

ORDELL

She starts givin' me some bullshit about it ain't there. It's somewhere else and we can go get it.

(he holds up his
Beretta)

I'm shootin' you in the head right then and there. Then I'm gonna shoot her in the kneecap, find out where my goddamn money is. I go walkin' in there and that nigga Winston or anybody else is in there, you're the first man shot, understand what I'm sayin'?

MAX

Yeah.

ORDELL

Now, is there anything you want to tell me before we get out of this car?

MAX

No.

ORDELL

You sure?

MAX

Yes.

ORDELL

You better be, motherfucker.

EXT. CHERRY BAIL BONDS , NIGHT

They both get out of the Cadillac. Ordell sticks his gun in his pants.

ORDELL

Get ahead of me and open the door.

Max steps in front of him, puts his keys in the lock and opens the door.

ORDELL

Step inside easy.

Max does.

Max sees; Jackie sitting at his desk in the dark.

Ordell sees this, too and moves past Max.

ORDELL

Hey, girl, what the hell you sitting
in the goddamn dark for?

Max sees; Ordell moves past him... then he sees the bathroom door on the left side of the desk open, throwing light into the room, onto Jackie and the figure who steps out of the bathroom...

Mark Dargus.

Max sees; Ordell looks to Dargus, then back to Jackie. Then Jackie says;

JACKIE

Mark...
(raising her voice)
...he's got a gun!

Max sees; Ordell almost jumps, his arm goes to the Beretta in his pants...

...just as Dargus raises his gun and SHOOTs him three times in the chest...

...Ordell drops to the ground like a sack of potatoes, he lands at Max's feet.

Max looks down and sees Ordell's head by his shoes, look of panic still on his face, dead as fried chicken.

Max sees Dargus come over, bending on one knee next to Ordell's body.

Max looks over at Jackie, still behind the desk. She looks eyes with Max for a moment, then stands and walks over to the body.

Then Max sees ONE SHERIFF DEPUTY step out of the dark holding a shogun... then another... then Winston step out of the bathroom.

DARGUS

He's dead.

Dargus looks up at Max;

DARGUS

Does he have the marked bills on him?

MAX

In his inside coat pocket.

Dargus reaches in and pulls out the envelope containing the forty-thousand marked dollars.

Max looks at Jackie.

She looks down at the dead Ordell with no expression, just light up another Davidoff.

Dargus looks up at Max;

DARGUS

Why were you with him?

MAX

I went to give him his refund, so he wouldn't have to come here.

DARGUS

How'd you know where he was?

MAX

I found out.

DARGUS
And you didn't tell the Police?

MAX
I told Jackie, and Jackie said you
wanted him.

Dargus looks down at the man he just killed.

JACKIE
Remember when Ray said you hoped
you'd get him before he got me?

Dargus looks up and nods his head.

JACKIE
Well, you did. Thank you.

She takes a drag on her Davidoff.

FADE TO BLACK:

INT. CHERRY BAIL BONDS , DAY

As opposed to the last scene late at night, it's early
morning. Max sits at his desk, filling out a report.

A SUB-TITLE APPEARS BELOW:

"TEN DAYS LATER"

JACKIE (O.S.)
Knock knock.

Max looks up and sees Jackie Brown, standing in the doorway.
She smiles at him.

JACKIE
Hey.

MAX FLASHES ON Jackie behind the desk.

JACKIE
Mark... he's got a gun!

Dargus shoots Ordell, Ordell drops.

BACK TO OFFICE

Max smiles back.

MAX
Hey, you.

Jackie walks toward him.

JACKIE
I got your package. It was fun getting
a half-a-million dollars in the mail.

MAX
Less ten percent.

JACKIE
Yeah, your fee. I had to figure that
out, since there wasn't no note.

She sits in the chair in front of his desk.

JACKIE
Only this isn't a bail bond, Max.

MAX
I hesitated taking that much.

JACKIE
You worked for it – if you're sure
that's all you want.

MAX
I'm sure.

Pause between them.

JACKIE
I'm leaving, I have my things in my
car. Why don't you walk out with me?
I want to show you something.

Max hesitates.

JACKIE

Come on, Max. I won't hurt you.

He smiles and gets up from the desk.

As she stands, Jackie says;

JACKIE

I saw Ray the other day. Boy is he pissed he missed all the excitement.

MAX

What's he doing?

JACKIE

He's on to a new thing. He's after a guy who owns a gun shop he says is "woefully and wantonly" selling assault rifles to minors. He says he's gonna take him down if it's the last thing he does.

MAX

Did you tell him you were leaving?

JACKIE

I told him I might.

EXT. CHERRY BAIL BONDS , DAY

They walk outside and Max sees Ordell's black Mercedes convertible.

MAX

That's Ordell's.

JACKIE

They've confiscated all his other stuff. But this one's sorta left over. The registration's in the glove box, the keys were under the seat... What's a matter, haven't you ever borrowed someone's car?

MAX
Not after they're dead.

She walks around to the other side of the car, and looks at him across the black Mercedes.

JACKIE
I didn't use you, Max.

MAX
I didn't say you did.

JACKIE
I never lied to you.

MAX
I know.

JACKIE
We're partners.

MAX
I'm fifty-five-years old. I can't blame anybody for anything I do.

JACKIE
Do you blame yourself for helping me?

He shakes his head 'no.'

JACKIE
I'd feel a whole lot better if you took some more money.

MAX
(smiling)
You'll get over that.

Jackie smiles.

MAX
Where're you going?

JACKIE

Spain.

MAX

Madrid or Barcelona?

JACKIE

Start off in Madrid. Ever been there?

He shakes his head 'no.'

JACKIE

I hear they don't eat dinner till
midnight.

Max doesn't say anything.

JACKIE

Wanna go?

MAX

Thanks, but you have a good time.

JACKIE

Sure I can't twist your arm?

MAX

Thank you for saying that, but no.
My business.

JACKIE

I thought you were tired of your
business?

MAX

I'm just tired in general.

JACKIE

Are you scared of me?

Max smiles and holds up two fingers, close to each other.

MAX

A little bit.

Jackie smiles back.

JACKIE
Come over here.

Max does.

They give each other a long, tender kiss.

She breaks it.

JACKIE
I'll send you a postcard, partner.

THE END