

ARMED and DANGEROUS

Revised Draft

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CREDIT SEQUENCE

The credits roll against a montage showing security guards at hundreds of different job locations; banks, warehouses, movie studios, supermarkets, jewelry stores, T.V. and appliance centers, residential patrol cars and every conceivable job assignment a security guard might have.

EXT. LINCOLN PARK - EARLY MORNING

It's seven o'clock in the morning and a fog is just beginning to settle over the Chicago skyscrapers that line Lincoln Park. A cold wind blows off Lake Michigan and a hundred pigeons take flight in response to sixty young police CADETS as they come jogging down a running path led by a tough police INSTRUCTOR. They all wear grey sweatsuits marked, "CHICAGO POLICE ACADEMY."

RAY DUTY, a 30-year old cadet whose once well conditioned body has gone the way of too many pizzas and beers has a wild look in his eye as he sweats and strains to stay with the pack.

We follow the cadets as they run past a small estuary jammed with fishermen angling for a prized salmon on their way upstream to spawn. As the cadets round a bend in the path, Ray checks to see that the Instructor isn't looking, then furtively drops out of the group. The cadets continue their jaunt through the park.

Ray hides on the crowded bank and struggles to catch his breath. Nearby sit several OLD GEEZERS. Ray takes a half-smoked joint out of his pocket and lights up. He offers it to one of the Old Men sitting nearby.

RAY

Want a toke?

OLD MAN

Got my own.

The Old Man displays a bottle in a brown bag.

Ray nods and takes a toke; closes his eyes with pleasure, luxuriously exhales and opens his eyes to find the police Instructor standing over him.

INSTRUCTOR

That's one, Duty! Now get moving!

Ray jumps to his feet and sprints to catch up with the other cadets.

INT. POLICE ACADEMY GYM - DAY

Ray and his fellow cadets are lined up and dressed in white karate gear. The same Instructor who busted him in Lincoln Park barks commands as the cadets demonstrate fighting techniques.

INSTRUCTOR

All right. Execute these techniques with power and control. I'll demonstrate.

(points at Duty)

You, come at me.

RAY

I don't want to hurt you.

INSTRUCTOR

Don't worry about me, come on.

The Instructor assumes a defensive stance. Ray leaps at him, screaming at the top of his lungs and tries a sensational flying kick. The Instructor side-steps, casually blocking the kick with one hand and punches with the other. Ray flips over in the air and ends up splattered on the mat. Ray, his vision blurred, looks up at the angry Instructor knowing he's screwed up again.

INSTRUCTOR

Strike two, Duty!

EXT. POLICE ACADEMY TRAINING TRACK - DAY

One after another police cars with lights flashing and sirens screaming go roaring down the straightaway and execute perfectly controlled sliding 180 degree turns.

INT. POLICE CAR - DAY

Ray with the Instructor belted in beside him hits the straightaway going like hell.

INSTRUCTOR

You know what to do?

RAY

No problem.

Ray accidentally spins the steering wheel too hard causing the car to go into a skid and out of control.

EXT. TRACK

The police car flips, goes off the track, rolls over four times and lands on its roof.

INT. POLICE CAR

Ray and the Instructor hang upside down in the totalled vehicle.

INSTRUCTOR

You're out!

INT. DUPLEX - LIVING ROOM - NIGHT

Ray sits alone in his bachelor flat staring at a letter from the police academy. Stamped across the top in big red letters is the word, "REJECTED." He gets up and shuffles into the kitchen.

INT. KITCHEN - NIGHT

Ray opens the icebox filled to the brim with beer. He takes out a couple of beers and slams the door. He pauses in front of three still photographs adorning the wall next to the fridge.

THE PHOTOGRAPH

We see Ray's father, grandfather and great grandfather, all in police uniforms.

Ray raises his beer in a toast.

RAY

Here's to three generations of those
Duty's who did their duty.

He re-reads the letter then tosses it in the garbage. Suddenly he realizes smoke is coming out of the oven.

RAY

Oh no, shit!

He races to open the broiler door and pulls out a smoldering T.V. dinner. It burns his hand as he throws it on the counter.

RAY

Ouch! Goddamnit!

He grabs a towel and rips off the foil revealing a very brown and crispy enchilada dinner.

RAY

(disgusted)

I don't believe it!

He sits down at the table and begins flipping through the newspaper as he eats his enchilada with his fingers. Something in the want ads catches his eye. He snatches a pencil and draws a circle around one of the ads.

THE NEWSPAPER

The ad reads, "Watchdog Security Guards - complete training at our modern headquarters. Guaranteed placement after graduation."

INT. BEDROOM - MORNING

Ray is hidden under the blankets. Soldier of Fortune magazines are strewn across the bed. There is a pile of empty beer cans on the night stand. The T.V. blasts Spanish language television. The alarm clock goes off.

ALARM CLOCK

A fist slams down on the clock. It shatters sending plastic flying in all directions.

RAY slithers out from under the covers and stumbles into the bathroom.

EXT. LAKE SHORE DRIVE - MORNING

Ray wheels his battered 1974 Cadillac along the beautiful lake front enroute to Watchdog Security.

EXT. STREETS - MORNING

Ray drives his Cadillac through a decaying neighborhood and pulls up in front of Watchdog's, "modern headquarters." Ray gets out and follows a few men inside.

INT. WATCHDOG SECURITY - MORNING

Sitting behind the reception desk in a Watchdog uniform is MAGGIE DAVENPORT. Emblazoned on the wall behind her is a snarling "bulldog", the emblem of Watchdog with a motto that reads "We don't bark..we bite." She hands out pencils and questionnaires to the prospective guards as they come up the stairs.

Ray comes up the stairs, takes one look at Maggie and decides to marry her immediately.

RAY

(as he takes a questionnaire)

Does that uniform come off?

MAGGIE

Oh boy, here we go again. Why don't you take an application and go inside like a good boy.

Ray picks up an application and is about to go inside when he hears footsteps pounding up the stairs. Maggie and he turn to see, NORMAN JONES, a tall gangly fellow with an armload of books comes racing into the reception area. He trips and falls at their feet.

RAY

(gesturing like an umpire)

Safe!

MAGGIE

Wow, are you all right?

Norm is embarrassed as he gets to his feet.

NORM

I just wanted to get a close look at the floor. Am I late?

MAGGIE

No...no, you're right on time.

RAY

(to Maggie)

See you later, Doll.

MAGGIE

Not if I see you first.

Ray laughs and goes inside as Norm picks up his books and pieces of his glasses broken at the bridge.

MAGGIE

You want some tape?

She reaches into her desk, pulls out some masking tape and offers it to Norm.

NORM

Oh yeah, thanks a lot.

He sets down his books on her desk and starts mending his glasses.

MAGGIE

(looking at books)

Are you a law student?

NORM

No, I graduated from Roosevelt Moon School.
You know, night school; just like day school,
but I can only practice at night.

Norm finishes taping his glasses and puts them on. His bizarre look causes Maggie to laugh.

NORM

Just like new, huh?

MAGGIE

Better than nothing, I guess!

NORM

Right, thanks a lot.

Maggie smiles warmly as Norm starts for the classroom.

MAGGIE

Wait a second, what's your name?

NORM

(turning around)

Norman....Jones.

MAGGIE

I'm Margaret but everybody calls me Maggie.

NORM

Can I call you, Maggie?

MAGGIE

(kidding)

Nope.

NORM

See you later, Margaret.

He goes inside.

INT. WATCHDOG SECURITY - CLASSROOM

Norm enters a large dayroom and gets a look at the other trainees; a motley assortment of retired cops, down-and-out army vets and other minimum wage earners. The room is packed. The only available seat is next to Ray. Norm sits down.

RAY

How'd you make out, Sport?

NORM

(a little hostile)

Fucked her twice right on the desk.

RAY

Sorry I asked. Just trying to be friendly.

They both start filling out their applications. Ray looks around the room.

RAY

Great looking bunch of guys, huh?

NORM JONES' P.O.V.

He sees several of the prospective guards struggling to answer the simple questions on the forms; others seem barely able to read the questions and a few don't speak English at all.

Sitting next to Norm is GEORGE "RAISIN" WASHINGTON, a short street wise black who makes spitballs and throws them at a target silhouette of a man next to the blackboard. Raisin looks up as the door swings open.

The door opens and CLARENCE PATRICK O'CONNOR marches into the classroom. He is dressed in a crumpled Watchdog uniform. He is an aging Bulldog and former cop who worked his way up to the top ranks of the Chicago Police Department and got busted for torturing hippie prisoners during the 1968 student riots.

O'CONNOR

Everybody awake? Ready to go?

The class comes to attention.

O'CONNOR

Well, let's get started. Welcome to the world of security. Watchdog is a subsidiary of the worlds biggest security organization, Securi Corp. of America and is part of the fastest growing industry in the country. It's a twelve-billion dollar a year business. Why is that? Because everybody in this country is scared shitless. Unfortunately, that's good for us and bad for them; but that's life. My name is O'Connor, Captain O'Connor.

(writes it on blackboard)

That's spelled, O C O N N O R.

He uses his nightstick to underscore the spelling.

Where it says, instructor, fill in my name.

The men add his name to the forms when BUTCHER, a mean-looking Hells Angel type raises his hand.

BUTCHER

Say man, weren't you a hack
at Stateville? Maybe you remember
me, Butcher?

O'CONNOR

Fraid not, Buster.

BUTCHER

Funny, you remind me of a pig
I knew there.

O'CONNOR

I'm gonna let that go this time, but one
more remark like that pal and you can
take a hike. Get my drift?

Butcher just glares at O'Connor.

O'CONNOR

Any questions about the forms?
Don't be shy.

ALI MOHAMMED, a massive middle aged black with a shaved head
and a diamond earring raises his hand.

ALI

See where it says police records,
the part that says...

(reading)

"Have you ever been convicted of a crime?"
Do you mean a felony or a misdemeanor?

O'CONNOR

Both.

ALI

Can I write on the back? I don't
think I'm gonna have enough room.

O'CONNOR

Sure.

Norm glances over at Ray's application and reads from it.

NORM

Assault and battery?

RAY

That was years ago. Just a bar fight.

NORM

Did you win?

RAY

Yeah, I beat the shit out of her.

Butcher leans over to Ray to ask him a question.

BUTCHER

How do you spell arson? It it
en or un.

RAY

(spells it out)

A R S U N.

Norm stares at both Ray and Butcher.

BUTCHER

What are you staring at?

NORM

I thought I knew you from Stateville.

Ray looks at Norm admiring him for his courage.

ALI

Man, shut up. Some of us are trying to fill out our forms.

BUTCHER

Hey, Brownie, cut me some slack.

RAISIN

Watch your mouth man, or you'll be spitting Chicklets.

O'CONNOR

Everybody should be finished. Pass the forms up.

(they pass them forward)

Now we have a two-part course: Powers of Arrest and Morals of Gun Use. Total cost \$51.50, and if you can't pay we'll deduct it from your paycheck. Generally your uniform will deter most criminal activity, but should you witness a crime or a violation you won't have the power to make an arrest. However, you can detain somebody and use force if necessary until the police arrive, but in most cases your primary responsibility as a guard will be to observe and report.

He writes observe and report on the blackboard.

O'CONNOR

What is your primary responsibility as a guard? Let's hear it.

He beckons them to speak in unison. They've forgotten what he's just said. He slaps his head in amazement. Finally Ray and Norm call out.

NORM and RAY

To observe and report.

The rest of the class looks on with glassy eyed expressions.

O'CONNOR

I'd appreciate it if you were all
quicker on the up take.

O'Connor reaches for a stack of booklets and hands them to Butcher.

O'CONNOR

Pass these out.

Ali makes a kissing sound with his lips. The tension is building
between them.

O'CONNOR

The book explains everything you'll
have to know. You will be required
to take the test and score 100%.

(some of the men groan)

It's a state law.

RAISIN

What if we don't pass?

O'CONNOR

Everybody passes.

ALI

What if we don't know the answer?

O'CONNOR

If you don't know the answer, you cheat.
Look on the guys paper next to you or
look in the book. If you don't find it,
I'll tell you what page it's on.

Norm turns to Ray.

NORM

Is that a felony or a misdemeanor?

BUTCHER

When do we get to shoot somebody?

O'CONNOR

We'll discuss that this afternoon. Use the time now to study. We'll take the test after a ten minute break.

O'Connor exits the classroom as the men open their books to study.

RAY

Can I cheat off you?

NORM

Yeah, sure, fine by me.

INT. WATCHDOG SECURITY - PISTOL RANGE - LATER

O'Connor inspects the recruits as they load up their weapons.

OLAF, an older recruit who looks like he's spent much of his life on the streets and in recovery houses stops O'Connor as he walks by.

OLAF

Let's say a guy is lying to me and I know he's lying, can I shoot him?

O'CONNOR

(sarcastically)

No, just pistol whip the son-of-a-bitch.

OLAF

Never thought of that.

O'Connor spots LATRINO, a Puerto Rican recruit, loading his pistol incorrectly. He holds the gun with the barrel in the air causing all the bullets to fall out. He moves over to help this lame-brain.

RAY AND NORM

They wait patiently for their turn on the firing line.

RAY

Norm, you ever fired a gun before?

NORM

You mean a real gun?

RAY

You're a real mother fucker, I can see that. My Grandfather was a cop. He bought it cause he didn't pull the trigger fast enough. One thing about a gun...if you're going to carry it, you better be ready to use it.

Norm takes a hard look at his .38 then looks up.

NORM

I don't think I could really shoot somebody. When I was a kid I used to demonstrate against the war; I guess I'm a pacifict.

RAY

Yeah, I know the type. I grew up hard. I left home when I was a kid. I did it all. You might say, I'm a jack-off of all trades: merchant marines, garbage man, writer, cowboy, bouncer. Taught physics at M.I.T., even tried to make it as a cop.

NORM

What happened?

RAY

Washed out of the Academy. I might try again next year.

NORM

Did you really teach at M.I.T.?

RAY

No, but I really was a garbage man.

O'CONNOR

He gives final instructions.

O'CONNOR

All right. Some of the targets represent criminals, some innocent bystanders. They pop up quickly so try not to hit the good guys.

O'Connor flips the switch and the automatic targets start to move. The trainees open fire.

RAY AND NORM

Norm is unnerved at the incredible noise.

RAY

(as he steps upto the firing line)

Just squeeze the trigger nice and easy.

NORM

Like this?

Norm pulls on the trigger and blows away an innocent bystander.

RAY

Watch.

Ray opens fire and blazes away like Clint Eastwood in a bad mood wasting the criminals with deadly accuracy. Norm is impressed. He tries again, a sense of enjoyment crosses his face when he hits the target.

As the firing continues, O'Connor comes over to Ray and Norm to see how they're doing.

RAY

Say, Captain, I've got a favor. I'd like to work with Norm. What do you think?

O'CONNOR

What is this, love at first sight?

RAY

(defensive)

He's a good guy. What's the difference?

O'Connor walks on.

NORM

You know what I like most about the guy?
It's not just his sense of humor, it's
his warmth.

INT. SURVIVAL STORE - DAY

The survival store is a supermarket for gun nuts and survival freaks. Besides stocking a wide selection of weapons, the store features books and pamphlets on subjects ranging from "Electronic Surveillance" to "How to Kill." The store is full of excitement as the new Watchdog graduates parade around in their new uniforms.

RAY AND NORM

They stand in front of the mirror checking out the fit. An elderly Italian tailor stands by for final adjustments.

RAY

I'd like mine a little tighter in the
seat. What do you think, Norm?

TAILOR

(with an accent)

I think you got a big butt and
you shouldn't emphasize those bulging
cheeks.

RAY

What are you, Ralph Lauren?

TAILOR

Who's Ralph Lauren?

NORM

(points at Raisin)

He's the black guy over there.

(to Ray)

How do these fit?

Norm models his new uniform.

RAY

Nice if you like bermuda shorts.

The tailor marks off Norm's cuffs and he and Ray head for the changing rooms.

Raisin looks like he's been poured into his uniform as he walks over to the tailor.

TAILOR

Okay, Ralph, you're next..

RAISIN

(to himself)

Ralph!?

INT. CHANGING ROOMS

Ray and Norm are in adjoining booths changing back into their civies.

DUTY

Where you from, Norm?

NORM

Rubber City.

RAY

Akron? You know I bowled at the Rubber Open in '75?

NORM

Yeah, I know, who could forget? They're still talking about it.

RAY

You know something, Jones, you're hard to figure. Why do you want to be a security guard? You're a smart guy, you're a lawyer, right?

NORM

I finished law school but I still have to pass the bar.

RAY

How hard is that?

NORM

Well, I've failed it three times, but it's getting easier. I figured this job would be a good way to pay the rent and I could study on the side. How about you?

RAY

I'm in it for the fringe benefits.

NORM

What do you mean?

RAY

Let's put it this way. They lock up the store and they give us the keys.

NORM

You're a bad man, Ray, a very bad man.

INT. CASHIER'S COUNTER

Norm is next to the cashier as Ray approaches with an armload of merchandise.

NORM

What's all the stuff for?

RAY

Deterrent, Norm, deterrent I pray to god I'll never have to use it.

(to cashier)

One handy-dandy lock pick set, one pair of chrome handcuffs, one brain resistant billy club, two cans of mace, pine fragrance, and one riot helmet.

(he points to the gun case)

And give me that pearl handled Smith and Wesson.

NORM

And I've got two pairs of Doctor Scholl's foam insoles and this heavy duty keyring.

(he places it on the counter)

RAY

You're a real wild man, Jones.

INT. WATCHDOG - NEXT MORNING

O'Connor has all the guards lined up for inspection. They look clean-shaven and well-groomed; very different from the way they came in. They are bursting with pride in their new uniforms. Ray is wearing all the gear he bought and looks more like a highway patrolman than a security guard. Norm stands nearby looking sharp and displays his keyring on his hip. O'Connor moves to Ray.

O'CONNOR

This isn't a riot squad, Duty, take off that goddamn helmet!

Duty has a hard time hearing.

RAY

What?

O'Connor pops Ray on the head.

O'CONNOR

(screaming)

Take it off!

RAY

Yes, sir.

O'Connor notices a bulge over Ray's ankle.

O'CONNOR

Lift up your trousers.

Duty reluctantly obeys. Strapped to one ankle is a small automatic pistol and on the other is a gleaming bowie knife.

O'CONNOR

Get rid of that shit unless you want
a fine for uniform violations.

(to Norm)

And you, take off that goddamn keyring.

NORM

Yes sir.

Ray and Norm remove their extras as O'Connor continues.

O'CONNOR

Raise your right hand and prepare
to take the oath. Repeat after me.

The men raise their hands.

I...state your name.

GUARDS

I state your name.

O'Connor shakes his head.

O'CONNOR

Do solemnly swear....

(they all repeat each phrase)

to do my best to do my duty to God and
my country and to obey the laws of the
state and federal government. I promise
to keep myself morally straight, physically
strong, mentally alert and always uphold
the Watchdog name.

(they finish)

At ease, you are now officially Watchdog
guards. By the way, fifteen dollars a
month will be deducted from your checks
for union dues and the pension and welfare
fund. Now your job assignments will be
posted....

RAY

(raising his hand)

First I've heard about a union.

ALI

What if we don't want to join?

O'CONNOR

We're a union shop; you want work,
you join.

NORM

Fifteen a week is a bit stiff, isn't it?
We only make \$2.95 an hour.

O'CONNOR

That's the way it goes. Most of it
goes into the pension and welfare fund.

RAISIN

When do we get to collect our pensions?

O'CONNOR

When you're 65.

RAY

(sarcastic)

Not a bad deal.

NORM

If we stay on the job for forty years,
we'll see our money.

O'CONNOR

Posted on the bulletin board are job and
partner assignments. If you have any
problems, let me know.

O'Connor exits. Ray and Norm walk over and check their job
assignments.

RAY

We'll we're partners. How do you
like that?

NORM

Where are we working?

RAY

(he reads for a second)

The baseball game.

NORM

(excited)

Could be worse.

RAY AND NORM

As they walk.

RAY

How about this union thing?

NORM

It's a total rip-off, most of these guys won't last two months.

RAY

Well that just leaves more in the kitty for us forty-year men. Hey, Partner?

They exit.

EXT. WRIGLEY FIELD - DAY

It's a beautiful day for a baseball game and the grandstand is packed. The CUBS are on the worst losing streak in their history. Today they're playing the champions; the L.A. DODGERS.

Ray and Norm patrol the upper decks. They stroll along like they've been on the beat for years, especially Ray, who while twirling his nightstick tips his hat at every pretty girl who passes. An especially attractive one gives them a smile as she passes.

RAY

Boy, there are some fine looking women around here. Did you see that one smile at us?

NORM

It's the uniform. Gets them every time.

Nearby long lines of customers wait for their foot-long hot dogs and beers.

RAY

I feel like sneaking a beer.

NORM

(distracted)

Check that out.

Norm points off in the distance to what looks to be a rumble brewing. A gang of teenage girls in full-blown punk hairdos and wardrobe appear about to beat the hell out of a rival gang member. Their club name, "SHARKETTES" is written on the back of their jackets. Two of the girls are hissing and spitting at each other. Ray and Norm take off after them.

The Sharkettes surround their prey awaiting the first blow. They scream obscenities and make disgusting gestures as Ray and Norm jump into the middle of the altercation.

RAY

Good afternoon. What seems to be the trouble?

Without warning, a very large and mean looking gang member turns on Duty and whips out a switch blade knife.

SHARKETTE LEADER

Buzz off, Butterball, or I'll snip your pecker off.

Ray looks at Norm wondering what he should do.

NORM

Don't worry, it's a sign of affection.

RAY

(extending his hand)

Hey, let's trade; you give me that knife and my friend will give you a big kiss.

Norm winces as the others laugh and jeer.

SHARKETTE LEADER

Why don't you fuck off? You ain't
no cop.

NORM

Girls, girls, it's true; we're not
cops but we can observe and report,
so Duty you observe and I'll go report.

Norm starts to walk away when.

Suddenly the Sharkette Leader takes a swipe at Ray who's much
too fast for her. He decks her with one punch. The others back
off.

NORM

(helps their victim up)

Hey, Sister, better get a move on.

The girl struggles to her feet and takes off.

SHARKETTE LEADER

(calling after her)

We'll get you later, Bitch.

Ray now has a good grip on the Sharkette Leader.

RAY

Let's face it girls; it's not your
fault you're skuzzy scaggs, but we
see you messing with anybody else
we'll take you in.

The Sharkettes strut away.

RAY

Hey, we're good!

NORM

I almost shit when she pulled the knife.

RAY

Come on, I'll buy you a beer.

Norm and Ray disappear into the crowd.

EXT. WRIGLEY FIELD - BOX SEAT AREA - LATER - DAY

A few innings later Duty has worked his way down to the expensive box seats right on the first baseline. As he idly scans the crowd, he spots a beautiful young woman, KAREN LLOYD, a silky sophisticated socialite. He sees the empty seat next to her and goes over to introduce himself.

RAY

Everything all right, Miss?

KAREN

Yes, why?

RAY

We heard there was a purse snatcher in the box seats, or was it a snatch purser?

KAREN

Either way, I haven't seen him.

RAY

I wouldn't want anyone to take that gold rolex watch off that delicate wrist. Any problems, just let me know.

KAREN

Thanks.

She cheers wildly when the Cubs come to bat. Ray leisurely sits down.

RAY

You like baseball?

KAREN

I love it.

RAY

Me too, I used to play for the Cubs.

KAREN

Really? What's your name?

RAY

Ernie Banks. You've probably heard of me.

KAREN

I thought you were Black.

RAY

Oh, I was for many years but there was very little money in it. Buy you a brew and a dog?

KAREN

I thought you were looking for someone?

RAY

I'm really not a security guard; I'm an investigative reporter.

KAREN

Really? Got a thing for uniforms?

RAY

It helps to meet people like you. How come you came to the game alone?

KAREN

I like baseball.

RAY

Don't you work?

KAREN

Sometimes.

DUTY

Let me guess, you're an actress?

KAREN

No, I'm a securities analyst.

RAY

Close - you married?

KAREN

No.

RAY

Engaged?

KAREN

No.

RAY

Do you find me attractive?

KAREN

(kidding)

Not particularly.

RAY

I mean would someone as beautiful
and high-class as you go out with
a guy like me?

KAREN

Not dressed like that.

RAY

How about like this.

(he turns his hat around)

Or like this.

(he lifts his shirt)

Or like this...

They're both laughing when suddenly a foul ball comes their way. Ray makes a diving catch causing the OCCUPANTS in the next box to spill their drinks all over each other. They're too drunk to even care, in fact they applaud.

RAY

Sorry, folks.

KAREN

Very impressive.

Ray hands her the ball.

RAY

Why don't you autograph this for me and give me your phone number?

KAREN

Sure thing, Ernie. I should be asking you for your autograph.

She signs her autograph and phone number on the ball and hands it to Ray.

RAY

I'm going to put this under my pillow.

The Cubs are on a rally. The crowd cheers.

EXT. UPPER DECK - DAY

Norm is patrolling the upper deck when he decides to grab a hot dog. He steps up to the counter.

NORM

Foot long, please and a medium tab.

The VENDOR hands Norm the dog and drink. Norm reaches into his pocket to pay but the Vendor stops him.

VENDOR

On the house, Officer.

29.
NORM

I'm not really a policeman.

VENDOR

Well then it's a buck-fifty.

Norm hands him the money and moves over to put the relish and onions on his dog when out of the corner of his eye, he spots one of the Sharkettes lurking. She spits at him. He tries to ignore her as he walks away. He strolls down the upper deck casually, eating his hot dog when he picks up that he's being followed by three more of the Sharkettes. He starts to move faster into the crowd when he spots several more coming directly at him. He veers off into a tunnel.

INT. TUNNEL - SAME TIME

Norm is almost on the run. He realizes more of them are coming straight at him. They are closing in from all directions. With nowhere to run, he pulls out his walkie-talkie and calls for help.

NORM

Ray, I'm in trouble. Can you
hear me? Duty! Come in! Ray?

Suddenly they pounce on him and stuff his hot dog in his mouth to silence him. They then drag him out of the tunnel.

EXT. LADIES RESTROOM

Although many onlookers observe his plight, no one will aid in his behalf. The gang drags him inside the ladies room.

INT. LADIES RESTROOM

Norm struggles but to no avail. The girls give him a beating, "Sharkette" style, and start to strip off his uniform.

WIPE TO:

EXT. LADIES ROOM - DAY

The Sharkettes emerge from the restroom laughing and pass a CHUBBY MATRON on her way in. The lady goes to one of the stalls, opens the door and looks in.

HER P.O.V.

She sees Norm sitting on the pot, stripped to his underwear, bound and gagged and handcuffed to the toilet.

THE LADY

Without a word, the woman closes the door and tries another stall.

EXT. BOX SEATS - DAY

RAY AND KAREN

They watch the game, enjoying each others company.

RAY

I think your date must have ditched you.

KAREN

He's not my date, he's my father.

EXT. FIELD - DAY

On the field the PLATE UMPIRE calls the third strike on one of the Cubs and the fans roar their disapproval. A barrage of paper cups and debris flies onto the field.

RAY AND KAREN

They look around as one DRUNKEN FAN in the next box gets particularly obscene screaming at the Umpire.

RAY

Hey, buddy, watch your fucking mouth! There's a lady present.

Without warning, the Fan throws hot coffee in Ray's face. Ray smolders.

Karen looks distressed at what might happen.

EXT. PLAYING FIELD/DUGOUT AREA - DAY

The PLAYERS on the bench are surprised to see the fan come flying over the Cubs' dugout onto the field with Ray right behind him. Pandemonium ensues as Fans and Players pour onto the field to join in the brawl.

EXT. UPPER DECK - DAY

TWO NUNS are just about to enter the ladies room, when suddenly the door bursts open and Norm emerges still in his underwear, now dripping wet and dragging the toilet with him. The Nuns silently cross themselves as Norm hobbles away.

INT. NORMAN JONES' APARTMENT - NIGHT

Law books and papers are strewn all around the living room. Norm is watching the evening news featuring the riot at Wrigley Field. A knock at the door. Norm goes to open the door and finds Ray standing there.

NORM

What do you want?

RAY

Can I come in? I was in the neighborhood and I just thought I'd stop by and see if you were O.K.

NORM

I've got to study.

RAY

Just give me five minutes, Norm.
It's important.

Norm stands aside and lets Ray enter.

NORM

So?

RAY

Listen, I'm real sorry about what happened. If I'd have known.....

NORM

What happened? You said you'd be right back.

RAY

(guilty)

Some guy was hassling this girl, see?

NORM

So you had to start a riot while I was getting toilet trained. They humiliated me.

RAY

Sorry old buddy, I'll make it up to you.

NORM

Hey, I'm not your buddy; we just met. I'm sorry we did.

RAY

Hey, lighten up. You're a big boy. Don't blame me for everything. So you got roughed up a little bit. Big deal. Haven't you ever been in a fight? What are you going to do, quit?

NORM

Yeah, I quit today!

RAY

Well, where would this country be if everybody quit when things got rough?

NORM

I hope you didn't come over here to discuss politics because I've really got to study.

RAY

I came over because I thought you might be interested in meeting the nymphomaniac Peterson sisters, but I guess you're not interested.

Norm looks skeptical, opens the door and peeks into the hallway.

JONES P.O.V.

He sees two very attractive blonds, NANCY and NICKI PETERSON, waiting patiently. They smile.

NANCY

Hi.

INT. APARTMENT

Norm closes the door.

NORM

All is forgiven. Are they
really nymphomaniacs?

RAY

No, they're nice girls but I
think if we tie them to the chairs,
they might start seeing things our way.

NORM

(suave)

Well, I'll chill some beer.

RAY

And I'll get the door.

INT. APARTMENT - LATER

The party is in full swing with everybody dancing, drinking
and carrying on.

CONTINUED

LATER

The lights are dim as Norm is dancing cheek to cheek with Nicki. In the background, we see Ray wrestling with Nancy on the sofa. Ray and Nancy get up and go into the bedroom. Norm pulls Nicki on to the sofa.

LATER

Norm is dancing cheek to cheek with Nancy who is now wearing only a Watchdog shirt and hat. Ray is wrestling on the sofa with Nicki. Ray and Nicki get up and go into the bedroom. Norm steers Nancy on to the sofa.

LATER

Nancy and Nicki are dancing. Ray and Norm are collapsed on the sofa.

INT. O'CONNOR'S OFFICE - DAY

War mementos and police citations clutter O'Connor's office. Behind his desk is a blow-up of the 1968 Democratic Convention riot. It shows O'Connor in Chicago Police riot gear holding two helpless hippies in a choke hold. Ray and Norm are standing before him.

RAY

Sorry we're late, sir.

O'CONNOR

You both look like shit.

RAY

Norm has the flu.

O'CONNOR

(to Ray)

What's your excuse?

RAY

Poor personal habits.

O'CONNOR

Shut up! What happened yesterday? I don't want to hear it.

(to Ray)

You go down on the playing field and cause a riot and you...

(looks at Norm)

get strapped and handcuffed to the toilet by a bunch of lesbos. I should fire you, but I'm sorry to say, you're the best men I've got. So, I'm going to let you off this time with a fine, fifty-bucks.

RAY

That's a lot of money, Captain.

NORM

Especially with todays high interest rate.

O'CONNOR

Shut up! You got any gripes, complain to the union. That's what your dues are for.

RAY

(grumbling)

I was wondering why we pay dues?

O'CONNOR

If I were you, I'd watch that mouth - could get you in a lot of trouble some day.

RAY

Thanks for the tip. I'll keep that in mind.

They leave.

INT. WATCHDOG

Ray and Norm walk out of O'Connor's office. Maggie is sitting at her desk.

MAGGIE

(to Norm)

How did it go in there?

NORM

Terrific. He let us off with a fine and some very bad breath.

MAGGIE

Maybe it's the company your keeping?

RAY

Is that a slur?

MAGGIE

Definitely.

RAY

Let's go.

Ray heads for the stairs but Norm holds back.

RAY

You coming?

NORM

I'll meet you downstairs.

RAY

(with a wink)

O.K.

Ray disappears down the stairs.

NORM

Do you know how I go about filing a grievance with the union?

MAGGIE

Well, there's a meeting coming up.

NORM

When?

MAGGIE

I think tomorrow.

NORM

Are you going?

MAGGIE

No, I'm not that interested.

NORM

Well, I'm going to complain about the fine and I also want to find out what they do with the fifteen dollars they take each month.

MAGGIE

Norman, you're a sweet guy, I wouldn't ask a lot of questions about the pension and welfare fund. You could get your legs broken.

NORM

Don't worry about me, Baby, I know my rights. I'm practically an attorney. Would you go out with me sometime?

MAGGIE

Nope.

NORM

(laughing)

You're great.

EXT. STREETS

Ray and Norm drive in Ray's Cadillac to the union meeting.

RAY

Look, Norm, all I care about is the fifty buck fine. If you start bringing up the pension and welfare fund, it might really piss them off.

NORM

Ray, I'm a trained public speaker. I know how to speak to large groups.

INT. UNION HALL

The room is empty except for a handful of guards sprinkled around the hall.

The EXECUTIVE BOARD is seated at a long table on a slightly raised platform at the front of the room.

THE DOOR

Ray and Norm walk in and are shocked at the small turnout.

RAY

Look, I know you're a master debator but how are you one on one?

NORM

This is pitiful.

They start down the isle toward the front row.

EXECUTIVE BOARD

Seated around the table are a dozen union officers with famous Italian names and we don't mean Pavarotti. O'Connor himself is present as a member of the union board. Sitting next to him is MICHAEL CARLINO, Union President, a thick brutish looking man in late middle age.

CARLINO

It has been moved and seconded that the salaries of the Executive Board be increased according to the formula presented by Brother Accardo. All in favor?

All the Executive Board raises their hands.

Opposed?

HALL

The five guards in the hall raise their hands.

Ray and Norm are about to sit down when they notice Carlino scowling at them.

RAY

(looks to Norm)

I think we abstain, We just got here.

EXECUTIVE BOARD

CARLINO

Motion carried. Any new business?

One of the Executive Board members is about to speak when Ray cuts in.

RAY

Mr. Chairman, by your leave, a gross miscarriage of justice has been perpetrated on the person of myself and my friend here.

CARLINO

Cut the bullshit! What's the problem?

RAY

We got fined fifty-bucks for something that wasn't our fault. We don't think we should have to pay for it.

CARLINO

(to O'Connor)

What's the story, Clarence?

O'CONNOR

They fucked up.

CARLINO

(to Ray and Norm)

Pay it! Any more new business?

RAY AND NORM

NORM

(to Ray)

What do you think? Should I bring up the pension thing? Got nothing to lose, right?

RAY

Do me a favor. Just let me get out of pistol range before you start.

NORM

(calls out)

Mr. Chairman, point of information. According to my statistics, there are over 400,000 guards in the Midwest. We have 100,000 in Chicagoland alone and over 50% are part of this union. Therefore, we have 50,000 guards each paying fifteen dollars a month for pension and welfare which amounts to \$750,000 a month which is roughly \$9,000,000 a year in contributions to our pension and welfare fund. Even assuming that 20% is used for operating costs, overhead, and disability payments that leaves approximately \$7.2 million a year that should appear as assets.

CARLINO

You're out of order!

NORM

Point of Parliamentary procedure.

EXECUTIVE BOARD

CARLINO

(to O'Connor)

Who are these assholes?

NORM

To make it simple, where the hell is that money?

CARLINO

Look, I asked for new business; that's old business. Bring it up at our next meeting.

NORM

When's the next meeting?

CARLINO

That's new business.

NORM

All right, I move we start a new meeting.

CARLINO

I'm going to table that motion and ask for a motion to adjourn.

O'CONNOR

I move to adjourn the meeting.

ACCARDO

I second.

CARLINO

It has been moved and seconded. All in favor?

The Executive Board raise their hands in unison..

CARLINO

Opposed?

NORM

No!

CARLINO

The meeting is adjourned.

The Executive Board leaves the room grumbling. Carlino glances back at Norm and Ray as he leaves.

RAY

(to Norm)

Well, I guess you showed them. I wouldn't open any unusual pieces of mail for the next few weeks.

Norm and Ray start for the door then stop when they see three uniformed security guards waiting for them.

RAY

You think those guys are hit men?

THE DOOR

We see FROSTY FRIZZELLE, a white haired ex-navy man in his late 60's.; LEONARD KOKOLOVICH, a barely literate Lithuanian and PEANUT SMITH, a very short eager guard in his late 50's.

Frosty approaches Norm with his hand outstretched.

FROSTY

You were great kid.

(he shakes his hand)

We've been waiting for years for someone with enough nerve to speak up. I'm Frank Frizzelle, they call me, Frosty. This is Kokolovich.

PEANUT

And I'm Peter Nutley, they call me Peanut.

RAY

I would have guessed they called you "Stretch" or "Highpockets".

Peanut gives him a dirty look.

FROSTY

I'd like to buy you a beer if you're not too busy.

RAY

Now you're talking.

They all exit.

INT. LIBERTY BAR - NIGHT

The Liberty Bar is a topless Irish Pub. Girls wearing little more than a blarney stone or a 4-leaf clover serve the drinks. The men sit in a corner of the smoke filled bar.

FROSTY

I'll tell you where the money goes, they loan it to their friends and we don't see shit for it.

KOKOLOVICH

Yeah.

RAY

Whose this guy, Carlino?

PEANUT

Haven't you ever heard of Securi Corp.?

RAY

Yeah, they make burglar alarms and shit.

PEANUT

Yeah, right they make security and surveillance crapolla. You know cameras and monitors, electric eyes and all that computer stuff plus they got an agency with a thousand security guards and Carlino owns it all. That's how he got so strong in the union.

KOKOLOVICH

Yeah.

FROSTY

Most of the security agencies are on the up and up, but they're intimidated by guys like Carlino.

KOKOLOVICH

Yeah.

NORM

So, why don't you do something about it?

FROSTY

Like what?

NORM

For one thing, get people to start showing up at the meetings. If nobody cares, it's not going to happen. Or you can get the Department of Labor to investigate. You can get the State's Attorney General to open up the books.

RAY

Or you can put a gun to your head and pull the trigger cause that's what you'd be doing if you fuck with them.

KOKOLOVICH

Yeah.

NORM

I guess you agree with everything.

KOKOLOVICH

Yeah.

A topless waitress comes over to the table.

WAITRESS

Can I get you another drink?

RAY

I'd like a Sheep Herder Special.

WAITRESS

What's that?

RAY

A glass of milk and a piece of ewe.

WAITRESS

Come on, you want something or don't you?

NORM

(standing)

We don't have time, Ray. We've got to get going.

RAY

(getting up)

Don't give up. We'll see you at the next meeting.

KOKOLOVICH

Yeah.

They exit.

EXT. GATEHOUSE - NIGHT

A tall thin black security guard wearing sunglasses and a walkman is lip synching to the Temptations, "My Girl." A sign on the gatehouse reads OLIN PHARMACEUTICAL.

Ray's Cadillac pulls up to the gate. The guard waves them through without checking their credentials.

PARKING LOT

The song continues as Ray and Norm get out of the car and strap on their guns. Norm grabs his books and they head for the warehouse area.

INT. WAREHOUSE

Ray and Norm check in with the GUARD COMMANDER. He hands them a couple of walkie-talkies, points to a nearby warehouse and sends them on their way.

INT. WAREHOUSE - A LITTLE LATER

Their flashlights illuminate the darkened corridors as Ray and Norm patrol. In the distance they spot flickering lights and as they approach they see two other guards at work in the storage area. The music fades out as Duty and Jones confront them.

STORAGE AREA

The two guards don't seem to be distracted as Ray and Norm approach. They continue taking mass quantities from open bins of drugs. Both appear to be very stoned. FELIPE, a small, fat, balding Puerto Rican rapidly separates the uppers while, HOWARD a 60's casualty, selects the downers.

RAY

Evening. How's it going fellas?
You supposed to be here?

FELIPE

I'm Felipe and this is Howard.

NORM

You planning to be a pharmacist, Howard?

HOWARD

(slow)

No man.

(points to Felipe)

He's the apothocary; I'm just a
downer freak.

NORM

I see.

RAY

What are you doing here?

FELIPE

What's it look like man? We're making a drug run for the boys. You can help yourselves if you like, everybody's cool around here.

RAY

Maybe later.

HOWARD

(displaying drugs)

Hey man, you want it we got it: valium, ludes, seconal, tuinal, perks, meth, preludin, ritalin, whites, beauties, bennies, screwballs, yellow jackets....

FELIPE

Any buzz you need, we feed; it's one of the fringe benefits of being an Olin guard.

Felipe and Howard carefully put the canisters back on the shelves. Felipe extends his hand to them.

FELIPE

Nice to meet you man, be cool.

As they leave, Howard pops a couple more downers into his mouth and takes a cup of water from a nearby water dispenser. He opens his arms like an airplane and buzzes out of the warehouse.

NORM

Boy were they toasted, can you believe it?

RAY

Yeah, I believe it.

Ray starts pulling jars off the shelf.

NORM

What are you doing?

RAY

Just doing my Christmas shopping a little early. Some diet pills for Mom, some valium for Sis, seconal for Dad and some Quaaludes for that special someone.

RAY

Want some?

NORM

No way.

RAY

Thought it would help you study?

NORM

Oh no, that's deplorable - totally immoral. We took an oath.

RAY

Yeah, you're right, we shouldn't.

NORM

No, no we couldn't.

RAY

Well we could.

NORM

(after a moment)

Yeah, well maybe I do have to study.
Maybe some dexedrine.

Ray moves over to the shelves and pulls down a jar marked, "Dexedrine".

NORM

How many?

RAY

Two ought to do.

Norm opens the jar and pours some into his hand.

NORM

Maybe I'd better take four. I
do have an awful lot of work to do.

RAY

You know my motto, better too much
than too little.

Ray opens another jar.

NORM

What do you have?

RAY

I'm going to take a couple of these quaaludes. I'm just a bundle of nerves tonight.

NORM

Yeah, I noticed.

Norm gets two cups of water from the cooler and hands one to Ray. They raise their cups and toast each other.

RAY

Cheers.

EXT. WAREHOUSE

Norm wanders through the grounds searching for a good place to study. He comes across the only well lit area on the compound. The light illuminates six cages, each containing a vicious attack-trained Doberman. Norm starts to sit down with a book in hand, already on edge from the speed he took. He jumps back as the dogs snarl and struggle to break out of the cages.

NORM

Jesus Christ!

Norm takes a long look then growls back like a rabid dog. Finally the dogs quiet down and Norm settles down to study.

INT. WAREHOUSE

Ray enters an office and switches on the light. Already downed-out from the Quaalude, he searches about for a phone, reaches into his pocket and pulls out Karen's number. He dials and waits for it to ring.

KAREN (o.s.)

Hello.

RAY

Hi, doll face.

KAREN

Who is this?

RAY

(singing)

"Take me out to the ball game...
take me out to the fair".....

KAREN

It's a little late, you know?

RAY

(drowsy)

Can I come over?

KAREN

Absolutely not!

RAY

Just kidding, I'm on the job.
Maybe we could go out some other
time?

KAREN

I don't think so...I'm pretty busy.

RAY

(fading away)

Sorry about the fight. I always seem
to blow it with girls. Never had a real
girlfriend. Most girls think I'm a fuck
up. You don't think so, do you?

KAREN

Look, someone is here.

RAY

Would you be my girlfriend?

KAREN

Look, I've got to go.

RAY

I know. You think I'm a gay fuck up.

She laughs.

KAREN

Why don't you relax?

RAY

If I relaxed any more my heart
would stop.

KAREN

Call me when you feel better.

RAY

Yeah, sure. You're still a doll
face. See you around.

Ray takes a long sigh, hangs up and moves in slow-motion to a pile of shipping crates and lies down.

EXT. OLIN PHARMACEUTICAL - LATER THAT NIGHT

It's the middle of the night. Norm studies with difficulty. He is so high on speed, every little sound sends him reeling. The dogs spring to life as footsteps are heard approaching. Norm, now extremely paranoid, draws his pistol and does a diving free fall behind one of the cages. He waits in the prone position. The Guard Commander enters looking for his men.

GUARD COMMANDER

(yelling)

Duty! Jones!

He spots Norm hiding behind the cage.

GUARD COMMANDER

What's the matter with you?

Norm quickly stands, puts his gun away and dusts himself off.

NORM

(a mile a minute)

Nothing, I'm fine. You scared me.
Everything's under control. What's
the matter with you? What do you want?

GUARD COMMANDER

Find your partner and go to dinner.

NORM

I'm not hungry. I'll take my break later.

GUARD COMMANDER

Look pal, when I say take it now, I
mean it! Find your partner and vacate
the area.

The commander walks off with the dogs still yelping. Norm grabs
his walkie-talkie.

NORM

Ray, come in!

(beat)

Ray, can you hear me?

Norm starts walking into the warehouse. He continues trying to
contact Duty.

NORM

Ray, where are you?

Come in, Ray! Ray?

Norm walks into the warehouse still trying to contact Ray.

INT. WAREHOUSE

Norm can hear in the distance an echo of his own voice. He follows
the sound to the pile of crates to find Ray sprawled out in a deep
sleep. Norm screams into the walkie-talkie as he looks over him.

NORM

Ray, wake up!

Ray moves slightly, opens his eyes and sees Norm standing over him.

NORM

Ray, wake up! It's time for dinner.

RAY

(downed out)

I'm wasted, catch me after the break.
Hey man, why don't you take a nap yourself?

NORM

A nap? I can't even stand still. I'm
going back outside, but this time WAKE UP
when I call you!

Ray gives him the thumbs up sign and rolls over.

EXT. OLIN PHARMACEUTICAL - LATER - NIGHT

Norm walks around trying to memorize several passages out of his law book at the same time flashing his light in the direction of anything that moves. The sound of an idling engine catches his attention and he goes to check it out. He moves through the night like a clumsy cat. He darts around so as not to be seen.

LOADING DOCK

A van has pulled up to the loading dock and four men are loading crate after crate of drugs into it.

Their leader, ANTHONY LAZARIO, a.k.a., LAZARUS, 6'4", 280 lbs., directs the operation.

LAZARUS

Just take the percodan and demerol
and leave the other shit.

Norm steps out of the shadows catching them by surprise and confronts them with uncharacteristic authority and aggressiveness.

NORM

Hold it! What do you think you're doing?

LAZARUS

What's it look like?

NORM

Let's see your shipping order.

LAZARUS

(laughing)

Shipping order. Who the hell are you?
You must be new. I've got special permission.

NORM

Either you show me some kind of shipping order or I'll call the cops.

LAZARUS

Take a hike, fuck face!

Norm whips out his pistol.

NORM

(grinding his teeth)

Up against the wall before I blow your fucking arms off.

LAZARUS

(raises his hands)

What is this? This guy thinks he's the Lone Ranger.

NORM

Shut up!

Norm moves to frisk him but one of the men tosses a crate at Norm knocking him to the ground. Lazarus is all over him and takes him by the throat, pulls him to his feet and is about to break his neck when Ray appears on the loading dock, still totally downed-out.

RAY

(in a fog)

Hey, man, what's happening?

(points his gun at Lazarus and the others)

Freeze before you're Swiss cheese.

LAZARUS

He lets go of Norm as Ray makes his way down the ramp.

He fires a round. Everyone turns in terror and doesn't move a muscle as Ray makes his way down the ramp. He's so stoned he can't react fast enough to prevent one of the thugs from tripping him. Norm dodges and darts like Earl Cambell trying to elude the grasp of Lazarus. Norm has an idea when he hears the dogs yelping. He's able to get to the kennel and release the gate.

RAY

It's O.K., Norm. I'm here.
Everything's under control.

Ray accidentally trips and falls on his face. The thugs pounce on him. Lazarus grabs for Norm again but this time Norm slips from his grasp and sprints away. Lazarus comes after him like an angry defensive end. In desperation Norm runs for the dog kennel and releases the dogs.

NORM

(pointing at Lazarus)

Attack! Kick ass!

In a ferocious frenzy, the dogs come flying out of their cages attacking not only the thugs but Ray and Norm as well. The thugs are able to fight off the dogs as best they can and scramble into their van. Norm fires at the van as it speeds off into the night followed by the yapping dog pack. Ray watches helplessly as the dogs disappear into the night then collapses in shock on the loading dock.

INT. CHICAGO POLICE DEPT. - EARLY MORNING

Ray and Norm, scratched and bandaged, are exhausted as they sit alone in the interrogation room with a huge stack of mug books trying to identify the men who robbed Olin Pharmaceutical. They flip through page after page and appear to be rapidly losing interest.

RAY

(exhausted)

It's like trying to find a needle
in a haystack.

(turns a page and comes across a photo
that interests him)

Norm, here's your father.

Ray gets up and starts pacing around the room.

NORM

Hey, come on. I'm not doing this
all by myself.

Ray picks up the fingerprint pad and a print form and takes them over to Norm.

RAY

(acting like a cop)

I'm gonna have to book you, Jones.

NORM

(tense)

What?

He grabs Norm's hand and slaps it into the ink and quickly rolls his prints onto the paper.

NORM

Get serious!

Norm wipes off his hand on the form and goes back to the mug books. Ray pulls over the polygraph machine and starts to wire up Norm.

NORM

(resisting)

Jesus christ!

RAY

I just want to ask you a couple of questions, and I want the truth. Where was I last night? The truth! I don't want to have to get rough with you.

Ray flips on the switch and the meters start buzzing.

THE DOOR

Captain Tug Anderson enters, a gruff old warhorse of a cop.

ANDERSON

What are you doing?

RAY

Norm claims he can't identify anybody from the warehouse robbery. I want to get a verify.

ANDERSON

Take that shit off. This is no time to be fucking around.

RAY

Yes, sir.

Norm glares at Ray as he removes the wires. Ray laughs it off.

ANDERSON

No luck on the pictures?

RAY

After a while, they all look the same.

ANDERSON

Why didn't you take your dinner break?

NORM

What do you mean?

ANDERSON

I just spoke to the Guard Commander at Olin.

RAY

So?

NORM

What are you suggesting?

ANDERSON

I'm suggesting you aided and abetted a felony.

RAY

Hey, wait a minute, if you think we had anything to do with this, you're nuts.

ANDERSON

Let me put it to you this way. In the past year more than 10 million dollars worth of goods have been stolen from the warehouses, docks and cargo terminals protected by security agencies. Now, you tell me how could that happen if you fucking rent-a-cops weren't looking the other way?

RAY

Hey, lighten up! You've got nothing on us. It was our first warehouse assignment.

Norm jumps up.

NORM

(angry)

We could sue you for slander.

RAY

Easy, Norm.

NORM

Are we under arrest or what?

ANDERSON

No, I can't hold you but believe me, we'll be watching you from now on! You can tell that to your friend O'Connor.

Norm and Ray exit.

INT. WATCHDOG SECURITY - LATER

O'Connor sits behind his desk reading the morning newspaper and puffing on a cigar. Ray and Norm enter. O'Connor is friendly and expansive.

O'CONNOR

Boys! Good to see you. I hear you really put your lives on the line last night. I'm proud of you. Have a cigar.

(O'Connor offers them cigars. Norm declines but Ray takes three. O'Connor frowns but doesn't say anything.)

Sit down, there's some forms we need to have you fill out.

NORM

What for?

O'CONNOR

For the insurance company, standard procedure. That way Olin gets it's money back and no one loses.

NORM

Except the insurance company.

O'CONNOR

That's what insurance is for. We just need to get the facts straight.

RAY

You mean the fact that guards are helping to rip off the warehouses?

O'CONNOR

What?

RAY

Nothing, just kidding. Anderson thought we had something to do with it.

O'CONNOR

No, not you boys?

NORM

That's right.

RAY

He thought it was funny that everyone took their dinner break at the same time. He's got this bizarre idea that the guards are cooperating in these warehouse thefts.

O'CONNOR

You don't think he's right, do you?

NORM

Oh, no. Never.

RAY

Even if we thought it was true, we wouldn't talk to the police.

O'CONNOR

Good. Loyalty is an important quality. It's important to know you can trust someone.

RAY

You can trust us, right Norm?

NORM

Right.

O'CONNOR

(handing them money)

Now for being so damn good last night, I want to give you back the fifty I fined you - and a fifty dollar bonus. And there's more where that came from.

RAY

I was hoping you'd say that.

NORM

What about the pension and welfare fund?

O'CONNOR

Are you going to start that again? Don't be a sucker, stay out of things you don't understand. If you're smart, you'll get with the program. I played straight for thirty years and it got me nothing. Trouble with being a public servant is the public don't pay. Don't be a sucker all your life, O.K.?

NORM

(reluctant)

O.K.

O'CONNOR

You're good men. I want you to work a private party tonight. Maggie will give you the details.

They exit.

EXT. CARLINO ESTATE - EARLY EVENING

The house and grounds are beautifully lit and an elegant party is in progress. Tuxedoed gentlemen and ladies in evening gowns are dancing to live orchestra music on the broad terrace. Waiters in white jackets circulate among them serving champagne and canapes.

INT. THE BALLROOM

The house is full of guests in formal attire.

MICHAEL CARLINO

He moves among his distinguished guests letting each one fawn on him briefly before he moves on. On his arm is an attractive BLONDE, obviously much too young for him. He's in high spirits.

CARLINO

Senator! How are you doing? Go easy on that champagne, will you? The guy's got a hollow leg. Just kidding, sir.

(to blond)

He's a fucking lush, honest to God.

(sees someone else)

Mr. Mayor! Glad you could make it. I got some parking tickets I want you to fix.

Everybody laughs it up for his benefit.

Enjoy yourselves.

MAYOR

Thank you, Michael. It's a lovely party.

CLARENCE O'CONNOR

He stands near the bar drinking straightwhiskey, looking uncomfortable in a dinner jacket and black tie. Carlino comes over to speak to him.

CARLINO

(quietly)

Is Brackman here yet?

O'CONNOR

Not yet. The gate guard is supposed to let me know.

CARLINO

Okay. Take him upstairs as soon as he gets here. We've been patient with that shithead long enough. I want some action.

O'CONNOR

He's a tough one.

CARLINO

He ain't that tough. I'll introduce him to Lazarus. We'll see how tough he is.

THE ENTRANCE

Karen Lloyd, the girl Ray met at the ball game comes in from the terrace with her date, ARNOLD STEVENSON. He looks like a complete stiff.

KAREN

(bored)

How much longer are we going to stay, Arnold?

ARNOLD

I'm having a great time, aren't you?

KAREN

Watching you suck up to politicians is not my idea of a good time, Arnold.

He's about to reply when he sees Carlino approaching.

ARNOLD

(quickly to Karen, insulted)

I don't suck up to people.

(abruptly to Carlino)

Mr. Carlino! Hello! I'm Arnold Stevenson. We met at the Democratic Party fund raiser in April.

CARLINO

(pretending to remember)

Oh, yeah. How are you, Stevenson?

ARNOLD

This is Karen Lloyd, Mr. Carlino.

(to Karen)

Karen, this is Michael Carlino.

Carlino takes her hand and holds it a little too long.

CARLINO

It's a pleasure.

KAREN

(pulling away)

We've already met.

CARLINO

(intrigued)

We have?

KAREN

Yes. You had a small party here for Todd and Randy Highgate.

CARLINO

Oh, yeah. Nice to see you again. Anything you need, let me know. I have to mingle now, so excuse me.

He goes off.

ARNOLD

Nice man, isn't he?

KAREN

He's a swine, Arnold.

ARNOLD

Well, not entirely.

THE PARKING AREA

Luxury cars of all kinds are parked in neat rows on one of the lawns beyond the main house. Knots of chauffeurs are standing around smoking and talking. The music and party noise can be heard in the distance.

A ROW OF CARS

A flickering light can be seen through the rear windshield of a stretch limousine. The muffled sound of a ballgame can be heard coming from the car.

INT. LIMOUSINE

Ray and Norm are stretched out in the back seat of the limo watching a nightgame on the TV set built into the console. The back seat bar is open and they're both drinking Scotch on the rocks.

RAY

It still amazes me that people live this way.

NORM

Not in Red China they don't. Over there thousands of people have to share one limo.

RAY

It's their own fault. They should've gone capitalist when they had the chance.

NORM

You sure did.

RAY

Look. O'Connor and those guys must be making a fortune. Why shouldn't we get a piece of it.

NORM

What do you think we're going to get? We sold out for a hundred bucks.

RAY

Just the beginning, my friend. Just the beginning.

Suddenly the doors of the car fly open and Jones is jerked outside.

A VOICE

Out of the car!

Ray jumps out.

EXT. THE CAR

Two SECURITY GUARDS shine flashlights in their faces. The emblems on their uniforms read: Securi Corp.

RAY

Hey! Lighten up, asshole. We're on duty.

FIRST GUARD

What agency?

NORM

Watchdog.

SECOND GUARD

You're lying.

RAY

(laughs)

What are you, the Gestapo? I said lighten up, numbnuts, or I'll crack you.

SECOND GUARD

Try it, man, just try it!

The fight is about to erupt when Maggie appears. She's in uniform too and armed.

MAGGIE

(forceful)

Hold it! What's going on here?

FIRST GUARD

You know these two?

MAGGIE

Yes. They're ours.

FIRST GUARD

Well, if we catch them in the cars again, we'll....

NORM

(goes berserk)

You'll what? Shoot us? Report us? What? What are you going to do? I'll tell you what. Why don't you hang us up by our ankles and slash us with swords then toast us over an open fire? All right? How does that sound, you sadistic son-of-a-bitch?

The two guards back away, completely unnerved by Norm's outburst.
Norm's outburst.

FIRST GUARD

Don't-uh-just watch it from now on.

They go.

Ray bursts out laughing but Maggie seems concerned.

MAGGIE

(to NORM)

Are you all right?

NORM

(still unsettled)

Yeah, yeah, I'm fine. Things are just getting a little too rough for me. First those girls at the ballgame, then the warehouse thing with the dogs, now these idiots want to make trouble.

RAY

It comes with the uniform, Norm.

NORM

Well, when I applied for the job I thought I was going to be in an office building lobby watching great-looking girls going in and out of elevators all day. I didn't expect to be dog food.

RAY

(laughs)

Maggie, we have to cheer this boy up.
It's our responsibility. Come on.

Ray leads them off toward the main house.

EXT. THE HOUSE

Norm and Maggie are dancing in the shadows just below the terrace, unnoticed by the guests. Ray is lying on the grass looking up at the stars.

KAREN (o.c.)

Some people have all the fun.

Ray, Norm and Maggie look up.

A BALCONY

Karen Lloyd is looking over the balcony, slightly tipsy and glad to see Ray.

RAY DUTY

He jumps to his feet, very happy to see her.

RAY
(beaming)

I was just thinking about you.

KAREN

Good things, I hope.

RAY

The best. I was trying to picture you with clothes on.

KAREN

I dare you to come up here and say that.

RAY
(looking around)

We'll be right up.

INT. A BEDROOM - A LITTLE LATER

A champagne cork pops and Karen pours drinks for Ray, Norm and Maggie. They are all sprawled on a big bed, nibbling from a tray of canapes.

RAY

Are you here alone tonight?

KAREN

No. I came with Arnold Stevenson.
It's almost like being alone.

NORM

(spits out a canape)

Ugh. This pate tastes like liver.

RAY

(to Karen)

Excuse my friend here.

KAREN

That's all right. He's cute.

NORM

(to Maggie)

She thinks I'm cute. What do you think?

MAGGIE

I guess you are in a way.

NORM

Gee, thanks. Try to control yourself.

KAREN

Do you work for Carlino?

RAY

Not really. We're Watchdog.
His guys are Securi Corp. This is
a special deal.

KAREN

I'm glad you don't. I think he's
disgusting.

RAY

You know him?

KAREN

I know about him. He's probably
watching us right now.

NORM

What?

Karen points to a corner of the ceiling.

THE CORNER

Concealed in the woodwork is a camera lens.

THE BED

Ray and Norm both stand quickly.

MAGGIE

(straightening her uniform)

I think we'd better get back to work.

NORM

(to camera)

Good idea. This room seems to
be in order. Let's check the hallway.

They leave the room.

INT. HALLWAY - SAME TIME

Karen starts pulling Ray toward a door at the end of the hall.

KAREN

Come on. I'll show you.

RAY

I don't know.

MAGGIE

I don't like this. I'm going
downstairs.

(to Jones)

Are you coming?

They hear someone coming down the stairs from the upper floor. Maggie dashes downstairs alone as Karen pulls Ray and Norm into the room at the end of the hall.

INT. LIBRARY

Karen closes the door behind them and locks it. The room is lined with books and furnished with comfortable leather reading chairs.

RAY

(looking around)

What did you want to show us?

KAREN

Close your eyes.

RAY

(closes his eyes)

Should I pucker up?

KAREN

That won't be necessary.

She goes to a bookcase finds a concealed button and pushes it.

THE BOOKCASE

It slides open revealing a large video surveillance console with multiple screens.

KAREN

You can look now.

Ray and Norm open their eyes and see the video console.

NORM

With cameras in all the bedrooms? A
pervert's dream.

RAY

How did you know about this?

KAREN

Carlino gave an engagement party for a
girlfriend of mine - Randy Highgate. We
got very drunk and he took us up here.

RAY
(possessive)

And what happened?

KAREN

Nothing. He just likes to watch
other people.

She switches on the console and the screens light up.

MONITOR ONE

It shows a woman in an evening gown on her knees snorting cocaine
off a coffee table in one of the bedrooms. Several other guests
in formal attire wait their turns.

MONITOR TWO

In another bedroom, a man and a woman are seen making love standing
up.

NORM (v.o.)

This is embarrassing.

RAY (v.o.)

Should I turn it off?

NORM (v.o.)

No, I'll get over it.

MONITOR THREE

Two men enter another bedroom and lock the door behind them.
They embrace passionately.

RAY AND JONES

They look at each other and frown.

RAY

Long lost brothers?

NORM

No doubt.

KAREN

I'm going to make another champagne
run for us. Lock the door behind me.

Ray goes to the door with her. She unlocks it, kisses him without
warning and slips out the door. Ray smiles and locks the door.

NORM

Hey, Ray! I must have the movie
channel or something. The GODFATHER'S
on.

Ray goes back to the console and looks.

MONITOR FOUR

In an upstairs sitting room, Carlino is seated facing a man called
LOU BRACKMAN. O'Connor is standing behind Carlino and standing
behind Brackman are two thugs - the giant Lazarus and his weasely
assistant, CLYDE KLEPPER.

RAY (v.o.)

That ain't the movie channel, Norman.

INT. THE SITTING ROOM

Carlino is reasoning with Brackman.

CARLINO

Look, Brackman, what are you, a Jew?
I thought you Hebes understand business.

BRACKMAN

I'm not Jewish, I'm German.

CARLINO

German! No wonder you got such a hard
head. Why do you want to spoil everything?
You got a good business. What the fuck do
you care if your guards have to join a union?
It ain't like we don't kick some of it back
to you.

(to O'Connor)

Tell him.

O'CONNOR

I don't think you have a lot of choice.
Your guards have the right to join a union.

BRACKMAN

(indignant)

They have the right to an HONEST union.

CARLINO

You should be careful what you say, Lou.
I can be a good friend, you know! Good
friends protect each other.

BRACKMAN

I don't need protection from you,
Carlino.

CARLINO

(shaking his head)

I'm afraid you're sadly mistaken, Lou.

He makes a subtle gesture to Lazarus.

LAZARUS

He quickly grabs Brackman from behind and breaks his neck with a
fatal choke hold.

CARLINO

A trace of a smile flickers across his lips.

CARLINO

(ice cold)

wait until everybody goes home then
get rid of him.

INT. LIBRARY

Ray and Norm sit in stunned silence staring at the monitor. Norm
switches it off.

NORM

What was that all about?

RAY

Well, I don't think they were practicing for the school play. We gotta get to a phone and call what's-his-name - that cop - Anderson.

He hits the button and the bookcase slides shut. Norm goes to the door and unlocks it and peeks out into the hallway.

NORM

Let's get out of here.

INT. HALLWAY

Ray and Norm come out of the library. At the same instant, Carlino and O'Connor come down the stairs followed by Lazarus and Clyde Klepper.

RAY AND NORM

They freeze. Norm still has his hand on the doorknob. They couldn't look more guilty.

CARLINO AND O'CONNOR

Carlino takes one look at their faces and knows that they know.

RAY AND NORM

He looks at Carlino and knows that they know that he knows. He does the only thing possible.

RAY

Citizen's arrest!

CARLINO

(to Lazarus)

Get 'em!

Ray and Norm sprint down the long hallway and fly down the backstairs with Lazarus and Klepper in hot pursuit.

INT. THE BALLROOM

Karen is trying to fend off Arnold Stevenson.

KAREN

What do you mean, "where was I?" Where were you?

ARNOLD

Me?

KAREN

(mock jealousy)

Yes, Arnold. Don't play dumb with me. I've seen how other women look at you.

ARNOLD

Do they really?

Suddenly, Ray and Norm come running into the crowded ballroom.

NORM

Help! Please!

THE DOORS

Securi Corp. guards come running in from all directions.

CARLINO

He gets downstairs and shouts dramatically.

CARLINO

Murderers! Stop them! Murder.

Lazarus whips out a .45 automatic and fires a round at Ray and Norm.

THE GUESTS

They hit the deck. Women scream and faint. About half the guests pull out handguns of their own.

RAY AND NORM

They run right over a long buffet table leaving footprints in the liver pate as they head for the exit.

LAZARUS

He takes deadly aim and is about to fire when Maggie comes out of nowhere and bumps his arm.

THE EXIT

Lazarus' parting shot shatters a Ming vase as Ray and Norm make it safely out the door. A moment later, Lazarus and Klepper rush out after them.

KAREN AND MAGGIE

Karen drinks champagne right from the bottle.

MAGGIE

This is terrible! What should we do?

KAREN

I don't know. I like the guy, but I'm not quite willing to lay down my life for him.

EXT. PARKING AREA - SAME TIME

Ray and Norm jump into Ray's Cadillac and speed toward the gates. The Securi Corp. Guards fire at the car as it shoots past the house.

LAZARUS AND KLEPPER

They run to the cars.

KLEPPER

Let's take mine!

He and Lazarus jump into Kleppers new K-car.

INT. THE K-CAR

Klepper puts the key in the ignition and starts groping for his seat belt.

LAZARUS

(amazed)

What are you doing?

KLEPPER

Buckling up. It buzzes if you don't.

Lazarus thumps him hard in the chest.

LAZARUS

Step on it!

EXT. PARKING AREA

The K-Car takes off after the Cadillac. We can hear the seatbelt alarm buzzing as Klepper drives to the front gates. Klepper uses his turn signal as he goes through the gates and turns right to follow the Cadillac.

EXT. SUBURBAN STREET

The Cadillac is hitting 65mph on the nearly empty streets.

INT. THE CADILLAC

Norm is hanging on for dear life.

NORM

Don't worry about calling the police.
They should be stopping us any second now.

Ray makes a sudden right and Norm slides across the front seat and slams into Ray.

EXT. THE STREET

The Cadillac careens out of control, shoots across several adjacent lawns, then bounces back into the street.

THE K-CAR

It labors along trying to catch the Cadillac.

INT. THE K-CAR

Lazarus is glancing at the speedometer.

LAZARUS

Can't this piece of shit go any faster?

KLEPPER

Listen, it gets great mileage.

Lazarus growls and bats him on the back of the head.

LAZARUS

Take a right.

INT. THE CADILLAC

Norm is looking out the back window.

NORM

I think you lost them.

RAY

Just keep your eyes open for a phone booth.

EXT. THE STREET

The Cadillac goes through an intersection and suddenly the K-Car appears on the cross street and swings into the traffic right beside the Cadillac.

THE TWO CARS

Lazarus pulls his pistol but Ray swerves and slams into the K-Car bumping it off the road.

EXT. DENNY'S RESTAURANT

The Cadillac speeds past a Denny's then does a skidding 180° turn and zips into the Denny's parking lot.

PARKING LOT

Ray and Norm jump out of the car and run into the restaurant as the K-Car limps into the parking lot.

INT. DENNY'S

Norm hurries to the phones trying hard not to show panic. Ray sits down in a booth by the window and looks out at the parking lot. He sees Lazarus and Klepper get out of the car and run toward the restaurant.

EXT. PARKING LOT

Lazarus and Klepper stop short when they see Ray looking at them through the window. Ray grins, certain that Lazarus won't attack him with so many people around.

KLEPPER

I could pop him through the window.

LAZARUS

You're a stupid shit, you know that.
There's too many witnesses. What are
you gonna do? Kill them all?

Klepper shrugs as if he might. Lazarus glowers at Ray.

LAZARUS

Look at that asshole.

Ray makes a funny face at them through the window.

RAY'S P.O.V.

Lazarus glowers, swallowing his rage.

LAZARUS' P.O.V.

Ray continues to make idiotic faces, taunting Lazarus.

RAY'S P.O.V.

Lazarus is boiling.

LAZARUS' P.O.V.

Ray starts acting like an ape. He gets up on the seat and swings
his arms gorilla style.

INT. DENNY'S

A WAITRESS comes to the table and sees Ray standing on the seat
acting like a monkey.

WAITRESS

Ahem. You'll have to get off that
seat, sir.

RAY

(embarrassed)

Oh, yeah, sorry.

WAITRESS

Are you ready to order?

RAY

Actually, I'm waiting for a friend.

WAITRESS

Fine. I'll come back.

THE PHONES

Norm hangs up and joins Ray at the table.

NORM

(excited)

He wasn't there but I talked to
another guy and he said sit tight.
Help is on the way.

RAY

(happy)

All right!

He turns and gives Lazarus the finger through the window.

EXT. PARKING LOT

Lazarus sees the gesture and decides he's had enough. He starts
to pull out his gun then hears a siren approaching.

INT. DENNY'S

Ray and Norm hear it, too, and rejoice as they watch Lazarus
and Klepper retreat to the K-Car.

EXT. PARKING LOT

The K-Car pulls out and drives off into the night as the first
of several police cars arrives.

INT. DENNY'S

Ray and Norm get up and go to the door.

RAY

Shall we?

NORM

After you.

He holds the door for Ray as they walk out of the restaurant.

EXT. PARKING LOT

Two POLICEMEN get out of their car and look up as Duty hails them.

RAY

(shouts)

Hey!

Without warning, the Policemen pull their guns and cover them.

FIRST POLICEMAN

Freeze!

NORM

(walking toward them)

Wait a second! We didn't ...

FIRST POLICEMAN

I said freeze!

He fires a shot at Ray and Norm and the chase is on again. They bolt for the Cadillac and drive off with the two Policemen shooting at them.

Two other Police cars arrive with lights flashing, the First Policeman gestures wildly and all three cars take off after them.

INT. THE CADILLAC

Ray drives over the curb, across several other parking lots and shoots down a one-way street the wrong way.

NORM

(confused)

I don't understand it. They were supposed to send help.

RAY

Well, somebody set us up. Carlino has lots of friends.

NORM

You can't even trust the police anymore. This is very depressing.

RAY

And dangerous.

He turns the wheel hard.

EXT. THE STREET

The Cadillac squeals around a corner onto a street lined with garish honky-tonks and strip clubs. Obvious hookers stroll up and down looking for action.

INT. THE CADILLAC

Norm is staring out the window at the mini-skirted hustlers.

RAY

We have to ditch the car. It's too conspicuous.

EXT. THE STREET

He wheels the Cadillac into an alley and parks it behind a building, out of sight. A moment later, Ray and Norm come walking out of the alley and duck into a sex shop just as a police car cruises by.

INT. THE PLEASURE CHEST - NIGHT

A beady-eyed CASHIER looks up as Ray and Norm enter and start browsing through the erotic videotapes and sexual aids.

Norm picks up a particularly vicious-looking device with two rubber shafts, three rubber rings and an electric cord.

NORM

Incredible! What do you do with this?

RAY

Put that down. You don't know
where it's been.

He grabs Norm and pulls him toward the magazine racks at the back of the store. A muscular GAY BIKER in black leather is leafing through a male porn magazine. He glances over at Norm and Ray as they pick up magazines and pretend to read.

NORM

(sotto voce)

What do you have there?

RAY

(looks at the cover)

"Love Suckers." What have
you got?

NORM

(frowns)

"Back Door Boys." Want to trade?

Ray glances nervously at the front door.

THE DOOR

A Policeman enters and starts looking around the store.

RAY

He grabs Norm and pulls him into a peep show booth before the Policeman spots them.

INT. PEEP SHOW BOOTH

Norm and Ray are squeezed together in the small dark space.

NORM

So what now? We can't stay here
all night.

RAY

I know. I know.

He fishes in his pocket for the right change and drops a quarter into the coin slot. A partition slides open revealing a window through which they can see a nude EXOTIC DANCER.

NORM

(staring at her)

Do we really have time for this?

RAY

It helps me think.

The Dancer presses her breasts against the window glass and starts to writhe, but the partition closes suddenly blocking their view. They both start fumbling like crazy for more change. Norm feeds another quarter into the slot and the partition slides open again, revealing the Dancer in another intriguing posture.

This time Ray starts dancing and waving at the girl through the glass. She smiles and waves back.

NORM

Hey, I'll just leave you two alone for a while, okay?

He sticks his head out the door and looks around the sex shop.

NORM'S POV

The Policeman is still in the store questioning the CASHIER. Norm glances back to the magazine racks and again sees the black-leather BIKER who winks at him.

INT. PEEP SHOW BOOTH

Norm closes the door again as Ray puts another quarter in the slot. The Dancer reappears, this time with her crotch pressed against the glass in front of Ray. Norm is amazed.

RAY

(shrugs)

She likes me.

NORM

Forget it. I got an idea.

He starts pulling Ray's shirt out of his pants.

RAY

Hey! I like you, Jones, but - -

NORM

Shut up! Just unbutton your shirt
and give me your hat.

THE POLICEMAN

He moves through the store toward the magazine section. The Biker sneers at him and goes to the front of the store. The Policeman looks at the rack and picks up a magazine.

INSERT - MAGAZINE COVER

The cover shot features two muscular male models in police uniforms but with mesh stockings and high heels. The title of the magazine is NIGHT STICKS.

THE POLICEMAN

He tosses it away in disgust and turns toward the row of peep show booths.

THE BOOTH

The door opens and Norm and Ray come out together holding hands. They have adapted their uniforms so they look more like the gay Biker than security guards. Ray's sleeves are rolled up and his shirt is tied bolero-style in the front. Norm is completely shirtless; both are wearing their handcuffs like bracelets and their hats are mashed up to look like motorcycle caps.

The Policeman turns away in disgust as they pass and starts looking in the peep show booths.

THE GAY BIKER

He glances curiously at Norm and Ray and accosts them as they walk by.

BIKER

Are you guys into S&M?

NORM

No, just T&P. Sorry.

He slips his arm around Ray's waist and they exit the store.

BIKER

(to the Cashier)

What's T&P?

The Cashier shrugs.

EXT. THE PLEASURE CHEST

Ray and Norm emerge and blend easily into the passing parade of gay couples, prostitutes and cruising studs. A police car cruises by without noticing them and they disappear around a corner.

EXT. LAKE POINT TOWER - LATER THAT NIGHT

The seventy story highrise towers above the glittering lakefront condos and apartment buildings.

MAIN ENTRANCE

The circular driveway is lined with expensive cars as well-dressed tenants and guests come and go.

Arnold Stevenson pulls up in a new Cadillac Seville, bringing Karen Lloyd home from the party.

INT. THE SEVILLE

Arnold slides his arm around Karen's shoulder.

ARNOLD

Should I park and come up?

KAREN

Not after what happened tonight. I'm really not in the mood, Arnold.

ARNOLD

(rebuffed)

You're almost never in the mood, Karen. As a matter of fact you've only been in the mood once the whole time I've known you and even that time you were completely drunk.

EXT. THE CAR

Ray and Norm stroll past the car arm in arm. Ray gives Arnold a long languorous look as they pass.

INT. THE CAR

Karen recognizes them instantly but Arnold stares at Ray trying to place him.

ARNOLD

(to Karen)

I know that face.

KAREN

Is there something you haven't told me?

ARNOLD

Don't be ridiculous.

KAREN

Just teasing, Arnold. It's late and I want to go to bed - alone. Good night.

She kisses him on the cheek and gets out of the car.

EXT. THE DRIVEWAY

Karen waves goodbye as Arnold drives off, then she looks around for Ray and Norm who appear from behind the bushes.

KAREN

I love the new look.

RAY

Well, it's not really me but we didn't have much choice. Do you think we could come up and talk for a minute?

KAREN

Of course. Come on.

They go through the revolving doors into the lobby.

INT. THE LOBBY

HERMAN, an old Security Guard looks askance at Duty and Jones as they enter with Karen.

KAREN

Good evening, Herman. How are you tonight?

HERMAN

Just fine, Miss Lloyd.

He frowns at Norm.

NORM

(seductive)

See you later, Herman.

They go to the elevators.

INT. KAREN'S APARTMENT - LATER

Karen is mixing Bloody Mary's at the bar. The living room is fantastic; elegantly decorated with a panoramic view of the city from the sixty-eighth floor. Ray and Norm enter from another room. Ray is dressed now in a polo shirt and khaki slacks. Norm is in a Gant shirt and white ducks.

KAREN

Do those things fit all right?

RAY

Yeah. They're nice. You dating one of the Brooks Brothers?

KAREN

No, my Father stays with me when he's in town.

(She hands them drinks and sits on a sofa)

Now tell me why they started shooting at you.

RAY

Okay. This sounds far-fetched, I know, but this is it. We found out that Mike Carlino and his friends are skimming millions of dollars off our union's pension and welfare fund. Then we find out that there's a conspiracy between certain security guards and a major wholesale theft operation. Then tonight we found out that Carlino's a killer. We witnessed a murder on the surveillance system at the house.

They are all silent for a moment.

KAREN

So?

RAY

What do you mean, "so"?

KAREN

I mean, so what? I'm not surprised. I'm surprised that you're surprised.

NORM

Wait a second. Do you mean you knew all this already?

KAREN

Not specifically, but isn't that the way things work?

NORM

No, it isn't the way things work! It's the way some things may work but that's why we have laws and courts - and prisons! For people like Michael Carlino.

KAREN

So arrest him.

NORM

Well, we're just supposed to observe and report.

KAREN

Well?

NORM

We tried to report him but the police came after us instead.

KAREN

That's the point I'm trying to make. If the police won't do anything, what can you do?

RAY

We can bring in Carlino ourselves.

KAREN

You're crazy. You're a security guard. You're not even a good security guard.

RAY

(genuinely stung)

A lot you fuckin' know. You live up here on top of the world like fuckin' Amy Vanderbilt with your father's money and your simp boyfriends with the forty dollar haircuts and you start criticizing other people.

NORM

Easy, Ray -

RAY

No! We tell her the whole system is rotten to the core and she says, "Well that's the way it is." How would it be if someone was stealing your stuff, honey? Or if they put the fat arm on your Dad? What would you do?

KAREN
(insulted)

Well I certainly wouldn't hire a security guard. I know you have a lot of fantasies, Ray, but you're not exactly the FBI.

There is a long, tense silence. Finally -

NORM

I think it's because you have so much respect for each other that you're able to say these things.

Karen and Ray both laugh at the absurdity.

KAREN

I think we're all a little tired.

(looking at Ray)

I'm going to bed.

RAY

Yeah, we'll figure it out in the morning. I'll be in in a minute, honey.

KAREN
(laughs)

Oh, no you won't.

She goes to her bedroom and closes the door.

NORM

Were you serious before - about bringing Carlino in ourselves?

RAY

Hell no! She didn't let me finish. I was going to say that we could try to bring in Carlino ourselves but we'd probably get killed. I just got pissed off when she said I wasn't a good security guard.

NORM

Well, we aren't that good.

RAY

Yeah, but who wants to hear that?

(He gets up and heads for Karen's bedroom)

We'll make plans in the morning.
I'm going to bed.

NORM

Wait! That's Karen's room.

RAY

(Hand on the doorknob)

I know.

(He goes in)

EXT. WATCHDOG SECURITY - MORNING

Clarence O'Connor drives up in a late model Buick and enters the building.

INT. WATCHDOG

O'Connor comes up the stairs, sees that Maggie is not at the reception desk and enters his private office.

INT. O'CONNOR'S OFFICE

He closes the door behind him, takes off his hat, sits down at his desk, and starts to read the morning paper.

FRONT PAGE

The headline reads: Security Guards sought for Brackman murder.

O'CONNOR

He smiles as he reads the story and starts to pick his nose.

RAY

(o.c.)

Lose something?

O'Connor looks up suddenly and sees Ray and Norm leaning against the wall on either side of his door.

O'CONNOR

Boys! Am I glad to see you.

He reaches down and tries to open a desk drawer without Ray seeing it.

RAY

(pointing a gun at him)

Uh, uh, uh! I wouldn't do that.

Ray goes to the desk, opens the drawer and takes out a .45 caliber automatic.

O'CONNOR

(shrugs)

An old copper's reflex. ,

RAY

Don't apologize. We didn't come here to hurt you. We just want to talk.

O'CONNOR

About last night?

NORM

(irritated)

No, about the whole political situation in Central America. What do you think?

O'CONNOR

Don't be a wise guy. You could end up dead.

NORM

Like Brackman?

RAY

Okay, okay! There's no point in dwelling on the past. The fact is that we're in a lot of trouble and, if the truth happened to get out somehow, you'd be in a lot of trouble. With me so far?

O'CONNOR

All right. So?

RAY

So we have found that being wanted for murder is a real pain in the ass. We are also not that fond of Carlino's boy with the face that looks like a foot.

O'CONNOR

Lazarus?

RAY

Right. I don't want to spend the rest of my life running from that rhinoceros.

O'CONNOR

You got only yourselves to blame. Nobody told you to go snooping around last night and if you'll forgive me for saying so, it was stupid to run when you did. You left us no choice.

RAY

I know, I know. We made a mistake. Now we want to correct it.

O'CONNOR

In what way?

RAY

We'd like to make a deal with Michael Carlino.

O'CONNOR

What kind of deal?

RAY

You'll have to speak to my attorney, Mr. Jones.

NORM

(jumps in)

Okay. We are willing to forget everything we may have seen or heard since coming to Watchdog in exchange for certain financial participations and bonuses.

O'CONNOR

You got a lot of balls.

NORM

Just two apiece.

O'CONNOR

How much money are we talking about here?

NORM

We're not. We'll only discuss the details with Carlino himself.

O'CONNOR

What's wrong? You don't trust me?

RAY

I think you're a lying sack of shit.

O'CONNOR

All right. Where can I call you?

NORM

No calls. The meeting is tonight at nine o'clock on the Securi Corp. dock. And it's got to be you, Carlino and Lazarus. Wait out in the open where we can see you. If you're not all there, no meeting. If anyone extra is there, no meeting.

O'CONNOR

What if he can't make it?
He might have something -

RAY

Either he makes it or we have our
meeting with the police.

O'CONNOR

All right, all right. We'll all be
there.

NORM

And no guards on the gates or the docks.

O'CONNOR

No guards.

RAY

Good. See you at nine.

They back to the door and exit..

EXT. CHICAGO POLICE HEADQUARTERS - SAME DAY

Captain Tug Anderson comes out the main door on State Street and
joins the lunchtime throng in the street. Ray and Norm fall into
step beside him, their identities masked by hats and sunglasses.

RAY

Just keep walking, Captain.

He jams a gun into Anderson's ribs, concealing it under a newspaper.

ANDERSON

Last night, murder; today, kidnapping.
You boys are on some kind of roll.

Ray steers him around the corner.

EXT. GRANT PARK - A LITTLE LATER

Ray and Norm walk around the Buckingham Fountain with Anderson,
no longer menacing him.

ANDERSON

According to O'Connor, he and Brackman caught you burglarizing an upstairs bedroom, there was a struggle, you put a chokehold on Brackman and broke his neck. So why should I believe you?

NORM

Because we're telling the truth.

ANDERSON

And suppose I arrest Carlino and I can't get an indictment? I end up looking like an asshole. It's easier to pick up you guys, charge you with the Brackman murder and let you take your chances with a Grand Jury.

NORM

You call that justice?

ANDERSON

I call that politics, Sonny Boy. I been working up a case against those bastards for two years and I'm not gonna blow it now by going to bat for you two guys.

NORM

Thanks for the support.

RAY

(to Norm)

I told you this was a waste of time. We'll bring them in ourselves.

ANDERSON

If you want my advice, you'll forget this meeting tonight, lay low for a while and let us do our job.

RAY

Thanks for the advice.

He and Norm walk away.

EXT. LA SALLE STREET - DAY

Maggie pulls up in front of the American National Bank in an old Mustang convertible. Norm is beside her in the front seat and Ray is in the back, both still wearing hats and sunglasses.

MAGGIE

(consulting a clipboard)

Raisin is working in the bank but I don't think he'll be much help.

RAY

Are you kidding? He's my main man! This guy would do anything for me.

MAGGIE

Good luck.

Norm and Ray enter the bank.

INT. BANK - A LITTLE LATER

Norm and Ray are pestering Raisin, the muscular Black ex-convict. He clearly does not want to listen.

RAISIN

I told you, man - NO!
Now get out of my face.

RAY

You gonna let them get away with this? It's your money, too, you know.

RAISIN

I don't care, man. I need this job and I want to keep it.

NORM

Wait a second. Doesn't it bother you that guys like that are giving all the security guards a bad name? This kind of corruption reflects on all of us.

RAISIN

I already got a bad name, man. I just want to stay out of trouble. You're headin' for the slammer and I ain't goin' with you. Now get the fuck out of my bank!

Raisin slams them both into one section of the revolving door and revolves them right out onto the street.

EXT. LA SALLE STREET

Maggie is still waiting at the curb. They get into the car.

MAGGIE

How's your main man?

RAY

The guy's a dolt. What can I tell you.

NORM

Let's get out of here. We have a lot of stops to make.

INT. FUNERAL PARLOR - LATER

Norm and Ray are arguing with Peter Nutley, a.k.a. Peanut, the little security guard they met at the union meeting. In the background, a chapel is filling with Mourners who stop at an open casket to pay their respects.

NORM

(whispering)

Come on, Peanut! Nobody's going to get hurt.

PEANUT

(glances nervously at the corpse)

They killed Mr. Brackman, didn't they?

NORM

Yeah, but they caught him off-guard.
We're gonna be ready for them.

PEANUT

Who else is coming?

RAY

So far just me and Norm.

NORM

And you! Come on, Peter. I'll
cover you. No way I'd let you
get hurt.

PEANUT

Weren't you the one that got beat
up and locked in a toilet by some
girls?

NORM

Hey! Those weren't just ordinary girls.

RAY

Come on, Nutley. Are you gonna help
us or not?

PEANUT

(takes another look at the casket)

Not.

EXT. THE SEARS TOWER

The Mustang pulls up to the curb and Norm and Ray jump out. The world's tallest building looms over them.

NORM

(to Maggie)

Who's in here?

MAGGIE

Kokolovich.

RAY

(shaking his head)

Great.

MAGGIE

I wouldn't be so choosy, Ray.
We're running out of names and
so far nobody's volunteered.

RAY

Okay, okay. Let's talk to Kokolovich.

INT. SEARS TOWER LOBBY - A LITTLE LATER

Norm and Ray are talking to Kokolovich at the Information desk.

RAY

So you can see how important this is,
can't you, Leonard?

KOKOLOVICH

(nodding earnestly)

Yeah.

NORM

And you know we can't do this alone,
right?

KOKOLOVICH

Yeah.

RAY

The guards deserve a fair shake from the union and our customers deserve a fair shake from the guards. Don't you agree?

KOKOLOVICH

(nodding)

Yeah.

RAY

So you going to help us?

KOKOLOVICH

No. I can't.

NORM

Why not?

KOKOLOVICH

I got a French lesson tonight.

Ray and Norm are struck dumb.

RAY

You're learning French?

KOKOLOVICH

(proudly)

Oui.

EXT. THE DOCKS - LATER

The Mustang is parked at the water's edge. Maggie, Ray and Norm are eating fried shrimp out of a bag.

MAGGIE

So now what?

RAY

I guess we go in alone.

MAGGIE

I have an idea. I -

NORM

No! I know what you're thinking and I'm not going to let you. No way. You're not going with us.

MAGGIE

(staring at him)

I wouldn't go in there with you for a million dollars. I was going to offer to drive you to Canada.

NORM

(disappointed)

No thanks. I was born in this city, I grew up here and I'm not going to run now. I've spent my whole life taking shit from people like Carlino and O'Connor and I'm tired of it.

RAY

(slaps him on the back)

You're amazing, Jones. I got to admit when I saw you the first time I thought you were a wimp, but I want you to know right now that whatever happens tonight I think you're one mean mother fucker.

NORM

Thanks, Ray. That means a lot to me. And I think you're a total animal.

RAY

Thanks, buddy.

MAGGIE

And I think you're both mental.
How do you plan to get in there?

She gestures toward the Securi Corp. dock. Norm and Ray survey their objective with expressions of growing concern.

THE SECURI CORP. DOCK - THEIR P.O.V.

Navy Pier stretches one full mile into Lake Michigan. Three big freighters are docked there while longshoremen load and unload cargo with cranes and fork lifts.

Armed Securi Corp. Guards patrol the dock on foot and watch from catwalks above. High chain-link fences control access to the dock at the shore end, and gate guards carefully check anyone entering or leaving the dock.

NORM AND RAY

They are really scared but refuse to acknowledge it.

RAY

Shouldn't be too hard.

NORM

No. I'd never try it alone, but with two of us - no problem. We'll just need some special equipment I think.

RAY

Yeah. Good idea. Let's go shopping.

INT. ARMY SURPLUS STORE

A CASHIER is ringing-up a load of purchases while Norm looks on.

CASHIER

So that's two hundred rounds of the Sure-Fire .38's, two hundred of the .45 caliber,

(holds up a sawed-off shotgun)

You've got the 12-gauge Defender - Jeez! What are you gonna do - knock over Fort Knox?

(he laughs)

NORM
(dead-pan)

No, we're going down to Cuba and teach those Commie bastards a little lesson about free enterprize.

CASHIER
(amazed)

Oh. Okay!
(keeps ringing)

Four boxes of 12-guage shells, two bayonets -

Ray comes up to the counter carrying a fully inflated Zodiac rubber boat.

RAY

And one Zodiac.

CASHIER

And one Zodiac. Can I ask how you intend to pay for this stuff?

Ray whips out his .45 automatic and points it at the cashier.

RAY

With this.

EXT. SURPLUS STORE - A LITTLE LATER

The Mustang squeals away with the inflatable boat covering half the car.

EXT. LAKE POINT TOWER APARTMENTS - SUNSET

Lake Michigan is turned blood red by the setting sun. The phone rings in Karen's apartment.

INT. KAREN'S APARTMENT

She is sitting on the sofa staring out the window at the city below. The phone rings again before she seems to notice. She picks it up.

KAREN

Hello.

EXT. LAKEFRONT

Ray is in a phone booth on the Oak Street beach.

RAY

Hi.

(she doesn't respond)

It's Ray.

Their conversation is intercut between the apartment and the phone booth.

KAREN

I know who it is.

RAY

You don't sound too happy.

KAREN

What did you expect?

RAY

Were you worried about me?

KAREN

No. I thought you were dead.

RAY

Oh. As long as you weren't worried.
I just wanted to call you before -
before me and NORM go -

KAREN

How could you leave me like that?

RAY

Like what?

KAREN

Like without a word.

RAY

Well, I didn't think you cared
that much.

KAREN

Is that the impression I gave you
in bed last night - that I don't care?

RAY

So are you saying that you do care
about me?

KAREN

You know I do.

RAY

All right! Do you know you're the
first decent woman I've ever known
my whole life who didn't think I
was a complete low-life.

KAREN

Oh, I think you are a low-life but
I've got high hopes for you.

RAY

Thank you, baby. I'll see you
later, okay?

KAREN

I hope so, Ray. Take care.

They are both silent for a moment, then they hang up without saying
good-bye.

EXT. LAKEFRONT

Norm comes up to the phone booth. Both he and Ray are dressed
all in black.

NORM

You ready?

RAY

I'm ready.

They walk toward the water where the Zodiac is beached. It is loaded with supplies and ready to go. They push it into the water and jump in. The waves are gently lapping as night falls and they start paddling toward Navy Pier which is lit up in the distance.

EXT. NAVY PIER - NIGHT

A skeleton crew of stevedores is still loading one of the ships. Harsh worklights flood the whole area. Lazarus and Klepper are on the cargo deck of the ship arguing with a third man in a suit.

THE CARGO DECK

The third man is a greasy hoodlum named EDDIE STOMPINATTO.

EDDIE

(adamant)

I asked you for TV sets! So what is this shit?

He kicks a stack of boxes loaded on a palette.

LAZARUS

This is better than TV's. This is VTR's. I'll give you a good price.

EDDIE

Fuck the price, man. I don't want VTR's. I want TV sets.

LAZARUS

What's the difference? These things go for seven or eight hundred bucks in the stores.

EDDIE

(trying to be patient)

The difference is that this is a video tape recorder. It plays videotape. I asked Carlino for five hundred Sony color television sets. They don't need no tape. They just play.

LAZARUS

These are better.

KLEPPER

He's right.

EDDIE

They're not better! They're entirely different things!

LAZARUS

Are you saying you don't want 'em?

EDDIE

Yes! I've been trying to tell you that for an hour. I want television sets.

LAZARUS

(broods for a moment)

Okay.

(to Klepper)

Get him 500 TV sets. Take 'em out of number 4.

EDDIE

You son-of-a-bitch, you had 'em all the time. So why'd you give me this whole fuckin' runaround with the tape recorders?

LAZARUS

(menacing)

You know I could arrange for you to take a long dive from a high place, so watch your fuckin' mouth.

THE DOCK

Carlino shouts up to Lazarus from the dock. O'Connor is with him.

CARLINO

Lazarus! What are you doing?

LAZARUS

Just finishing up with Eddie here,
Mr. Carlino.

EDDIE

(unctious)

Hello, Michael! Good to see you.
You look great.

CARLINO

(brushing him off)

Yeah.

(to Lazarus)

Get down here right away. And
bring Clyde.

LAZARUS

Right.

Lazarus goes to the gangway and starts down.

EXT. THE LAKE

Norm and Ray are about 200 yards offshore paddling toward the pier
in the dark. The skyline of the city twinkles in the background.

RAY

Christ! It's farther than it looks.

He dips his paddle and hears a loud clonk.

A VOICE

Ow! Why don't you watch where
you're going, you stupid shmuck!

RAY

Screw you, buddy! Why don't you swim with a light or something?

THE VOICE

Why don't you have a light?

RAY

Because we're on a secret mission, that's why!

THE VOICE

(swimming off)

Assholes!

RAY

I hope you drown!
(to Norm)

Do you believe that? The idiot goes swimming in the dark in the middle of the goddamn lake.

NORM

This city's turning into a zoo.

RAY

I'm telling you, man, people are nuts.

They resume paddling toward the pier. Suddenly Norm laughs out loud.

RAY

What's so funny?

NORM

We're nuts, too!

Ray thinks about that for a moment, then he laughs, too.

RAY

Yeah! We are.

They disappear into the darkness.

EXT. THE DOCKS

Carlino, O'Connor, Lazarus and Klepper go through the open doors of one of the warehouses and enter a glassed-walled office.

INT. THE OFFICE

Carlino sits at the desk and takes charge.

CARLINO

All right. In about 45 minutes we're gonna have a visit from the two musketeers.

(Klepper laughs)

Shut up! These guys want a pay-off, we'll give 'em a pay-off. I'm gonna pull their fingers off one at a time and feed 'em to the fish.

O'CONNOR

They said no guards. Just you, me and Lazarus.

CARLINO

Right. Just us. But I want Clyde to take a dozen guys we can trust and stick close to us - just in case.

KLEPPER

I know who to pick.

CARLINO

Then get 'em and take 'em into Number 6. Wait there until I call for you. Or if it looks like we're in trouble, just come out shooting.

LAZARUS

I'll send the work gangs home and wait for you on the dock.

Lazarus and Klepper exit.

O'CONNOR

I'll be sorry to lose those two guys.
They're smart - a lot smarter than
Lazarus and Clyde.

CARLINO

Are you saying I should deal with them?

O'CONNOR

No. Just thinking that it's too bad they
have to die.

CARLINO

You Irish guys are too sentimental.
It's from all those songs about your
dear old Mother and shit like that.

O'CONNOR

(sighs)

Yeah. I guess I am too sentimental.

CARLINO

Well, just don't go soft on me, Clarence.
We got a good thing going here and I'd
hate to blow it because someone started
getting emotional, if you know what I
mean.

O'CONNOR

(hard)

Don't worry about me, Michael. When
the time comes, I'll do the right thing.

EXT. THE LAKE

Ray and Norm paddle the Zodiac to the end of the pier and tie it
to a mooring ring. Ray picks up the shotgun, they both grab some
other gear and they stealthily climb an iron ladder that leads up
to the cargo level of the pier.

THE OTHER END OF THE PIER

Stevedores are punching out on a time clock and filing out to the
parking lot. Lazarus watches the last of them go, then sets the
gate so it stays open.

RAY AND NORM

Using a wire cutter, they snip a large hole in the chain link fence and step through.

WORK AREA

Klepper has a dozen Securi Corp. guards lined up. He leads them into a section of the warehouse and instructs them to get out of sight.

RAY AND NORM

They creep down the pier, staying in the shadows.

CARLINO

He comes out onto the dock with O'Connor and checks his watch. Lazarus joins them.

CARLINO

Fifteen more minutes.

LAZARUS

I hope they ain't late.

CARLINO

I'll bet you fifty bucks they're here already. And I'll bet you another fifty they come from the other end of the pier.

O'CONNOR

We should wait by the edge. That'll put their backs to the warehouse.

CARLINO

Good thinking.

The three of them saunter toward the edge of the dock and sit down on a fork-lift truck.

RAY AND NORM

They work their way to a vantage point from which they can see the brightly lit work area. They see Carlino, O'Connor and Lazarus sitting on the fork-lift and no one else in sight.

RAY

So far so good.

NORM

Yeah, I think we proved our point.
Let's get out of here.

RAY

You should stay here and cover me in
case it's a trap.

NORM

I'd be delighted to stay here.

RAY

(resolute)

Okay, I'm going in.

He stands up, cocks the shotgun and steps out of the shadows.

THE DOCKS

Carlino is the first to see Ray walking toward them.

CARLINO

Here he comes. I guess the other
one's the back-up.

(loud to Ray)

Where's your friend?

RAY

He's around. Don't worry.

Ray approaches cautiously, nervously watching for trouble.

CARLINO

Relax, pal. Nobody's gonna hurt you.
You said you had a deal. So tell me,
what's the deal?

RAY

The deal is this - you're under arrest for murder, extortion and fraud.

O'CONNOR

(amazed)

My God! You're even crazier than I thought. I could understand blackmail but don't tell me you actually expected to take us in.

RAY

And I'm going to. Get your hands up, move away from that truck and lie face down on the ground.

CARLINO

And if I don't?

RAY

If you don't I blow a hole in you big enough to walk through.

CARLINO

You know something? You're the type.

(shouts)

Klepper!

THE WAREHOUSE

Klepper and his squad of Securi Corp. guards come running out with guns drawn.

NORM

He sees the ambush develop and panics.

NORM

Oh shit!

He starts firing over the heads of the security guards.

THE DOCK

The guards dive for cover and return fire. Ray jumps on the forklift and starts driving down the pier.

NORM

He ducks a volley of gunfire from the guards.

THE FORKLIFT

Ray dodges around stacks of crates and freight containers, chasing Carlino and O'Connor.

LAZARUS

He runs to the operator's cab of a cargo crane and starts operating it.

THE DOCK

Ray is chasing Carlino and O'Connor down the long pier. They dive out of the way and go off the pier into the water.

LAZARUS

He maneuvers the crane over the forklift and snags it with the cargo hook.

THE FORKLIFT

He stops suddenly throwing Ray against the steering wheel. Then it begins to rise off the ground as Lazarus hoists it into the air with the crane. Ray hangs on for dear life.

NORM

He sees the Securi Corp. guards circling around behind him. They open fire forcing him out onto open ground. He breaks and sprints across the dock to the crane controls and leaps on Lazarus' back. They tumble to the ground. Ray pounds on Lazarus but to no avail. Lazarus grabs him by the throat and slams him hard against the wall.

DOCK SIDE

Carlino and O'Connor climb back onto the pier, soaking wet.

CARLINO

(to Lazarus)

Don't kill him yet! I want to do it myself.

Two guards have taken Ray off the forklift. They push him up against the wall next to Norm.

CARLINO

He grabs the .45 from Lazarus' hand.

CARLINO

Give me that!

NORM AND RAY

They look at each other and shake hands.

RAY

Nice try, buddy.

CARLINO

He cocks the gun and points it at Ray. He's just about to fire when O'Connor suddenly knocks his arm aside. The shot hits the wall over Ray's head.

CARLINO

(to O'Connor)

I warned you, Clarence. You're too emotional.

He's about to shoot O'Connor but the sound of gunfire causes him to turn.

THE ENTRANCE

Security guards from Watchdog and a dozen other agencies come pouring through the gates.

CARLINO AND LAZARUS

They start to run.

THE GATES

Hundreds of guards are arriving with Maggie, Peanut, Raisin and Kokolovich conspicuous among them.

RAY

He goes after Carlino and tackles him.

THE PARKING LOT

Six police cars race up with sirens screaming. Tug Anderson jumps out and deploys his men around the entrance.

THE DOCK

Swarms of security guards sieze Carlino, O'Connor, Lazarus and the Securi Corp. guards.

THE PARKING LOT

A Cadillac Seville pulls up with Karen and Arnold Stevenson, the Assistant State's Attorney.

ARNOLD

(annoyed)

What do you expect me to do, Karen?

KAREN

I don't know! You're a State's Attorney, Arnold. Indict somebody!

THE DOCK

Karen rushes into Ray's arms. They hug.

ANDERSON

He confronts Carlino, O'Connor, Lazarus and Klepper.

ANDERSON

Evening, fellas. How'd you like to answer a few questions for me?

MAGGIE

She and Norma shake hands, then hug, then shake hads again, then kiss.

RAY

He comes up beside Anderson.

RAY

Captain Anderson, I know who killed Lou Brackman.

ANDERSON

Who?

RAY

(points right at Clyde)

He did!

KLEPPER

Bullshit! I did not! He did!

(he fingers Lazarus)

And he told him to do it.

(he points at Carlino)

RAY

(to Clyde)

Thank you.

ANDERSON

(to Ray)

Thank you.

RAY

Don't mention it. I think you'll find a lot of the merchandise around here is hot.

ANDERSON

I wouldn't be surprized

THE WAREHOUSE

As the police take away the suspects, the liberating army of security guards discovers a cache of stolen bourbon.

PEANUT

(cracking open a case)

Look at this! Twelve years old!

He starts passing out bottles.

ARNOLD STEVENSON

He's trying to assert his authority over the police.

ARNOLD

I'm State's Attorney Stevenson.
Have you read them their rights?

THE SEVILLE

Ray, Karen, Norm and Maggie get into Arnold's Seville, wave good-bye to O'Connor and Anderson and drive off.

ARNOLD

(seeing his car leave)

Hey! My car!

THE SEVILLE

It turns onto beautiful Lakeshore Drive and joins the flow of traffic heading downtown.

THE END