

Jimmy Quinn.

by

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BEDROOM:

Music playing softly in the background.

JIMMY QUINN a BIG Black man late 40s- bald, bodybuilder, and his girlfriend DANNI MCKENZIE a Black women mid 30s- sexy. Are in bed making love, it's hot and heavy as the TWO explore each others bodies-

The phone rings-

CU- on PHONE.

RING!, RING!, RING!

The TWO are still in their own world of love making, as the PHONE continuous to ring-

RING!, RING!, RING!

JIMMY still kissing DANNI'S lips and neck with both moving to the rhythm of the music playing in the background with the PHONE still ringing in the background.

RING!, RING!, RING!

CU- JIMMY QUINN kissing DANNI MCKENZIE'S neck as DANNI bites his ear softly with the PHONE ringing in the background over the sound of the music.

CU- on DANNI MCKENZIE biting JIMMY'S ear-

DANNI MCKENZIE.
(in a broken breath.)
You gonna get that.

JIMMY QUINN.
(focused on love making.)
Get what?

DANNI MCKENZIE.
The phone.

JIMMY QUINN.
Yeah, the phone.

Sound of PHONE ringing.

DANNI MCKENZIE.
Come on baby, answer it.

JIMMY stops and looks at her-

JIMMY QUINN.
Really?

JIMMY reaches for the phone and picks it up on the last ring.

JIMMY QUINN.
 (pissed.)
 This better be important!

CALLER. (V.O.)
 Sammy needs to see you at his
 penthouse at 12:00 pm.

JIMMY QUINN.
 Yeah I'll be there.

JIMMY hangs up the phone, rolls over and picks up where he
 and her left off.

FADE OUT.

2 EXT.- DOWNTOWN DETROIT.- DAY. 2

We see JIMMY QUINN walking down a City Street, he's cool and
 dressed so sharp in his custom made suite, the sun is
 shining the city is alive with citizens going to work.

JIMMY stops at a cross walk waiting for the cross walk light
 to change when a black SUV passes by, the driver hangs out
 of the drivers side window-

SUV DRIVER.
 HEY JIMMY!

JIMMY looks at the driver with a big smile on his face and
 waves hi.

The cross walk light changes, JIMMY and the other patrons
 cross over to the other side.

JIMMY makes his way down the street, he passes 2- young
 street walkers(Hookers) who stare at him as if he was a god.

2- YOUNG STREET WALKERS.
 Hey Jimmy.

JIMMY QUINN.
 Hi ladies, how you doing?

JIMMY continous to walk down the city street, he stops at a
 RESTAURANT for breakfast.

3 EXT. A RESTAURANT.- DAY. 3

The city is coming alive as people fill the streets.

4 INT.- A RESTAURANT.- DAY. 4

A crowed restaurant, with booths lined on one side, seating
 counter that seats 10 on the other.

TWO men walk in wearing masks. ONE robber has a SHOTGUN, the
 other has a HANDGUN.

The SHOTGUN robber hits a guy at the entrance of the restaurant, with the HANDGUN robber quickly moving down the center of the restaurant waving his gun.

Both robbers screaming orders to patrons and staff-

SHOTGUN ROBBER.
EVERYONE GET DOWN ON THE FLOOR!

HANDGUN ROBBER.
GET DOWN ON THE FLOOR... YOU BITCH,
GET ON THE FLOOR.

The SHOTGUN robber points the shotgun in the face of the WAITRESS carrying a tray of coffee and glasses of drinks.

SHOTGUN ROBBER.
BITCH... I SAID GET ON THE FLOOR,
DROP THAT SHIT AND MOVE.

CUT TO:

5 BACK CORNER BOOTH.

5

We see JIMMY QUINN eating his breakfast. Scrambled eggs with mushrooms and oatmeal. He's dressed in a \$2000.00 dollar suite jacket, gold rolex watch, signature pinky ring on right hand, opened collar button down white shirt, black pants, and gator shoes.

He's watching the TWO robbers as the HANDGUN robber walks up to him-

ANGLE ON HANDGUN ROBBER AND JIMMY QUINN.

HANDGUN ROBBER.
(waving his gun.)
GET ON THE FLOOR MOTHERFUCKER!

JIMMY'S POV- calmly looks up at him, puts both hands in the air-

JIMMY QUINN.
(in a calm voice.)
Take it easy...

HANDGUN ROBBER.
Motherfucker I said get on the floor.

JIMMY QUINN.
(still calm.)
You don't want to do this, just take it easy.

HANDGUN ROBBER.
Fuck you motherfucker, get on the floor.

The HANDGUN robber is shaking, waving his gun around. In the background we see the SHOTGUN robber standing guard.

ANGLE ON JIMMY QUINN as he slowly slides out of his booth-

HANDGUN ROBBER.

Yeah that's right bitch get on the floor.

ANGLE STILL ON JIMMY QUINN, as he stands up from his seat, hands in the air-

His eyes gant, he's cool and calm.

HANDGUN robbers POV- on JIMMY QUINN'S gold rolex watch.

CU- on gold watch.

HANDGUN ROBBER.

(reaches for the watch.)

Gimme that watch motherfucker.

Suddenly in one quick motion JIMMY punches the HANDGUN robber in the face-

POP!

-sending blood squirting from his mouth and nose, and onto JIMMY'S \$2000.00 dollar jacket...

JIMMY QUINN'S POV as he looks down at the blood on his jacket.

JIMMY QUINN.

(in a calm voice.)

This is a \$2000.00 dollar jacket.

JIMMY looks up at the HANDGUN robber, who's got his hands over his nose, with blood running down his hands and dripping to the floor, pooling at his feet.

JIMMY QUINN.

And you got blood on it...

ANGLE ON HANDGUN ROBBER.

HANDGUN ROBBER.

(looks up at Jimmy.)

Huh?

ANGLE ON JIMMY QUINN and HANDGUN robber.

JIMMY grabs the robber by both ears and in one swift motion smashes his head into the table like a watermelon hitting the floor-

-busting his nose and placing a large goose egg on his forehead.

WHOMP!, BANG!

ANGLE ON SHOTGUN robber.

SHOTGUN ROBBER.
WHAT THE FUCKS GOING ON BACK THERE?

ANGLE BACK ON JIMMY QUINN.

In one fluid motion JIMMY reaches for the HANDGUN robbers gun, swings it up and around and-

BANG!, BANG!, BANG!

ANGLE ON SHOTGUN robber.

-drops the SHOTGUN robber in his tracks, spraying blood all over the large glass entrance door and breaking the glass door-

-blood pooling on the floor from the dead robber.

We see JIMMY walk up to the dead robber with the SHOTGUN still in his hand, pause for a beat, he pumps TWO more shots into him.

BANG!, BANG!

The restaurant is deadly silent.

We hear in the background police sirens, getting closer.

ANGLE ON THE WAITRESS BEHIND THE COUNTER AS SHE STANDS UP.

WAITRESS BEHIND COUNTER.
(she points with her
hand.)
Use the back door.

JIMMY QUINN.
Thanks hun.

We follow JIMMY as he quickly walks into the kitchen and out of the back door,

And into...

CUT TO:

6	MUSIC TITLE VIDEO -	6
	FADE IN:	
7	EXT.- WESTIN BOOK CADILLAC HOTEL.- DAY.	7
	The Westin Book Cadillac Hotel, a 1924 landmark recently restored to a Neo-Renaissance.	

The sun is shining on the Detroit's Renaissance City streets.

The city bizzy with the city's people filling the streets with a sound of a vibrant city coming to life.

We see a Black UBER pulling up to the building entrance and stops.

The rear door opens.

Out steps JIMMY QUINN dressed in a black tailored made suit, white shirt, black tie, spit-shined GATOR shoes, and dark sunglasses.

He's cool, calm and sharp as a razor as he shuts the UBER cars door.

He adjusts his cufflink white shirt sleeve on both arms, and makes his way to the building front door, he opens the door and go's in.

CUT TO:

8 INT.- 29TH FLOOR PENTHOUSE HALLWAY.- DAY. 8

We see the elevator door open-

DING!

ANGLE ON JIMMY QUINN as he steps out of the elevator and into the HALLWAY, he stops-

-looks both ways-

He walks up to the PENTHOUSE door and looks up to the left at a CCTV camera.

We hear the sound of the door unlocking-

CLICK!

JIMMY grabs the door handle like it's the wrist of an asshole, and go's in.

CUT TO:

9 INT.- 29TH FLOOR PENTHOUSE.- DAY. 9

Stunning three-story penthouse at the top of the renovated Westin Book Cadillac Hotel has wide-open, dramatic interior architecture and 360-degree views of the Detroit River and the urban landscape. All luxury finishes. Close to everything downtown.

The home of SAMMY (THE ROCK) MARSHALL the CEO of Detroit's Fast Loan.

We see 6- half naked girls sitting around the room.

He's greeted by SAMMY (THE ROCK) a 50- year old man, sex addict, who's in his white bath robe and slippers-

SAMMY (THE ROCK) MARSHALL.
 (arms opened wide.)
 Hey Jimmy! Come in, come in... You want a drink?

JIMMY QUINN.
 No thank you sir, I'm good.

SAMMY (THE ROCK) MARSHALL.
 You sure? I can get one of the girls to fix you up!
 (looks over to one of the girls)
 You sweetheart, get Jimmy a drink.

SAMMY (THE ROCK) walks over to JIMMY and pats him on his shoulder.

JIMMY looks at SAMMY with a look of get your hands off me you sick fuck.

One of the half naked girls walks over to JIMMY with a rock glass with 2- fingers of whiskey and hands it to him.

JIMMY who towers over the girl, looks down at her and takes the glass from her.

JIMMY QUINN.
 Thank you hun.

The girl smiles at him and slides her hand over his face gently and walks away.

It pisses JIMMY QUINN off.

JIMMY calmly sets down the glass on a near by table.

JIMMY QUINN.
 (peeved.)
 You wanted to see me Mr. Marshall.

SAMMY (THE ROCK) MARSHALL.
 Yes I do Jimmy, I have a job for you.

SAMMY (THE ROCK) walks over to a table by a window and pulls open a draw and pulls out a large envelope.

He turns and tosses it to JIMMY.

ANGLE ON JIMMY as he catches the envelope.

Now he's really pissed.

JIMMY QUINN.
 Whats this?

ANGLE ON SAMMY who's now seated on a long white sofa between 2- of the half naked girls, and is playing with one of the girls tits.

SAMMY (THE ROCK) MARSHALL.
That... My friend is a guy who owes
me a large sum of money.

JIMMY QUINN.
How large?

ANGLE ON SAMMY whose kissing the girls tits.

SAMMY (THE ROCK) MARSHALL.
\$300,000 large.

ANGLE ON JIMMY QUINN whose now getting really peeved.

JIMMY QUINN.
What do you want me to do with him
when I find him?

ANGLE ON SAMMY whose now playing with himself and sucking
and licking on the girls tits.

SAMMY (THE ROCK) MARSHALL.
Bring him back here you big dumb
fuck.

ANGLE ON JIMMY whose pissed, turns and walks towards the
door, grabs the handle and opens the door and leaves,
closing the door behind him.

"CLICK"

ANGLE ON SAMMY AND THE 2- GIRLS, one of the girls is now
sucking him off as he continues to kiss the other girls
tits.

CUT TO:

10 INT.- 29TH FLOOR PENTHOUSE HALLWAY.- CONTINUOUS. 10

JIMMY puts the envelope under his arm...

...and walks over to the elevator and pushes the down
button.

JIMMY QUINN.
(shakes his head.)
Sick motherfucker.

CUT TO:

11 INT.- JIMMY QUINN HOME.- ESTABLISHING.- DAY. 11

LIVING ROOM.

JIMMY QUINN is sitting in a comfortable soft chair, stares deeply in thought about his life and the job at hand.

On the table in front of him is spread out, photographs, charts, official documents. In the center A PHOTOGRAPH of a man, mid-30s, WHITE, dressed like the millionaire he is. "THE MARK".

CU- JIMMY Statue-like, except his eyes which dart across the table in front of him, he picks up a document and looks it over, sets it down. His eye's dart back and forth, he picks up a photograph and finds a connection, a habit...

CU- on PHOTOGRAPH.

JIMMY circles in red, THE PENTHOUSE Gentlemen's Club...

JIMMY QUINN.

Time to go to work.

JIMMY stands up, picks up his keys and walks to the door, shuts off the lights, leaves the house.

FADE OUT:

12 EXT.- THE PENTHOUSE GENTLEMENS CLUB.- NIGHT. 12

The Penthouse Club, Michigan's only premier Gentlemens Club. Located on Detroit's West side, 8 mile rd.

13 INT.- THE PENTHOUSE GENTLEMENS CLUB.- NIGHT. 13

A double bar is available to the hundred or so patrons who lounge about smoking, laughing, and talking as half-naked servers wander the floor, offering a variety of appetizers.

The Music Is Loud With Flashing Lights From All Angles.

Naked and half naked girls are dancing on various stages, swing on poles. Guy's and girls of every life-style and age throw dollar bills and money around like water.

JIMMY approaches the bartender. Female mid 30s- long blonde hair, tight firm body that you can bounce a quarter off of.

BARTENDER KATHY.

(leans over the bar.)

Hey Jimmy, what'll have?

JIMMY reaches into his jacket pocket and pulls out a photo of "THE MARK".

CU- Of PHOTO.

JIMMY QUINN.

(speaks loudly.)

Is this guy here Kathy?

BARTENDER KATHY takes a look at the photo.

BARTENDER KATHY.
Yeah... He's in the vip section,
what did he do?

JIMMY QUINN.
(smiles.)
Thanks hun.

JIMMY puts the photo back in his pocket, turns and heads for the VIP section.

ANGLE ON BARTENDER KATHY.

BARTENDER KATHY.
(shouts.)
HEY JIMMY... WHEN YOU GONNA GIVE ME
A TASTE?

ANGLE ON JIMMY as he turns and smiles at her.

ANGLE ON BARTENDER KATHY.

BARTENDER KATHY.
(speaks to herself.)
Man, he makes me wet.

JIMMY walks towards the VIP section where "THE MARK" is entertaining 5-barely dressed woman.

JIMMY walks up to "THE MARK".

JIMMY QUINN.
(nicely.)
Hi, are you Brian Ray?

THE MARK (BRIAN RAY.)
Yeah, who are you?

JIMMY QUINN.
Sammy sent me about your bill.

THE MARK (BRIAN RAY.)
What bill?

JIMMY QUINN.
(trying to be kind.)
Man don't make me hurt you. You
know what I'm talking about... The
money you owe.

THE MARK (BRIAN RAY.)
Fuck you and fuck Sammy, I don't
owe him any money.

JIMMY QUINN.
(in a calm voice.)
Oh I'm sorry, I must have gotten
the wrong guy sorry about that.

ANGLE ON JIMMY as he bends down in one smooth motion and grabs "THE MARK" by his shirt collar and throws him about 3-feet and onto the floor.

JIMMY walks over to "THE MARK"

JIMMY QUINN.
 (bends down and picks him
 up.)
 Your coming with me asshole.

Suddenly one of the girls sitting with "THE MARK" jumps on JIMMY'S back and starts hitting him about the head and face.

ANGLE ON JIMMY as he reaches behind his head and grabs the girl by the hair and flips her to the floor.

BLAM!

Patrons and naked girls scatter from around JIMMY.

He bends down and grabs "THE MARK" by the shirt and picks him up, when suddenly the girl jumps up and in one smooth motion kicks JIMMY QUINN in the head, tipping him slightly off his feet.

JIMMY, now pissed, pulls back his right arm and balls up his fist, and like a rhino hitting a car, punches the girl squarely in the face sending blood and teeth flying in the air, knocking her back 6-feet and on to the floor-
 -knocking her out cold.

JIMMY turns and plants an elbow sock in the face of "THE MARK", knocking him out, dropping him to the floor.

He then picks him up and throws him over his shoulder and carries him out of the club.

CUT TO:

14 EXT.- THE PENTHOUSE GENTLEMEN'S CLUB. PARKING LOT.- NIGHT. 14

ANGLE ON JIMMY QUINN carrying "THE MARK" out of the club.

JIMMY dumps "THE MARK" onto the hood of an old beat up Buick.

ANGLE ON "THE MARK" as he begins to wake up.

THE MARK (BRIAN RAY.)
 (moaning.)
 Ooooooh!

JIMMY stands over him, he slaps him in the head like a step child.

JIMMY QUINN.
 Wake up shit head.

He slaps him again-

JIMMY QUINN.
Hey! Wake up asshole.

"THE MARK" starts fight back, slapping JIMMY QUINN'S hands.

THE MARK (BRIAN RAY.)
STOP HITTING ME...

JIMMY grabs "THE MARK" with both hands and stands him up.

JIMMY QUINN.
You awake now motherfucker!

THE MARK (BRIAN RAY.)
Yeah. YEAH! Just stop hitting me,
fuck.

JIMMY QUINN.
You got Sammy's money?

THE MARK (BRIAN RAY.)
(defiant.)
Fuck you!

JIMMY slaps "THE MARK" in the ear so hard that blood comes out.

THE MARK (BRIAN RAY.)
(screaming, holding his
ear.)
Ow, FUCK, FUCK, MOTHERFUCKER!

JIMMY grabs "THE MARK" and picks him up and sets him on the hood of the car with force the crushes the hood.

BAM!

THE MARK (BRIAN RAY.)
OH SHIT MY ASS.

JIMMY QUINN.
(pissed.)
You got Sammy's money?

THE MARK (BRIAN RAY.)
Yeah, YEAH, YEAH! Owwww!... You
take a check?

JIMMY QUINN.
(pulls his ear.)
FUCK NO MOTHERFUCKER.

THE MARK (BRIAN RAY.)
(screaming in pain.)
OKAY, OKAY!... I need to go to an
atm.

JIMMY QUINN.
 (grabs him by the nose.)
 You know, no atms gonna give you no
 \$300,000 motherfucker.

THE MARK (BRIAN RAY.)
 (screaming.)
 STOP, STOP STOP, STOP! I have it at
 home... I need to go home, I have
 it in a safe, just stop fucking me
 up.

JIMMY gives him one more good slap up side the head-
 SLAP!

-knocking him off the car and on the ground.

JIMMY QUINN.
 (wipes his hands off.)
 Get up motherfucker... Where's your
 car parked?

ANGLE ON "THE MARK" as he gets up from the ground, blood
 dripping from his ear, mouth and nose.

He wipes his mouth with his sleeve and staggers over to his
 WHITE SUV.

With JIMMY QUINN walking behind him.

BEGIN BACK AND FORTH CUTS.

"THE MARK" stops at the SUV'S drivers side door.

JIMMY QUINN.
 Open the door motherfucker.

"THE MARK" just stands there.

JIMMY QUINN.
 Well... Open the door.

He "THE MARK" still just stands there.

JIMMY QUINN.
 (pissed.)
 What the fuck is wrong with you
 motherfucker? I said open the
 fucking door.

He "THE MARK" turns around and looks at JIMMY.

THE MARK (BRIAN RAY.)
 (crying, scared.)
 How do I know your not gonna kill
 me!

JIMMY QUINN.
 (really, really pissed.)
 OPEN THE DOOR MOTHERFUCKER, I'M NOT
 GONNA KILL YOU... NOW OPEN THE
 FUCKIN' DOOR!

ANGLE ON "THE MARK" who's shaking and crying, reaches into his pants pocket and pulls out his keys, and clicks the fob-

BLIP!, BLIP!

-unlocking the door, he opens it and slides in.

JIMMY QUINN.
 Slide all the way over.

"THE MARK" slides all the way over to the passengers side.

JIMMY slides in behind the wheel.

END BACK AND FORTH CUTS.

15 INT.- SUV.

15

JIMMY looks over at "THE MARK"-

JIMMY QUINN.
 Gimme the keys motherfucker.

"THE MARK" holds tight to the keys.

THE MARK (BRIAN RAY.)
 Not until you promise not to kill
 me.

JIMMY QUINN.
 (surprised.)
 What!

THE MARK (BRIAN RAY.)
 Not until you promise not to kill
 me.

ANGLE ON JIMMY as he slams "THE MARKS" head into the doors glass with a force of a truck hitting a car-

BAM!

-sending stars into his eyes.

JIMMY reaches down and takes the key's from him.

JIMMY QUINN.
 Gimme the keys motherfucker.

JIMMY puts the key into the ignition, turns the key and starts the car, place's it in drive, slams on the gas and onto the service road.

CUT TO:

16 INT.- 29TH FLOOR PENTHOUSE HALLWAY.- NIGHT.

16

JIMMY QUINN and the barely standing "THE MARK" are standing outside of SAMMY (THE ROCK) MARSHALL'S door-

JIMMY looks up at the CCTV Camera with a mean look on his face.

We hear the door unlock-

CLICK!

JIMMY grabs the door handle and opens the door-

-shoving "THE MARK" into the PENTHOUSE and onto the floor.

THE MARK (BRIAN RAY.)

Hey!

JIMMY QUINN.

Shut the fuck up.

ANGLE ON SAMMY (THE ROCK) MARSHALL, as he comes into the living room-

-along with 3- underweard dressed girls in high heels smoking a joint.

SAMMY (THE ROCK) MARSHALL.

Hey, hey, hey Jimmy, my man.

SAMMY walks up to "THE MARK", who's laying on the floor beaten and battered.

SAMMY bends down and looks at "THE MARK".

SAMMY (THE ROCK) MARSHALL.

Brian, Brian, Brian... You've been a bad boy.

SAMMY takes a long drag from the joint, and blows smoke in "THE MARKS" face...

"THE MARK" turns his head, and looks down.

SAMMY (THE ROCK) MARSHALL.

Wheres my money Brian?

THE MARK (BRIAN RAY.)

I told your giant it's in my safe,
I have it, I swear I have it, just
let me go and I'll get for you...

SAMMY takes a deep long drag of the joint, walks over to one of the girls and gives her a shotgun kiss with the joint smoke...

He turns and walks over to "THE MARK".

SAMMY (THE ROCK) MARSHALL.
 (laughing.)
 Let you go?... You know your a
 funny guy.

SAMMY looks over at JIMMY.

ANGLE ON JIMMY QUINN.

SAMMY (THE ROCK) MARSHALL.
 You think he's funny Jimmy?

JIMMY QUINN.
 (in a calm voice.)
 Yeah he's funny.

SAMMY (THE ROCK) MARSHALL.
 See... Even Jimmy thinks your
 funny.

SAMMY walks again over to where the girls are seated and takes a seat in between them, putting his arms around TWO of them...

He smile's like a little boy at JIMMY QUINN and "THE MARK"-
 -then suddenly-

SAMMY (THE ROCK) MARSHALL.
 NOW!

FOUR figures come up behind JIMMY QUINN, ONE with a stun-gun-

CU- of guy with stun-gun, stunning JIMMY in the side of his neck-

ANGLE ON JIMMY QUINN going down to the floor-

CU- of bad guy knocking JIMMY out cold with a 9.mm

ANGLE OF bad guy knocking out "THE MARK".

SAMMY (THE ROCK) MARSHALL.
 Take them out on the service
 elevator, and make it look good,
 okay!

SAMMY returns kissing ONE of the girls as the other TWO girls kiss each other.

ANGLE on the bad guys carrying out JIMMY QUINN and "THE MARK".

FADE TO BLACK.

17 INT.- THE MARKS MANSION LIVING ROOM.- NIGHT.

17

The room is trashed, lamps on, but on the floor, coffee table broken, walls filled with blood splatter, a pool of blood on the floor next to JIMMY QUINN.

ANGLE ON JIMMY as he wakes up, he's rubbing the back of his head-

JIMMY sets his hand in the pool of blood, he looks at his hand-

-then at "THE MARK" (BRIAN) whose dead on the floor from the beating he took.

JIMMY is stunned and confused-

JIMMY QUINN.

What the fuck?

He stands up, staggers a little, looks around, still confused.

Then suddenly the room is filled with armed SWATT and police officers screaming commands at him.

SWATT.

DOWN ON YOUR KNEES, DOWN ON YOUR
KNEES MOTHERFUCKER... DON'T MOVE.

ANGLE ON JIMMY QUINN who complies with SWATT'S orders.

SWATT.

GET ON YOUR STOMACH... SPREAD EAGLE
ARMS OUT TO YOUR SIDE.

CU- of SWATT officer as he place's handcuff on JIMMY QUINN.

We see the SWATT officer helping JIMMY up from the floor and walks him out of the house.

18 EXT.- THE MARKS MANSION.- NIGHT.

18

SWATT and local POLICE cars line the MANSION drive, red and blue lights flashing like Christmas morning, armed officers, and SWATT officers walking around in and out of the MANSION.

ANGLE ON JIMMY QUINN and TWO SWATT officers walking JIMMY to a waiting POLICE VAN, putting him in the VAN and shutting the door.

The POLICE VAN drives off-

CUT TO:

19 INT.- POLICE VAN.- NIGHT.

19

JIMMY is alone handcuffed to the vans floor by a short chain.

JIMMY braces himself and pulls as hard as he can on the handcuffs chain-

BACK AND FORTH CU- SHOTS of chain link opening up as JIMMY QUINN pulls on it.

CU- on chain as it breaks-

PING!

ANGLE ON JIMMY QUINN as he begins kicking the rear doors to the POLICE VAN-

THUMP!, THUMP!, THUMP!

ANGLE ON POLICE VANS driver as he looks back into the van and sees JIMMY kicking the doors.

THUMP!, THUMP!, THUMP!

20 EXT.- POLICE VAN.- NIGHT. 20

BEGIN INTERCUT SCENES INT/EXT OF VAN.

We see the POLICE VAN swerve left and right.

JIMMY kicks like a bull in a stall.

BANG!, BANG!, BANG!

The POLICE VAN pulls into the left lane of the service road.

JIMMY kicks hard again, again, and again, harder and harder.

BANG!, BANG!, BANG!

21 INT.- POLICE VAN CAB. 21

We see the POLICE OFFICER loosing control of the VAN as he looks back and forth at JIMMY QUINN.

22 EXT.- POLICE VAN.- CONTINUOUS. 22

We see the POLICE VAN'S wheels turn hard right flipping the POLICE VAN over and over-

23 INT.- POLICE VAN.- CONTINUOUS. 23

JIMMY falls to his right side and onto the VAN'S right panel side-

24 EXT.- POLICE VAN.- CONTINUOUS. 24

The POLICE VAN slides down the road, sparks flying in the air-

25 INT.- POLICE VAN CAB. 25
 CU- POLICE OFFICER'S eyes wide open, he shields his face, glass from the windshield flying in the cab of the VAN.

26 EXT.- POLICE VAN.- CONTINUOUS. 26
 -the VAN jumps the curb, and into a wooded lot, coming to a stop...
 The POLICE VAN smokes and the smell of gas fills the air.
 CU- of Gas Dripping Onto The VAN'S Exhaust

27 INT.- POLICE VAN.- CONTINUOUS. 27
 JIMMY stands himself up and gives the VANS doors ONE more hard kick-
 BANG!
 -opening the VANS door-

28 EXT.- POLICE VAN.- CONTINUOUS. 28
 JIMMY climbs out of the VAN... Looks around-
 CU- of Gas Dripping Onto The Exhaust.
 JIMMY runs to the front of the VAN.
 JIMMY'S POV- looks inside and sees the stuck POLICE OFFICER.

29 INT.- POLICE VAN CAB. 29
 ANGLE ON POLICE OFFICER who is stuck under the steering wheel-
 CU- of POLICE OFFICER as he looks at JIMMY QUINN.
 VAN POLICE OFFICER.
 (garbled and in pain.)
 Help, help me.

30 EXT.- POLICE VAN.- CONTINUOUS. 30
 ANGLE ON JIMMY as he pats the POLICE OFFICER'S clothes for the handcuffs key's-
 -he finds the keys hanging on the POLICE OFFICERS belt loop-
 CU- on JIMMY as he unlocks the handcuffs, freeing himself and drops the cuffs to the ground.
 ANGLE ON JIMMY as he starts to walk off, and stops-
 JIMMY QUINN.
 (second guesses.)
 Fuck!

JIMMY turns around and walks back to the VAN.

JIMMY QUINN.

Take it easy man, I'll get you out.

ANGLE ON THE GAS DRIPPING ONTO THE EXHAUST.

The gas drips onto the exhaust, smoking with every drip-
-then

POOF!

-a spark, then a flame-

ANGLE ON JIMMY as he reaches into the VAN, grabs the steering wheel-

CU- on JIMMY'S HAND WRAPPING AROUND STEERING WHEEL.

JIMMY pulls with all he has-

CU- on JIMMY QUINN'S face.

JIMMY QUINN.

(screams.)

AHHHHH!

ANGLE ON GAS DRIPPING ON EXHAUST FEEDING THE FIRE.

ANGLE BACK ON JIMMY.

31 INT.- POLICE VAN CAB. 31

We see the steering wheel move, freeing the POLICE OFFICER.

JIMMY grabs the POLICE OFFICER pulling him out of the VAN through the windshield opening-

32 EXT.- POLICE VAN.- CONTINUOUS. 32

In one quick smooth motion, JIMMY lifts the POLICE OFFICER and throws him over his shoulder and runs to safety.

ANGLE ON POLICE VAN as fire fully engulfs the VAN in fire and explodes

BOOM!

ANGLE ON JIMMY and THE POLICE OFFICER as they both turn their heads from the blast.

CU- POLICE OFFICER.

VAN POLICE OFFICER.

Thanks.

JIMMY QUINN.

Yeah sure.

END INTERCUTS.

WE hear in the background sirens.

VAN POLICE OFFICER.
You better get outta here.

ANGLE ON JIMMY as he looks at the POLICE OFFICER.

JIMMY QUINN.
Thanks man.

VAN POLICE OFFICER.
Go on man, get the hell outta here.

JIMMY stands to his feet, bends over and shakes the POLICE OFFICER'S hand-

-runs off into the night.

FADE TO BLACK.

33 INT.- JIMMY QUINN HOME.- ESTABLISHING.- NIGHT.

33

We see the POLICE along with 2- POLICE DETECTIVES searching JIMMY QUINNS home.

POLICE are in every room, searching everywhere and everything.

DETECTIVE BRIAN COOKE and DETECTIVE ALICE MAY look at the photo's of "THE MARK" are sitting on the coffee table.

DETECTIVE BRIAN COOKE.
What the fuck was Jimmy up to?

ANGLE ON DETECTIVE ALICE MAY, as she picks up one of the photo's-

DETECTIVE ALICE MAY.
Here's our evidence, look.

She hands the photo to her partner DETECTIVE BRIAN COOKE.

He takes the photo and looks at it.

DETECTIVE BRIAN COOKE.
Yeah...
(looks around the room.)
Bag everything fellows.
(looks at Alice.)
Lets get something to eat.

Both DETECTIVES leave the home.

FADE TO BLACK.

34 INT.- HOME OF DANNI MCKENZIE.- ESTABLISHING.- DAY.

34

KITCHEN DOORWAY.

We see DANNI MCKENZIE, dressed in her bathrobe and slippers. She turns the KITCHEN light on and enters the room-

She's startled when she sees JIMMY sitting at her kitchen table.

DANNI MCKENZIE.
MOTHERFUCK Jimmy... What the fuck
you doing here?

She walks over to the coffee maker and turns it on.

CLICK!

DANNI MCKENZIE.
Jimmy why the police looking for
you, what did you do?

JIMMY stands up and walks over to her, places his hands on her shoulders.

JIMMY QUINN.
I didn't do anything, I swear baby.

DANNI MCKENZIE.
Yeah right! You want a cup of
coffee?

She gets 2- coffee cups from the cabinet and sets them on the counter-

DANNI MCKENZIE.
What the fuck happened, the news
said you killed a guy. Did you?
They said you beat the guy to
death.

JIMMY QUINN.
It wasn't me, I didn't kill
anybody, I was set up...

She removes the coffee pot and pours the coffee-
-then she opens the fridge and gets a gallon of milk-
-and pours a small amount in her cup.

DANNI MCKENZIE.
Who set you up?

JIMMY QUINN.
That son-of-a-bitch Sammy.

DANNI MCKENZIE.
Why?

JIMMY QUINN.

I don't know...

She hands JIMMY a cup of black coffee, and they both take a seat at the kitchen table.

DANNI MCKENZIE.

Baby what you gonna do...

JIMMY QUINN.

(takes a sip of coffee.)

I gotta think, the night is still a blur.

DANNI MCKENZIE.

What happen?

JIMMY QUINN.

Sammy sent me to get this guy who owed him money, then the lights went out... When I woke up cops where all over me.

She reaches for his hand... He takes hers and hangs his head...

JIMMY stands up and heads for the door-

-she turns in her seat and looks up at him, he bends down and gives her a kiss-

DANNI MCKENZIE.

What you gonna do?

JIMMY QUINN.

Make myself righteous again.

JIMMY opens the door and leaves.

DISSOLVE TO:

35 INT.- POLICE HQ.- ESTABLISHING.- DAY.

35

Detective's BRIAN COOKE and ALICE MAY are studying the evidence found in JIMMY QUINN'S home.

DETECTIVE BRIAN COOKE.

How long have we known Jimmy, 10-15 years?

DETECTIVE ALICE MAY.

About that. Why?

DETECTIVE BRIAN COOKE.

Have you ever known him to beat a guy to death? I mean somethings not right. He'll beat the shit out of someone, but kill'em!, I just don't see it.

DETECTIVE ALICE MAY.
 Yeah maybe your right... Just the
 mere size of him coming at you
 would make you pay up.

DETECTIVE ALICE MAY picks up a crime scene photo.

CU- ON CRIME SCENE PHOTO.

She takes a long look at the photo of "THE MARK" dead on the floor.

CU- of photo.

DETECTIVE ALICE MAY.
 You know, this just ain't Jimmy...
 It's not his style at all... Let's
 go back to the crime scene,
 somethings off.

Both DETECTIVES get up and head back to the crime scene.

FADE TO BLACK.

36 EXT.- DETROIT SUBURBS.- NIGHT. 36

IT'S RAINING-

A BLACK SUV winds through a rain-slicked suburban village.
 Nice, quaint.

WE PAN with the BLACK SUV as it eases down the street, where
 quaint gives away to new. A middle class housing development
 for the upward class.

37 EXT.- NICE SUBURBAN HOUSE.- NIGHT. 37

The BLACK SUV is BLACKED OUT, and pulls into the driveway.

The engine shuts off. The SUV'S door opens and JIMMY QUINN
 steps out... JIMMY cautiously walks up to the window and
 peeks in-

-he wipes his face from the rain, looks both ways and checks
 to see if the window is locked-

JIMMY pushes up on the window, opening it-

-he looks to the left, then the right, and climbs in the
 window.

38 INT.- NICE SUBURBAN HOUSE.- NIGHT. 38

The room is dark, a slight breeze is coming from the open
 window. JIMMY softly and quietly checks each room on the
 first floor-

JIMMY carefully walks up the staircase to the second floor-

- 39 INT.- SECOND FLOOR HALLWAY.- NIGHT. 39
- he checks each bedroom door-
- and finely coming to the master bedroom-
- He slowly turns the door knob,a slight click-- opens the door-
- 40 INT.- MASTER BEDROOM.- NIGHT. 40
- the room is dark, a man and his wife are sleeping.
- JIMMY softly walks over to the side of the bed where the man is sleeping-
- CU- JIMMY standing over the man, rain water drips from JIMMY'S face and onto the man face-
- PLOP!
- waking him up-
- Then suddenly JIMMY slaps his right hand over the mans mouth, the mans eye's open, he's shocked, he squirms as JIMMY slides him out of the bed and into his arms like a hostage-
- and walks him out of the bedroom-
- 41 INT.- SECOND FLOOR HALLWAY.- NIGHT. 41
- and down the stairs-
- and to the kitchen. JIMMY opens the BASEMENT door.
- ANGLE ON JIMMY and the MAN, as JIMMY flips the light switch and turns on the lights.
- 42 INT.- BASEMENT.- NIGHT. 42
- He and the MAN walk down the stairs and into the basement.
- JIMMY lets the man go-
- ANGLE ON THE MAN. (RUSSELL QUINN.)mid 30s,he's a"DAY-DAY" type of guy.
- He's pissed off, and standing in his winnie- the- pooh pajamas turns around-
- RUSSELL QUINN.
(pissed off.)
What the fuck Jimmy?... You fucking crazy? Shit!
- JIMMY QUINN.
I'm sorry I had to.

RUSSELL QUINN.

You had to? You couldn't call motherfucker?

JIMMY QUINN.

Calm down motherfucker... I'm sorry, but the cops are looking for me.

RUSSELL QUINN.

I know, I seen you on the news, the whole towns looking for you motherfucker... What the fuck did you do? They said you killed a guy.

JIMMY QUINN.

I didn't do anything, I was set up.

RUSSELL QUINN.

Set up? Who the fuck set you up? Sherry sees you here she's gonna kick my ass, damn Jimmy!

JIMMY QUINN.

Russ, I need your help.

RUSSELL QUINN.

My motherfucken help? How can I help you motherfucker?

JIMMY QUINN.

I just need you to follow one of Sammy's guys.

RUSSELL QUINN.

Are you fucken crazy? Jimmy I can't get involved with this shit, I got kids motherfucker!

JIMMY QUINN.

Come on bro. You just need to call me when he leaves Sammy's crib, and follow him, that's all.

RUSSELL QUINN.

That's all?... Fuck, fuck! Okay, but you owe me motherfucker.

JIMMY QUINN.

Cool, thanks bro.

JIMMY tugs a little on RUSSELL'S pajamas.

JIMMY QUINN.

What the fuck are you wearing? Is that winnie the pooh, motherfucker?

RUSSELL QUINN.
 (slaps his hand.)
 Yeah motherfucker! What of it? Who
 do you need me to follow?

JIMMY QUINN.
 His name is Gene.

RUSSELL QUINN.
 Gene?... He's a fucken fag? What
 the fuck kinda name is the for a
 guy?

JIMMY QUINN.
 No, how the fuck do I know!

RUSSELL QUINN.
 What the fuck does he look like?

JIMMY QUINN.
 He's a big ugly white motherfucker
 with a long scare on his left
 cheek, you can't miss him.

RUSSELL QUINN.
 Are we done? I'd like to go back to
 bed motherfucker if you don't mind,
 I got work in the morning.

JIMMY QUINN.
 Yeah we done, take your black ass
 back to bed motherfucker...

ANGLE ON JIMMY AND RUSSELL as they both go up to the
 kitchen.

The TWO walk back up the stairs.

JIMMY QUINN.
 Hey, does mom know?

RUSSELL QUINN.
 (looks back at Jimmy.)
 YEAH! She knows. She's got a tv
 motherfucker.

JIMMY QUINN.
 (pushes him.)
 Git the fuck up the stairs
 motherfucker.

43 INT.- KITCHEN.- NIGHT.

43

JIMMY walks over to the kitchen door-
 -opens it-

JIMMY QUINN.
 (looks at Russell.)
 Don't forget to call me bitch.

JIMMY leaves, and closes the door behind him.

RUSSELL locks the door-

RUSSELL QUINN.
 Motherfucker pulls me outta my bed
 like I'm his prison bitch, crazy
 motherfucker, I need your help,
 what the fuck...

44 EXT.- NICE SUBURBAN HOUSE.- NIGHT. 44

BACKYARD.

JIMMY pulls his collar up-

JIMMY QUINN.
 Big cry-baby motherfucker.

-and sprints through the backyard in the rain and around to
 the front of the house, and back to his SUV.

FADE TO BLACK.

45 EXT.- WESTIN BOOK CADILLAC HOTEL.- DAY. 45

SERVICE ROAD.

We see RUSSELL in his gray MINIVAN parked across the street
 from the WESTIN BOOK CADILLAC HOTEL, watching and waiting
 for GENE the BIG WHITE GUY, JIMMY wants him to watch for.

46 INT.- MINI VAN.- DAY. 46

RUSSELL is staking out the WESTIN BOOK CADILLAC HOTEL, he's
 having a very hot cup of takeout coffee with cream and
 sugar, he takes off the plastic lid from the coffee cup and
 blows on the hot coffee-

-he takes a sip and burns his tongue-

RUSSELL QUINN.
 MOTHER-FUCK! Damn!

47 EXT.- WESTIN BOOK CADILLAC HOTEL.- CONTINUOUS. 47

The entrance door opens-

CU- ON ENTRANCE DOOR OPENING.

A very large BIG MAN (GENE) steps out, he's a big rhino of a
 man, mid 30s- short hair that's cut tight to his head, he
 has a big scar on his left cheek. He's dressed in black
 jeans, and a knitted shirt, black shoes.

He stops, pause for a beat-

48 INT.- MINI VAN.- CONTINUOUS. 48

ANGLE ON RUSSELL sipping his coffee-

RUSSELL QUINN.
(blows on his coffee.)
Damn this shit is hot.

RUSSELL'S POV- up at the BIG GUY (GENE)-

RUSSELL QUINN.
Oh shit, that's the guy.

He reaches on the dash for his phone-
-and calls JIMMY.

We hear the phone ring

RING!, RING!, RING!

RUSSELL QUINN.
Come on motherfucker answer the
phone.

JIMMY QUINN. (V.O.)
(half asleep.)
Hello.

RUSSELL QUINN.
Your boy is here.

JIMMY QUINN. (V.O.)
(half asleep.)
Who the fuck is this?

RUSSELL QUINN.
Motherfucker your brother Russell
bitch, your boy is here.

JIMMY QUINN. (V.O.)
Whats he doing?

RUSSELL QUINN.
Fucken standing looking around.

JIMMY QUINN. (V.O.)
When he takes off follow him and
call me back, let me know where he
goes.

RUSSELL QUINN.
Motherfucker you said just call
you! Now you want me to follow him?

JIMMY QUINN. (V.O.)
Just do it motherfucker! Then call
me back.

RUSSELL QUINN.
Fuck! Yeah okay bye bitch.
(hangs up the phone.)
Fuck!

And sets the phone in the console cup holder.

49 EXT.- WESTIN BOOK CADILLAC HOTEL.- CONTINUOUS. 49

The BIG GUY (GENE) looks both ways, and then looks right,
and starts down the sidewalk.

50 INT.- MINI VAN.- CONTINUOUS. 50

RUSSELL looks out of the window and sees a SUPER PHAT-ASS
GIRL walking past him-

51 EXT.- WESTIN BOOK CADILLAC HOTEL.- CONTINUOUS. 51

ANGLE ON SUPER PHAT-ASS GIRL.(Flo-Jo type.)

52 INT.- MINI VAN.- CONTINUOUS. 52

RUSSELL'S POV- on SUPER PHAT-ASS GIRL.

RUSSELL QUINN.
Damn!

ANGLE ON RUSSELL as he spills his hot coffee on his lap-
-he jumps in his seat from spilling his coffee-

RUSSELL QUINN.
Oh fuck, shit, that's hot, damn!
(Then.)

RUSSELL looks over and sees the BIG GUY walk off.

He starts the engine, puts it in drive and recklessly drives
off following the BIG GUY (GENE).

RUSSELL QUINN.
Jimmy, I'm gonna kick yo-ass when I
see you motherfucker. F-U-C-K!

53 EXT.- A SERVICE ROAD.- DAY. 53

WE follow RUSSELL in his MINI VAN as he follows the BIG
WHITE GUY (GENE) as he walks down the street.

54 INT.- MINI VAN.- CONTINUOUS. 54

ANGLE ON RUSSELL'S POV- of BIG WHITE GUY (GENE)-

RUSSELL QUINN.

Where the fuck you going
motherfucker?

55 EXT.- A SERVICE ROAD.- CONTINUOUS.

55

We follow the BIG WHITE GUY (GENE) to a DOWNTOWN NIGHTCLUB.

The Level Two Bar & Rooftop;

Detroit's premier sports bar and rooftop, NIGHTCLUB. Located in Detroit's Greektown.

It features an indoor and outdoor multi-level area with two full bars where you can find over 40- bottled beers, eight beers on draft, premium wines and champagne, and an extensive Scotch selection.

The lower level outdoor area is open year round, covered and heated, so you can visit this place even when it rains. There are 11 large screen televisions and free WiFi available for the guests.

We see the BIG WHITE GUY (GENE) knock on the front door.

KNOCK!, KNOCK!, KNOCK!

ANGLE ON RUSSELL as he pulls up across the street, and parks-

56 INT.- MINI VAN.- CONTINUOUS.

56

RUSSELL'S POV- watching the BIG WHITE GUY (GENE).

RUSSELL reaches for his cell phone and calls JIMMY-

RING!, RING!, RING!

JIMMY QUINN. (V.O.)

Hello.

RUSSELL QUINN.

Hey your boy is at the level two bar. What you want me to do?

JIMMY QUINN. (V.O.)

Just stay there until I get there, thanks, bye.

ANGLE ON BIG WHITE GUY (GENE) as the front door opens and he goes in.

57 INT.- THE LEVEL TWO BAR.- DAY.

57

We follow the BIG WHITE GUY (GENE) walk through the bar to the back office, he knocks on the door-

KNOCK!, KNOCK!

-the door opens, a woman (COLLEEN COX) white in her mid 40s-tall, with long blond hair, dressed in red leather skin-tight pants, black v-neck blouse, a long gold necklace that fits perfectly between her revealing cleavage, for an older woman she looks good, shes a MILF, a COUGAR.

COLLEEN COX.

(soft, but sexy voice.)

Come on in.

The BIG WHITE GUY (GENE) walks into the office, shuts the door behind him.

58 INT.- THE LEVEL TWO BAR.- OFFICE.- DAY.

58

A mid-sized classic freestanding glass-top desk, dark wood floor and brown floor study room design in Tampa with beige walls, color matching book shelves and chair. All white large laptop computer.

WE follow COLLEEN COX, who sexaly walks back and around to her desk and sits back down.

GENE'S POV- as he watches COLLEEN'S finely shaped ass walk back to her desk.

GENE.

(in a whisper.)

Damn!

ANGLE ON COLLEEN, sitting behind her desk as she looks the guy up and down-

COLLEEN COX.

So, what can I do for you?

GENE.

Sammy sent me.

COLLEEN COX.

And what did Sammy send you for?

GENE.

He said you have something for him,
I'm to pick it up.

Without a word COLLEEN gets up from her desk, turns around and walks about 3-4 feet to the book shelf, crouches down and opens the right cabinet door, and pulls out a large brown briefcase-

-she stands and closes the door and turns and walks back to her desk, and sets the case on her desk-

-GENE steps forward to take the briefcase from her, with her hand on top of it, and standing some what pissed, she looks at GENE-

ANGLE ON BOTH.

COLLEEN COX.
 (in a stern voice.)
 You tell Sammy this is the last
 time.

GENE starts to take the case, she pulls back the briefcase.

COLLEEN COX.
 (pissed.)
 The last time.

GENE takes the briefcase from her, he nods yes, turns and
 walks to the door-

COLLEEN COX.
 (still pissed.)
 You tell him.

GENE opens the door, walks out and the door shuts behind
 him.

COLLEEN picks up her cell phone, scrolls through her
 contacts and calls CHARLES MORTON a big time lawyer in
 BLOOMFIELD HILLS.

COLLEEN COX.
 (scared.)
 Charles Morton please, Colleen Cox,
 thank you... Charles, it's Colleen,
 he just left my office. Later,
 when? I'll be in my office, okay
 bye.

She hangs up the phone, sets it on her desk and leans back
 in her chair, and sighs.

CUT TO:

59 EXT.- A SERVICE ROAD.- DAY. 59

We see RUSSELL sitting in his MINI VAN watching for the BIG
 WHITE GUY (GENE).

60 INT.- MINI VAN.- DAY. 60

Suddenly the passenger door opens-

CU- on passenger door.

-it scares the shit out of RUSSELL.

CU- RUSSELL as he jumps in his seat and screams-

RUSSELL QUINN.
 FUCK!

ANGLE ON JIMMY as he gets into the MINI VAN.

JIMMY QUINN.

What the fucks the matter with you,
motherfucker.

RUSSELL QUINN.

Motherfucker you almost made me
catch a heart attack!

JIMMY QUINN.

Shut the fuck up you little bitch,
has he come outta there yet?

RUSSELL QUINN.

No, not yet.

JIMMY QUINN'S POV- he sees the BIG WHITE GUY (GENE) coming
out of the nightclub.

JIMMY QUINN.

There that motherfucker is.

RUSSELL QUINN.

Who the fuck is he?

JIMMY QUINN.

He works for Sammy.

RUSSELL QUINN.

Sammy? The freak Sammy?

JIMMY QUINN.

Yeah... Their blackmailing Colleen.

RUSSELL QUINN.

Who the fuck is she?

JIMMY QUINN.

She's a fine ass rich bitch, Sammy
caught her doing some freaky shit
and got it on tape and is holding
it over her head.

RUSSELL QUINN.

What kinda freaky shit? She take in
the ass, shit with a midget freaky
shit?

JIMMY QUINN.

Man shut the fuck up and follow
that motherfucker.

RUSSELL starts the MINI VAN and the two follow the BIG WHITE
GUY (GENE).

61 EXT.- A SERVICE ROAD.- DAY.

61

WIDE ANGLE ON THE MINI VAN FOLLOWING THE BIG WHITE GUY
(GENE).

As he walks back to WESTIN BOOK CADILLAC HOTEL.

62 INT.- MINI VAN.- DAY. 62

JIMMY'S POV- on the BIG WHITE GUY (GENE) as he crosses the street.

JIMMY QUINN.
Pull over here.

RUSSELL QUINN.
What?

JIMMY QUINN.
PULL OVER HERE MOTHERFUCKER!

63 EXT.- A SERVICE ROAD.- CONTINUOUS. 63

We see RUSSELL pull the MINI VAN over and park.

64 INT.- MINI VAN.- CONTINUOUS. 64

CU- JIMMY QUINN.

JIMMY QUINN.
Thanks bro... I'll call you later.

JIMMY opens the door, slides out-

65 EXT.- A SERVICE ROAD.- CONTINUOUS. 65

-shuts the door-

-the MINI VAN drives off, JIMMY quickly sprints across the street, and follows the BIG WHITE GUY (GENE) about 30-40 feet behind him, being careful to stay out of sight.

JIMMY'S POV- on GENE as he steps in a bar.

JIMMY walks across the street and waits for GENE to come out of the bar-

A BEAT.

ANGLE ON GENE as he comes out of the bar, without the briefcase, he stops and lights himself a smoke, and starts back to SAMMY'S place.

ANGLE ON JIMMY.

JIMMY'S POV- on GENE.

JIMMY QUINN.
What the fuck is he doing?

JIMMY catches up to GENE, and sneaks up behind him.

ANGLE ON JIMMY as he quickly grabs GENE by the shoulders and throws him into an alley-

JIMMY QUINN.

Hey Gene, where you going?

-GENE falls to the ground, a cat runs out of the way.

GENE.

What the fuck!

GENE go's for his gun-

CU- ON GENES HAND REACHING FOR HIS GUN UNDER HIS JACKET.

JIMMY steps forward and kicks the gun from his hand, sending the gun into a bag of trash.

JIMMY QUINN.

(pissed.)

You gonna shoot me motherfucker.

GENE.

(scared.)

Jimmy! Jimmy I had nothing to do with it man.

JIMMY QUINN.

Why did Sammy set me up?

GENE.

I don't know, I swear, I don't know.

JIMMY QUINN.

Your lying Gene.

GENE.

Fuck you Jimmy! What the fuck you gonna do? The cops are looking everywhere for you. Your a dead man!

ANGLE ON JIMMY as he bends down and grabs GENE by the collar-

JIMMY QUINN.

Get up motherfucker, your coming with me.

-and stands him up.

GENE swings on JIMMY with a right hook, JIMMY blocks his fist with his left arm, with a sudden powerful right he slams his fist into GENE'S nose sending crimson blood gushing and spilling onto JIMMY'S jacket-

-JIMMY'S POV- looks down at his jacket-

CU- On JIMMY'S Jacket stained with blood.

JIMMY QUINN.

You got blood on me motherfucker!

ANGLE ON JIMMY as he grabs GENE'S head with both hands and throws him into a dumpster behind him-

CU- ON GENE as he flies into the dumpster bouncing off, and onto the ground, rolling into garbage that's piled up by the dumpster.

JIMMY walks over to GENE and stands over him-

-GENE puts his hands up, as to giving up.

GENE.

(yelling.)

ALRIGHT, ALRIGHT! I give up, fuck!

JIMMY QUINN.

(really pissed.)

Stand up motherfucker!

GENE stands up, blood running from his nose, and a nice goose egg forming on his forehead, his hands and jacket stained with garbage, he flings the garbage from his hands.

GENE.

(shouts.)

FUCK! FUCK YOU JIMMY QUINN!

JIMMY pushes him with a force of a bull sending him stumbling out of the alley.

CUT TO:

66 INT.- BASEMENT OF OLD WAREHOUSE.- DAY.

66

The Basement is dark and full of trash, old boxes, rats. The windows are boarded up, the floor is wet from dripping water.

JIMMY pushes GENE down a flight of stairs.

ANGLE ON GENE falling down the stairs, and to the Basement floor.

THUMP!, THUMP!, THUMP!, THUMP!

JIMMY slowly walks down the stairs-

-he nudges (lightly kicks) GENE in the side-

JIMMY QUINN.

Get up.

He nudges him again-

JIMMY QUINN.

I said get up motherfucker!

GENE slowly gets on all fours, blood pooling on the floor from his face-

GENE.
(moaning.)
Yeah...

JIMMY QUINN.
(pissed.)
GET UP MOTHERFUCKER! Don't make me hurt you!

GENE.
FUCK YOU JIMMY, FUCK YOU!

JIMMY bends down, he grabs GENE by his jacket, and like a bag of trash, stands him on his feet.

He pushes GENE deep into the dark Basement, GENE stumbling and falling over trash and boxes. Rats scatter at the sound of GENE stumbling through the basement.

CROSSFADE:

67 INT.- BASEMENT OF WAREHOUSE.- CONTINUOUS.

67

We see GENE naked and strapped to a wooden chair without it's seat.

His face stained with blood, his left eye black and blue, blood dripping from his broken nose drips onto his lap.

His head hanging, blood dripping.

ANGLE ON GENE SEATED ON CHAIR.

Under the chair is a floor-jack with a sharp 8-inch spike welded to it.

ANGLE ON GENE whose head is hanging, he's in a daze from the fall he took down the stairs.

ANGLE ON JIMMY as he jacks up the floor-jack with the sharp spike welded to it-

-up with in inches from GENES asshole.

CU- of Floor-jack being jacked up.

ANGLE ON JIMMY as he walks up to a workbench behind him, and picks up a cordless drill with a long drill bit in it.

CU- on Cordless Drill spinning.

THE SOUND OF THE DRILL RUNNING.

JIMMY walks up to him with the cordless drill in his hand, he squeezes the trigger-

THE SOUND OF THE DRILL.

He lifts GENE'S head-

JIMMY QUINN.
HEY! Wake up motherfucker.
(slaps his face.)
Wake up!

GENE wakes up-

GENE.
(stuttering.)
Fffuck you!

JIMMY drills into GENE'S right hand, (his gun hand)-

GENE.
(screaming.)
Ahhhhhhh!

Blood and flesh splatter on the wall.

JIMMY QUINN.
You awake now motherfucker?

GENE.
(crying in pain.)
Fuck you Jimmy!

Blood dripping from GENES hand and onto the floor and running down the chair leg.

JIMMY QUINN.
Why did Sammy set me up?

GENE.
Fuck you! Fuck you!
(spits blood at Jimmy.)

ANGLE ON JIMMY as he steps back as the spit mixed with blood lands on JIMMY'S shoe.

JIMMY QUINN.
Motherfucker, you got that shit on my shoe!

JIMMY punches GENE with a hard right, knocking him back and onto the floor

THUD!.

CU- of GENE on his back in pain.

GENE.
(in pain.)
F-U-C-K!

A Beat.

JIMMY sets the drill down on the workbench behind him. He slowly and calmly walks over to GENE and sets him up-right in the chair-

-and walks around in front of him.

JIMMY QUINN.

(calmly.)

I'm gonna ask you again... Why did Sammy set me up?

GENE.

I told you, I don't know MAN!

JIMMY QUINN.

(really pissed.)

DON'T FUCKIN' LIE TO ME GENE!...
WHY DID SAMMY SET ME UP?

GENE.

He needed the dude out of the way,
so he can take over.

(laughing.)

AND YOU, THE DUMB MOTHERFUCKER THAT
YOU ARE, HELPED HIM DO IT!

JIMMY QUINN.

What?

GENE.

(laughing.)

You STUPID DUMB FUCK!

CU- on JIMMY'S face, that's now full of anger.

JIMMY suddenly lifts GENE and the chair up off the floor and slams him back down with such a force it sends the sharp spike up and into GENE'S ass-

BANG!

-busting the chair legs, sending broken chair flying across the basement.

GENE.

Ahhhhhh!

-killing him.

JIMMY QUINN.

(calmly.)

Fuck you, motherfucker!

JIMMY starts to walk past GENE, stops and kicks him over onto the floor-

THUD!

-and walks off-

FADE TO BLACK.

68 INT.- POLICE HQ.- ESTABLISHING.- DAY. 68

Detective's BRIAN COOKE and ALICE MAY are sitting at their desks going over and reviewing the case on JIMMY QUINN.

The phone rings.

RING!, RING!, RING!

Detective ALICE MAY picks it up.

DETECTIVE ALICE MAY.
Yeah! Okay we'll be right there.

She hangs it up.

DETECTIVE ALICE MAY.CONT'D
We got a dead body in a basement.

Both Detective's get up and leave.

CUT TO:

69 EXT.- A SERVICE ROAD.- DAY. 69

OUTSIDE OF OLD WAREHOUSE:

We see POLICE cars, and POLICE OFFICERS going in and out of the old warehouse. The building is roped (taped) off.

ANGLE ON DETECTIVE'S POLICE CAR that pulls up, with RED BUBBLE light flashing from the dash.

The TWO DETECTIVES get out of their car-

They walk up to an OFFICER-

DETECTIVE BRIAN COOKE.
So what do we got?

SCENE OFFICER #1.
Dead naked guy in the basement.

DETECTIVE BRIAN COOKE.CONT'D
Oh, is that all. Thanks.

The TWO DETECTIVES go in the building.

CUT TO:

70 INT.- BASEMENT OF OLD WAREHOUSE.- DAY. 70

We see many OFFICER'S walking around the BASEMENT with flashlights. TWO OFFICER'S are standing near the dead body (GENE) strapped to a wooden chair with the 8-inch spike in his ass.

Blood is pooled around the body, it's thick and very dark, almost to a black in color.

Detective's BRIAN COOKE and ALICE MAY walk up to the TWO OFFICERS standing near the body.

DETECTIVE ALICE MAY.
(holding her nose.)
So what do we got?

DETECTIVE BRIAN COOKE.
(looks at spike in his
ass.)
Ouch! Do we know who he is?

SCENE OFFICER #2.
(writing on a pad.)
Yeah, his name is Gene Waters.

He hands Detective BRIAN COOKE, (GENE'S) Id.

CU- GENE'S ID.

DETECTIVE BRIAN COOKE. CONT'D
(looks at Id.)
Yeah, I know him. First time he
stayed dead.

DETECTIVE ALICE MAY. CONT'D
You know him?

DETECTIVE BRIAN COOKE. CONT'D
Yeah! He's one of Sammy's boys. I
busted him 6 years ago on a drug
charge, a real asshole.

DETECTIVE ALICE MAY. CONT'D
(looks over at officer.)
Have any idea who did it?

SCENE OFFICER #3.
Not as yet, but who ever is was,
was one pissed off guy to shove a
spike up his ass.

DETECTIVE BRIAN COOKE. CONT'D
When you got something, let us
know.

The TWO Detective's BRIAN COOKE and ALICE MAY walk off.

CUT TO:

71 EXT.- A SERVICE ROAD.- CONTINUOUS.

71

The TWO Detective's BRIAN COOKE and ALICE MAY are walking out of the old warehouse, and to their car.

DETECTIVE BRIAN COOKE.
Do you think Jimmy Quinn did this?

DETECTIVE ALICE MAY.
I don't know. But it looks like who
ever did this was really upset.

DETECTIVE BRIAN COOKE. CONT'D
You think!

CUT TO:

72 INT.- 29TH FLOOR PENTHOUSE.- NIGHT.

72

FOUR of SAMMY'S guys are having drinks at the bar, ONE is behind the bar and the other THREE are sitting. All are in the 30s- bodybuilder types, big muscular men, dressed casual.

Over the FIREPLACE is 100-inch HD TV. A football game is on.

The sound of sex is coming from up stairs, with THREE women engaged with each other and SAMMY.

ANGLE ON GUY BEHIND BAR.

BODYGUARD #1.
Sounds like a train wreck up there.

BODYGUARD #2.
Sammy's one sick motherfucker, I walked in on him one time. Bitch had a strap on and fucking Sammy in the ass. Motherfuckers eye's were bugging out.

BODYGUARD #1/3.
Oh! Fuck no!

BODYGUARD #2. CONT'D
Yeah! Boss man be a sick fuck.

BODYGUARD #4.
Hey! You all keep that shit to yourself, here!
(pours himself a drink.)
It's his ass.

They all laugh.

ANGLE ON TV.

The football game is over and the local news is playing.

SHOT ON NEWSCAST.

NEWSCASTER #1.
 (female.)
 Detroit police say that the badly
 beaten body of Gene Waters.

ANGLE ON THE FOUR. Their eye's are wide in shock.

NEWSCASTER #1. (O.S.)
 Was found in the basement of an
 abandoned warehouse this afternoon
 and looks to be gang related. More
 on this and the weather in few
 minuets.

BODYGUARD #4.
 Holy fuck! Should we tell the boss?

BODYGUARD #1.
 Man I ain't going up there, you
 tell him if you want to.

BODYGUARD #3.
 Don't look at me, I didn't like
 Gene anyways, fuck him.

BODYGUARD #2.
 Well I for sure ain't going up
 there. I don't wanna see anymore of
 that shit, fuck that!

BODYGUARD #4. CONT'D
 Fuck it! I'll go.

ANGLE ON BODYGUARD #4 as he sets his drink down on the bar
 and walks up the stairs to SAMMY'S room.

CUT TO:

73 INT.- 29TH FLOOR PENTHOUSE.- NIGHT.

73

SECOND FLOOR HALLWAY.

We here the sound of an orgy (sex) coming from SAMMY'S
 bedroom.

BODYGUARD #4 is standing at the bedroom door, he's nervous-
 A beat.

-he takes a breath, knocks lightly on the door.

Knock!, knock!, knock!

BODYGUARD #4.
 Boss.

SAMMY (THE ROCK) MARSHALL. (O.S.)
 Yeah, what is it?

BODYGUARD #4. CONT'D
 I need to tell you something
 important Sir.

The door suddenly open up-

ANGLE ON BEDROOM DOOR, SAMMY standing naked in doorway.

SAMMY (THE ROCK) MARSHALL.
 (pissed.)
 What the fuck is so important?

ANGLE ON BODYGUARD #4. Who steps back, turns his head.

BODYGUARD #4. CONT'D
 They found Gene dead in a
 warehouse.

CU- SAMMY.

SAMMY (THE ROCK) MARSHALL. CONT'D
 What? When?

BODYGUARD #4. CONT'D
 Sometime today sir.

SAMMY turns around and gets a bathrobe and puts it on.

The BODYGUARD takes a peek in the bedroom-

The BODYGUARDS POV- in the bedroom, THREE naked girls laying
 on the bed. ONE has a strap on dong, that's BIG and BLUE.

CU- on Girl with Strap On.

STRAP ON GIRL.
 (smiling.)
 You wanna try?

CU- on BODYGUARD.

BODYGUARD #4. CONT'D
 No I'm good.

SAMMY walks past the BODYGUARD, he's pissed.

SAMMY (THE ROCK) MARSHALL. CONT'D
 Come on lover.

And they both leave.

DISSOLVE TO:

74 INT.- 29TH FLOOR PENTHOUSE.- CONTINUOUS.

74

ANGLE ON SAMMY and BODYGUARD coming down the stairs.

SAMMY (THE ROCK) MARSHALL.

(pissed.)

What the fuck is going on? Who the fuck killed Gene? You find that motherfucker and bring him here. Bring him here in a bag. I want him dead, DEAD! You hear! DEAD DAMN IT, DEAD!

The FOUR BODYGUARDS get up and leave.

CUT TO:

75 INT.- THE LEVEL TWO BAR.- OFFICE.- NIGHT.

75

The office is dark, in walks COLLEEN COX. She's dressed in a SHOWSTOPPER Black Mini dress and black pumps.

On the other side of the desk, her desk, sitting in her chair, is JIMMY QUINN.

She (COLLEEN) standing in the doorway-

JIMMY QUINN.

Hi Colleen.

CU- on COLLEEN, who is startled. She about to freak, thinking the worst.

COLLEEN COX.

Jimmy?

JIMMY QUINN. CONT'D

(turns the light on.)

Yeah, Jimmy. Shut the door Colleen.

She shuts the door-

Click!

She walks into the room, and over to the desk.

COLLEEN COX. CONT'D

(Very apprehensive.)

What do you want Jimmy? Are you gonna kill me?

JIMMY QUINN. CONT'D

If I was gonna kill you, I'd have done it already, Relax... Whys Sammy setting me up?

COLLEEN COX. CONT'D

(lying.)

I don't know.

JIMMY QUINN. CONT'D
Your lying Colleen, don't make me
hurt you, I'm not in the mood.
(pissed.)
NOW WHY IS SAMMY SETTING ME UP?

ANGLE ON COLLEEN who jumps inside herself, she scared.

COLLEEN COX. CONT'D
(scared, still lying.)
I told you I don't know!

ANGLE ON JIMMY who flies into a rage, stands and moves fast over to COLLEEN, and with his massive right hand grabs COLLEEN by the throat, and lifts her off the floor and slams her into the wall behind her.

JIMMY QUINN. CONT'D
(full anger.)
You think I'm playing with you? You
think cause you sucked my dick I
won't kill you Colleen? I'm not
fucking playing. Why is Sammy
setting me up?

ANGLE ON COLLEEN who is dangling and kicking her feet as JIMMY strangles her.

COLLEEN COX. CONT'D
(in a gasping voice.)
Jimmy! Please, please stop!

CU- on JIMMY'S face that's full of anger, his eye's burning straight through COLLEEN'S face.

JIMMY holds her up by the throat for a moment. Then drops her to the floor.

THUMP!

She opens her mouth to say something, but instead gasps, gagging as she gasps for breath.

A beat.

COLLEEN pulls herself to her knee's, and crawls over to JIMMY, she grabs his legs and looks up at him from the floor, like a little puppy dog.

JIMMY pushes her off of him, she falls to the floor, she's crying-

The sound of crying.

JIMMY QUINN.
(calmly.)
Crying won't work, or help you
Colleen.

COLLEEN pulls herself to her feet, and takes a running swing at JIMMY.

JIMMY backhands her, the sound more painful than the strike.

"SLAP!"

Sending her flying across the room and to the floor.

CU- COLLEEN on the floor, tears rolling down her cheeks, blood coming from her mouth.

JIMMY QUINN. CONT'D

Don't try that again...

JIMMY kneels down next to COLLEEN, grabs her hair, pulls back her head-

JIMMY QUINN. CONT'D

(really pissed.)

Don't fuck with me.

Trembling, COLLEEN chokes back tears.

JIMMY QUINN. CONT'D

Am I understood?

COLLEEN COX.

(gulps, then.)

Yes... Jimmy.

JIMMY stands over COLLEEN, stretches out his hand, she looks up at him, pause for a beat-

-she takes his hand, he helps her up from the floor.

She walks over to her desk, and takes a tissue, wipes her eyes, and the blood from her mouth.

COLLEEN COX.

Sammy set you up because, because he's wants to take over and control everything on this side of Detroit.

JIMMY QUINN.

Everything what?, What does the even mean?

COLLEEN COX. CONT'D

If he can get rid of you, the rest won't dare come after him.

JIMMY QUINN. CONT'D

So because he's afraid of me, he set me up?

COLLEEN COX. CONT'D
 Jimmy, everyone knows you, they all respect you. You live by a code. If he can get rid of you, well, well then they all will fear him, and give him respect. The respect you hold.

JIMMY QUINN. CONT'D
 Man, that sound crazy.

A beat.

COLLEEN COX.
 That's not all. He's been making all of us pay him every month to build up his bank.

JIMMY QUINN.
 Bank?

COLLEEN COX. CONT'D
 With big bank, you have big power.

JIMMY QUINN.
 So... Let me get this straight. He's want to take over the big boss's game? And by getting me out of the way, that will give it to him?

JIMMY walks over to the desk, and sits down.

A beat.

COLLEEN takes a seat on the desk with her back turned to JIMMY.

JIMMY QUINN. CONT'D
 Who all knows about this shit?

COLLEEN COX.
 About 10 of us.

JIMMY QUINN. CONT'D
 Does any of the top boss's know about it?

COLLEEN COX. CONT'D
 Just my lawyer, as for others I don't know.
 (she turns and looks at Jimmy.)
 Jimmy don't let them know I told you, they'll kill me Jimmy.

ANGLE ON JIMMY, as he just stares at her.

COLLEEN COX. CONT'D
Jimmy please!

But JIMMY just stares at her, with out a word.
She gets up and looks at him, she's scared.

COLLEEN COX. CONT'D
Jimmy please!

JIMMY gets up, pause for a beat, and starts to walk off-
ANGLE ON COLLEEN.

-she grabs his arm, pause for a beat, he looks down at her.

JIMMY QUINN.
(shrugs her off.)
Get the fuck off of me.

He opens the door, and walks out.

CROSSFADE:

76 INT.- THE LEVEL TWO BAR.- NIGHT. 76

We follow JIMMY as he walks through the bar.

COLLEEN COX. (O.S.)
(yelling.)
FUCK YOU JIMMY! FUCK YOU JIMMY
QUINN!

JIMMY opens the front door-

CUT TO:

77 EXT.- DOWNTOWN DETROIT.- NIGHT. 77

-and walks out and into the darkness of the city.

FADE TO BLACK.

78 INT.-FRANKIE'S RESTAURANT.- NIGHT. 78

JIMMY sits in front of FRANKIE, a large fat man, older 50s.
He's one of Detroit's underworld bosses.

From JIMMY'S position, he can see the window on the street.

FRANKIE.
It's a long time, JIMMY. We miss
you, you know.

JIMMY QUINN.
(badly lying.)
...I've been out of town.

FRANKIE.

...You moved too, didn't you? You think we wouldn't know?

JIMMY QUINN.

No, just trying to stay low.

FRANKIE.

Who the fuck you lying to Jimmy?
Your hands are all over the city.
We hear things.

JIMMY QUINN.

Yeah! Well did you know Sammy wants to take you all out?

FRANKIE.

(leans back in his seat.)
Sammy? What the fuck you talking about Jimmy?

JIMMY QUINN.

(leans in.)
All the shit your hearing about me, it's not true... Sammy's set me up to take you all down.

FRANKIE.

Where did you hear this?

JIMMY QUINN.

Don't worry about it or who told me... Frankie, the freak sick motherfucker is coming after you and wants me out of the way to do it... He had me pick up a guy and bring him to him... When I woke up the fucker was dead and cops on me.

FRANKIE.

We thought you went of the rails.

JIMMY QUINN.

Fuck no! Sammy's building up some big bank too, and knows if he takes me out... No one will fuck with him.

FRANKIE makes an effort to laugh.

JIMMY QUINN.

Oh!, you think that's funny? He's already squeezing 10 motherfuckers, making them pay him every month Frankie... For a bunch of know it alls you sure are outta the loop.

FRANKIE.

(anger.)

Watch your mouth Jimmy! You watch your mouth, or they'll be carrying you outta here in a bag.

JIMMY QUINN.

(half sitting, half standing.)

No! You watch it motherfucker. And you better hope nothing happens to me... You got that motherfucker!

JIMMY gets up from the table, and walks out of the restaurant.

CUT TO:

79 INT.- THE HOME OF DANNI MCKENZIE.- DAY. 79

JIMMY is in the living room with his on and off again girlfriend DANNI MCKENZIE.

She's getting ready to go to work, she's dress in a nice skirt, blouse, and heels. She's rushing around the house like a mad women.

JIMMY QUINN.

Where's your phone?

DANNI MCKENZIE.

(looks back and forth.)

On the kitchen table.

Jimmy goes into the KITCHEN-

CUT TO:

80 INT.- THE HOME OF DANNI MCKENZIE.- CONTINUOUS. 80

KITCHEN.

Jimmy picks up DANNI'S cell phone, and calls his brother.

The Sound Of The Phone Ringing.

RING!, RING!, RING!

RUSSELL QUINN. (V.O.)

Hello!

JIMMY QUINN.

Hey, I need you to watch Sammy's again.

RUSSELL QUINN. (V.O.)

Who the fuck is this?

JIMMY QUINN.
Your brother, you dumb motherfucker
me Jimmy!

BEGIN INTERCUTS: BETWEEN JIMMY AND RUSSELL QUINN.

CUT TO:

81 INT.- NICE SUBURBAN HOUSE.- DAY. 81

BATHROOM:

RUSSELL is sitting on the toilet.

RUSSELL QUINN.
Oh hey Jimmy!

He farts loud. "BRURP!"

CUT TO:

82 INT.- HOME OF DANNI MCKENZIE.- CONTINUOUS. 82

JIMMY QUINN.
(hears the fart.)
What the fuck was that? Where you
at?

CUT TO:

83 INT.- NICE SUBURBAN HOUSE.- CONTINUOUS. 83

RUSSELL QUINN.
Taking a shit!
(makes a face, drops a
turd.)
Hang on!
(squeezing out a shit.)

CUT TO:

84 INT.- HOME OF DANNI MCKENZIE.- CONTINUOUS. 84

JIMMY pulls the phone from his ear, and looks at it.

JIMMY QUINN.
Nasty motherfucker.
(a beat.)
Motherfucker you done?

CUT TO:

85 INT.- NICE SUBURBAN HOUSE.- CONTINUOUS. 85

RUSSELL Looks over at the toilet paper roll-

CU- ON TOILET PAPER ROLL.

-it's one sheet.

RUSSELL QUINN.

Shit!

(drops the phone.)

Oh shit!

(yells.)

BABE I NEED SOME ASS PAPER!

CUT TO:

86 INT.- HOME OF DANNI MCKENZIE.- CONTINUOUS.

86

DANNI MCKENZIE comes walking in the KITCHEN, she gives JIMMY a kiss goodbye.

DANNI MCKENZIE.

Who you talking too?

JIMMY QUINN.

Dumb ass Russell.

DANNI MCKENZIE.

(kisses him again.)

I don't even wanna know, see you later.

DANNI opens the KITCHEN door and leaves.

JIMMY QUINN.

Motherfucker where you at?

CUT TO:

87 INT.- NICE SUBURBAN HOUSE.- CONTINUOUS.

87

RUSSELL'S wife SHERRY opens the door-

ANGLE ON BATHROOM DOOR AND SHERRY WALKING IN.

CU- ON SHERRY'S face at the smell in the room.

SHERRY.

(holds her nose.)

Damn Russell.

(waves the air.)

What the fuck did you eat? Damn!

JIMMY QUINN. (V.O.)

Hey Sherry!

SHERRY.

Who is that?

RUSSELL QUINN.

Jimmy.

SHERRY.

Hey Jimmy!

SHERRY leaves and shuts the door.

SLAM!

RUSSELL wipes his ass.

CUT TO:

88 INT.- HOME OF DANNI MCKENZIE.- CONTINUOUS. 88

JIMMY is sitting at the KITCHEN table.

JIMMY QUINN.

Hey shit head, you there?

RUSSELL QUINN. (V.O.)

Yeah, what the fuck you want?

JIMMY QUINN.

Motherfucker I'm gonna come over there and beat your ass you don't stop fucking around.

CUT TO:

89 INT.- NICE SUBURBAN HOUSE.- CONTINUOUS. 89

RUSSELL puts the phone up to his ear and shoulder, and pulls up his pants.

RUSSELL QUINN.

Alright, alright bitch calm down. What do you want?

CUT TO:

90 INT.- HOME OF DANNI MCKENZIE.- CONTINUOUS. 90

JIMMY drinking a cup of coffee.

JIMMY QUINN.

I need you to watch Sammy's again.

RUSSELL QUINN. (V.O.)

WHAT!!

JIMMY QUINN.

Bitch you heard me, I need you to watch Sammy's again.

CUT TO:

91 INT.- NICE SUBURBAN HOUSE.- CONTINUOUS. 91

HALLWAY:

RUSSELL is walking to his bedroom.

He stops-

RUSSELL QUINN.

Fuck no!

JIMMY QUINN. (V.O.)

Motherfucker quit fucking around
and do it.

RUSSELL QUINN.

Okay, okay, bye bitch.

(hangs up the phone.)

Sherry's gonna kick my ass, shit!

END INTERCUTS:

CUT TO:

92 EXT.- WESTIN BOOK CADILLAC HOTEL.- DAY. 92

RUSSELL is in his MINI VAN watching the front door of the
WESTIN BOOK CADILLAC.

CUT TO:

93 INT.- MINI VAN.- DAY. 93

RUSSELL is drinking a soda pop-

-when suddenly the passenger side door opens.

ANGLE ON PASSENGER SIDE DOOR.

CU- on RUSSELL as he jumps in his skin, his eye's are big
and wide with fright.

RUSSELL QUINN.

(screams.)

Ahhhh!

ANGLE ON PASSENGER DOOR as JIMMY gets in.

RUSSELL QUINN.

Damn Jimmy, stop doing that shit,
you gonna make me catch a heart-
attack.

JIMMY QUINN.

Shut up motherfucker, you always
jumpin'... You see anything?

RUSSELL QUINN.

Fuck no! Ain't nobody come out the
motherfucker... Why you watching
him?

JIMMY QUINN.

Who?

RUSSELL QUINN.

Sammy, motherfucker who you think!

JIMMY QUINN.

Because I need to see who is coming
in and out.

RUSSELL QUINN.

(sips his soda.)

Jimmy whats going on? What you
into?

JIMMY QUINN.

Sammy's trying to take over, set me
up to do it...

RUSSELL QUINN.

Hows he gonna do that?

JIMMY QUINN.

He's building up some big money,
that's how.

RUSSELL QUINN.

What? How the fuck is big money
gonna take over?

JIMMY QUINN.

The more money he has, the more he
can buy off. You know Judge's and
shit.

RUSSELL QUINN.

Judges?

JIMMY QUINN.

He can use the Judges to get rid of
the big boss's and put him in
control of everything.

RUSSELL QUINN.

So whats that got to do with you?

JIMMY QUINN.

I'm the muscle who stands in his
way. He gets rid of me, the rest
run away.

RUSSELL QUINN.

Fuck! What you gonna do?

JIMMY QUINN.

I gotta take out Sammy and his
crew. So call me if you see any of
Sammy's guys leave.

RUSSELL QUINN.

Okay.

JIMMY opens the passenger side door, and stands half in half
out.

JIMMY QUINN.

Call me motherfucker, stop fucking around.

RUSSELL QUINN.

I will, I will.

JIMMY QUINN.

Call me bitch, you better call me!

JIMMY exits the MINI VAN, and shuts the door.

SLAM!

CUT TO:

94 INT.- THE LEVEL TWO BAR.- DAY.

94

COLLEEN COX'S OFFICE.

COLLEEN is at her desk working and waiting to meet with her LAWYER CHARLES MORTON, mid 50s, gray hair, very, very rich.

ANGLE ON OFFICE DOOR, as it opens and in walks her LAWYER CHARLES MORTON,

CHARLES MORTON.

Hello Colleen.

He gets a good look at COLLEEN'S face, which has a fat-lip and a black eye.

CU- on COLLEEN'S FACE.

CHARLES MORTON.

(shocked.)

What! Has happened to you?

COLLEEN COX.

(lying.)

Nothing.

CHARLES MORTON.

Nothing? Who beat you up Colleen?

COLLEEN COX.

(lying.)

I got in a little fender bender, it's nothing.

CHARLES MORTON takes a seat in front of her desk, sets his briefcase down on the floor.

CHARLES MORTON.

So my dear, what is it you needed to see me about?

COLLEEN COX.

This payoff shit to Sammy!

CHARLES MORTON.
 I told you to let me handle it.
 Just pay it and let me know how
 much you paid.

He picks up his briefcase and stands up.

CHARLES MORTON.
 Colleen, I'll take care of it.

COLLEEN COX.
 (pissed.)
 Yeah, yeah, go crawl back in your
 hole, bye.

CHARLES MORTON.
 (smiles.)
 It'll be alright, I'll handle it.

He leaves the office.

CUT TO:

95 INT.- MINI VAN.- DAY.

95

RUSSELL QUINN'S POV- as one of SAMMY'S guys walks out and stands on the sidewalk, a WHITE SUV pulls up and he gets in, the SUV drives off.

RUSSELL starts his engine and makes a U-TURN and follows the WHITE SUV.

CUT TO:

96 EXT.- A SERVICE ROAD.- DAY.

96

THE WHITE SUV gets on I-94 and heads WEST.

RUSSELL hot on his tail.

THE WHITE SUV gets off the FREEWAY and pulls into a large complex, the road weaves around and deep into the complex.

The WHITE SUV stops at a long building, (PARTS PLUS.) and SAMMY'S GUY and the DRIVER gets out and goes into the building.

RUSSELL slowly drives past the WHITE SUV and parks down the street aways.

CUT TO:

97 INT.- MINI VAN.- CONTINUOUS.

97

RUSSELL reaches for his phone and calls JIMMY.

RUSSELL QUINN.

Hey, I followed one of Sammy's guys
to a building in a big ass complex.
Yeah! A white suv, How did you
know? No they just went in. Yeah
okay.

30 MINUTES LATER:

RUSSELL'S passenger side door opens, JIMMY climbs in.

JIMMY QUINN.

Hey.

JIMMY shuts the door.

JIMMY QUINN.

Did they come out.

RUSSELL QUINN.

No, not yet.

JIMMY QUINN.

(looks at Russell.)

Hey, you get outta here.

RUSSELL QUINN.

What you gonna do?

JIMMY QUINN.

Just go home, I'll call you later.

JIMMY opens the door and steps out-

JIMMY QUINN.

Don't fuck around, just go home.

JIMMY shuts the door.

RUSSELL starts his VAN and drives off.

CUT TO:

98 EXT.- BIG COMPLEX.- DAY.

98

JIMMY quietly walks up to the building, peeks into the
window.

JIMMY'S POV- the TWO BAD GUYS are standing in front of a
desk talking to someone. They exit the office and go into
another part of the building.

JIMMY walks around to the back of the building-

-he finds an open door-

CUT TO:

99 INT.- BIG COMPLEX BUILDING/WAREHOUSE.

99

And goes in-

It's a big open space, full of pallets of boxes of car parts, rows of TEN on each side and walk ways in between the rows.

JIMMY ducks around and behind a set of rows, watching the TWO BAD GUYS as the talk.

He sneaks up close to the TWO.

The TWO BAD GUYS turns and walks back to the office.

JIMMY sneaks up close to the office, and listens in on the THREE talking.

OFFICE HALLWAY:

CUT TO:

100 INT.- BIG COMPLEX BUILDING/OFFICE.

100

WE see the TWO BAD GUYS speaking with (RICHARD ZELLWEGER.) a heavy set older man, 60s, short tight white hair, dressed in a suit and tie.

BAD GUY #1 (RICHIE), tall mid 30s, black man, bald, dressed in, blue jeans, black t-shirt, black leather jacket. He's carrying an under the arm holster. A .45-cal. gun.

BAD GUY RICHIE.

You said the shipment would be here today.

RICHARD ZELLWEGER.

And it will, it's not 4:00 o'clock yet.

BAD GUY #2 (STEVE) white, late 30s bodybuilder type, dressed in black jeans, red logo (RUSTY'S GYM) tank top, tattoo's on arms, neck, and a cross with a dragon, on his right hand.

BAD GUY STEVE.

Look man, I'm gonna bust you up if it don't show up, you got it.

ANGLE ON RICHARD, he gulps and stands up-

RICHARD ZELLWEGER.

(scared.)

Calm down, it'll be here, just calm down.

We HEAR THE SOUND OF A SEMI TRACTOR TRAILER DRIVING UP.

- 101 EXT.- BIG COMPLEX. 101
 The truck stops, the driver gets out and walks up to the entrance of the building, and goes in.
- 102 INT.- BIG COMPLEX BUILDING/OFFICE. 102
 The TRUCK DRIVE walks into the office-
 -he looks at his clipboard.
- TRUCK DRIVER.
 I got a delivery for Parts Plus.
- RICHARD ZELLWEGER.
 Yeah, you can take it around back,
 the doors open.
- TRUCK DRIVER.
 Okay.
- The TRUCK DRIVER leaves the office.
- RICHARD ZELLWEGER.
 See I told you it would be here.
- WE HEAR THE SOUND OF THE TRUCK DRIVE OFF.
- CUT TO:
- 103 INT.- BIG COMPLEX BUILDING/WAREHOUSE. 103
 OFFICE HALLWAY:
 JIMMY ducks back in the large warehouse behind some boxes on pallets.
 The THREE men walk into the large WAREHOUSE-
- 104 EXT.- BIG COMPLEX BUILDING/WAREHOUSE. 104
 -the TRUCK DRIVER gets out of his truck and walks to the back of the trailer and opens it up.
 The large doors swing open-
 The Truck Driver steps up onto the trailer and goes inside.
 WE HEAR THE SOUND OF A PALLET JACK MOVING.
 The TRUCK DRIVER leans out of the trailer and whistles to the THREE men.
- TRUCK DRIVER.
 A little help please.
- 105 INT.- BIG COMPLEX BUILDING/WAREHOUSE. 105
 The TWO BAD GUYS walk over to help unload the truck.

106 EXT.- BIG COMPLEX BUILDING/WAREHOUSE.

106

BAD GUY STEVE.
How many you got?

TRUCK DRIVER.
Just this pallet, so about 40-
boxes.

BAD GUY STEVE.
Are they heavy?

TRUCK DRIVER.
(laughing.)
Are you fucking with me?

BAD GUY RICHIE.
Man shut the fuck up and grab the
box.

107 INT.- BIG COMPLEX BUILDING/WAREHOUSE.

107

JIMMY'S POV- as the TWO unload the truck.

THE TWO BAD GUYS unload the last 6-boxes and closes the big
warehouse door.

SLAM!

ANGLE ON RICHARD ZELLWEGER as he opens up one of the boxes
marked parts.

CU- on open box, as RICHARD ZELLWEGER pulls out a smaller
box and hands it to BAD GUY RICHIE.

RICHARD ZELLWEGER.
Is this what your looking for?

BAD GUY RICHIE.
Yeah, we're good.
(gets his cell phone
out.)
Hey, it's Richie, the shipments
here. Yeah it all looks good.
Later.
(hangs up the cell
phone.)
We'll be back in an hour, be here!

RICHARD ZELLWEGER.
I'll be here, you just get the shit
outta my warehouse.

The TWO BAD GUYS (RICHIE and STEVE) leave the warehouse.

ANGLE ON RICHARD ZELLWEGER as he walks back to his office.

A. Beat.

JIMMY walks over to the shipment and looks in the opened box.

He picks up the box and looks at it.

JIMMY QUINN.

Fucking fentanyl. What the fuck is Sammy up too?

Jimmy gets his cell phone from his jacket pocket.

JIMMY QUINN.

Detective Cooke please. Yeah I'll hold... This is Jimmy Quinn, never mind that right now, I need to see you off the books. Look, motherfucker I got a lot of dirt on you and that bitch partner of yours so you better meet me... Southwest side, fort street and campbell, in the parking lot. 11 pm
(hangs up the phone.)

FADE TO BLACK.

108 EXT.- PARKING LOT.- NIGHT.

108

We see a car pull up into the PARKING LOT, and stops.

A beat.

A BLACK SUV pulls up next to the driver side of the car, and stops. The window of the SUV slowly comes down.

Inside is JIMMY QUINN.

The car's driver's side window comes down but stops halfway, it's stuck.

Inside is DETECTIVE COOKE.

The BLACK SUV.

JIMMY QUINN.

(motions with his hand.)
Roll it all the way down.

The CAR.

DETECTIVE BRIAN COOKE.

(trying to roll it down.)
The fucking thing is stuck Jimmy.
(he bangs on the window.)
Jimmy you gotta turn yourself in,
the whole city is looking for you.

JIMMY QUINN.

That's not gonna happen.

DETECTIVE BRIAN COOKE.
Jimmy come on, I can't help you if
you don't turn yourself in.

JIMMY QUINN.
Shut the fuck up and listen, Sammy
set me up. He's planing on taking
over the city.

DETECTIVE BRIAN COOKE.
What? That don't make any sense
Jimmy, hows he gonna do that?

JIMMY QUINN.
He's building up a lot of bank,
adding more to his payroll, and for
all I know your on it motherfucker.

DETECTIVE BRIAN COOKE.
(in a tiff.)
Me? Oh hell no... I'm not on any
list, or fucking payroll Jimmy, you
and Sammy can go fuck yourself, I
ain't bought. Now what the fuck am
I doing here?

JIMMY QUINN.
I just left a warehouse with a
shipment of box's marked parts.

DETECTIVE BRIAN COOKE.
(laughing.)
Box's marked parts? Big fucking
deal!

JIMMY QUINN.
It's a big deal when the parts are
full of fentanyl motherfucker.

DETECTIVE BRIAN COOKE.
Hey that's some fuck up shit, a lot
of people could get killed.

JIMMY QUINN.
Ha, ha, ha, not so funny now
motherfucker is it? Sammy's got
them stashed in a warehouse. His
guys are gonna pick them up
tonight.

DETECTIVE BRIAN COOKE.
Why you telling me this? Whats in
it for you Jimmy?

JIMMY QUINN.
You just remember where you got it
from bitch.
(hands him a note.)

DETECTIVE BRIAN COOKE.
 (takes the note.)
 Whats this?
 (looks at note.)

JIMMY QUINN.
 I gotta go.

JIMMY drives off and leaves DETECTIVE COOKE alone.

CUT TO:

109 EXT.- BIG COMPLEX BUILDING/WAREHOUSE.-NIGHT.

109

LATER THAT NIGHT.

The WHITE SUV and a large U-Haul Truck pulls up around the back of the warehouse.

Out steps TWO men from the U-Haul Truck and stands next to the large warehouse door.

The large warehouse door opens up-

THE SOUND OF A GARAGE DOOR OPENING (GOING UP)

In the door opening we see BAD GUY RICHIE and the Owner RICHARD ZELLWEGER.

One of the TWO from the U-HAUL runs to the back of the truck and opens it's door.

THE SOUND OF TRUCK CARGO DOOR OPENING.

BAD GUY RICHIE.
 Come on get this shit loaded!

The TWO U-HAUL guys start picking up box's-

-when suddenly POLICE CARS from every side pull up with flashing blue and red light, along with DETECTIVE'S COOKE and MAY.

POLICE OFFICER'S with guns drawn-

DETECTIVE BRIAN COOKE.
 (pointing gun at Richie.)
 Don't move sweet pea.

BAD GUY RICHIE.
 (looks over at Richard Zellweger.)
 You set us up?

RICHARD ZELLWEGER.
 (with hands in the air.)
 No, No Richie no!

The POLICE OFFICERS handcuff BAD GUY RICHIE along with RICHARD ZELLWEGER and the TWO U-HAUL TRUCK guys, and place them in Police Cars.

DETECTIVE'S COOKE and MAY walk over to the shipment of boxes marked parts-

DETECTIVE ALICE MAY.
 (picks up a box.)
 Fucking fentanyl.
 (puts it back.)

DETECTIVE ALICE MAY'S POV- on DETECTIVE BRIAN COOKE.

DETECTIVE ALICE MAY. CONT'D
 So, who tipped you off?

DETECTIVE BRIAN COOKE.
 An old friend of my mothers.

FADE TO BLACK.

110 EXT.- DETROIT PEOPLE MOVER.- DAY. 110

MOVING:

AERIAL SHOT of RAILS and TRAIN MOVING.

The Detroit People Mover (DPM) is a fully automated light rail system. The People Mover operates on an elevated single track loop in Detroit's central business district. The 2.9 mile system provides connections between the courts and administrative offices of several levels of government, sports arenas, exhibition centers, major hotels, and commercial, banking and retail districts.

111 INT. RAIL STATION/PEOPLE MOVER.- DAY. 111

Renaissance Center Station. 400 East Jefferson.

Floor 2-A-Tower-200.

HIGH ANGLE, below the open expanse of the station, ass packed with travellers.

JIMMY QUINN is following a tall built like a tank black guy. He's one of SAMMY'S goons, mid 30s- dressed in blue jeans, gray hoodie.

JIMMY'S POV- as the BIG GUY (DONNY) boards the TRAIN.

JIMMY holds back behind four or five people and boards the TRAIN.

Keeping himself hidden from the BIG GUY (DONNY).

ANGLE ON BIG GUY (DONNY) as he takes a seat, and looks out at the view of the city.

In the reflection of the glass he sees JIMMY standing and watching him.

JIMMY steps out and behind the BIG GUY (DONNY), glances quickly around, then grabs DONNY by his shoulders and slams his face into the window.

The BIG GUY (DONNY) starts to fight, JIMMY sticks his thumb in his ear, DONNY howls in pain as JIMMY digs deep with his thumb in his ear, busting his ear-drum.

Passengers on the train rush out of the way as the TWO fight.

The BIG GUY (DONNY) pushes himself back in a burst of strength, sending JIMMY back and into the seat behind him.

THE BIG GUY (DONNY) wipes the blood from his ear and looks at it-

BAD GUY DONNY.

I'm gonna bust you up!

He lunges at JIMMY in a quick motion, JIMMY sticks his leg out and lands it into his chest stopping him in mid-air.

JIMMY jumps up in a quick motion and violently slams his right foot into the side of the BIG GUY (DONNY'S) face, send blood and spit into the air and on the seat in front of him.

DONNY gets on his feet, reaches for his gun and JIMMY hammers a fist into his sternum. DONNY buckles to his knees and FIRES a stray SHOT.

JIMMY kicks the gun under a seat.

DONNY tries to escape but JIMMY trips him and he falls forward onto his chest. DONNY looks up at JIMMY and goes for his pistol under the seat.

JIMMY slams his foot on DONNY'S hand, breaking it, sending DONNY in screaming pain.

BAD GUY DONNY.

Ahhhhhhhh!

JIMMY QUINN.

You stupid shit... Let's stop fucking around.

The TWO men look at each other a moment.

JIMMY kneels

JIMMY QUINN.

(quietly.)

Shush. Stop moving around.

(then.)

Why is Sammy setting me up?

The man smiles at him, blood pouring from his mouth and ear.

BAD GUY DONNY.
Go fuck yourself Jimmy!

In a motion of anger Jimmy picks the guy up, and with a force of a 357 magnum. JIMMY throws DONNY through the window in a shower of glass, and to the city street.

JIMMY QUINN.
Now who's fucked?

FADE TO BLACK.

112 INT.- THE LEVEL TWO BAR.- NIGHT.

112

CROWDED NIGHTCLUB - JIMMY'S POV-

He makes his way THROUGH a hundred or so patrons throbbing to RAP / HIP HOP MUSIC. To COLLEEN COX'S office.

A BIG long ponytailed red haired BOUNCER 30s- stands in the doorway to the office.

BOUNCER.
You want something?

JIMMY looks him over-

JIMMY QUINN.
I need to see Colleen.

BOUNCER.
And who are you?

JIMMY QUINN.
Tell her Jimmy's here to see her.

The BOUNCER and JIMMY share a stare at each other.

BOUNCER.
Just a minute.

The BOUNCER knocks on the door, and goes in.

JIMMY turns around and scopes out the club.

The BOUNCER returns.

BOUNCER.
She said to go fuck yourself.

JIMMY QUINN.
(half cocked smile.)
Look motherfucker, you take your big ass back in there and tell her I need to speak with her.

BOUNCER.

Fuck you! She don't want to see
you!

JIMMY smiles at the BOUNCER, and makes like his walking off.
He gets about 5-foot away from him and stops.

JIMMY QUINN.

Go fuck yourself she says.

JIMMY turns around and walks back to the BIG BOUNCER-

-he smiles at the BOUNCER-

CU- JIMMY SMILING.

JIMMY slams his fist hard in the gut of the BOUNCER, bending
him over and gasping for a breath.

With his right hand folded into a fist, and looking more
like a sledge-hammer JIMMY pulls back high and with a force
of a 10-ton truck he slams his fist into the BOUNCERS jaw,
breaking it, and dropping him to the floor.

Another guy rushes JIMMY. JIMMY grabs his arm, turns and
breaks it at the elbow. The man screams as JIMMY turns back
to the BOUNCER on the floor.

The BOUNCER in pain and seeing stars from the hard blow to
his jaw, tries to stand.

JIMMY with a hard kick, knocks the BOUNCER onto his side,
and steps over him.

JIMMY QUINN.

Get the fuck outta my way.

This time JIMMY doesn't knock on the door-

-he bends down at grabs the BOUNCER by his shirt collar and
the seat of his pants, throwing him through the door-

BAMM!

-taking it off it's hinges.

JIMMY stands in the doorway, with the BOUNCER'S head stuck
in the door on the floor.

JIMMY QUINN.

Knock, knock!

CUT QUICKLY TO:

113 INT.- THE LEVEL TWO BAR.- OFFICE.- NIGHT.

113

COLLEEN jumps from her seat, backs up, she's scared.

COLLEEN COX.

What the fuck do you want Jimmy?

ANGLE ON JIMMY IN DOORWAY.

JIMMY gives her a long "don't fuck with me" look.

And walks over to her, he grabs her by the arm, yanks her from behind the desk-

JIMMY QUINN.

Your coming with me.

JIMMY exits with COLLEEN in tow.

She fights him-

JIMMY QUINN.

Stop before I snap your fucking neck.

JIMMY drags COLLEEN through the crowded NIGHT CLUB, a BOUNCER sees the TWO and heads to COLLEEN'S aid.

JIMMY see's the guy (BOUNCER) coming at him-

He turns and grabs a short white guy, picks him up and throws him at the BOUNCER, dropping the TWO to the floor.

COLLEEN tries to kick JIMMY in the balls, he stops her short with a slap to her leg, sending her on her ass.

JIMMY'S POV- PISSED.

He grabs her by her arm, pulling with a jerk she flies to her feet-

-the TWO make their way to the exit doors, and leave they club.

CUT TO:

114 INT.- BLACK SUV. - JIMMY'S POV.- NIGHT.

114

His brother RUSSELL'S house.

A Dark green SUV now in the drive. Two shadowy figures move away from the upstairs curtains.

STEADY ON JIMMY

He exits, and walks to the passenger side, opens the door and pulls COLLEEN out of the SUV. The TWO walk towards the house. JIMMY always with a purpose. He goes through the side gate and around to the back.

115 EXT. BACK YARD PATIO - JIMMY'S WINDOW POV-

115

He watches RUSSELL hurriedly put on his shoes. He and his wife SHERRY appear to be having some kind of an argument as JIMMY knocks on the door.

SHERRY opens the door, she's pissed-

SHERRY.

What the fuck do you want?

JIMMY QUINN.

(happily.)

Hi Sherry.

SHERRY standing in the open doorway-

SHERRY.

Hi Sherry hell. Who the fuck is she?

JIMMY QUINN.

Can we come in?

SHERRY gives him a "I'm not in the mood look" and walks away and into the other room.

JIMMY and COLLEEN go into the house.

116 INT.- KITCHEN.- NIGHT.

116

RUSSELL'S POV-

RUSSELL QUINN.

Motherfucker what do you want now?

JIMMY QUINN.

I need a place to crash for the night.

RUSSELL QUINN.

Oh hell no!

JIMMY QUINN.

Why motherfucker?

RUSSELL QUINN.

You seen how Sherry looks didn't you? She crazy as hell when she's pissed. Fuck no.

JIMMY QUINN.

We'll stay in the basement, you won't know we're here, come on bitch.

RUSSELL QUINN.

Motherfucker you better be out before Sherry go's to work.

JIMMY QUINN.

Thank bro.

COLLEEN starts down the basement stairs-

RUSSELL'S POV- on COLLEEN'S ass.

RUSSELL QUINN.

Damn she's fine as hell.

(looks over at Jimmy.)

Does she take in the ass?

JIMMY QUINN.

Man shut the fuck up!

(smiles.)

She swallows too...

RUSSELL QUINN.

(bites his fist.)

Damn, I like that shit.

JIMMY fades into the basement.

117 INT.- BASEMENT.- NIGHT.

117

COLLEEN is sitting on a sofa-

-she looks up at JIMMY.

COLLEEN COX.

So why did you kidnap me?

A moment.

COLLEEN COX. CONT'D

Are you gonna kill me Jimmy?

JIMMY QUINN.

No I'm not gonna kill you.

COLLEEN COX. CONT'D

Then what do you with me?

JIMMY QUINN.

Your my bait.

COLLEEN COX. CONT'D

Bait? Bait for what?

JIMMY QUINN. CONT'D

Your gonna help draw Sammy out.

COLLEEN COX. CONT'D

Oh? Is that all!

(then.)

Jimmy I'm sorry I didn't tell you.

JIMMY QUINN. CONT'D
 Why didn't you tell me he was
 fucking you around? I could have
 helped you.

COLLEEN gets up from her seat and walks over to JIMMY.

She tenderly wraps her arms around him in a hug.

They share a kiss, a long kiss.

A SERIES OF SHOTS OF THE TWO KISSING AND FALLING TO THE FLOOR.

She removes JIMMY'S shirt, he removes her pants.

The TWO kiss and explore each others body's, him tenderly and softly squeezing her breasts, as she opens her legs and raises them in the air-

-he thrusts like a bull elk in rut, her arching her back as he pounds her harder and harder, lifting her ass off the floor and closer to his hips, he falls on his back, she's now riding him like a cowgirl on a bucking horse at the rodeo.

ANGLE ON THE BASEMENT STAIRS as RUSSELL watches the TWO fuck.

RUSSELL QUINN.
 Bust that ass bra, bust that ass!

DISSOLVE TO:

118 INT.- BASEMENT.- DAY.

118

NEXT MORNING.

JIMMY is getting dressed. He slips his shoes on and makes his way upstairs.

ANGLE ON COLLEEN, Sleeping naked on a hide-away bed.

She's covered with a light sheet and blanket.

CROSSFADE:

119 INT.- NICE SUBURBAN HOUSE.- DAY.

119

KITCHEN.

The smell of coffee perking is in the air.

ANGLE ON BASEMENT DOOR OPENING.

JIMMY walks into the kitchen, at the kitchen table sits SHERRY feeding their new-born baby girl (NIA).

JIMMY QUINN.

Hey Sherry.

SHERRY.

Hey.

JIMMY QUINN.

Sorry for just showing up last night.

(kisses the baby.)

Hey Nia. Where's Russ and the other kids?

SHERRY.

He's at work and the others are at school.

(pissed.)

Jimmy you can't put us in this stuff, we have kids.

Jimmy gets a cup of coffee-

JIMMY QUINN.

(holding the pot.)

You want some?

SHERRY.

Yeah, lite milk. Did you hear me?

He pours her a cup, go's into the fridge and gets the milk, and sees a birthday cake slice.

JIMMY QUINN.

Did I miss a birthday?

SHERRY.

(takes the coffee.)

Thanks, mine.

JIMMY QUINN.

Sorry Sherry, happy birthday.

SHERRY.

(feeding the baby.)

Thank you. Jimmy who is that woman in my basement?

JIMMY QUINN.

Just a friend.

SHERRY.

(not happy.)

Jimmy!

JIMMY QUINN.

Don't say it, I know, I know, it won't happen again. Okay?

ANGLE ON BASEMENT DOOR, as COLLEEN shuts it.

COLLEEN COX.

(smiles.)

Hi, I'm Colleen.

(smiles at Jimmy.)

Oh is that coffee?

JIMMY QUINN.

Yeah, you want a cup?

COLLEEN COX.

That would be so nice, thank you.

(looks at the baby.)

She's so cute. Whats her name?

SHERRY.

This is Nia.

COLLEEN COX.

(smiles.)

Hi Nia!

COLLEEN takes a seat with JIMMY and SHERRY.

JIMMY hands her a cup of coffee. COLLEEN smiles and sips the coffee.

SHERRY stands up from the table and removes the tray from the high- chair and picks up the baby.

SHERRY.

So what you two got going on for today?

COLLEEN and JIMMY look at each other dumbfounded.

JIMMY QUINN.

We got a thing to check out, you know, stuff.

SHERRY.

Okay! Well you two have fun.

(looks at the baby.)

You need a changing whooo!

SHERRY and the BABY (NIA) leave the kitchen.

ANGLE ON COLLEEN COX.

COLLEEN COX.

Jimmy really, what are you gonna do?

JIMMY QUINN.

Turn the tables on Sammy.

(drinks his coffee.)

COLLEEN COX. CONT'D

Can I go home and take a shower and change my clothes first?

CUT TO:

120 EXT.- SUBURBAN MANSION.- DAY. 120

An exclusive custom built home on Lake St. Clair. A stunning densely wooded 1.98 acre estate that is completely secluded from the rest of the world.

121 INT.- SUBURBAN MANSION.- DAY. 121

COLLEEN COX' music room.

JIMMY sits at COLLEEN'S baby grand piano playing a gentle rendering of CHOP STICKS. Waiting patiently for COLLEEN to return from showering and changing her clothes.

ANGLE ON MUSIC ROOM DOORWAY.

We see COLLEEN walking into the music room, shes a woman so beautiful it nearly hurts to look at her. She's dressed in a white short dress, with a black jacket and heels.

JIMMY turns around and stares at her, a beat...

...walks over and very formally holds out his hand.

JIMMY'S POV- he looks COLLEEN up and down.

JIMMY QUINN.

You look beautiful Colleen. But why so glamorous?

COLLEEN looks up at JIMMY.

COLLEEN COX.

I want that son - of - bitch Sammy to get one last look at what he's not gonna have anymore.

JIMMY QUINN.

Damn that's cold.

(then.)

You know it's about to get real.

You ready?

COLLEEN COX.

Just don't let him kill me okay.

JIMMY QUINN.

And miss tappin that ass! No way!!

COLLEEN smiles at JIMMY and the TWO walk out the door.

CUT TO:

122 EXT.- WESTIN BOOK CADILLAC HOTEL.- DAY. 122

A BLACK SUV pulls up to the front entrance of the building.

The SUV'S passenger side door opens, out steps COLLEEN

COLLEEN'S POV-

COLLEEN COX.

Jimmy, please don't let him kill me.

JIMMY QUINN.

It's gonna be okay, just do what I told you and keep him up there, that's all you have to do.

COLLEEN COX.

For how long?

JIMMY QUINN.

Just until I can take out his guys.

COLLEEN COX.

Okay, wish me luck.
(shuts the door.)

WE follow COLLEEN as she walks to the entrance door and enters the building-

123 INT- WESTIN BOOK CADILLAC HOTEL LOBBY.

123

COLLEEN passes the lobby desk and heads for the elevators.

She presses the up button and waits for the elevator door to open.

A beat.

DING!

The elevator door opens, out walks one of SAMMY'S guys (JERRY), he's BIG mid 30s, white with a tattoo on his neck of a spider climbing towards his ear.

He stops and looks at COLLEEN.

TATTOO'D BAD GUY.

Damn Colleen you looking fine as hell.

He moves in on her, she stops him in his tracks.

COLLEEN COX.

No no no, Sammy wouldn't like it...
Maybe some other time sweetie.

He takes the brush off and leaves, she has a sigh of relief and gets in the waiting elevator.

She presses the penthouse button-

CU- on PENTHOUSE BUTTON

The door closes-

DING!

CUT TO:

124 EXT.- WESTIN BOOK CADILLAC HOTEL.- CONTINUOUS. 124

JIMMY is parked down the road aways in his BLACK SUV.

125 INT.- BLACK SUV. - JIMMY'S POV.- DAY. 125

JIMMY checks his rear-view mirror and sees the TATTOO'D BAD GUY (JERRY) walking.

JIMMY QUINN.

Fuckin' Jerry, I hate that motherfucker.

126 EXT.- A SERVICE ROAD.- DAY. 126

JIMMY turns his SUV around and follows JERRY to a building under going renovation.

127 INT.- BLACK SUV. - JIMMY'S POV.- CONTINUOUS. 127

MOVING:

JIMMY QUINN.

Where the fuck is he going?

Jimmy sees JERRY go into the building.

128 EXT.- A SERVICE ROAD.- CONTINUOUS. 128

JIMMY parks his SUV-

129 INT.- BLACK SUV. - CONTINUOUS. 129

-he shuts his engine off, opens the door and slides out of the SUV.

130 EXT.- A SERVICE ROAD.- CONTINUOUS. 130

JIMMY shuts the door and cautiously walks across the street and into the building.

CROSSFADE:

131 INT.- RENOVATED BUILDING.- DAY. 131

We see a building being renovated, drywall sheets are stacked on the floor, toolboxes, and other supplies fill the different floors of the building.

JIMMY hears the sound of an elevator running.

He makes his way over to them and watches the floor numbers above the doors change.

CU- on Elevator Numbers.

The numbers stop on floor 15, he presses the elevator's down button-

CU- on JIMMYS hand pressing the elevator button.

-and waits for the car to stop.

A beat.

The elevator stops-

DING!

-the door opens and JIMMY steps in and presses the button for floor FOURTEEN, the door closes-

DING!

CUT TO:

132 INT.- 29TH FLOOR PENTHOUSE HALLWAY.- DAY. 132

COLLEEN stands at SAMMY'S door, she looks up at the camera and smiles, the door lock CLICKS!

She opens the door and go's in-

CROSSFADE:

133 INT.- 29TH FLOOR PENTHOUSE.- DAY. 133

COLLEEN walks into the large living room, SAMMY walks up to her with opened arms, he's dressed in his bathrobe and slippers.

SAMMY (THE ROCK) MARSHALL.
Colleen, what brings you here?
(kisses her cheek.)

COLLEEN COX.
(takes off her jacket.)
Lookin' for a little fun!

SAMMY (THE ROCK) MARSHALL.
Well you came to the right place!

TWO other girls come walking in the room, dressed in bra and panties, with stockings to match and 6-inch pumps.

COLLEEN'S POV- on the TWO girls.

COLLEEN COX.
I see the party favors are here.

SAMMY (THE ROCK) MARSHALL.
 (with a shit eating
 grin.)
 Yes, yes they are.
 (kisses one of the two
 girls.)

CUT TO:

134 INT.- RENOVATED BUILDING.- DAY.

134

FLOOR FIFTEEN.

We see an empty office space, finished and unfinished, dimly lighted hallways.

ANGLE ON BAD GUY JERRY who is on his cell phone pacing around the large room.

TATTOO'D BAD GUY. (JERRY)
 You just get the shit here
 motherfucker, I don't care, it
 better be here tonight... What is
 that to me? Just get Sammys shit
 here tonight, bye.
 (hangs up the phone.)
 Dumb motherfucker.

ANGLE ON STAIRWELL DOOR, it opens slowly and quietly-

We hear JERRY'S phone ring-

MUSIC PLAYS.

Out walks JIMMY, he softly walks down the hallway to the sound of JERRY'S voice.

JERRY'S VOICE IN THE BACKGROUND.

JIMMY'S POV- on JERRY pacing around and talking on his cell phone.

ANGLE ON JERRY talking on the phone.

TATTOO'D BAD GUY. (JERRY)
 Hey baby, yeah we can do something
 tonight... Hows 10:00 pm?
 (then.)

BAMM!

JIMMY slams him with a hard right to the back of JERRY'S head, tipping him off his feet and throwing his phone to the other side of the room.

JIMMY QUINN.

Hi Jerry?

TATTOO'D BAD GUY. (JERRY)
 (holding the back of his
 head.)

JIMMY! I'm gonna fuck you up.

JIMMY QUINN.

Glad to hear it.
 (and with.)

A hard right hook, JIMMY slams his fist into JERRY's face, busting his nose, sending blood gushing to the floor, and as a fast blinking light, Jimmy place's his fist into his gut, bending him over dropping him to his knees, and gasping for a breath.

WE HERE THE VOICE ON THE PHONE

CELL PHONE. (V.O.)
 (a womens voice.)

Jerry! Motherfucker you there?
 JERRY!

JERRY struggling to breathe, wipes the blood from his face, looks at his hand, and stands to his feet.

CU- JERRY'S FACE.

JERRY takes a hard swing at JIMMY and slams his fist hard to JIMMY'S jaw, knocking him back a foot, and with a running drop kick, he lands his feet hard to JIMMY's chest-

-sending JIMMY back and into the wall behind him-

-putting JIMMY in the wall.

"SLAM!"

CELL PHONE. (V.O.)
 JERRY! WHAT THE HELLS GOING ON?
 JERRY!

ANGLE ON JIMMY as he pulls himself out of the wall.

With a blind rage JIMMY runs towards JERRY like a rhino-

-tackling him with a force of a train, sending both of them through the wall and into the next room.

NEXT ROOM.

With both men on the floor, drywall dust fills the air.

JIMMY plants a sledgehammer punch to his face, and then another, knocking JERRY out cold.

JIMMY out of breath stands up-

JIMMY backs up, and catches his breath.

A beat...

JIMMY QUINN.
Get up bitch!
(nudges him with his
foot.)
Get up motherfucker.

JERRY moans, turns his head back and forth.

JIMMY QUINN.
I said get up MOTHERFUCKER!

JERRY regains himself, rolls over onto his knees and tries to stand-

-falling back to the floor.

TATTOO'D BAD GUY. (JERRY)
Fuck you JIMMY... FUCK YOU JIMMY!
(spits out blood.)

JERRY stands to his feet, takes a deep breath and lunges at JIMMY like a bear-

-sending the TWO back through the wall and onto the floor.

JIMMY on his back holding tight to JERRY-

JERRY struggles and fights back with all he's got-

-breaking free from JIMMY's grip.

JERRY backs away from JIMMY, tries to catch his breath-

ANGLE ON JIMMY.

-in one smooth motion JIMMY jumps to his feet-

-jumping into the air-

-he lands is size Thirteens into JERRY'S chest sending him through the window behind him-

135 EXT.- RENOVATED BUILDING.- LOT. 135

-sending him and broken glass to the ground.

THUMP!

136 INT.- RENOVATED BUILDING.- LOT.- CONTINUOUS. 136

JIMMY'S POV- out of the window at JERRY'S broken and bloody body.

JIMMY spits blood out of the window.

CELL PHONE. (V.O.)
JERRY! JERRY! YOU THERE?

JIMMY picks up the cell phone-

JIMMY QUINN.
Sorry Jerry just stepped out.

CELL PHONE. (V.O.)
WHO THE FUCK IS THIS?

JIMMY throws the cell phone out of the window.

CUT TO:

137 INT.- 29TH FLOOR PENTHOUSE.- DAY.

137

Glasses fall to the carpet as COLLEEN slams up against the bar in SAMMY'S living room. Skirt up around her waist, SAMMY moves inside of her. Between breaths:

SAMMY (THE ROCK) MARSHALL.
Is it true? Jimmy got away.

COLLEEN COX.
So it seems.

She bites his ear to keep from crying out.

COLLEEN COX.
Why?

SAMMY (THE ROCK) MARSHALL.
One of my guys is missing.

COLLEEN COX.
So.

SAMMY (THE ROCK) MARSHALL.
They found him dead with a spike up his ass.

COLLEEN COX.
You think Jimmy did it?

SAMMY (THE ROCK) MARSHALL.
He's the only fuck who could. Have you seen the size of the guy's that work for me?

COLLEEN COX.
Just the fuck in the lobby.

SAMMY (THE ROCK) MARSHALL.
Well there's more watching us right now. Does that excite you?

COLLEEN COX.
Hard not to.

SAMMY (THE ROCK) MARSHALL.
You like that?

COLLEEN COX.

Not really! It's just that you have your dick inside of me, I'm already excited.

ANGLE ON THE TWO GIRLS IN THE BACKGROUND NOW HAVING SEX.

As they both climax, pressed up hard against each other...

COLLEEN drops to her knee's, looks up at the camera and smiles-

-and licks and sucks him clean-

CUT TO:

138 INT.- SECURITY ROOM. 138

THREE security guys watch as COLLEEN sucks him off.

CU- monitors. FULL VIEW OF ROOM.

CU- on security guards face's, eye's wide-

SECURITY GUARDS.

Damn!

CUT TO:

139 INT.- BLACK SUV.- DAY. 139

JIMMY picks up his cell phone and calls his brother RUSSELL.

SOUND ON PHONE RINGING.

JIMMY QUINN.

Russ! I need you to do me a favor. You ain't gotta go nowhere motherfucker... Will you shut the fuck up and let me talk? I need you to call this cop for me... Yes a cop! Call detective Cooke and tell him to meet me at Sammy's in an hour. Motherfucker I'll text it to you... What? Bitch you better stop watching me fuck... Yeah it was good... No! You can't have some, just call the cop motherfucker, Bye!

(hangs up the phone.)

Can I have some too? Motherfucker crazy as hell.

JIMMY texts RUSSELL the phone number to DETECTIVE COOKE.

JIMMY QUINN. CONT'D

Motherfucker better call him.

He starts his engine, puts it in drive and pulls off slowly.

CUT TO:

140 EXT.- A SERVICE ROAD.- DAY. 140

JIMMY'S BLACK SUV rolls slowly down the road back to SAMMY'S Penthouse.

CUT TO:

141 INT.- BLACK SUV.- DAY. 141

JIMMY'S POV- he see's SAMMY'S right hand coming out of the building.

VICTORIA STUBER, tall black woman, 30s long black hair built like a brick shit-house- KILLER.

JIMMY QUINN.

There's that bitch Victoria.

(parks his suv.)

Where the fuck is she going?

She stops at the corner, looks around, cross's the street and heads for a bar.

CUT TO:

142 EXT.- A SERVICE ROAD.- CONTINUOUS. 142

VICTORIA goes into the bar-

CUT TO:

143 INT.- BLACK SUV.- CONTINUOUS. 143

JIMMY drives past the bar that VICTORIA has gone in, and parks in a parking lot.

144 EXT.- PARKING LOT.- DAY. 144

JIMMY walks up to the parking lot attendant, pays him \$30.00 dollars and walks over to the bar-

-and goes in.

CUT TO:

145 INT.- CORNER BAR.- DAY. 145

A speakeasy-style basement bar with rustic brick walls and cozy seating nooks.

VICTORIA STUBER, is seated off in a corner have a drink with a tall well dressed MAN, white late 50s, graying well kept and groomed hair.

In the booth next to them and behind them are TWO shadowing MEN and TWO very, very gorgeous WOMEN. All are strapped and keep watch over VICTORIA STUBER, and the well dressed MAN.

ANGLE ON JIMMY QUINN who's seated at the bar having a beer.

JIMMY'S POV- on VICTORIA STUBER.

ANGLE ON VICTORIA STUBER, she looks up and sees JIMMY sitting at the bar.

VICTORIA STUBER POV- on JIMMY QUINN.

BACK ON JIMMY.

JIMMY smiles and tips his beer bottle to VICTORIA STUBER.

BACK ON VICTORIA STUBER.

She stares at JIMMY in a "I'll be a motherfucker" look.

And gets up from the booth, and walks over to JIMMY.

JIMMY QUINN.
Victoria Stuber.

VICTORIA STUBER.
Jimmy.

JIMMY QUINN.
Was it you?
(sips his beer.)

VICTORIA STUBER.
Was it me what?
(takes a seat.)

JIMMY QUINN.
Killed my mark and set me up.

VICTORIA STUBER.
Now Jimmy, why would I do that?

JIMMY sets down his beer, and turns in his seat and looks at VICTORIA STUBER in a "After I fuck the shit outta you I'm gonna kill you" look.

THEY SPEAK TO EACH OTHER AS TWO KILLERS DO.

JIMMY QUINN.
Because that's your style.
(a moment.)

VICTORIA STUBER.
Mmmm, Jimmy your making me wet now.

JIMMY QUINN.
(leans in on her.)
You were always a sexy sick bitch I love to fuck... But after I fuck you one last time... I gonna kill your fine ass.

VICTORIA STUBER.

Oh Jimmy you do know how to talk to
a girl.

JIMMY stands up and pays for his beer-

-the TWO walk out of the bar together.

FADE TO BLACK.

146 INT.- VICTORIA STUBERS APARTMENT.- DAY.

146

JIMMY and VICTORIA are passionately kissing and fall into
VICTORIA'S living room-

-VICTORIA pulls back a bit, she unzips her dress-

-it falls to the floor, she stands in just her black bra and
panties, stockings and high heels. She wants him to get a
good look at her.

He smiles, she grins, they move close to each other.

JIMMY takes the gun she has strapped to her thigh.

CU- on gun.

He throws it to the sofa.

VICTORIA'S face is now inches from JIMMY'S-

-one hand slides down the front of JIMMY'S pants-

CU- on JIMMY and VICTORIA - JIMMY

Is unshaken as he appears -- his eye's never leave
VICTORIA'S, nor does his smile drop -- after a long second
we hear the slow sound of his belt being loosened, his pants
fall to the floor.

VICTORIA STUBER.

-there is 10 ways I can kill you --
right here -- right now-

-VICTORIA'S hand comes back up -- and both her hands find
their way up to JIMMY'S chest, caressing him there-

VICTORIA STUBER.

Do we have to end it this way
Jimmy?

JIMMY QUINN.

We still have time.

She looks up and into his eye's, a smile-

VICTORIA STUBER.

-Take me to my room now.

In one smooth motion JIMMY sweeps her off her feet and into his arms, and takes her to her bedroom.

BEDROOM:

JIMMY the man that he is, gently lays her on the bed-

-she removes her bra, he slowly removes her panties-

-he stands in front of her, a moment.

-she sits up and pulls down his boxers, they fall to the floor-

-he bends down and kisses her in a ferocious kiss.

The TWO have hot sex-

A beat.

DISSOLVE TO:

We see JIMMY standing with his pants on, he picks up his shirt, shakes out the wrinkles, and puts it on.

VICTORIA is still in the bed, covered with just a sheet-

CU- VICTORIA'S face as she watches JIMMY dress, a small tear forms in her eye.

JIMMY puts on his shoes-

-walks to the living room, grabs his jacket and puts it on.

A moment.

He looks up at the ceiling, takes a deep breath-

-checks his watch, it's 3:00 pm.

THEN.

Suddenly out of nowhere VICTORIA comes out from the bed room in a rage, jumps and lands her right foot on JIMMY'S thigh, she spins and is now on his back, wrapping her arm around his neck in a choke hold.

With both hands JIMMY reaches up and grabs her by her head and shoulder, throwing her like a rag-doll into the wall-

-and like a mad devil, she attacks him.

A brutal exchange. Matching each other's moves like shadows.

JIMMY and VICTORIA fight Relentless. Rolling - falling onto the hallway-

-VICTORIA breaks free from JIMMY'S grip, reaches into a planter and pulls out a gun-

-JIMMY kicking the gun - spinning across the floor - he and VICTORIA facing each other.

The TWO stop -- share a stare, catch of breath, a moment.

VICTORIA'S POV- on an open elevator-

-she fades left, then right and dives into the elevator, slams her hand on the up button and the doors close.

JIMMY stands in shock at what has just happened, looks for the stairwell exit and pushes through the door-

STAIRWELL:

-and up the stairs to the roof-

JIMMY kicks open the door-

147 EXT.- ROOFTOP.- DAY.

147

-a shot zips by him hitting the wall behind him, he ducks and runs to a large air-handler for cover, a moment.

JIMMY peeks over the top-

JIMMY'S POV-

-he see VICTORIA by another large air-handler-

JIMMY picks up a few stones from the roof and throws one to the opposite side of the roof-

VICTORIA takes a shot at the sound, she scared and shaking.

VICTORIA STUBER.
(laughing crazy.)
COME OUT JIMMY! COME OUT
MOTHERFUCKER!!

JIMMY throws another rock-

-she shoots THREE shots again wild.

JIMMY throws again, and again until shes out of bullets.

ANGLE ON VICTORIA shooting an empty gun.

CLICK!, CLICK!, CLICK! And so on.

JIMMY stands up-

A moment.

JIMMY QUINN.
Your out.

VICTORIA STUBER.
 (crying.)
 FUCK YOU!
 (with a crazy smile.)
 We had some fun times Jimmy... Is
 this how it's gonna end?

JIMMY slowly walks over to VICTORIA, takes the gun from her
 and throws it off the roof.

A beat.

Like a wild woman she leaps at JIMMY-

-he catches her, lifts her over his head and throws her off
 the roof.

WE follow her down to the city street, landing on the roof
 of a car, setting off the cars alarm.

BACK ON THE ROOF:

JIMMY looks down, hangs his head, a moment.

FADE TO BLACK.

148 EXT.- A SERVICE ROAD.- DAY. 148

We see the TWO DETECTIVES sitting in their un-marked car.

149 INT.- UN-MARKED CAR. 149

The TWO DETECTIVES are staking out SAMMY'S, drinking coffee
 and waiting on JIMMY to show up.

THEN.

The back drivers side door opens, JIMMY slides in-

DETECTIVE COOKE and MAY are startled-

DETECTIVE BRIAN COOKE.

Fuck!

DETECTIVE ALICE MAY.

(spills her coffee.)

Mother-fuck! Shit!!

JIMMY QUINN.

(laughing.)

What up bitches!

DETECTIVE ALICE MAY.

(cleaning herself up.)

Jimmy, you scared the life outta
 me.

JIMMY QUINN.

Awe did you burn your kitty cat?

DETECTIVE ALICE MAY.
Fuck you, why are we here?

DETECTIVE BRIAN COOKE.
What took you so long?

JIMMY QUINN.
I had to take out the trash. You
ain't got no coffee for me?

DETECTIVE BRIAN COOKE.
(hands his coffee to
him.)
Here have mine.

JIMMY QUINN.
(takes the cup.)
Thanks.
(takes a sip.)
Fuck, that's nasty, what the fuck
is it?

DETECTIVE BRIAN COOKE.
Hazelnut.

JIMMY QUINN.
You sure it's not your nuts? Tastes
like shit, you can have it back.
(hands back the coffee.)

DETECTIVE ALICE MAY.
So why are we here?

JIMMY QUINN.
I need your help taking Sammy down.

DETECTIVE ALICE MAY.
You need our help? You want us to
help you? Why?

JIMMY QUINN.
I didn't kill that guy you found me
with... Sammy set me up and I need
to get me righteous again...

DETECTIVE BRIAN COOKE.
So what do want us to do?

JIMMY QUINN.
Set me up with a wire.

DETECTIVE BRIAN COOKE.
A wire? That's all?

JIMMY QUINN.
No... I'm gonna give you all of
Sammy's shit, everything he has,
and in return I'm gonna walk.

DETECTIVE ALICE MAY.
 (laughing.)
 Let you walk? Are you crazy? We
 can't let you walk away from this.

DETECTIVE BRIAN COOKE.
 (looks at his partner.)
 Wait a minute...
 (looks at Jimmy.)
 What we talking about Jimmy? How
 much shit is the sick fuck into?

JIMMY QUINN.
 Enough to bring down half of the
 city officials and judges in and
 around Detroit.

DETECTIVE BRIAN COOKE.
 What do you need?

JIMMY QUINN.
 Just wire me up...

CUT TO:

150 INT.- 29TH FLOOR PENTHOUSE.- DAY. 150

BEDROOM;

We see SAMMY, COLLEEN and TWO other girls in bed have sex-
 -SAMMY is on his back, with ONE of the girls riding him-
 -COLLEEN is having sex with the other girl.

CUT TO:

151 EXT.- A SERVICE ROAD.- CONTINUOUS. 151

JIMMY gets out of the UN-MARKED car, and walks to the
 entrance of the WESTIN BOOK CADILLAC HOTEL-
 -and goes in.

152 INT- WESTIN BOOK CADILLAC HOTEL LOBBY. 152

JIMMY stands in the lobby and looks around-
 -all is clear-

He takes the stairs to the PENTHOUSE floor.

STAIRWELL:

We follow JIMMY up the stair case to the 29th floor.

HALLWAY 29th FLOOR:

We see the fire escape door open-

-JIMMY stands in the doorway and looks down the hallway
 JIMMY'S POV- the CCTV Cameras to SAMMY'S PENTHOUSE.
 JIMMY reaches around and grabs the fire extinguisher-
 -walks up to the CCTV camera and sprays the camera.
 Filling the hallway with a cloud of white powder dust.

CROSSFADE:

153 INT.- SECURITY ROOM.

153

We see THREE SECURITY GUARDS watching the monitors.
 CU- MONITORS of a cloud of white filling the hallway.

SECURITY GUARD #1.
 Hey, check this out.

SECURITY GUARD #2.
 (reading a book.)
 What?

SECURITY GUARD #1.
 The hallways filling up with smoke.

SECURITY GUARD #2.
 (drops his book.)
 Oh shit!

SECURITY GUARD #3.
 I'll go check it out.
 (grabs a walkie-talkie.)

CUT TO:

154 INT.- 29TH FLOOR PENTHOUSE HALLWAY.

154

We see the door open-

THEN.

BAMM! A fist slams into his face-

LIVING ROOM PENTHOUSE:

-sending him back into the PENTHOUSE and flat on his back.

He shakes his head.

SECURITY GUARD #3s POV- looks up and see's JIMMY coming
 straight for him-

JIMMY bends down and grabs the GUARD by shirt and lifts him
 to his feet and throws him into the bars mirror-

-shattering it.

ANGLE ON SECURITY GUARD #3 on the floor with broken glass, he gasps for a breath, tries to stand, slips and falls on the broken glass.

ANGLE ON JIMMY as he grabs the GUARD again by the shirt and body slams him on top of the bar, braking his back-

-and in one quick motion JIMMY shoves his elbow into his neck-

-killing him.

JIMMY'S POV- as he sees another SECURITY GUARD #1 aiming a .45 cal. At him, the GUARD fires 6-shots at JIMMY-

BANG!, BANG!, BANG!,

-JIMMY ducks behind the bar-

BANG!, BANG!, BANG!

-hitting the wall and bar, raining glass and wood on JIMMY.

JIMMY QUINN.

What the fuck.

ANGLE ON SECURITY GUARD #1. As he walks into the living room, gun raised, lock, cocked and ready to fire, he's sweating, eyes gant.

THEN:

Out of no-where JIMMY jumps on the GUARD sending the gun flying to the other side of the room-

SHOT OF GUN FLYING

-the TWO on the floor, with a powerhouse punch JIMMY slams his fist into the GUARDS face, squirting blood, and fill his face with a crimson red color.

And without missing a beat, JIMMY hits him again with a left, then a right, knocking him out cold.

JIMMY stands, turns and is hit with a chair to the back, dropping him to his knees, the chair hits him again, dropping him flat on the floor-

JIMMY swings his arm around and grabs the hitters leg, dropping him to the floor.

JIMMY then stands up and turns and looks at the hitter.

CUT TO:

155 INT.- UN-MARKED CAR.

155

The TWO DETECTIVE'S are listening to JIMMY'S wire.

THE SOUND OF JIMMY FIGHTING.

DETECTIVE BRIAN COOKE.
Sounds like Jimmys having fun.

DETECTIVE ALICE MAY.
Is he beating the shit outta
someone?

DETECTIVE BRIAN COOKE.
Sounds like it to me.

CUT TO:

156 INT.- 29TH FLOOR PENTHOUSE.- CONTINUOUS. 156

JIMMY'S POV- on SECURITY GUARD #2.

JIMMY QUINN.
Really? Hit me with a chair
motherfucker!

SECURITY GUARD #2.
Fuck you!

JIMMY QUINN.
(now pissed.)
Fuck you?

In a smooth move JIMMY stomps his foot into the GUARDS
chest-

THUMP!

-killing him.

JIMMY QUINN.
Fuck you!

CUT TO:

157 INT.- 29TH FLOOR PENTHOUSE MASTER BEDROOM. 157

We see SAMMY on all FOURS naked, COLLEEN with a strap on
blue dong, fucking SAMMY in the ass.

ONE of the girls is sucking him off and the other is
masturbating to the scene in front of her eyes.

BETWEEN BREATHS:

SAMMY (THE ROCK) MARSHALL.
YEAH! Fuck that ass!

COLLEEN COX.
You like that Sammy?

SAMMY (THE ROCK) MARSHALL.
Oh! It feels so good...

COLLEEN COX.
 You sick fuck, you would like it.
 (THEN.)

The door is kicked in with a force so hard, it sets the doorknob in the wall.

JIMMY QUINN.
 Knock, knock!
 (JIMMY'S POV-.)
 WHAT THE FUCK!

SHOT OF COLLEEN PULLING OUT OF SAMMY AND MOVING OUT OF THE WAY.

COLLEEN COX.
 Jimmy!

The other TWO girls run out of the bedroom.

SAMMY tries to hide himself under the sheet on the bed.

SAMMY (THE ROCK) MARSHALL.
 What the fuck do you want Jimmy?

JIMMY QUINN.
 You dick-head.
 (Jimmy grabs him up.)
 Your coming with me, and you better not hit me with your dick you sick fuck.

We see JIMMY push a naked SAMMY out of the bedroom.

HALLWAY:

JIMMY keeps pushing SAMMY to the staircase, SAMMY stops and turns around and gets in JIMMY'S face.

SAMMY (THE ROCK) MARSHALL.
 (points his finger.)
 Stop pushing me...

JIMMY QUINN.
 Shut the fuck up and move bitch!
 (pushes him forward.)
 I said move motherfucker!

SAMMY stumbles forward and stops at the staircase.

SAMMY (THE ROCK) MARSHALL.
 What the fuck do you want Jimmy?

JIMMY QUINN.
 (pissed.)
 I said MOVE MOTHERFUCKER!
 (kicks him in his ass.)

SAMMY falls down the stairs, and lands on the landing.

JIMMY slowly walks down the stairs--

JIMMY QUINN.
Get up motherfucker!

SAMMY (THE ROCK) MARSHALL.
(looking up at Jimmy.)
FUCK YOU!

JIMMY reaches SAMMY-

JIMMY QUINN.
(standing over Sammy.)
If you don't get up, I'm gonna grab
you by your dick and throw you down
the stairs. Now get up!

A moment.

SAMMY (THE ROCK) MARSHALL.
Alright, alright, alright I getting
up.
(Sammy gets up.)

JIMMY follows Sammy down the stairs--
-the bottom of the stairs.

A SERIES OF SHOTS OF THE LIVING ROOM AND DEAD GUARDS.

SAMMY looks around at the mess.

SAMMY (THE ROCK) MARSHALL.
(pissed.)
WHAT THE FUCK! Look at my fucking
house!
(looks at Jimmy.)
Look at what you did motherfucker.
(looks at his bar.)
My fucking bar! Jimmy!
(looks at Jimmy.)
Why my bar?

JIMMY QUINN.
Shut the fuck up, and sit down. And
put something on motherfucker.

SAMMY looks around for something to cover himself with--
-JIMMY picks up a small bar towel and throws it at SAMMY.

JIMMY QUINN.
Here bitch, put this on.

SAMMY catches the towel, holds it up.

SAMMY (THE ROCK) MARSHALL.
It's a little small.

JIMMY QUINN.

Sit down and put over your ass.

SAMMY sits down and places the small towel over his lap.

ANGLE ON STAIRCASE as COLLEEN and the other TWO girls come down the stairs.

COLLEEN is fully dressed and the other TWO girls have bathrobes on.

ANGLE ON SAMMY.

SAMMY (THE ROCK) MARSHALL.

Colleen you fucking bitch, you set me up didn't you!

COLLEEN COX.

Fuck you Sammy, you had it coming.

JIMMY walks up to SAMMY, stands in front of him-

JIMMY QUINN.

Sammy if you don't tell me what I want to know, I'm gonna throw your naked ass out the fucking window. Now talk! Why did you set me up?

SAMMY (THE ROCK) MARSHALL.

(looks over at Colleen.)

Ask her and her hot shot lawyer.

JIMMY POV- turns and looks at COLLEEN.

JIMMY QUINN.

What? You set me up?

COLLEEN COX.

(lying.)

No Jimmy, he's lying, why would I?

SAMMY (THE ROCK) MARSHALL.

You fucking bitch. You and that fucking sneaky lawyer of yours cooked up the whole thing. They wanted to take over the out-fit and needed my money to do it... That crazy bitch said she need you out of the way. Seen as your the out-fits go to guy.

(a moment.)

Now who the fuck you gonna throw out the window now motherfucker?

CUT TO:

158 INT.- UN-MARKED CAR.

158

The TWO DETECTIVES are still listening in on JIMMY.

JIMMY ON THE RADIO (V.O.)
 You think I'm playing motherfucker?
 (slaps Sammy across the
 face.)

DETECTIVE BRIAN COOKE.
 Sounds like Jimmy's getting the
 goods.

DETECTIVE ALICE MAY.
 Who the fuck all is in this game?

CUT TO:

159 INT.- 29TH FLOOR PENTHOUSE.- CONTINUOUS.

159

The TWO girls in the bathrobes are seated on the love seat,
 their scared.

JIMMY'S POV- on the TWO girls.

JIMMY QUINN.
 (points to the blond.)
 You, yeah you blondy, where's he
 keep his books?

BLOND BATHROBE GIRL.
 (scared.)
 He keeps them in the bedroom safe.

JIMMY'S POV- on SAMMY.

JIMMY QUINN.
 Give her the combination to it.

SAMMY (THE ROCK) MARSHALL.
 Fuck no!

JIMMY suddenly backhands SAMMY with a more then painful
 "SLAP"

Busting his lip open, filling his mouth with blood.

SAMMY (THE ROCK) MARSHALL.
 (spitting blood.)
 What the fuck was that for?
 (spits more blood out.)
 Fuck!

JIMMY QUINN.
 Tell her or I'll do it again
 motherfucker.

SAMMY'S thinks on it...

JIMMY cocks his hand back like he's gonna slap a stepchild.

SAMMY (THE ROCK) MARSHALL.
 Alright, alright... Just don't hit
 me again... 44-83-1-2

JIMMY QUINN.
 (looks over at the girl.)
 You got that baby?

BLOND BATHROBE GIRL.
 Yeah, 44-83-1-2

JIMMY QUINN.
 Good, now go get me the books.

JIMMY walks over to COLLEEN, who is shaking and scared.

COLLEEN COX.
 Your not gonna hurt me are you
 Jimmy?

JIMMY QUINN.
 Hurt you? No I'm not gonna hurt
 you, much.

JIMMY walks away and sits on the coffee table.

THEN.

The blond girl come back with the books.

ANGLE ON BLOND GIRL WALKING OVER TO JIMMY.

BLOND BATHROBE GIRL.
 (hands Jimmy the books.)
 Here... Can we go now?

JIMMY QUINN.
 (looks at the two girls.)
 Yeah, get outta here, go on.

JIMMY opens the books.

CU- on books.

JIMMY QUINN.
 Damn Sammy...

CUT TO:

160 INT.- UN-MARKED CAR.

160

JIMMY ON THE RADIO (V.O.)
 You a big time crook, motherfucker
 you got some big dollars in here.

DETECTIVE ALICE MAY.
 That's our cue.

CUT TO:

161 INT.- 29TH FLOOR PENTHOUSE.- CONTINUOUS.

161

JIMMY QUINN. CONT'D
 Mother - fuck, is you rich, damn!

ANGLE ON COLLEEN as she quietly walks to the door--

JIMMY'S POV-

JIMMY QUINN.
 Where the fuck you going Colleen?
 Get your ass back here.

COLLEEN stops and turns around, and walks back over to the bar.

JIMMY QUINN.
 No, don't sit there, sit next to
 shit head.

COLLEEN walks over and sits next to SAMMY.

COLLEEN COX.
 What are you gonna do Jimmy?

JIMMY QUINN.
 (quick snap.)
 BITCH QUIT ASKING ME THAT AND SHUT
 THE FUCK UP.
 (he looks at the books
 again.)
 Holly shit Sammy, you got some big
 names in here... Who's this judge
 Franks! I know that asshole, I
 fucked the shit out of his
 daughter, good fuck too.

SAMMY (THE ROCK) MARSHALL.
 What the fuck is this? You got what
 you wanted. NOW get the fuck out!

JIMMY gets up, pause for a beat, and walks out of the room.

CUT QUICKLY TO:

162 INT.- 29TH FLOOR PENTHOUSE HALLWAY.

162

We see the TWO DETECTIVE'S along with POLICE OFFICERS
 getting off the elevator.

DETECTIVE'S COOKE and MAY stop JIMMY in the hallway.

DETECTIVE BRIAN COOKE.
 You didn't kill'em did you?

JIMMY QUINN.
 Na, their still moving. For now!
 (hands over the books.)

The DETECTIVES and the OFFICERS go into SAMMY'S PENTHOUSE.
 JIMMY gets into the elevator, pushes the down button--
 DING!

--the doors close.

CUT TO:

163 INT.- 29TH FLOOR PENTHOUSE.- CONTINUOUS. 163

DETECTIVE'S POV- on the messed up living room and on SAMMY
 and COLLEEN COX.

DETECTIVE BRIAN COOKE.
 Look Adam and Evil.

The POLICE OFFICERS stand COLLEEN up and handcuff her.

DETECTIVE MAY stands SAMMY up and the little bar towel falls
 to the floor.

DETECTIVE ALICE MAY.
 (looks down at Sammys
 dick.)
 You cold?

SAMMY (THE ROCK) MARSHALL.
 Fuck you bitch!

DETECTIVE ALICE MAY.
 (looks at an officer.)
 Take this, this motherfucker and
 get him some paints.

A POLICE OFFICER handcuffs SAMMY and takes him away-

FADE TO BLACK.

164 A STORE. - DAY. 164

ONE MONTH LATER:

JIMMY QUINN is in a small corner store picking himself up a
 bottled water-

-when suddenly TWO masked robbers come into the store waving
 guns and barking orders.

MASKED ROBBER 1 (MALE)
 EVERYONE ON THE FLOOR NOW!

MASKED ROBBER 2 (FEMALE)
 (points her gun at the
 clerk.)
 GIVE ME THE MONEY MOTHERFUCKER.

The store clerk behind the plexi - glass counter puts his hands up in the air.

Other customers follow the orders of the robbers and get on the floor.

ANGLE ON JIMMY QUINN.

JIMMY QUINN.
(to himself.)
Motherfuck, not again.

JIMMY walks up to the front of the store-

ANGLE ON MASKED ROBBER #1.

MASKED ROBBER 1 (MALE)
(points his gun at
Jimmy.)
GET YOUR HANDS UP MOTHERFUCKER.

JIMMY QUINN.
Motherfucker you better get that
outta my face.

MASKED ROBBER #1, walks up to JIMMY.

MASKED ROBBER 1 (MALE)
Motherfucker I'm gonna put a hole
in your big ass.
(waves the gun.)
Give me all your money bitch.

JIMMY QUINN.
(getting pissed.)
Boy I told you get that
motherfucking gun out my face.

In the background we see MASKED ROBBER #2, robbing the costumers on the floor.

MASKED ROBBER 2 (FEMALE)
Give me that necklace bitch.
(smells her perfume.)
That's nice. What is it?

FEMALE COSTUMER.
What?

The MASKED ROBBER #2 pats down the FEMALE costumer, and feels and grabs her breasts.

MASKED ROBBER 2 (FEMALE)
Nice and tits.

FEMALE COSTUMER.
Fuck you bitch.

MASKED ROBBER 2 (FEMALE)

Not today.

ANGLE BACK ON JIMMY QUINN AND MASKED ROBBER #1.

The MASKED ROBBER sees JIMMY'S rolex watch.

CU- on ROLEX WATCH.

MASKED ROBBER 1 (MALE)

Give me the rollie motherfucker.

JIMMY QUINN.

(now really pissed.)

I TOLD YOU!

(Then.)

JIMMY grabs the gun from the MASKED ROBBER and in one smooth motion, and out of no-where lands a hard right cross to the MASKED ROBBERS face, busting his nose and filling his MASK with dark red blood, knocking him back on his ass-

ANGLE ON THE FEMALE MASKED ROBBER.

She raises her gun and shoots wildly at JIMMY-

JIMMY ducks as the bullet wizes by his head-

-without missing a beat JIMMY fires back-

ANGLE ON FEMALE MASKED ROBBER who falls dead with a shot to her head.

ANGLE ON MASKED ROBBER #1.

He see's his girlfriend fall dead, he looks up at JIMMY, and jumps to his feet.

MASKED ROBBER 1 (MALE)

I'm gonna fuck you up motherfucker.

(Then.)

Leaps at JIMMY like a mountain lion on a dog-

JIMMY grabs the MASKED ROBBER and throws him through the front door glass window, sending broken glass and him to the street.

CUT QUICKLY TO:

165 EXT.- A STORE.- DAY.

165

Laying on the sidewalk in broken glass the MASKED ROBBER is dazed and shakes off the glass covering him.

ANGLE ON JIMMY who is in the doorway-

JIMMY QUINN.

Stay down...

The MASKED ROBBER tries to stand-

JIMMY QUINN.

Stay down motherfucker, don't make
me hurt you. Now stay down.

The MASK ROBBER stands up, and like a blind bull charges
JIMMY.

JIMMY cocks back his fist and slams it into the MASKED
ROBBERS face-

-dropping him where he stands-

-knocking him out cold.

JIMMY'S POV- standing and looking down at the MASKED ROBBER.

JIMMY QUINN.

Dumb ass.

ANGLE ON THE STORE CLERK who walks up behind JIMMY and hands
him his bottled water.

STORE CLERK.

It's on the house.

JIMMY takes the bottled water.

JIMMY QUINN.

Thanks.

And leave the store-

And into closing MUSIC VIDEO:

Closing Credits.

THE END.