

HENRY'S CRIME

Written by

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INT. TOLL BOOTH - DAWN

A LONE TOLL BOOTH ATTENDANT sits inside his glass box on an empty stretch of interstate.

This is HENRY.

He looks out at the horizon. It's starting to get light out. There's snow on the ground.

He's neither asleep nor awake.

INT. TOLL BOOTH - MOMENTS LATER

HENRY'S PLASTIC GLOVES unscrew a THERMOS, pour coffee into a Styrofoam cup. There are only a few drops left.

A CAR

Approaches. Henry straightens, slides open his window. But the CAR veers over to the automated EZ-PASS LANE... Henry closes the window, watches the car disappear. He downs the last of his coffee, looks back out at the horizon again.

It's cloudy out there.

A CLOCK

flips to 6:00.

INT. TOLL BOOTH - LATER

Henry packs up his thermos, puts on his coat and steps out into the icy morning.

He walks toward his truck. The traffic is beginning to build.

EXT. BUFFALO STREET - MORNING

Henry's old FORD PICK-UP drives past the enormous,
abandoned CENTRAL TRAIN TERMINAL.

EXT. BUFFALO STREET - MORNING

The pick-up turns down toward a neighborhood of modest
salt-box houses.

EXT. HENRY'S HOUSE - MORNING

Henry's truck rolls into his driveway.

2.

INT. HENRY'S HOUSE - MOMENTS LATER

Henry enters. Hangs up his down jacket on a row of hooks.
It's clean and ordinary in here.
His wife, DEBBIE, is in the kitchen. She's wearing a
NURSES uniform. Henry notices the dining room table set
for one for breakfast. Eggs, bacon, sausage. He's a
little surprised. Debbie appears. Lays down the toast.

HENRY

Smells good.

DEBBIE

Sit down.
He sits. She smiles. Starts buttering the toast.

HENRY

Wow. Thanks.
He digs in.

DEBBIE

How was your night?

HENRY

Good. How was yours?
She's still buttering the toast. Carefully.

DEBBIE

Good.
She sets it down.

HENRY

This is great.
She sits down next to him. Watches him eat.

HENRY (CONT'D)

Your shift's at eight thirty?
She nods.

HENRY (CONT'D)

You not eating?

DEBBIE

I already did.
He takes another bite.

HENRY

You okay?

3.

Pause.

DEBBIE

Are you coming with me to Cindy and
Bill's on Saturday?

HENRY

Sure. What time?
Pause.

DEBBIE

For the baby shower.

HENRY

Right.
She just stares at him...

DEBBIE

Well, I don't want to go to Cindy and
Bill's.

HENRY

What?

DEBBIE

I mean I want Cindy and Bill to come

here.

HENRY

Cindy and Bill are welcome here anytime.
Pause.

DEBBIE

Henry. Isn't it time...isn't it time for us?
Henry stops eating.

HENRY

You're talking about kids.

DEBBIE

Of course I am.

HENRY

Okay.

DEBBIE

'Okay' you want kids?
Pause.

HENRY

I love kids.
He looks down, resumes eating. A beat.

4.

DEBBIE

Henry?
He looks up again.

DEBBIE (CONT'D)

Do you still love me?
He's still as a stone.

HENRY

Of course I do.
She looks at him.

DEBBIE

Because I know you did once.
A very long pause. Henry doesn't do anything now.
She's crestfallen.

DEBBIE (CONT'D)

What happened, Henry?

He just sits.

THE FRONT DOORBELL RINGS

Henry gets up, heads to the door.
Debbie watches him go...

EXT. HENRY'S HOUSE - CONTINUOUS

Outside on the step there are TWO MEN in SOFTBALL UNIFORMS. One of them is puking. Behind them TWO more GUYS sit in the back of the car. Henry recognizes the smiling, pock-marked face of EDDIE VIBES. Two parts charm, one part menace. His puking friend is JOE.

EDDIE

Henry Torne.

HENRY

Eddie Vibes.

EDDIE

So how you doin', man?

HENRY

I'm okay. What's going on?

EDDIE

Listen, I got a man down here.

5.

Eddie glances up and down the street.

EDDIE (CONT'D)

Mind if we come in for a second?

INT. HENRY'S HOUSE - MOMENTS LATER

Eddie and Henry watch while Debbie attends to the sick JOE, bits of puke still clinging to his softball uniform. She touches his forehead.

DEBBIE

He's hot.

He starts to retch.

JOE

(holding it in)
I'm sorry.

DEBBIE

You better come with me.
Eddie glances at Henry as Debbie leads him expertly
toward the bathroom.

EDDIE

Goddamn sausage at Pinwheels.

HENRY

Yeah.

EDDIE

So we're in a little bind, Henry. Got
league playoffs in a half-hour and Joe's
our first baseman. And he's not exactly
game-ready as you can see...

HENRY

Yeah.
Eddie stares at him. Smiles.

EDDIE

So, what do you say?

HENRY

What do I say what?

EDDIE

You feel like playing a little ball?
Filling in for Joe?

HENRY

It's November.

6.

EDDIE

Yeah. They keep the field in perfect
shape.

HENRY

Oh.

Beat.

EDDIE

So what do you say?
Henry looks around the room. For a moment he watches Debbie with Joe in the bathroom, the door half open. She's tending to him, caring for him...
Debbie looks up. Sees Henry staring at her.

EDDIE (CONT'D)

Henry?

INT. IMPALA - LATER

Henry drives. He wears Joe's too small softball uniform. Eddie rides shotgun, the other two in the back. They grimly stare out the windows.

EDDIE

Appreciate you driving, man.

HENRY

So where's this game?

EDDIE

Near Kaisertown. Like fifteen minutes.

CUT TO :

EXT. MAIN ST - DAY

The car turns a corner on to Main Street.

EDDIE

Pull up right over here. We gotta grab some beer money at that ATM.
The car pulls up to a row of stores including the FIRST

BUFFALO BANK.

Eddie pats Henry's shoulder.

EDDIE (CONT'D)

Just hang tight. We'll be right back.
Eddie and the guys get out. Henry notes this is strange.

7.

After a moment Henry realizes something stinks. He sniffs his sleeve.

BEHIND HIM

In the rearview, Henry doesn't notice Eddie and the two guys slipping on SKI MASKS...

HENRY'S POV

A PET STORE OWNER rolls up the security gates of his store and enters. He says good morning to all the animals. It's a strange one man show.

LOUD ALARMS BLARE --

Henry startles, looks back to where the sound's coming

FROM :

THREE GUYS IN SKI MASKS

Fly out of the bank on the corner and scatter in various directions. They're all wearing softball uniforms. A BANK GUARD chases them.

ON HENRY, confused.

A second bank guard FRANK (50s, African-American) is crossing the street toward the bank with two coffees. He sees what's going on, drops the coffees, and pulls his gun :

FRANK (O.S.)

You!

Henry turns forward again.

A GUN

Is pointing at him through the windshield.

FRANK (CONT'D)

Freeze!

Henry slowly raises his hands off the wheel. Frank sucks his teeth, his gun trained on Henry as the distant sound of BLARING SIRENS grows louder. Holding on Henry's stunned expression...

INT. POLICE STATION, INTERROGATION ROOM - NIGHT

Henry sits at a small table as a DETECTIVE, whose face we never see, paces back and forth.

DETECTIVE

Henry, we know this wasn't your deal.

8.

Henry just listens.

DETECTIVE (CONT'D)

All you have to do is give me those names. And you can go home. It's that simple.

Henry's still silent.

DETECTIVE (CONT'D)

Come on. Why are you sticking up for these people? They're not your friends. You've got a wife. You've got a job... don't you care?

(THEN)

All you have to do is say something. Henry looks up at him, making eye contact for the first time.

JUDGE (V.O.)

...in light of the fact that this is a first offence...

INT. BUFFALO COURTROOM - DAY

Henry stands in a suit, flanked by his state-appointed ATTORNEY. Debbie sits in the gallery. A JUDGE stares at Henry.

JUDGE

...the court sentences Henry Torne to four years in prison for the crime of Felony 1st Degree Armed Robbery.

WHACK!

The gavel goes down. Henry blinks. He looks at his lawyer who is pleased with the sentence. He pats Henry, well done. Henry looks back at Debbie. She's just staring at him...

CLANK!

A CELL DOOR is SLAMMED SHUT...

INT. PRISON CELL - DAY

Henry, wearing a prison jumpsuit, watches as the guard locks the door in front of him.

MAX (O.S.)

So. What're you in for?

9.

Henry turns.

HENRY

Huh.

MAX

I said what are you in for?
A beat.

HENRY

Bank robbery.
MAX (60s) pulls up his pants, flushes the TOILET.

MAX

Good. Clean. Simple. I like it.
Henry just watches.

HENRY

But I didn't do it.
Max smiles. Goes to the sink. Washes his hands.

MAX

Ah. Mistaken identity. A perennial favorite. Identities are just constructs, anyway. They're mistaken all the time.
He dries his hands. Presents one of them to Henry.

MAX (CONT'D)

I'm Max.

HENRY

Henry.

MAX

Go on. Make yourself at home.
Henry sits down on his bed.

HENRY

So...what are you in for?

MAX

Life.
A beat. It's starting to hit Henry...

MAX (CONT'D)

Don't worry, you'll get used to it.

10.

INT. PRISON CELL - MORNING

All the cell doors SLAM open. Henry startles awake. Max is already dressed.

MAX

Hurry up. We gotta go.
Henry's disoriented.

MAX (CONT'D)

Breakfast.
A GUARD, seeing Henry still in his bunk, bangs his baton against the bars of the cell.

INT. DINING ROOM - DAY

Max and Henry move along a line of convicts waiting for their food.

MAX

'Monday is whole wheat bun-day.'
Henry's lost in thought...

MAX (CONT'D)

What are you thinking about?

HENRY

Nothing.

MAX

You're thinking something. Let me guess.
You're thinking, 'How did I get here?'
Henry puts out his tray.

MAX (CONT'D)

How do you think any of us got here?

HENRY

I'm not sure.

MAX

I'll tell you how. Because we committed crimes. But we committed to the wrong thing. You see that was our mistake. We didn't fulfill our potential, we got angry and we took it out on other people.

A bald, TATTOOED GANG-BANGER walks right past them to a table.

MAX (CONT'D)

See him?

11.

Henry nods.

MAX (CONT'D)

Hector. He wanted to be a doctor. He could've been, but he chose not to fulfill his potential, he chose not to commit to his dream. And now look at him.

(THEN)

Bad choices, see.
Henry does.

MAX (CONT'D)

By the way, I recommend the potatoes.

INT. DINING ROOM - MOMENTS LATER

Max and Henry sit down at one of the long tables.

MAX

That's the real crime, Henry. Not committing to your dream.
They begin to eat.

MAX (CONT'D)

So what's yours?

HENRY

My what?

MAX

Your dream.

HENRY

Not sure I ever had one.

MAX

Never had a dream? What kind of a life is that?

HENRY

I don't know. A pretty good one?

MAX

Henry, you're in jail.
Henry thinks about that. Puts a piece of potato in his mouth.

EXT. YARD - DAY

Max and Henry walk through the crowded prison yard.

MAX

But here's the good news. We got all this time to do. And time is a medium of exchange. You can buy things with it.

(MORE)

12.

MAX (CONT'D)

Knowledge. Self respect. Forgiveness. And in your case, you can figure out what your dream is.

Max takes his arm :

MAX (CONT'D)

Your dream is your truth is your destiny.
Henry looks at him.

HENRY

I told you. I'm here by mistake.
Max shoots a look back at him.

MAX

There are no mistakes.

Max suddenly glimpses some activity over Henry's shoulder.

HENRY

What?
Several convicts are making their way towards them...
He pulls Henry close, his tone suddenly intense :

MAX

But you're going to have to fight for
that dream, Henry.

HENRY

I am.

MAX

You're at a crossroads now. There are
going to be tests!

HENRY

What tests?

CRAACK!

Henry's punched in the side of the head. The inmates grab
him, throw him to the ground next to Max.

MAX

This is your moment. Whatever you do now
defines you. Go get em!
Henry gets up : CHARGES the inmates, arms swinging,
taking several down. He gives it everything he's got.
They pile into him, pummeling him. Henry just keeps
fighting...but it's hopeless.
GUARDS rush in. Max watches.

13.

INT. MAX AND HENRY'S CELL - NIGHT

Henry lies on his bunk, his face battered and bruised.

MAX

You did good, Henry.

HENRY

I don't feel good.

MAX

You're doing better than you feel.
Henry touches his swollen eye. It stings.

MAX (CONT'D)

Go to sleep, Henry.

(BEAT)

Sleep is for the blessed.

INT. PRISON TIER - NIGHT

One by one we see lights blinking off across the vast string of cells.

FADE OUT :

INT. VISITING AREA - DAY

Henry's wife Debbie sits at one of the metal visiting tables. She's dressed up. She's really made an effort. A door opens, Henry appears. He looks different. Some time has passed. He smiles, walks over. Then sits.

DEBBIE

Hi.

HENRY

Hi. You look beautiful.

DEBBIE

Thank you. How are you doing?

HENRY

I'm okay. How about you?

DEBBIE

I'm good.
A beat.

DEBBIE (CONT'D)

Listen, Henry. I have something I need to talk to you about.

14.

HENRY

Okay.

DEBBIE

I fell in love.
Henry takes that in.

HENRY

Oh.
Pause.

DEBBIE

I just...I mean it just happened.
Pause.

HENRY

Okay. Wow...

DEBBIE

I'm sorry, Henry.

HENRY

It's alright.

DEBBIE

You're not mad?
He thinks.

HENRY

No.
He looks at her.

HENRY (CONT'D)

I want you to be happy.

DEBBIE

You too, Henry.
No one moves.

EXT. PRISON YARD - LATER THAT DAY

Henry sits on a bench alone, processing what just happened. He looks up at the sky. Gray and empty. Max arrives, sits down next to Henry, carefully puts a hand around his shoulder.

MAX

I ever tell you I was married?

Henry turns to him.

15.

MAX (CONT'D)

I mean nearly. I had a lovely correspondence going with Jocelyn Steinberg in Utica. Problem was when she finally came on visitor's day she said I was too short.
Henry thinks.

HENRY

Books and covers.

MAX

Right. Books and covers.

CUT TO:

TWO YEARS LATER

INT. MAX AND HENRY'S CELL - DAY

There's music on a radio. Pull back to reveal Henry sitting on his bunk. He's grown a beard. Their cell has temporarily been converted into a makeshift BARBERSHOP. CONVICTS of various races wait to get their hair cut by Max the Barber.
Max holds up a mirror to his customer, FINK.

MAX

Clean as a whistle.

FINK

(checking himself out)
Max, I think you missed your calling.

MAX

Thank you.

(THEN)

Who do we got next, Henry?
Henry checks the schedule by his side, calls out a name.

HENRY

Hector. You're up.
Standing just outside, A GUARD watches the make-shift
barbershop carefully.
Hector takes his seat. Max wraps a sheet around his neck.

HECTOR

Hey, Max. When are you up for parole?

16.

MAX

October.

HECTOR

Show us what you did for the board last
time.

MAX

I'm working.
The other INMATES egg him on.

OTHER INMATES

Show us!

MAX

Leave me alone.

INMATES

Come on! Show us.
Max finally puts his clippers down.

MAX

All right, so I'm sitting there, and the
head of the board asks me what I'm going
to do if they let me out this time. And,
so...
Max's face starts to shudder...his shoulders jerking back
a little bit...

MAX (CONT'D)

I get this twitch! and then I give him my
answer: "I'm gonna break in your house, set
your dog on fire, eat all your food, go on
a naked rampage through your garden, dance
in the streets of your l'il hometown like a
crazed harpee, hurl myself headlong flaming
through the ethereal sky like God's blackest

angel and explode like a goddamn heavenly
fireball!
Eyes ablaze and face beetroot red and twitching like a
mad man...

MAX (CONT'D)

Oh, yeah. You don't want ME. You don't
want THIS. Not out THERE.
The inmates look slightly scared. Max casually picks up
his clippers and smiles :

MAX (CONT'D)

Believe me, I'm not going anywhere.
They crack up. A beat.

17.

HECTOR

Hey, White Shadow. When's your review
coming up?

HENRY

Next month.

HECTOR

You gonna do the twitch like your cellie?

HENRY

Nope.

HECTOR

What, you don't like it around here?

MAX

Everyone knows Henry's innocent.
Laughter.

HECTOR

(TO HENRY)

The board don't like it when you deny the
crime.

HENRY

I didn't do the crime.

HECTOR

Hey, but you got the time...so you may as

well have done it.
Everyone laughs.

MAX

I like it! `You got the time, so you may
as well have done the crime!'
Everyone laughs again.

MAX (CONT'D)

Now that's funny, Henry.

HENRY

Yeah, you're right.
Henry ponders.

INT. SHOWERS - DAY

INMATES shower. A lot of noise and steam. Henry and Max at
the end of a row.

HENRY

You know you never did tell me what your
dream was, Max.

18.

MAX

I'm living it.

HENRY

Really?

MAX

Sure! It's easier to live in here. You
don't have to do anything. You just show
up. In fact they even do that for you.
I'm living the life.

HENRY

This place is horrible, Max.
Max thinks, lathering his hair...

MAX

So why didn't you just say something?

HENRY

When?

MAX

Back then. When you had the chance. When you were still innocent.

HENRY

I thought maybe this was my way out.

MAX

And was it?

HENRY

Yeah.

MAX

See. There are no mistakes.

INT. MAX AND HENRY'S CELL - MORNING

It's early morning. Henry's clean shaven, dressed in street clothes. He packs the last of his things into a sports bag, zips it up. Looks over at Max whose eyes are closed. Max looks vulnerable, like a child, the coverlet pulled right up to his neck.

MAX

You got everything, kid?

HENRY

Yeah.
Henry, silent for a moment.

19.

HENRY (CONT'D)

Maybe you should think about getting out of here sometime. I'll buy you a cup of coffee on the outside.

MAX

The only thing I've ever missed in twenty three years is a hot bath. And that ain't worth walking out of here for.
The cell door slides open.

PRISON GUARD (O.S.)

Torne! Let's go!
Henry starts to leave.

MAX

Don't forget. Your dream is your myth is
your truth.
Pause.

HENRY

I thought it was my dream is my truth is
my destiny.

MAX

Just testing.
Henry continues...stops at the door.

HENRY

I'm going to miss you.

MAX

Yeah, well. I hope I never see you again.
Henry smiles.

HENRY

I'm still gonna miss you.

MAX

Get out of here, Henry.

EXT. PRISON - DAY

It's cloudy. Henry walks through the front GATE of the
prison. He takes a long deep breath of free air. It's
cold. We see his exhale.
He starts to walk.

20.

INT. GREYHOUND BUS - DAY

Henry sits in the back of the bus, the New York
countryside streaking past him in a blur...

EXT. BUFFALO STREET - DAY

Henry turns onto his old street.

EXT. HENRY'S HOUSE - DAY

Henry walks up to his doorway. He hesitates before ringing the bell. A beat.
The door opens. It's --

JOE

The guy who got sick several years before. He's wearing a suit and tie now.

JOE

Henry. How you doing?

HENRY

Hey.

JOE

(CALLING OUT)

Debbie! Henry's here.

(TO HENRY)

Come on in. Make yourself at home.

HENRY

Thanks.

INT. HENRY'S OLD HOUSE - CONTINUOUS

Henry enters. His old house looks more or less the same. Joe heads over to small display of KITCHENWARE SAMPLES in the living room.

JOE

Don't mind me. I'm just getting set up for my meeting. You want a beer?

HENRY

Sure.

JOE

(CALLING OUT)

Honey, do mind getting Henry a beer?

21.

As Joe clips several FLOW CHARTS onto an easel -- they look like they were done by a kid -- Debbie appears with a Bud Lite. She hands it to Henry. She smiles.

DEBBIE

Hi.

HENRY

Hi.
It's not so awkward.

INT. GARAGE - MINUTES LATER

Debbie leads Henry to a NAVY BAG and a BOX with Henry's name on it.

DEBBIE

I think that's everything you wanted.

HENRY

Thanks.
A beat. They just stand there for a moment.

HENRY (CONT'D)

Are you happy?

DEBBIE

I am, Henry.

HENRY

I'm glad.
He means it.
Henry picks up the box, shoulders the bag.

DEBBIE

So what are you going to do now?

HENRY

I don't know yet.
Joe enters.

JOE

Honey, they're starting to arrive.
Joe grabs a DISPLAY STAND featuring kitchen products.

DEBBIE

(TO HENRY)

We're having a meeting. It's his new
business.

22.

JOE

Hey, maybe you'd be interested, Henry.
You could become a distributor for Jin
Chi.
They all head out of the garage.

JOE (CONT'D)

It's Korean kitchenware. The future of
food storage. Plus, if you recruit
distributors, you get paid even more.
Passing through the living room arriving GUESTS notice
Henry walking out carrying his box.

HENRY

You mean like a pyramid scheme?

JOE

No! God, no. It's a multi-layered
marketing paradigm.

(HENRY'S LOOK)

Anyway, why don't you give it some
thought?
Henry nods, starts to head out.

JOE (CONT'D)

Henry.

HENRY

Yeah?

JOE

Listen, I just wanted to thank you. For
not giving up my name.
A beat.

HENRY

I don't know your name.

JOE

Sure you do. It's Joe.
A beat.

HENRY

Right. You're welcome Joe.

(TO DEB)

I'll see you Deb.

DEBBIE

Take care of yourself, Henry.
He leaves.

23.

EXT. STREET NEAR HENRY'S OLD HOUSE - MOMENTS LATER

Henry walks down the street with his box.
A NEIGHBOR approaches, recognizes him.

NEIGHBOR

Henry! How are you?
Henry looks over.

HENRY

I'm good. How are you?

NEIGHBOR

Great. How was Greece?

HENRY

Greece?

NEIGHBOR

Debbie told us all about your trip.
A beat.

HENRY

I was in prison.

NEIGHBOR

In Greece?

INT. APARTMENT - NIGHT

A shitty apartment. Tiny. A bed. A desk.
The TV is on low.

Henry sits on a chair by the bed, the box between his legs, its contents spread out over the bed. Photographs of a long-forgotten vacation in Puerto Rico with Debbie. A Baseball glove. A high-school year book. Inside, a page of senior photos. He finds his own picture smiling at the thresh-hold of adulthood. Underneath his name it reads : "MOST NICEST

GUY"

He studies the image a moment, flips to the inner cover, graffitied with hand-written messages from classmates including : "Henry don't be such a fag, Eddie Vibes" Henry puts the yearbook back in the box. Next to it are a pile of photographs spread out...images from Henry's childhood...of him and Debbie...of different times. He finishes putting everything back.

24.

A distinctive JINGLE! on the TV. Henry looks over. An ad for the local Buffalo lottery, a PRETTY YOUNG BLONDE in a sequinned dress speaks to the camera.

PRETTY BLOND

(ON TV)

Take a chance on life, take a chance on
Buffalotto!
Henry closes the lid of the box, regards it.

INT. PAROLE OFFICE, BUFFALO - DAY

Henry sits at a desk. He's handed a cup of coffee by his FEMALE PAROLE OFFICER -- whose face we never actually see.

PAROLE OFFICER (O.S.)

(re: the coffee)
Is it okay?
Henry takes a sip.

HENRY

Good. Thank you.

PAROLE OFFICER (O.S.)

So what do you think?

HENRY

About what?

PAROLE OFFICER (O.S.)

About building your life from the ground up.

HENRY

Sure. Sounds good.

EXT. FIELD - DAY

A grass field. It's raining.
Henry steps into frame with a SHOVEL. Behind him an OLDER
MAN in a cap pushes a wheelbarrow.

IN THE DITCH - LATER

From a low-angle we watch as Henry digs. He's a few feet
down. The wheelbarrowman still watches silently.

25.

INT. APARTMENT - NIGHT

Henry lies on his bed, staring up at the ceiling. His
mind turns. He's starting to think...O.S. the sound of
the 'BuffaLotto' jingle on the TV.

EXT. DITCH - DAY

It's snowing. The Wheelbarrowman watches silently as
Henry digs another small ditch.

INT. BUFFALO SIX MOVIE THEATRE - NIGHT

Henry sits in the back row. We watch him as he eats popcorn. The movie flashes across his face. There are guns involved...

EXT. FIELD - DUSK

A cloudy spring day. Henry climbs out of the ditch. Throws down his shovel and shakes the wheelbarrowman's hand.

He walks away past ROWS OF GRAVES. He notices a flower poking through the dirt.

INT. PAROLE OFFICE - DAY

The female PAROLE OFFICER sets down a cup of coffee. Henry drinks. We still don't see her face.

HENRY

Thanks.
She sits down at her desk.

FEMALE PAROLE OFFICER

Seems like yesterday you walked through that door.

HENRY

It does?

FEMALE PAROLE OFFICER

Henry, You've done your time. You are now a free free man.

(THEN)

How does it feel?
Henry takes a breath.

HENRY

Good.

26.

She signs a document and hands it to him.

FEMALE PAROLE OFFICER

So, What's next?
Henry doesn't answer.
The SOUND of boots, move in on HENRY'S EXPRESSION,
staring, as we

CUT TO :

HENRY'S DIRTY BOOTS march along the street with
purpose...
We follow them.
After a while, the boots stop.

EXT. MAIN ST. BUFFALO - DAY

HENRY looks up : we travel around him, see what he sees :

THE FIRST BUFFALO BANK

Directly across the street. Holding on Henry as he
contemplates the place...
Henry takes a deep breath. Focuses in.
There's something happening, he's not sure what it
is...an idea perhaps, an instinct that somehow with each
passing moment becomes more like a knowing....
A moment of revelation.
He starts across the street toward the bank, moving now,
heading right toward the front door, transfixed, as the
SOUND DROPS out and he begins to smile --

SCREEEECH!

A car HITS Henry in the side. He's knocked down.
A GIRL (30s)
Rushes out of the car.

JULIE

What are you doing? What the fuck are you
doing? Are you okay?
(into cell phone)
Stan. I gotta call you back! I just ran
someone over. No, he looks okay.

27.

She hangs up.

JULIE (CONT'D)

You idiot, you weren't even looking where you were going! Are you okay?
Henry's a little delirious.

HENRY

I think I'm okay.
He grabs his thigh. Winces with pain. Tries to get up.

JULIE

No. Stay on the ground.
The bank Guard FRANK rushes over.

FRANK

Is he alright? Don't get up. I'll call an ambulance.

HENRY

No, don't.
(Starts to stand)
I think I'm okay.

FRANK

(RECOGNIZING HIM)

You!

HENRY

(RECOGNIZING HIM)

Yeah. Me.

JULIE

(to Frank, confused)
Is he alright?

FRANK

Are you alright?

HENRY

Yeah. Fine.

JULIE

He just walked right out into the street.
He came out of nowhere.

FRANK

I saw the whole thing. You were on the phone. You weren't even paying attention.

JULIE

Yes. I was. I know how to drive.

Cars are honking now as Henry limps his way over to the sidewalk.

28.

JULIE (CONT'D)

What are you doing? Get back on the ground!

FRANK

Park your car. I'm going to take him into that cafe.
She jumps back in her car and pulls it over to the side.
Frank comes over to Henry, takes his arm.

FRANK (CONT'D)

They let you out, huh.

HENRY

Yeah.

FRANK

Let's get you a seat in here.

INT. ORPHEUM CAFE - CONTINUOUS

Frank sets Henry down in a chair at one of the tables by the door.

FRANK

Pierre! Une Verre d'eau.

HENRY

Thanks.
Julie comes in.

JULIE

Did you call an ambulance? I'm calling an ambulance.

HENRY

It's okay. I really am fine.

FRANK

Yeah. He's alright for a guy who just got run over.

(sucks his teeth)
Lucky I guess.
Frank leaves.

JULIE

I think we should call a doctor.
Henry just stares at her. For a long moment.

JULIE (CONT'D)

What? Are you okay?
He keeps staring...

29.

JULIE (CONT'D)

Hello, guy? Are you okay? Do you need a
doctor?
A beat.

HENRY

No. You look familiar.

JULIE

What?
It takes Julie a moment.

JULIE (CONT'D)

Oh. That.

HENRY

What?

JULIE

(SINGS)

'Take a chance on life, take a chance on
Buffa-lotto'
A beat.

HENRY

Oh, that's why.
An awkward moment.

JULIE

Well, I guess you seem to be okay.

HENRY

Yeah. I'm okay.

JULIE

Okay. So you're okay?

HENRY

Yeah.

JULIE

Great.

(THEN)

So I can go now?

HENRY

Sure.

JULIE

Bye.

(THEN)

And be more careful.

HENRY

Thanks.

30.

She leaves. He watches her go.

WAITRESS

Anything else I can get you?

HENRY

A bathroom?

HENRY

Hobbles down the hallway. He notices the photos on the wall. A series of HISTORICAL SHOTS of OLD BUFFALO.

INT. BATHROOM - MOMENTS LATER

Henry peeing. His eyes drift to the photos on the wall to his right.

He zeroes in on a prohibition-era newspaper framed FRONT

PAGE.

A photo of COPS IN TRENCH COATS posing in front of THE

FIRST BUFFALO BANK WITH CRATES OF SEIZED BOOZE.

`WHISKY IN THE VAULT!'

ON HENRY'S FACE

The sound of Henry's Pee STOPS.

He takes a step closer to the next urinal over. Reads the rest of it...

A COP IN A TUNNEL, smiling as he points up to a HOLE :

`TUNNEL DISCOVERED'

After a moment Henry starts peeing again. Thinking about what he's just read...

EXT. ORPHEUM CAFE - DAY

Henry comes out. Stares at the bank across the street. Looks both ways and then crosses the road.

EXT. BACK ALLEY - DAY

Henry stands in the back alley behind the bank, feeling the place out...his head turns between the back door of the bank and the back of the building opposite...then looks down at his feet.

He looks up again, notices the :

`BACKSTAGE DOOR'

31.

He goes over to it. It's locked.

INT. HENRY'S APARTMENT - DAWN

Henry's still in his clothes, lying on his bed, his mind reeling, the TV on low....

He gets out of bed. Puts his foot in his boot.

PRISON GUARD (V.O.)

Max! You've got a visitor.

INT. VISITOR'S AREA - DAY

Henry sits at a visitor's table, waiting. A moment passes, a DOOR CLANKS open and --

MAX

Emerges with a guard.

MAX

I thought I told you I didn't want to see your face again.
Henry smiles.

HENRY

Nice to see you too.
He goes to hug him.

GUARD

No contact.
They sit. They look at each other a moment.

HENRY

I figured it out.

MAX

What?

HENRY

My destiny.

MAX

Good. What is it?
A beat. Henry leans in.

HENRY

The bank.

MAX

The bank is your destiny?

32.

HENRY

Yeah.

MAX

What bank?

HENRY

The one I didn't rob.
Pause.

MAX

But you went to jail for it.

HENRY

Exactly.

MAX

What are you talking about Henry?
Henry looks around. Closer --

HENRY

I did the time, I may as well have done
the crime.

MAX

Ah, that. Time. Crime. Right.

(THEN)

I still don't get it.
Pause.

HENRY

I need your help.

MAX

What for?

HENRY

(A WHISPER)

To rob the bank.
Pause.

HENRY (CONT'D)

So what do you say?

MAX

I'm in Jail. That's what I say.

HENRY

You've got your review coming up --

MAX

-- So?

HENRY

So you can get of here. If you want to.

33.

MAX

No. It's not as simple as that.

HENRY

Yes, it is.

MAX

No, it's not.

HENRY

Yes. It is.

MAX

No, it's not.

HENRY

MAX --

MAX

I'm happy here. This is my home.

HENRY

This is not a home. This is a prison.

MAX

Whatever you want to call it, I'm happy here.

A beat. Henry looks at Max now. He looks frail.

HENRY

Max. You can't die in this place.

MAX

I can die wherever I want.

HENRY

You really want to die here?

MAX

What do you want, Henry?

HENRY

I'm asking for your help.

MAX

To rob that bank?!

HENRY

I've thought about it. It's the right thing.

(THEN)

For both of us.

A long beat. Max gets up :

MAX

Henry. I got cards.

34.

HENRY

MAX --

MAX

Great to see you, kid.

HENRY

Max!

Max exits.

EXT. BUFFALO STREET - DAY

Henry stares at the bank again...then walks down Mecca Road glimpses the marquee of 'THE ORPHEUM' theatre. DAREK MILLODRAGOVIC's 'THE CHERRY ORCHARD' by Anton

CHEKHOV

OPENS NOVEMBER 23

Henry approaches, takes in the large photo of Darek and the PLAY POSTER, featuring a TREE, for the upcoming

PRODUCTION:

Each 'tree branch' of this poster dangles a small cherry-shaped PHOTO of the various ACTORS starring in it, including JULIE IVANOVA, the girl who ran Henry over, as Madame Ranevsky.

A black and white American flag wrapped around the trunk of the cherry tree with bloody roots.

Henry regards this with some interest, tries the theatre door.
This one's open.

INT. ORPHEUM THEATRE - DAY

Henry enters the lobby. The light is low. There's something almost magical about this place.
Henry hears VOICES drifting in from the main theatre as he continues to walk, heading toward the sounds..

JULIE (O.S.)

(As Madame Ranevsky)
Is it really me sitting here? I want to dance and clap my hands!

INT. MAIN THEATRE - CONTINUOUS

Henry enters the back of the theatre...sees the girl on

STAGE :

35.

JULIE

The girl who hit him with her car. She's in mid-speech :

JULIE (CONT'D)

(as Madame Ranevsky)
I think I must be dreaming. God Knows I love my country. I love it deeply. I couldn't see out the train window I was crying so much.

(SHE'S TEARFUL)

But...I must drink my coffee...thank you
Firs, thank you, you dear old man. I'm so glad to find you still alive.
Henry's transfixed. She's good. ARNOLD, regional actor extraordinaire, plays Lophakin :

ARNOLD AS LOPHAKIN (O.S.)

Your brother Leonid Andreyevich says I'm an upstart. A Money grubber!
(marching to and fro)
He can say whatever he likes. I don't

care a bit.
He chews up the scenery.

ARNOLD AS LOPHAKIN

(CONT'D)

I just want you to believe in me like the
old days. I just want your wonderful
tender eyes to look at me like they did

THEN --

DAREK

Stop! Stop!
DAREK, the CZECH DIRECTOR -- greasy-haired, balding and
smoking -- stands up in his seat in the stalls.

DAREK (CONT'D)

Too small, too safe! Stop showing me your
'safe face' --

ARNOLD

-- But I was --

DAREK

Not you. You're doing the best you can.
You.
He points to JULIE.

DAREK (CONT'D)

What are you doing?

JULIE

I'm...listening.

36.

DAREK

Listening? You look like you're hearing.
To hear is to be weak. To listen is to be
strong. To listen is an action.
Julie cocks her ear, mockingly. Darek marches up to her.

DAREK (CONT'D)

What is that?

JULIE

An action. I'm listening. Is this what

you mean, Darek? Is this what you want?

DAREK

No, Djula.

JULIE

Then what do you want?
They stare each other down.

DAREK

I want you to be more. I want you to be
better than that.
He snatches the cup from her hand.

DAREK (CONT'D)

Now go drink coffee. And don't think
about what I want, think about what you
want!

JULIE

Fine. I'll go drink coffee.
Julie marches off stage...

DAREK

I'll go drink coffee too! Let's all `go
drink coffee'.

(SHOUTS)

Ten minutes everyone!
(to his Eastern European

ASSISTANT)

Olga! Coffee. Coffee for everyone. We'll
all have coffee Djula! Every single one
of us! And think about what we want!

HENRY

Watches as Julie comes up the aisle. She notices him.

JULIE

What are you doing here?
She doesn't wait, just walks right past...
Henry follows.

37.

JULIE (CONT'D)

Are you here to sue me?

HENRY

No.

JULIE

Then what are you doing here?

HENRY

I saw your picture outside. The door was open. I came in.
She exits.

EXT. ORPHEUM THEATRE - OUTSIDE

Henry catches up. She crosses the street, ignoring the traffic. Henry follows.

HENRY

Is it always like that?

JULIE

What?

HENRY

(gesturing back to the

THEATRE)

That.

JULIE

You mean rehearsal?

HENRY

Yeah.

JULIE

It's a process.

HENRY

Looks complicated.

JULIE

It's all pain.

(THEN)

Chekhov, right?
They reach the Cafe. He opens the door for her :

HENRY

I thought you were listening.

She looks at him, curiously.

HENRY (CONT'D)

I'm Henry by the way.

38.

JULIE

Julie.

INT. CAFE ORPHEUM - DAY

They enter. It's busy.

PIERRE

Madame Julie!

JULIE

Coffee, Pierre.
She points at Henry.

JULIE (CONT'D)

You want one?

HENRY

Sure.

SHE SIGNALS :

JULIE

Two.
They stand right there at the bar. Silence.
Henry notices the play poster on the wall over her
shoulder. Looks at it. Then back at her. Comparing her
photo to the live person.

JULIE (CONT'D)

What?
She turns to see what he's looking at. A beat.

JULIE (CONT'D)

So what do you think?

HENRY

Doesn't look like you.

JULIE

No, I meant the poster.

HENRY

Oh. It's funny.

JULIE

Actors on a tree is funny?

HENRY

Yeah.
She smiles. Pierre puts the coffees down on the bar.

39.

JULIE

That's the director's joke.
She starts dropping cubes of sugar in her cup.

JULIE (CONT'D)

He's making a comment on the American
culture. Actors faces as falling fruit.
Birth, death, the consumption of the ID.
Henry's interested.

JULIE (CONT'D)

To him, the American dream has become the
world's nightmare. "You are the country
of apocalypse."

(THEN)

That's what he told us on the first day
of rehearsal, anyway.

HENRY

Oh.

JULIE

The irony is, he loves the American
dream. I mean that's why he's here,
right?

(WHISPERS)

But I know for a fact he hates himself
for loving it. It's always an inside job,
isn't it?

HENRY

Yeah. I guess.
Pause.

JULIE

But the truth is I wasn't listening. I was playing it safe.

(THEN)

He was right. The jerk. About that, anyway...
She drinks her coffee.

JULIE (CONT'D)

You know the Cherry Orchard was Chekhov's last play. He was dying when he wrote it. She thinks. He listens.

JULIE (CONT'D)

It's perfect.

HENRY

Why?

40.

JULIE (CONT'D)

It's my last play too. Here in Buffalo.

HENRY

You're leaving?
She downs the last of her coffee.

JULIE

Right after we're done.

(THEN)

I'm glad you came by. Thanks for not suing me. I'll see ya.
She leaves.
He watches her through the glass as she walks across the street...right past the bank on her way back to the theatre.

INT. PRISON - MORNING

MAX's cell door opens. He walks, happy and confident this

morning.

INMATE

(CALLING OUT)

Hey Barber, tomorrow lunch, right?

MAX

Right.

ANOTHER CONVICT

Give `em hell!

MAX

I always do, Felipe!

As Max reaches the end of the walkway, an OLD GUARD opens the next steel door for him.

GUARD

Morning, Max. Here we are again.

MAX

How's your grandson?

GUARD

Just started first grade.

MAX

That's great. The socialization begins!

The Guard smiles as he leads him toward the PAROLE BOARD ROOM at the end of another long corridor.

They stop at the door.

41.

GUARD

How many more of these you think you got in you, Max?

Pause.

MAX

As many as it takes.

The Guard shakes his head, opens the door for him.

INT. PAROLE REVIEW ROOM, PRISON - DAY

A PAROLE BOARD OFFICER is reading Max's file as he enters.

HEAD PAROLE REVIEWER

Good afternoon, Mr. Saltzman. Take a seat.

The OFFICER gestures to the chair. The other members of the Board stare at Max.

The head Parole officer leafs through page after page of denied applications. Max watches the pages turning, the years of his life going by, taking it in...

HEAD PAROLE REVIEWER

(CONT'D)

Mr. Saltzman. Could you please tell the board why you believe we should grant you parole?

They all wait for Max's answer. He's silent.

HEAD PAROLE REVIEWER

(CONT'D)

(HALF AMUSED)

Come on, Mr. Saltzman, what have you got for us this time?

Closer on Max. He looks like he might start to twitch at any moment....

HEAD PAROLE REVIEWER

(CONT'D)

(o.s.)
Mr. Saltzman?

MAX

Well...

EXT. PRISON GATE - DAY

The gigantic PRISON GATES clank open. Max emerges, a tiny figure against the imposing facade. He's holding a small black valise. Looks like it was made in the 40s.

42.

Max looks a little less sure of himself.

HENRY

Appears. Smiling.

HENRY

I knew you could do it.
Max looks around nervously.

MAX

Where's the car?

HENRY

I don't have a car.

MAX

You don't have a car? What's wrong with you? You came to pick me up without a car. That's not picking a person up.

HENRY

Yes, it is. I'm here. I'm picking you up.

MAX

I don't know about this. Maybe this is a mistake.
Max turns....walks back towards the gates. Starts to POUND on them.

MAX (CONT'D)

Dave! Carl!

HENRY

Max, it's okay. You're free.

MAX

Open up! DAVE!
No response.
Henry approaches. Takes Max's bag.

HENRY

Come on, Max.

MAX

I don't like this.

HENRY

Take it easy. There's nothing to be frightened of. I promise. You're okay.
The bus station's just a short walk.
Max starts to hyperventilate :

MAX

I can't breathe. I -- can't breathe...
Henry hesitates a moment, puts an arm around him...

HENRY

You're going to be alright.

MAX

(nearly on his knees)
I'm going to die right here. I told you!

HENRY

Come on, Max, we're going to miss that bus.
Henry helps Max back up again.

EXT. BUS - DAY

A GREYHOUND BUS rumbles through the countryside.

INT. BUS - DAY

Henry and Max sit up front right next to the driver. Max has his eyes closed. He still looks woozy.

HENRY

You hungry?
He opens his bag and pulls out a sandwich. Offers it to him.
Max doesn't say anything.

HENRY (CONT'D)

It's pastrami. On rye.
A beat. Max opens one eye...

A KEY GOING INTO A LOCK...

INT. HENRY'S APARTMENT - DAY

Henry opens the door for Max. They enter.

HENRY

Here we are.
Henry indicates the tiny bed in the corner of the living room. There are some second hand books on the bedside table like 'Future Shock' by Alvin Toffler and Dostoyevsky.

HENRY (CONT'D)

That one's yours.

44.

Max goes over, looks at the books. Sits down on the bed.

MAX

Thanks.

HENRY

Anything else you need?
A beat.

MAX

Yeah.

INT. HENRY'S BATHROOM - LATER

Max reclines in the steaming TUB, luxuriating in the warm water. He closes his eyes, takes a deep breath, and relaxes.

After a moment he notices a fancy-looking bottle on the side.

MAX

(reads the label)
Ah. The land of milk and honey.
Pours it into his bath.

EXT. BUFFALO STREET - DAY

As they cross a street, Max notices a coffee shop on the other side.

MAX

What is this obsession with coffee,
Henry? When did that happen?

HENRY

I'm not sure, Max. But it seems to give people a lot of purpose. They walk into the Cafe Orpheum.

INT. CAFE ORPHEUM, BATHROOM -- DAY

THE PROHIBITION-ERA PHOTO

Henry looked at earlier when he was pissing. Max is staring at the thing now too...

MAX

Oh my God. Are you kidding? This was eighty years ago. It's ridiculous. Oh my God. That tunnel's probably not even there anymore! Are you dreaming, Henry?

45.

HENRY

It's a start.

MAX

A start? This was your plan? An old cartoon in a pissoir?

HENRY

It's an article.

MAX

Whatever, Henry. Why don't we just go in with guns and do it the old-fashioned way?

HENRY

No. No guns.

MAX

What?

HENRY

Someone could get hurt. Pause.

MAX

That's sweet, kid.

HENRY

(the tunnel photo)
Maybe it's still there, Max.
A beat.

MAX

(SURE)

Uh-huh.

HENRY

Maybe it is.
Max looks at him.

MAX

Right. Okay. Yes. First things first. Why
don't we go take a look at this bank of
yours?

(THEN)

At least we know that's still there.
Henry looks at him.

INT. FIRST BUFFALO BANK - DAY

Max and Henry walk in to the grand banking hall.

46.

MAX

Money is a mistress with a hard heart.

FRANK THE GUARD

observes Max and Henry. Henry glances over at him too.
Doesn't react.
Frank watches them as they walk toward the CASHIER.

MAX (CONT'D)

I'd like to speak to your manager please.
I'm interested in opening an account.

CUT TO :

A NAME-PLACARD : `HOWARD TUTTLE, Assistant Manager'.

MR. TUTTLE (O.S.)

And which kind of account would you like to open?

ON MAX AND HENRY

Sitting in front of his desk.

MAX

What kind do you have?

MR. TUTTLE

Savings. Interest only. Commercial --

MAX

(INTERRUPTING)

You know my uncle put all his money in that vault when I was a kid, after we came from Europe, before the war...the Brownshirts. He said that vault will be there for three hundred years!

MR. TUTTLE

We hope he's right!

MAX

He was never wrong. How long's it been there already Mr. Tuttle?

MR. TUTTLE

Since 1891.

MAX

And in the very same spot, correct?

MR. TUTTLE

That's right. On the very same spot.

47.

MAX.

(TO HENRY)

See, my boy!. History. It's all about history.

MR. TUTTLE

Now. As I was saying. We have savings.

Interest only. Commercial --

MAX

(INTERRUPTING)

You'll have to give us some time to think about which one.
Max gets up.

MAX (CONT'D)

Thank you. You've been very helpful.

MR. TUTTLE

(CONFUSED)

No. Thank you.
Henry and Max walk out past Frank. He watches them leave...

FRANK

Have a nice day, gentlemen.

EXT. ALLEY, BEHIND THE ORPHEUM - A MINUTE LATER

MAX AND HENRY stand in the alley. Henry touches the back of the bank wall.

HENRY

The vault is here.
He walks across the alley...

HENRY (CONT'D)

The tunnel runs under here...
He follows it toward the back door of the theatre.

HENRY (CONT'D)

And ends up somewhere in there.
He turns to Max.

MAX

It's virtually robbing itself!
Henry laughs. THE DOOR HITS the back of his head as it SWINGS open.

JULIE

Jesus...goddamn! Goddamn Czech Chekhov shit!

48.

She storms out, punches the air, screams :

JULIE (CONT'D)

AHHHH!!

Suddenly notices Max and Henry standing there.

HENRY

(rubbing his head)
Hi.

JULIE

Jesus. Henry?
She looks at Max.

HENRY

Julie, Max. Max, Julie.

MAX

Hiya.

JULIE

What are you doing here?

HENRY

Oh, we were, you know --

MAX

I was just showing Henry the place I used
to perform.
Henry shoots Max a look.

JULIE

Oh. What?
The door opens. SIMON, the Stage Manager, pokes his head
out.

SIMON

That's lunch, Julie.

JULIE

Thank God.

MAX

Chekov's tough stuff. It takes a steel
stomach.

JULIE

You know Chekhov?

MAX

Of course. Apart from Gorbachev he's my favorite Russian.
She laughs. Max approaches her.

49.

MAX (CONT'D)

Would you mind if we took a look around?
It's been over thirty years since I've been inside.
She considers the request.

JULIE

Sure.
She gestures them inside.

JULIE (CONT'D)

Sure. Yeah. Come on in.

MAX

Thank you.
As Henry passes :

HENRY

How you doing?

JULIE

Great. I'm in hell.

INT. THEATRE - SAME TIME

Max walks to centre stage front like he's been there before. He looks out at the auditorium, a little emotional all of a sudden.

MAX

Home again.

JULIE

So what productions were you in?

MAX

Oh. Shakespeare, Ibsen, Mahoney, the greats.

(A SMILE)

And the not-so-greats!
Simon arrives.

SIMON

(TO JULIE)

Mary wants to fit your wig at four. Darek
says to stay hungry.

JULIE

Fuck him.

SIMON

Got it.
Max and Henry exchange a glance.

50.

MAX

Would it be a tremendous imposition to
have a little tour for old time's sake?

JULIE

He used to perform here.

SIMON

I don't see why not. We're on a break.

MAX

That okay, Henry?

HENRY

Sure. Go ahead.
Julie and Henry watch them go.

JULIE

Is that your dad?

HENRY

No. He's a friend.

JULIE

He seems like your dad.
Henry walks out onto the stage where Max was standing,
getting the feel of it.

HENRY

It's peaceful out here.
Beat.

HENRY (CONT'D)

Is it fun?

JULIE

What?

HENRY

Pretending to be other people.
She thinks.

JULIE

It's not really like that. I don't
pretend to be someone else. I find some
part of me, and reveal it in a new
way...just inside of a character.

HENRY

So, in a way, you're still playing `you`.

JULIE

Yes. Exactly. In a way.

51.

HENRY

So what part of `you` are you playing
now?

JULIE

That's the question you always have to
ask yourself.

INT. THEATRE BACKSTAGE, DOWNSTAIRS - SAME TIME

Max follows Simon through a tight hallway of DRESSING

ROOMS.

They pass ACTORS eating lunch or playing cards. Nothing
very glamorous.

MAX

Ah, the inner sanctum. The magic before

the magic! I remember it like it was
yesterday.
They enter the Green Room where ARNOLD is holding court.

INT. GREEN ROOM - CONTINUOUS

ARNOLD

People often make the mistake in Chekhov
of going down...but you must always
always go up...
Other ACTORS look at him with blank faces.
Max gestures Simon closer. With a conspiratorial whisper -

MAX

Simon, did you know there used to be a
speakeasy down here during prohibition
days?

SIMON

Yes. And they hid the booze in the bank!

MAX

I know.

SIMON

And there was a tunnel too!

MAX

I know!

(THEN)

I forget. Where was it?

52.

INT. THEATRE - SAME TIME

Henry examines the fake bookshelves on the drawing room
set. Julie sits in an armchair eating the sandwich she's
pulled out of her bag.
She watches him a moment.

JULIE

So what's your story, Henry?

HENRY

My story?

JULIE

I mean, like...what do you do?
Henry crosses the stage, goes to sit in the chair
opposite her.

HENRY

I'm figuring that out.

JULIE

Does that mean you don't have a job?
A beat.

HENRY

I just got out of jail.
ON JULIE. She wasn't expecting that.

JULIE

Jail!

HENRY

Sounds worse than it is.

JULIE

Really? Jail sounds bad.

(THEN)

Why were you in there?
She takes a big bite of her sandwich.

JULIE (CONT'D)

Are you a murderer or something?

HENRY

No. Do I look like one?
She studies him.

JULIE

No.

53.

HENRY

What do I look like?

She studies him some more.

JULIE

I don't know. A criminal.
He laughs.

HENRY

I do?
She laughs. Then stops. Dead serious :

JULIE

Yeah.

EXT. DRESSING ROOM - SAME TIME

A taped paper sign on the door reads `LOPHAKIN please knock'. Simon opens it for Max, shows him inside.

SIMON

We got to be quick. Arnold doesn't like
people in his dressing room.

INT. DRESSING ROOM - CONTINUOUS

A costume on hangers. A wig and beard in front of the
mirror.
Simon walks into the room. Places his hand on the far wall.

SIMON

(ENTHUSIASTICALLY)

It was right here.
Max comes up. Feels it now too.

MAX

Booze, broads and lucre. The good old
days. I like it.

SIMON

They filled it in, in 1931 when they
built the theatre.
Max pads the wall like it's a good old friend, testing
it...searching...

SIMON (CONT'D)

Times have changed.

MAX

All good things must come to...
(he hits a hollow spot)
...an end.
Max stops. Turns to Simon, and with a broad smile :

MAX (CONT'D)

Do you need volunteers?

INT. STAGE - SAME TIME

Henry picks up a marked-up text of the Cherry Orchard that's on one of the chairs.

HENRY

The Cherry Orchard.
(leafing through it)
So what happens? What's it about? Is it funny?
Julie gets up out of her chair.

JULIE

A woman returns to her family estate in the Russian countryside and realizes she has no choice but to sell her beloved Cherry Orchard, the magical place of her youth, the only place she ever felt safe.

HENRY

I guess it's not funny.
She looks at him.

JULIE

It's about being forced to let go of the past and create a new life in order to survive.
Max's voice booms :

MAX (O.S.)

That was great! This place is full of treasures.
Max comes right up to them.

MAX (CONT'D)

Thank you, Julie. And thank you, Simon.

I'll see you tomorrow.

JULIE

Tomorrow?

SIMON

Max has very kindly offered to volunteer
at the theatre!

55.

JULIE

Oh.

MAX

Henry, let's get out of these people's way!
Henry turns to Julie.

HENRY

(TO JULIE)

What are you doing after rehearsal?

JULIE

Why?

HENRY

Do you like Chinese?

JULIE

Yeah.

HENRY

Golden Dragon?

JULIE

It's okay.

HENRY

Eight o'clock?

SHE DECIDES :

JULIE

Sure.
They look at each other as ACTORS return to the stage.
DAREK moves towards his place in the front seats.

DAREK

Work. Work! It's time to work Americans!

(SEES HER)

Even you Djula...
Max grabs Henry --

MAX

Let's go.

HENRY

See you, Julie.

JULIE

Stay out of jail.
Henry waves.

56.

EXT. ALLEY - MOMENTS LATER

Max and Henry exit the back stage doors.

MAX

You were right, Henry. You got a nose
like a bloodhound!

HENRY

You found it?

MAX

Yeah. Right there. In Lophakin's dressing
room.

HENRY

Who?

MAX

Lophakin. We find a way to get into his
dressing room and we're right as rain!
Henry and Max notice FRANK standing at the corner of the
alley having a cigarette.
He glares at them as they pass...

INT. APARTMENT, BATHROOM - LATER

Henry gets ready for his date. Max keeps talking, sitting on the side of the tub as he draws the bath...

MAX

I can see it, Henry. It's all in front of me. The vault. The bank. The tunnel. The pieces of the puzzle are on the table. All we got to do is put them in the right order!

(THEN)

The only thing is the dirt...where does the dirt from the tunnel go?

HENRY

What about the vault?

MAX

First things first. I'm on the dirt.

HENRY

Okay. How do I look?

MAX

Like Henry.

(THEN)

We had a good day, Kid. It's good to be back in the soup.

(MORE)

57.

MAX (CONT'D)

(he starts to take off his

CLOTHES)

Go have a nice supper.

A CHOPSTICK

Henry places it between a PLATE and a NAPKIN, linking them together like...a tunnel...

INT. GOLDEN DRAGON - RESTAURANT - NIGHT

Henry waits for Julie. He's all cleaned up. Fresh shirt.

JULIE

Sorry I'm late. I'm starving.
She sits. Looks at the menu. A GUY who's leaving, sees her :

GUY

Julie.

JULIE

Bruce.
The guy glances at Henry. Leaves.

JULIE (CONT'D)

That guy's a total dick. Hi, Henry.
She studies the menu.

HENRY

Hi. How was rehearsal?
She puts it down. No answer.

JULIE

I feel like duck.

INT. RESTAURANT - LATER

PLATES ARE CLEARED

It's the end of the meal. Henry listens.

JULIE

I don't just want to be good, I want to
be great. And I don't just want to be
great in Buffalo.

HENRY

Where then?

JULIE

Don't laugh.

(THEN)

Hollywood.

58.

He doesn't.

HENRY

I guess that's where people go.

JULIE

I don't want my legacy to be a Buffalotto commercial. And it's not going to be. Soon as this thing is done I'm out of here.

(THEN)

Before it's too late.

HENRY

Sounds like a plan.
The waitress brings over the check and the fortune cookies.

JULIE

I hate fortune cookies.

INT. JULIE'S CAR - LATER

Julie sings along to the radio, smoking half a joint from the ashtray.
Henry watches her. Julie knows she's being watched. She's enjoying herself.

HENRY

We going anywhere in particular?

JULIE

(hits the joint)
Want some?
Henry shakes his head no. She turns the radio up.

CUT TO :

HENRY AND JULIE

Walk along a precipice near some railings. They move closer to the ROAR.
They look out at the flood-lit NIAGARA FALLS. Stand there a moment...

JULIE (CONT'D)

You know there's a whole bunch of bodies down there churning around. Just caught in the current.

(BEAT)

They all took the risk and look what happened to them. Same in death as they

were in life. Imagine that. You kill yourself and nothing changes.

59.

They both stare down into the roaring water.

JULIE (CONT'D)

All those dreams churning around down there. It makes you sick.

(THEN)

I got to get out of here.

HENRY

I get it.
They start to walk...

JULIE

So what did you do before jail, Henry?

HENRY

I worked at a toll booth.

JULIE

Which one?

HENRY

Rainbow bridge.

JULIE

No!

HENRY

Yes.

JULIE

I had family that used to live on the other side. I took that bridge all the time. We must of met a hundred times! He nods. She's probably right.

JULIE (CONT'D)

Wow. So you were one of the guys in the tollbooth with those weird rubber gloves?

HENRY

Yeah.
She laughs.

HENRY (CONT'D)

What's so funny?

JULIE

You were watching everyone go somewhere
and you were going nowhere.

HENRY

That's funny?

JULIE

Yeah. Funny sad, not funny funny.

60.

HENRY

I worked nights. It gave me time to
think.

JULIE

About what?

HENRY

About where I wasn't going.

JULIE

See, that's funny.

(THEN)

What about now? Where you going now?

HENRY

I'm working on it.

JULIE

What'd they send you to jail for Henry?

HENRY

For trying to rob the First Buffalo Bank.

JULIE

What!

HENRY

I thought I was on my way to a softball
game. It was a mistake.
Pause.

JULIE

Sounds like it.
He looks at her. Decides :

HENRY

But now I'm going to rob it for real.

JULIE

You're going to rob the bank you already
went to jail for robbing?

HENRY

Yeah.

JULIE

Ha!

HENRY

There's a tunnel.

JULIE

What tunnel?

HENRY

Runs from the bank to the theatre.

61.

JULIE

My theatre?

HENRY

Yeah.

JULIE

Ha!
She looks out the falls.

JULIE (CONT'D)

You're fucking hilarious, Henry.

HENRY

(SERIOUSLY)

Thank you.
A beat. We can't tell what she's thinking...

JULIE

You know what?

HENRY

What?

JULIE

I'm hungry.

HENRY

What for?

JULIE

(as the thought occurs)
Ice cream.

INT. JULIE'S APARTMENT - KITCHEN - NIGHT

Henry leans against the sink watching Julie at the table eating Ice Cream. There's music on in the b.g. They watch one another for a moment. She takes a big spoonful.

JULIE

I can't believe I'm sitting here.

HENRY

Neither can I.
She gets up.

JULIE

I want to dance and clap my hands.
She moves through into the lounge. Henry follows.

62.

JULIE (CONT'D)

I think I must be dreaming!
She starts moving around the room, dancing to the music.

JULIE (CONT'D)

God knows I love my country. I love it
deeply.
She sits down.

JULIE (CONT'D)

I couldn't see out the train window I was crying so much.
Henry's not sure what she's talking about.
She gestures to her copy of 'THE CHERRY ORCHARD' on the coffee table.

JULIE (CONT'D)

Page twenty one.
Henry opens it.

JULIE (CONT'D)

I couldn't see out the train window I was crying so much. But I must drink my coffee.

(THEN)

Read Lophakin.
She points to the right place. Henry, awkwardly :

HENRY

'I have to go to Kharkov on the five o'clock train. Such a bother, I wanted to stay and look at you and talk to you.

(TO HER)

You're as wonderful as ever....'
He stops, looks at her :

JULIE

Read the next line!

HENRY

'Even more beautiful, and dressed like a Parisian...you could blow me down.'

JULIE

Say it like you feel it. Like it's real.
Say it to me.
Henry takes a beat.
This time he makes it his.

63.

HENRY

Even more beautiful, and dressed like a Parisian...you could blow me down.'
She laughs like a little girl.

JULIE

You're good. Keep reading! And get up.
Walk around!

HENRY

`Your brother says I'm an upstart, a
money-grubber.'

JULIE

Yes, you are. You're a bank robber,
Henry!
He laughs.

HENRY

(the text again)
`I don't care a bit. I just want you to
believe in me like the old days!'

JULIE

(pulling him around the room)
Don't stop --

HENRY

`I just want your wonderful tender eyes
to look at me like they did then.'

JULIE

Again!
Henry's getting into it.

HENRY

`I just want your wonderful tender eyes
to look at me like they did then.'
She laughs some more. Comes closer.

JULIE

I'm glad I ran you over.
Henry puts the book down.

HENRY

Me too.
They kiss...

64.

INT. JULIE'S APARTMENT -- MORNING

Henry and Julie asleep in the bed. She opens her eyes.
Realizes he's there with her...as if sensing her, he
opens his eyes too.
They look at one another.

JULIE

(SOFTLY)

Good morning.

HENRY

Good morning.
She climbs on top of him. Henry smiles.

HENRY (CONT'D)

Good morning.

INT. HENRY'S APARTMENT - MORNING

Sun streams in through the window. Tchaikovsky plays on a
tiny transistor radio. Max humming to the music, reading
'Future Shock' on the toilet.
The sound of the front door of the apartment opening --

MAX

Henry!

HENRY (O.S.)

Max.

MAX

(pulling up his boxers)
I figured it out! Once we're in that
dressing room the dirt from the tunnel
goes out through the roof!

HENRY

MAX --

MAX

(rushing out into the front

ROOM)

That bank doesn't stand a chance.
HENRY is standing right there, holding a bag of
groceries, JULIE is right next to him. Max goes white.
He's in his underwear.

MAX (CONT'D)

Ah. Company.

JULIE

Good morning, Max.

65.

Max is frozen.

HENRY

It's alright. She knows.

MAX

She does?

JULIE

I didn't know the dirt from the tunnel goes out through the roof. She laughs a little. Max looks at Henry like `what the fuck?'

HENRY

We brought breakfast. How do you like your eggs?
Henry enters the kitchen...leaving Max and Julie there.

JULIE

It's okay. I'm not going to tell anyone.

MAX

Hold on.
Max follows Henry into the kitchen.

INT. KITCHEN - SAME TIME

Henry unpacks the groceries.

MAX

You told her?

(A WHISPER)

About what we're doing?

HENRY

Yeah. I did.

MAX

It's a crime. You're supposed to keep crimes a secret.

HENRY

It's okay, Max.

MAX

No. It's not kosher.
Pause.

HENRY

How do you like your bacon?

66.

MAX

(PISSSED)

Crispy.
Max leaves the kitchen for the front room where Julie's waiting, amused by the whole thing.
Max just stands there in his underwear a moment, sizing her up.

MAX (CONT'D)

Okay. I'll get dressed.

INT. APARTMENT - LATER

They eat.

JULIE

So what were you in prison for, Max?
Max slurps his coffee.

MAX

I'm a confidence man.

JULIE

You mean a `con' man?

MAX

I never liked that word. It's only half of what it is. The word confidence comes from the latin. Fides. With Faith.

Belief.

(THEN)

That's what I'm about.
She considers this.

JULIE

You mean you make people feel good...and
then you rip them off?

MAX

Yes.
He glances at Henry.

MAX (CONT'D)

But I was always much better at the
feeling good part than the ripping off
part.

(THEN)

Hence, the prison.

JULIE

Aren't you guys worried about getting
caught?

67.

MAX

Not really. For me it's a win-win
situation.

JULIE

How?

MAX

I like jail. Three hots and a cot.
Julie looks at Henry now...

JULIE

You too, Henry? You like jail?

HENRY

No. I like it out here.

JULIE

So why would you take the risk? Is it the
money?

Henry doesn't answer, starts to collect the plates.

JULIE (CONT'D)

It must be the money.
Henry smiles.

JULIE (CONT'D)

You are a criminal. A greedy little
criminal.

HENRY

(washing the plates)
'Your brother Leonid says I'm an upstart,
a money grubber...

(THEN)

...but I don't care a bit'.
He turns to her.

HENRY (CONT'D)

'I just want you to believe in me like
the old days.'

JULIE

You remember!

MAX

What is that?

JULIE

It's Chekhov!

MAX

Chekhov?!

68.

HENRY

We read it last night.

JULIE

(TO HENRY)

You really are good.

(TO MAX)

He's a natural.

MAX

I thought you were on a date.

HENRY

We were.

MAX

Reading Chekhov's a date?
Beat.

HENRY

Yeah.
She downs her coffee. Stands.

JULIE

I got to get to the theatre --

MAX

Can you give me a ride there?

JULIE

Why?

MAX

I'm a volunteer!
She regards him a moment.

JULIE

You weren't in any of those plays, were you?

MAX

No.

(THEN)

But can you give me a ride?

INT. ORPHEUM THEATRE - DAY

Julie as Madame Ranevsky. Her brother GAYEV and her daughter VARYA are also on stage.

JULIE

All white! All White! Oh, my Cherry
Orchard. After the dark, stormy autumn
and the winter frosts you are young again
and full of happiness; the heavenly
angels have never abandoned you...

(MORE)

69.

JULIE (CONT'D)

Oh, if only I could be free of the stone
that weighs me down! If only I could
forget my past!

REVEAL HENRY

Watching from the back of the theatre in the semi-
darkness.

He's transfixed.

Max watches too. He wears his volunteer badge.

GAYEV

Yes and now the orchard will be sold to
pay our debts, which seems impossible...

JULIE

Look! It's mamma walking in the
orchard...in a white dress!

(laughing with joy)

There she is.

GAYEV

Where?

VARYA

Momma, don't!

A PROJECTION OF THE MOTHER FLOATS ACROSS THE SCREEN and
dissolves into one of the Cherry Trees...

Henry and Max speak in hushed voices :

MAX

This is driving me crazy.

HENRY

What?

MAX

We could be digging right now!

HENRY

We could?

MAX

If we were in that dressing room.

HENRY

It's rehearsal. There are people
everywhere.

MAX

This is pissing me off.
Max leaves....after a moment he stops where he
is...freezes...
...then turns back to Henry...

70.

HENRY

What?

MAX

I got an idea.

HENRY

What?

MAX

You have to be Lophakin!

HENRY

What?

MAX

If you did we'd be able to get into that
tunnel whenever we want.

HENRY

I'm not an actor.

MAX

You're not a bank robber either! And
you're doing that.

HENRY

Max. Come on.

MAX

She said you were a natural. That means
you can do it.

HENRY

No, it doesn't.

MAX

Yes, it does Henry.

(SHAKES HIM)

You ARE Lophakin! A man who came from

nothing. A man who's not afraid to create
a new life.

(POINTS)

A man who's in love with her!
Henry stares at Julie, mid performance, on the stage.

MAX (CONT'D)

Your dream is your truth is your destiny!
Henry thinks...

HENRY

I can't be Lophakin. They have a
Lophakin.
Max thinks...

71.

MAX

What if they didn't?

HENRY

There has to be another way.
Max, frustrated :

MAX

Kid, You forced me out of jail to help
you. And I'm going to goddamn help you.
But you got to help me help you. Now I
need to know...
(a fierce stare)
...do you want this bank or not?
On Henry...

HENRY

Yes. I want it.

HENRY (CONT'D)

Then you're gonna be Lophakin!

CUT TO :

ARNOLD

Walks down the street. It's snowing. He approaches the
theatre.

INT. THEATRE, BACKSTAGE - MORNING

Arnold enters, shivering, shaking the snow off his coat...

ARNOLD

Good morning, everyone!
None of the actors pay him much attention. He pours himself a cup of coffee, makes his way toward his dressing room.

EXT. DRESSING ROOM - MORNING

Arnold opens the door with his key.

INT. THEATRE DRESSING ROOM - CONTINUOUS

Arnold enters, hangs up his coat. There is a FORMAL ENVELOPE leaning against his make-up mirror. He approaches. Opens it. Starts to read...

72.

As he absorbs the words he lets out a small gasp.. and...falls into his chair.
After a moment he puts down the letter and stares at himself in the mirror.

ARNOLD

You knew this day would come. You deserve this, lubya.
He closes his eyes. Bows his head. Starts to weep...

INT. THEATRE - MORNING

CLOSE ON DAREK : the veins on the side of his forehead pulsate with rage...

DAREK

Unprofessional shit!

ARNOLD

Mr. Millodragovich --

DAREK

(HISSING)

Shit!

INT. THEATRE - MORNING

Julie stands in the wings. Max joins her.

MAX

What's happening?

JULIE

Arnold's leaving the production.

MAX

Oh. Gosh.

DAREK AND ARNOLD

on the stage. Simon behind them. Darek is right in

ARNOLD'S FACE :

ARNOLD

But I have no choice it's Willie Lohman
we're talking about!

(brandishing the letter)

A Ken Waterstone production!

DAREK

OOOH-LA-LA! A Ken Waterstone production.
The heaven's have opened. You lucky boy.

(MORE)

73.

DAREK (CONT'D)

Run, run, to that pandering, populist,
piece-of-shit-Waterstone and his
spineless productions! You're perfect for
it.

ARNOLD

Good-bye, Darek.

(THEN)

I'm sorry.
Arnold marches off the stage with his case.

DAREK

Simone! I need a new Lopakhin. Now.

(CALLING OUT)

I'm dying, Olga! Cigarettes! Cigarettes
NOW! And COFFEE!

SIMON

We'll hold auditions this afternoon,
Darek! I'll get the list --
Darek ingests caffeine and nicotine at an alarming rate :

DAREK

I've seen that shit-list! It's a
disaster.

SIMON

What do we do?

DAREK

I must think.
He moves stage left past Julie...

DAREK (CONT'D)

Djula! Your orchard cannot be felled
before she has a chance to grow.
And with that he disappears with Olga out the door.

JULIE

Perfect.
Beat.

MAX

(A SHRUG)

It is Ken Waterstone.
She shoots him a look, picks up her stuff and goes...

EXT. PARKING LOT - DAY

Julie, on the phone, searches for her keys in the bag as
she approaches her car.

74.

JULIE

Yes, Stan, yes! I know it's bullshit but that's what's happening...

(SHE LISTENS)

I don't know, he's `thinking'...
She gets in the car. Tries to find a roach in the ashtray. A KNOCK at the passenger window.
She looks up. It's MAX.

JULIE (CONT'D)

What?
He gestures, `Can I come in?'. Max gets in.

JULIE (CONT'D)

Sorry, I can't give you a ride --

MAX

You said he was a natural.

JULIE

Stan. Let me call you back.
(she hangs up, to Max)
What?

MAX

Henry.

JULIE

Henry what?

MAX

Henry would be perfect for it.

JULIE

Perfect for what?

MAX

For Lophakin.
It takes a moment till her mind gets a hold of the idea.

JULIE

You mean Henry should play Lophakin?

MAX

Yes.
She laughs.

JULIE

He's not even an actor!

MAX

Exactly. He'd be playing himself.
(off her shocked look)
Think about it Julie! He is Lophakin.

(MORE)

75.

MAX (CONT'D)

A man who came from nothing. A man who's not afraid to create a new life and put his past behind him. A man who's in love with you...Madame Ranevsky.
A beat. She does think about it.

JULIE

Why do I feel like the earth is suddenly shifting under my feet?

MAX

Fact is you need a Lophakin and Lophakin needs a dressing room.

(BEAT)

Can you get him in to see Darek?
She hesitates...

JULIE

What's going on here, Max? What are you doing?

MAX

Nothing.
She regards him. Suspiciously.

JULIE

You made this happen, didn't you?

MAX

Sometimes a good guy needs a less good guy to help the good guy be good.
He smiles. A beat :
She SLAPS him hard across the cheek.

MAX (CONT'D)

Fair enough.
They just sit there for a moment...

JULIE

What am I supposed to do now?

MAX

He just needs a shot. One audition. Let the chips fall where they may.

JULIE

What if it doesn't work?

MAX

They'll get someone else.
She thinks...

76.

MAX (CONT'D)

Give him a shot. One shot. That's all I'm asking, Julie.
She thinks some more...

JULIE

Okay, confidence man.

INT. DAREK'S APARTMENT - NIGHT

Julie sits, looking at Henry who stands in the middle of the living room of Darek's apartment...

DAREK

Circles HENRY...walking around him...an animal tracking its pray...he's chain-smoking...

DAREK

...you've never had any training...you've never been in a production...you don't even know the play...

HENRY

I read it. I think I know the scene.

DAREK

Think.
He glances at Julie. Then back at Henry.

DAREK (CONT'D)

Start.

HENRY

(READING)

`Your brother , Leonid Andrevich...'

DAREK

How can you perform Chekhov and not be able to say AND-REY-E-VICH! Now say it!

HENRY

ANDREYEVICH.

Darek nods, continue :

HENRY (CONT'D)

Your brother, Leonid ANDREYEVICH says I'm an upstart, a money grubber --

DAREK

A what?

HENRY

A money-grubber!

77.

DAREK

Are you?

HENRY

NO!

DAREK

Convince her.

Darek pushes Henry closer to Julie. She stands :

HENRY

Your brother, Leonid Andreyevich says I'm an upstart, a money grubber. He can say whatever he likes. I don't care a bit --

DAREK

(into his ear)

NEITHER DO I.

Henry ignores him and with twice the passion --

HENRY

I just want you to believe in me like in
the old days.

JULIE WHISPERS :

JULIE

Show me, tell me.
Darek laughs, circling...
Henry takes her hand now...his voice drops...

HENRY

Good God in Heaven. My father was one of
your father's serfs, and your
grandfather's serf before that.
But you, you did so much for me in the
old days that I've forgotten all that...
His yearning is suddenly palpable. Intense. Tender.

HENRY (CONT'D)

I love you...like a sister...more than a
sister.
Henry drops to his knees, supplicates.

DAREK

You piece of shit! Yes!
Henry just breathes. He's unbreakable.
A beat.

DAREK (CONT'D)

Good.

78.

Henry looks up.

HENRY

Good?

DAREK

Yes.
Darek considers him.

DAREK (CONT'D)

Tomorrow. Be more good.
Henry and Julie share a look. He actually did it.

INT. JULIE'S CAR -- NIGHT - MOVING

She drives. Henry rides shotgun. They both look at the road ahead. In silence.

After a while...

JULIE

Does this make me an accessory?

HENRY

I think so.

A beat.

JULIE

Things have certainly gotten a lot more interesting since you showed up.

HENRY

You mean since you ran me over...
She smiles.

INT. JULIE'S APARTMENT -- NIGHT

They make love. It's more intense than before. They climax.

They lie there, breathless, looking at each other...

INT. KITCHEN TABLE - LATE AT NIGHT

She makes tea. Henry sits at the table watching her.

JULIE

So why are you robbing the bank, Henry?
He doesn't answer.

79.

JULIE (CONT'D)

It's not just about the money, is it?

HENRY

No.

JULIE

So why are you doing it?
It takes a moment for him to answer.

HENRY

I used to sit in that toll booth and think about just getting in one of those cars, going wherever they went. Just joining someone else's life.

JULIE

You were asleep at the wheel.
Henry smiles.

HENRY

Yeah, I was.

(THEN)

It was easier for me to go to jail than tell my wife the truth.

JULIE

Which was?

HENRY

That I was going along with everything. I didn't know I could change it.

(THEN)

So now I'm changing it.

JULIE

Robbing the bank is changing it?

HENRY

It already has.
She gets the honey out of the cupboard. Pours some in her tea.

JULIE

What was your wife like?

HENRY

Nice.
A beat.

HENRY (CONT'D)

Are you sure you're okay with this? I know it's a lot.
She turns to him.

80.

JULIE

Not for a girl like me, Henry.

INT. ORPHEUM THEATRE STAGE - MORNING

Darek addresses the full cast. Henry by his side.

DAREK

This is Mr. Henry Smith. He will be taking over the role of Lophakin. If you please.
He leads a light round of applause. Henry acknowledges

IT:

HENRY

Thanks. Thank you. Looking forward.

DAREK

Top of act three. Twenty minutes. Olga, cigarettes!
Henry walks briskly away. Julie watches him...

INT. ORPHEUM THEATRE - MORNING

Henry enters his dressing room, locking the door behind him. Max is already waiting. He turns the music on. They move the GIANT ARMOIRE that's against the wall aside.

Max spreads a blanket on the floor to catch the falling rubble and holds another against the wall to muffle the sound.

Henry pulls a sledgehammer out of a bag :

WHACK!

He POUNDS the wall AGAIN and AGAIN...

INT. TUNNEL - LATER

The blanket is pulled aside to reveal MAX AND HENRY on the other side looking in. Max shines his flashlight

REVEALING :

THE EMPTY OLD TUNNEL BEYOND

It's dusty. Max climbs through the hole, disappears down the tunnel. Henry follows, counting his steps...

81.

INT. OLD TUNNEL - DAY

Max and Henry, stooped over, make their way down the dank, dark passage.
Max's flashlight combs the floor. A glint of light now as something FLASHES.

MAX

Tracks! Trolley tracks!
The beam scours the blackness ahead looking for the end...and there it is. A soot-covered WALL maybe ten feet ahead.
They reach it. Henry touches the damp, decrepit brick, turns to Max.

HENRY

There's still twenty feet to go.
He turns back to him :

HENRY (CONT'D)

We're going to need another pair of hands.

EXT. 'GAMETIME' SPORTS BAR, BUFFALLO OLD TOWN - NIGHT

It's cold out. Max and Henry walk inside.

INT. 'GAMETIME' SPORTS BAR, BUFFALLO OLD TOWN - NIGHT

A giant screen showing the game. Henry and Max arrive at the bar.

LOUD VOICE (O.S.)

No! No! NO! You got to be kidding me! You

suck! You SUCK! Could you possibly SUCK anymore?

HENRY

That's him.

MAX

That's him?

Henry and Max watch as JOE grabs his head, flops into a chair.

Max looks concerned.

INT. BOOTH - LATER

Henry and Max sit with the guy -- JOE who's drunk.

82.

HENRY

Thanks for meeting us.

JOE

Sure.
Joe is looking worse for wear.

HENRY

How's your pyramid scheme?

JOE

It wasn't a pyramid scheme.

HENRY

Okay.
Joe hits his Schooner Longneck.

JOE

It all fell apart.

(THEN)

We were banking on that money, Henry. And now all I've got is a garage full of dumb Korean plastic.

MAX

What's he talking about?

HENRY

Kitchenware.

MAX

Oh.

JOE

See what happens when a person tries to go `legit'?

(THEN)

It's killing me.

Joe drains his beer. The WAITRESS arrives with a bucket of steaming wings.

HENRY

So how's Debbie?

JOE

She's worried, Henry. The baby's due in a couple months.
He grabs a wing. Rips off the meat.

HENRY

She's pregnant?

JOE

Yeah, she's pregnant.

83.

Henry takes it in.

HENRY

Congratulations.

JOE

Thanks, Henry.

(THEN)

It's okay if you want to punch me out.
Tonight would be a good night. In fact I could use it.

HENRY

Come on. This is great news.
(off Joe's hopeless look)
It's going to be okay.

JOE

Really? It is? You know how much diapers cost? You know how much it costs to send a kid to college?

MAX

You want to send your baby to college? Joe keeps going on the wings. He's making a meal of it...

JOE

Of course not. I'm just saying. The kid needs stuff. Stuff that's expensive. Stuff it deserves.

(THEN)

These things are hot! I'm on fire.

HENRY

Listen, Joe, maybe we can help.
A beat.

JOE

(WIPING OFF)

How?

HENRY

We might have a job for you.
Max shoots a look at Henry. Joe chugs a glass of water, looking at both of them now.

JOE

No foolin'?

INT. TUNNEL - DAY

Henry, Max and Joe stand hunched over at the end of the tunnel.

84.

HENRY

There's maybe twenty feet till the bottom of that vault.

JOE

That's a lot of dirt, Henry.
Max studies Joe.

HENRY

So what do you think?

JOE

I think we should get some guns and go
get the money through the front door!

HENRY

No guns. People could get hurt.

JOE

What about fake ones?

HENRY

They're still guns.

MAX

Listen Joseph, guns are dangerous and
we're not doing a simple hold-up. Tellers
and tears and chump change. We're doing
an old fashioned heist. We're going right
into the belly of the beast.

(THEN)

Are you in or are you in?

ON JOE

Considering it...
He picks up a shovel and CRUNCHES into the wall of dirt.

JOE

I hope we don't get caught.

INT. JULIE'S APARTMENT, BEDROOM -- NIGHT

Henry and Julie are in bed. He memorizes his lines. The
TV's on low. Julie's Buffaloto commercial comes on. Julie
snaps it off.

JULIE

I hate that commercial.

HENRY

I like it.
She looks at him.

85.

JULIE

So what's your plan?

HENRY

For what?

JULIE

For when it's done. After.
(making light of it)
Am I going to see your picture in the
post office or something?

HENRY

I hope not.

JULIE

But have you thought about what happens
after?

HENRY

Not really, no.
He thinks carefully before he says it :

HENRY (CONT'D)

I don't know. Maybe I could meet you out
west...

JULIE

Out west?

HENRY

Yeah. Maybe you could meet me there.

JULIE

(SHE LAUGHS)

When did you think of that?

HENRY

Just now.

(THEN)

So what about it?

JULIE

What about what?

HENRY

Meeting me --

JULIE

-- I'm not going anywhere, Henry --

HENRY

You're not?

JULIE

No.

86.

HENRY

I thought that was your plan. Do the play

AND --

JULIE

Plans change, Henry. Okay?
She gets out of bed. Throws on her robe.

JULIE (CONT'D)

I think I ran out of maple syrup.

INT. APARTMENT - CONTINUOUS

We follow Henry as he walks through her apartment and finds Julie in the kitchen, standing at the sink, not moving.

HENRY

Is there a reason you didn't leave
before?

JULIE

Because life is fucked. It never works
out the way you want it to.
Silence...

HENRY

Yeah. Well. Maybe...

(THEN)

But you could still meet me.

JULIE

Right! On the lam? You're dreaming.

HENRY

It was just an idea. Why not --

JULIE

This isn't going to work out, Henry.
She turns to face him.

JULIE (CONT'D)

Didn't we both know that?
On Henry.

HENRY

I didn't.

JULIE

I did.
Silence.

87.

JULIE (CONT'D)

I think you should leave.
Henry just stands there...stunned.

EXT. BUFFALO STREET - NIGHT

Henry leaves Julie's apartment. There's snow on the ground. It's freezing out here.
He starts to walk.

MAX (O.S.)

It's going to be incredible. I'm talking,
Florida...

INT. HENRY'S APARTMENT - NIGHT

Max hungrily munches his cheerios at the table.

MAX

Palm trees. Sandy beaches. All you can

eat sunshine. Grapefruits as big as your
head!
Henry sits across from him.

HENRY

Why couldn't I have met her after?

MAX

Who?

HENRY

Julie. I asked her to meet me. After
we're done.

MAX

Oh yeah? What'd she say?

HENRY

She said no.

MAX

Of course she said no.

HENRY

Why of course?

MAX

Because life ain't like that. There's
always a cost. That's why they call it
life. You got to pay somewhere. The piper
must be paid to pipe.

88.

HENRY

I paid already, Max.

(THEN)

I don't want to leave her.
Max looks at him. About to say something --
A KNOCK at the door.

MAX

Who's that?

HENRY

I'll check.
Henry walks to the door.

HENRY (CONT'D)

Who is it?

JOE (O.S.)

It's me. Joe.
Henry opens it. JOE stands there. He's drunk. And a little sheepish. Now we see why : EDDIE VIBES is standing right beside him. He walks right on in.

JOE (CONT'D)

Sorry, Henry.

EDDIE

The same bank. Shit, Henry. Now that's poetry! I like it.

MAX

Who is this guy?
Eddie beams at Max.

EDDIE

Your new partner.
Max looks at Henry : `huh?'

MAX

What do you mean?

EDDIE

I'm in. Or you're out.

JOE

I screwed up. Sorry, Max.
Joe lies down on the floor. He's drunk as a skunk.

EDDIE

(amused by the whole thing)
Joe tells me you guys might need a little help with that vault. I know the whole story.

89.

He sits.

EDDIE (CONT'D)

And I don't dig. Dig?

(THEN)

Got any cold ones?

MAX

Joe doesn't know what he's talking about.
He's a drunk. He made a mistake. Get out
of that chair.
Eddie laughs. Leans back on it.

EDDIE

Relax, old man. Henry and I go way back.
We've known each other since high school,
isn't that right?

HENRY

Yeah. I know you.

EDDIE

Appreciate you keeping your mouth shut,
Henry. One thing I admire in a man is the
quality of loyalty.

HENRY

What do you want, Eddie?

EDDIE

Nothing. Just the American dream.

CUT TO :

MAX AND HENRY

At the window. Looking down as EDDIE gets into his car.
He senses them watching him. Turns around. Gives them the
thumbs up.

INT. APARTMENT - SAME TIME

Max and Henry watch Eddie leave.

MAX

I'm gonna kill him. With a knife.

HENRY

You can't kill him.

JOE

(slurred, on the floor)
Yeah. You can't kill him, Max. He's got
the vault --

MAX

Shut up, Joe.

90.

He looks over at Joe on the floor. Thinks about how easy it would be to just kick him in the head.

JOE

Deb says we can't have sex till the kid's born. Says the kid'll know about it.

MAX

Go home. Please. Before it's too late.

CUT TO :

INT. STAGE - DAY

Henry in period costume. He has a beard. He watches from the stalls as they run a dress rehearsal.

TROFIMOV

I'm sorry to be blunt, but, for God's sake, the man has robbed you.

MADAME RANEVSKY

(stopping her ears)
No! No! No! Don't say that!

TROFIMOV

He's a scoundrel: everybody knows it but you. He's a petty scoundrel, a user...
ON HENRY, feeling like the accused. From the stage Julie sees him.

MADAME RANEVSKY

You are twenty six or twenty seven, and you're still in the lower grades!

TROFIMOV

Who cares?
She locks eyes with Henry now :

MADAME RANEVSKY

You ought to be grown up by now. At your age, you ought to understand about love --

DAREK

Where are you, Djula? Where?!

MADAME RANEVSKY

(with double the fire)

You ought to love someone yourself! You ought to have an affair. Yes! Yes!

DAREK

Yes. Yes. Good Djula! Scene.

(THEN)

Carlotta and the girls.

(MORE)

91.

DAREK (CONT'D)

(A CLAP)

Let's run the magic scene!
Julie walks off the stage. She knows Henry is waiting for her.

HENRY

What happened last night?

JULIE

I came to my senses.

(THEN)

And you should too.
She walks on. He follows...

HENRY

We should talk about it.
She turns.

JULIE

I don't want to, Henry.

INT. DRESSING ROOM - LATER

Henry arrives to find Max attaching one of the bags of dirt to a pulley. Above them, Joe begins to hoist it up through the open skylight.
Henry looks up.

MAX

(tugging the pulley)
Three feet of it so far today. We'll make it.
Henry goes to the open doors of the Armoire. The tunnel
is deeper now and all lit up...

EXT. PARKING LOT BEHIND THE THEATRE - LATER

Henry, Max and Joe make their way toward Joe's car.

JOE

What do you think guys? If it's a boy do
I cut him or not?

MAX

Well, you know what they say, cleanliness
is next to Godliness.

JOE

What do you say, Henry?
Before he can answer :

92.

VOICE (O.S.)

I see you guys in the bank. I see you
guys in the alley next to the bank.
They turn. FRANK, the bank guard, is standing right
there. He's in his street clothes.

FRANK

Now I see you coming out of the theatre
behind the bank.
Frank sucks his teeth.

FRANK (CONT'D)

I know what you're up to Gentlemen.
Henry, Max and Joe look at each other. Frank moves
closer. Checks around to make sure no one can hear them.

FRANK (CONT'D)

And I want in.

MAX

In on what?
Frank snickers.

FRANK

We can't talk here. Let's drive.
Max looks at Henry.

INT. JOE'S CAR - DRIVING

Joe's driving. Max is in the passenger seat. Henry in the back next to Frank.

HENRY

What's on your mind, Frank?

FRANK

The I.C.R.E. Indigenous Currency
Retrieval and Exchange.
They exchange glances.

FRANK (CONT'D)

Once a month a truck goes to all our
partner banks across the border in
Canada, picks up all the currency and
brings it back home.
They're listening...

93.

FRANK (CONT'D)

I'd say on average eight to twelve
million, held in our vault at First
Buffalo for just a few hours before it's
picked up for redistribution.
Now they're paying attention.

FRANK (CONT'D)

Only a bunch of fools would rob that bank
any other time.
A beat. He leans closer...

FRANK (CONT'D)

I can give you that date. I can help with
alarms. I can be your guy on the inside.

MAX

Hypothetically say you were right about
what we're up to...which you're not. But

just say...why would you help us rob your bank?

FRANK

I got my reasons.

JOE

This sounds like a set-up, man --
Frank grabs Joe. Glares into his eyes.

FRANK

I don't fuck around, kid. I told you. I got my reasons.

MAX

Well, forgive us, Frank. But we're going to need to hear them.
A beat.

FRANK

The wife got sick a few years ago. Insurance wouldn't pick up all the costs. So I went to the bank. They wouldn't help cover the difference. We were going to retire to the Loire valley.

(DARKLY)

We had to use all our savings to cover the bills.

JOE

(GETTING IT)

The man gave it to you, huh.

94.

FRANK

I spent everything we had -- then she died...thirty years I've been at that bank.

HENRY

What was her name?

FRANK

Annie. Her name was Annie.

HENRY

I'm Sorry.
The moment just hangs there...

FRANK

November 23rd. The money's delivered at
eight and picked up at midnight.
He turns to Henry.

FRANK (CONT'D)

I retire in two weeks. This is it.

(THEN)

You set up the table. I make sure dinner
arrives hot.

EXT. THEATRE - MORNING

MAX and HENRY walk up to the theatre. They've got
coffees. It's drizzling.
They both look up.

HENRY

Shit.
ON THE MARQUEE : "Chekhov's `The Cherry Orchard'...Opens
NOVEMBER 23rd, 8 PM"

HENRY (CONT'D)

Opening night.

MAX

And?

HENRY

That's soon.

MAX

We're going to have pull some nights.
Henry thinks...

HENRY

Maybe we should wait. Do it closing
night.

95.

Max turns.

MAX

We can't. He's retiring. This is a one time deal.

(THEN)

I told you there were going to be tests, Henry.
Henry absorbs that. Looks at Max.

MAX (CONT'D)

You're going to have to leave her.

(BEAT)

No looking back.

CUT TO :

EXT. HOSPITAL - NIGHT

AN AMBULANCE Peels into the drive. A PATIENT is wheeled inside.

INT. HOSPITAL, EMERGENCY ROOM - NIGHT

REVEAL HENRY

Walking down a corridor toward a NURSE'S STATION at the far end.
The doors open for him...he hesitates

HENRY'S POV

DEBBIE in profile, smiling and talking to a seated receptionist who touches her very pregnant belly. Henry takes a step back, the doors close. He watches through the glass a moment...
Debbie looks radiant. Peaceful. Happy.

HENRY

Walks back outside again. It's as if he got all the answers he needed...

INT. TUNNEL - NIGHT

Max and Joe are digging. Looks like they've been at it for hours - covered in dirt and sweat. Henry enters the

tunnel.

MAX

There he is!

96.

Henry picks up his shovel. Starts to dig. He goes at it hard.

Max catches his mood.

MAX (CONT'D)

You okay, Henry?

HENRY

No.

He turns to Max.

HENRY (CONT'D)

I'm not leaving her.

JOE

Who?

MAX

The girl --

He throws down his shovel.

MAX (CONT'D)

Now listen, Henry. You're digging this tunnel. And you're gonna rob that bank. You're gonna take the money and you're gonna put it in the car and we're gonna drive away.

(THEN)

This is one thing. Julie is another thing. This is not that. That is not this. Understand?

ON HENRY

JOE

Hey! I think I got something...

Joe furiously digs his shovel into the caked-in dirt above his head. Suddenly the ceiling of dirt comes free burying Joe who struggles to get out.

Above, from where the dirt once was, is the smooth surface of concrete. The bottom of the vault.

MAX

We have arrived! Look at that.
Joe gets to his feet - he looks dazed.

INT. HENRY'S APARTMENT - DAY

Henry and Max are finished packing up the apartment.
Henry looks out the window. A beautiful clear blue sky.

97.

HENRY

Not a cloud in the sky.

MAX

So clear you can see tomorrow.

(THEN)

You're a good man, Henry. Thank you.

HENRY

You too, Max. Let's go.

CUT TO:

EXT. ORPHEUM THEATRE - NIGHT

A line at the box office. THEATERGOERS mill around,
waiting for friends or chatting, everyone anticipating a
great evening of theatre.

INT. ORPHEUM THEATRE, GREEN ROOM - SAME TIME

The cast, dressed for stage, is gathered in the green
room, chatting nervously to one another.

HENRY AND JULIE

Standing on opposite sides of the room.
Hush descends as DAREK walks in.

DAREK

In this 'American dream' of ours,
everyone is happy and smiling, they have
achieved their objectives...and yet in
life there is only change, upheaval, the
birth of the new...and that birth is
painful.

ON JULIE

avoiding Henry's gaze.

DAREK (CONT'D)

Our play is about misery, disconnection,
a future that we don't see hitting us
like a train...but tonight, my players,
we show them...that this not a future to
fear!

He leaves. The players applaud --

GAYEV

(THRILLED)

Off the cushion in the corner ; double
into the centre pocket!
Everyone laughs.

98.

SIMON

Ten minutes people!

INT. JULIE'S DRESSING ROOM - NIGHT

Julie sits by her vanity finishing her make-up. A knock
on the door.

JULIE

Come in.
Henry appears. She's surprised.

HENRY

I want you to meet me in California.

JULIE

Henry, we've been over this --

HENRY

We're doing it tonight.
She sits there...

JULIE

What?

HENRY

It's the only time we can get in the

VAULT --

JULIE

Of course! Opening night. What else? Like
I said, everything always fucks up --

HENRY

Nothing's fucked up. If it's tonight or a
month from now, what's the difference? I
still want you to meet me.

JULIE

Nothing's fucked up? Have you looked
around recently? You're leaving. What
about the goddamn play?

HENRY

Arnold's coming back. Max arranged it
already.

JULIE

I'm sure he did.
He approaches her...

HENRY

I want us to be together.
She laughs. That's so ridiculous to her.

99.

JULIE

We screwed a couple of times, Henry! So
what?

HENRY

You know that's not true --

JULIE

No, really. A couple of times.

(THEN)

Don't you get it? I don't want to be with
you.
That cuts him dead.

JULIE (CONT'D)

You're a thief. Go rob your bank.
A beat. He leaves.

INT. THEATRE - NIGHT

Max helps seat some elderly people.

MAX

Enjoy the show, folks!
He checks his watch...it's two minutes to eight. He walks
briskly up the aisle...

INT. FIRST BUFFALO BANK - NIGHT

Frank watches through the glass doors out onto the empty
street.
He looks at his watch, sucks his teeth.

INT. THEATER - SAME TIME

SIMON

On a headset. Points to Henry.

SIMON

Curtain!
ON HENRY, watching the curtain start to rise...

THE CURTAIN COMES UP TO REVEAL :

THE NURSERY

a long white post-modern room. Sounds of wind. It's may
but frosty.

100.

Through the windows. CHERRY TREES in full bloom which
contrast with the stark modernity of the nursery set.

They're BIG SCREEN projections on real tree trunks :
LOPHAKIN enters with DUNYASHA, holding a candelabra.

LOPHAKIN

Well, thank god the train is in. What
time is it?

DUNYASHA

(checks his watch)
Almost two.
(blowing out the candle)
It's light already.
Henry yawns and stretches.

LOPHAKIN

The train's late. At least two hours.

AN ARMORED BANK TRUCK

Rounds a corner into view...

EXT. STREET - NIGHT

...pulls up right in front of the First Buffalo Bank.
BERNIE and STAN jump out. Bernie knocks on the glass door.

BERNIE

How you doin', Frank?
He un-holsters his weapon, covers as Stan opens the back
of the truck.
Through the glass, Frank smiles.

FRANK

Doin' good, Bernie. Real good.
He sucks his teeth.

EXT. BACK DOOR - THEATRE

Max bursts out the back door of the theatre, his walk
turning into a run...

INT. THEATRE - SAME TIME

Julie as Madame Ranevksy enters the nursery in rapt
delight.

MADAME RANEVSKY

My nursery, my dear, beautiful, sweet nursery! This is where I used to sleep when I was a little girl!

Henry as Lophakin turns to face her, waiting for her to say hello...instead she breezes past him.

MADAME RANEVSKY (CONT'D)

I'm still like a little girl...

She kisses Gayev and Varya and then Gayev again. She kisses everyone in fact, except Lophakin.

GAYEV

Your train was two hours late. How do you explain that? Is that good management?

INT. BANK - SAME TIME

Bernie breaks the seal of an envelope, hands it to Stan. Frank unlocks the plastic casing to the VAULT KEYPAD for Stan who punches in the CODES on the slip of paper that was inside the envelope.

Frank reaches into his pocket. We glimpse his phone. He presses `SEND'...

EXT. POWER POLE - SAME TIME

Max struggles to the top of a telephone pole by an open electrical box. His cell phone vibrates. He pulls it out, reads it.

"YOU"

He unzips a fanny pack, pulls out a WIRE CUTTER, but his hands are trembling and he drops it...

Thirty feet to the ground.

CRACK!

MAX

Shit.

INT. STAGE - SAME TIME

Standing next to Simon, Henry watches Julie perform from the side of the stage.

MADAME RANEVSKY

Oh, my childhood, my innocent childhood!
I used to sleep in this nursery.

(MORE)

102.

MADAME RANEVSKY (CONT'D)

I looked out from here into the garden. I
woke up happy every morning.

HENRY

Isn't she beautiful?

SIMON

Yes.
She looks out toward the window through which there is
now a projection of the ORCHARD, this time in autumnal
decay...

MADAME RANEVSKY

Oh, my cherry orchard...

INT. BANK - SAME TIME

ON FRANK

Waiting...as he and Bernie watch Stan load the money into
the vault.

BERNIE

You ever think what you could do with all
that money, Frank?

STAN

I know what you'd do. Buy the Bills and
put them in first place.

BERNIE

You'd need a lot more money than that.
But I guarantee you I'd have them back in
the Super Bowl within two seasons.

STAN

Perfect. Another chance to lose.
Frank laughs nervously.

EXT. ALLEY - SAME TIME

Max picks up the wire cutters off the ground, checks his watch. His heart jumps. He starts up the pole again. Finally reaches the top. Struggles to find the right wire.

MAX

Oh god, oh god. Where are you, you little
pischer?
He finally finds the right one and CUTS IT :

103.

INT. BANK - SAME TIME

Bernie and Stan place the last of the money in the vault.

BERNIE

We're good.
Bernie closes the vault.

INT. BANK - SAME TIME

Stan returns to the keypad. Begins pecking in the re-
arming code --

EXT. POWER POLE - SAME TIME

AS Max quickly attaches the CIRCUIT BYPASS WIRE...

INT. BANK - SAME TIME

Stan completes the code. Just as he's about to hit the
'Enter' button --

EXT. POWER POLE - SAME TIME

Max CLIPS the bypass onto the other side of the wire and the NUMBERS START TO COME UP.

INT. BANK - SAME TIME

Stan hits `enter' -- the vault CLANKS again. Locked. A RED LIGHT indicates the alarm is on.

EXT. POWER POLE - SAME TIME

Max looks at the screen. ALL THE NUMBERS MATCH. The red light turns GREEN.
He sighs, relieved.

LOPHAKIN (O.S.)

I saw this excellent piece of theatre yesterday. Really very funny.

104.

INT. STAGE - NIGHT -- SAME TIME

MADAME RANEVSKY

I'm sure it wasn't in the least funny. I believe people like you should examine their own lives instead of going to the theatre to observe other peoples!

LOPHAKIN

True enough. To be honest. We live a stupid life.

EXT. STREET IN FRONT OF BANK - SAME TIME

Frank, Stan and Bernie are by the truck.

STAN

Well this is it, Frank.

BERNIE

We got you something.

STAN

A little retirement gift.
Bernie produces a neatly wrapped gift.

STAN (CONT'D)

Go ahead. Open it.
Frank does. It's a bag of coffee.

FRANK

Thanks guys.

BERNIE

We wanted to get you something from
France.

STAN

You like French Roast, right?

FRANK

Thanks.

(THEN)

You know this isn't from France.

BERNIE

What are you talking about? It's French
roast.

FRANK

Right. But over there they call it coffee.

STAN

(slightly baffled, at Bernie)
But this is French roast...

105.

INT. TUNNEL - SAME TIME

Joe and Eddie in the tunnel, waiting. Eddie looks at his watch.

EDDIE

Where is he? Where's that old man?

EXT. BACKSTAGE DOOR - SAME TIME

Max pulls open the door, sweating, runs inside... straight into Julie.

MAX

Julie -- Break a leg!

JULIE

Play's already started, Max.
She walks past him.

JULIE (CONT'D)

Good-bye confidence man.

MAX

Good-bye, Julie.

INT. HENRY'S DRESSING ROOM AREA - SAME TIME

Max hurries down the stairs, rushes into Henry's dressing room.

INT. TUNNEL - CONTINUOUS

Max opens the armoire, looks inside to a waiting Joe and

EDDIE --

MAX

Go! Go! Go!

EDDIE

About time, old man.

MAX

Do your job.
Joe leans over and pukes on the ground.

EDDIE

Jesus! Not again! What is it with you?

JOE

Sorry.

106.

Eddie looks at him.

EDDIE

You're a pussy, Joe, you know that?
Eddie grabs the drill. Starts to make a hole. Joe starts
to prepare the charges...

INT. THEATRE - NIGHT

Lophakin and Madame Ranevsky perform.

MADAME RANEVSKY

Well, what should we do? Tell us what to do?

LOPHAKIN

I tell you every day. Every day I say the
same thing over and over. You must rent
out the Cherry Orchard and the rest of
the Estate for villas. At once, right
this second, the auction is coming up
very soon --
A muffled BOOM (o.s.)
Henry freezes. Julie looks at him.

MADAME RANEVSKY

It's all so vulgar!
Another muffled BOOM (o.s.) this time the audience looks
around. Julie glares at him.

INT. TUNNEL ROOM - NIGHT

Henry rushes in to the tunnel to find Joe and Max staring
at the underside of the steel bank vault. It's like a
gleaming jewel.

MAX

That was good, kid. Good acting.

JOE

(a little giddy)
There she is.
Henry reaches up, touches the steel vault bottom, rubs it.

EDDIE

Get out of there!
Eddie arrives in his protection suit, holding a thermite burning tool.

EDDIE (CONT'D)

This shit comes straight from hell.

107.

They scramble out. He puts his protective helmet on.
Lights it. It's like an inferno

INT. TUNNEL - SAME TIME

WHITE HEAT AND SPARKS

EDDIE's manic face behind the mask, a man possessed, screaming, a river of molten steel dripping down right in front of him.
KRUUUNK! The bottom of the vault drops onto the ground.

INT. TUNNEL - A MINUTE LATER

Smoke clears to reveal EDDIE. He pulls off his hood.

EDDIE

Welcome to my world, bitches.
They all look up at THE HOLE.

JOE

Fuck, yeah.

ON HENRY

INT. VAULT - A FEW MINUTES LATER

as his head rises into view through the newly cut hole.
He climbs in and touches the saran-wrapped STACK OF CASH,
subdivided into bricks.
He sits on it. Thinking...
It's dead quiet in here.
Max pops his head up. Stares at the cash :

MAX

(SMILING)

You're on, Henry!

MADAME RANEVSKY (O.S.)

Is the cherry orchard sold?

INT. STAGE - CONTINUOUS

Audience's POV as Madame Ranevsky faces Lophakin on the
other side of the stage. It's like a showdown.

LOPHAKIN

Yes.

108.

MADAME RANEVSKY

Who bought it?
Pause.

LOPHAKIN

I did.
Madame Ranevsky is overwhelmed by the news. Varya takes
her keys and throws them on the floor. Exits in a rage.

LOPHAKIN (CONT'D)

I bought it. Wait a minute ; don't rush
me. I'm all dizzy. I can't talk...

INT. VAULT -- SAME TIME

EDDIE, JOE AND MAX

Stuff duffel bags full of cash.

JOE

Deb's gonna freak.

INT. STAGE - NIGHT

Lophakin swirls on stage...

LOPHAKIN

...and now the Cherry Orchard is mine.
Mine!

(LAUGHING)

God! God in heaven. The Cherry Orchard is mine! Tell me I'm drunk, tell me I'm out of my mind, tell me I'm dreaming!

INT. TUNNEL ROOM - A FEW MINUTES LATER

EDDIE, JOE AND MAX

Finish lining up the duffels of cash by the door.

MAX

That's everything.

EDDIE

Yes, it is.
Max freezes, suddenly notices Eddie is standing there with A GUN pointed at him and Joe.

MAX

What's that, Eddie?

109.

EDDIE

It's a gun, Max.
Max doesn't seem so surprised.

EDDIE (CONT'D)

(with the gun)
Joe! Take the money out back to my car.
Joe doesn't move. Eddie waves the gun.

EDDIE (CONT'D)

Joe!
Max boldly steps right in front of the gun.

MAX

Stay right where you are, Joe.
Eddie puts the gun to Max's stomach.

EDDIE

Don't be stupid, Max.

MAX

You're not going to do this, Eddie.
Eddie smiles.

MAX (CONT'D)

You can shoot me dead if you want, but
you're going to have to shoot me dead.
Eddie PUNCHES Max in the gut, then pops him in the head
as he throws him back.

EDDIE

I'm not playing with you, old man.

JOE

What are you doing, Eddie?
The door swings open -- HENRY -- walks in on the scene...

EDDIE

Welcome to the party, Brando.
Seeing the gun, Henry freezes at the door. Eddie's in the
middle, Max and Joe by the mouth of the tunnel, Max on
the floor, a gash on his forehead from Eddie's blow.

HENRY

What are you doing, Eddie?
Eddie turns at him.

EDDIE

It's money, Henry. Money.

110.

MAX

This was your chance you idiot. You
could've been a better man but you did it
again. You messed up. And now you're back
with the maggots. Just one big missed

opportunity.
Eddie kicks him again.

JOE

Yeah. Come on, Eddie. We're here. We're done. He's right. Come on, man.

EDDIE

Shut up, Joe. Get the money. Put it in the car. Shut up.
He turns back to Henry.

EDDIE (CONT'D)

Now move, Torne. No happy ending for you. He gestures to the tunnel.
Joe suddenly turns back, grabs Eddie's gun hand from behind. THE GUN GOES OFF. They wrestle. Joe bites Eddie's hand.

EDDIE (CONT'D)

You animal!
Max, straddling Eddie, grabs his head, bangs it on the

GROUND :

MAX

Famach deh mohl! Gey lig mitt'n vahntzin son of a bitch!
Henry, a little dazed, picks up the gun.

JOE

(TO HENRY)

Get the extension chord.
He does. They roll Eddie over, start to hog tie his hands then his legs.
Eddie starts to freak out.

EDDIE

You couldn't have done this without me.

MAX

Our new partner. Huh.
Max stuffs a glove into Eddie's mouth but Eddie still kicks like crazy.
Max notices Henry's thigh.

111.

MAX (CONT'D)

You ok?
Henry sees it now too. It's a graze.

HENRY

I got shot.
Henry hears the tannoy. It's his cue. He's late.

HENRY (CONT'D)

I gotta get on stage.
He rushes out...

INT. STAGE - CONTINUOUS

On stage, the lights come up revealing a LINE OF HOODED FACELESS FIGURES standing behind the scrim, axes by their side.
They walk out onto the stage...

GAYEV

Thank you, my friends, thank you.
Lophakin rushes on stage. He's late. Yasha, holding a tray with small tumblers of champagne, shoots him a look. Madame Ranevsky enters from the other side, hands out cash to the line of hooded figures.

YASHA

The peasants have come to say good-bye.

(THEN)

They're good fellows, Yermolai Aleksayovich but in my opinion a little stupid...

GAYEV

(to Madame Ranevsky)
You gave them everything in your purse, Lyuba. Wrong, quite wrong!

MADAME RANEVSKY

I couldn't help it. I couldn't help it.
Gayev and Madame Ranevsky walk past Lophakin, ignoring him on their way out.

LOPHAKIN

(still a little out of

BREATH)

Won't you please come here and drink a

glass as a good-bye?

112.

INT. TUNNEL - SAME TIME

Eddie, gagged and bound, lies in the middle of the tunnel as Max closes the door to the dressing room.

MAX

Old man, huh.
Eddie tries to scream but he can't. As Max shuts the door all light is blotted out.

THE PEASANTS/HOODED FIGURES

positioned now by the cherry trees behind the scrim and back-lit.

MADAME RANEVSKY

We're going and not a soul will be here
until after we're gone.

LOPHAKIN

Until spring.
She notices he's clutching his thigh...

EXT. THEATRE - SAME TIME

Max and Joe load the last of the duffels filled with cash into the back of Joe's car...
They get inside. Joe starts the engine...

JOE

Where is he?

MAX

Any minute now.

INT. STAGE - SAME TIME

ANYA

Goodbye, home! Goodbye to the old life!

TROFIMOV

Hello to the new life!
Trofimov exits with Anya. Varya looks around the room and exits. Yasha and Carlotta exit with the dog.
Lophakin to Madame Ranevsky and Gayev :

LOPHAKIN

Until the spring, then. Goodbye my friends, until we meet again!

113.

ON HENRY

As he and Julie exchange a final look. She watches him go...it's as if he's moving in slow motion...

GAYEV

My sister! My sister!

MADAME RANEVSKY

Oh, my dear, sweet, lovely orchard! My life, my youth, my happiness, farewell! Farewell!

ANYA (O.S.)

Mamma!

TROFIMOV (O.S.)

Aa-oo!

EXT. THEATRE - MOMENTS LATER

Henry comes out the back door. Gets in the car.

MAX

How's the leg?

HENRY

It's fine. Go.
Joe guns it.

ON HENRY

Sitting in the back.

CUT TO :

INT. STAGE -- SAME TIME

The Peasants/hooded figures raise their axes. They suddenly have the manner of executioners... They stand ready to fell Madame Ranevsky's beloved orchard.

JULIE

(as Madame Ranevsky)
One last look at these walls, these windows...Dear mother used to love to walk about in this room.

GAYEV

My sister! My sister!

ANYA (O.S.)

Mamma!

114.

TROFIMOV (V.O.)

Aa-oo!

JULIE

(as Madame Ranevsky)
We're coming.
The sound of the HOODED FIGURES as they chop the trees behind her. It's horrific.
Madame Ranevsky holds her hands over her ears and falls to the ground...and begins to weep...

INT. CAR - SAME TIME

HENRY

Stop the car!

MAX

Henry!

HENRY

Joe, stop the car.

MAX

He can't stop the car, it's the getaway!

JOE

Yeah, you can't --

HENRY

STOP THE FUCKING CAR!

Joe screeches to a halt. Henry gets out of the car.

MAX

What the hell are you doing?
Henry starts to run back toward the theatre as best he can...
Max sticks his head out the window.

MAX (CONT'D)

Henry!
But he's already gone...

INT. STAGE - SAME TIME

The HOODED FIGURES finish destroying the orchard. TREES litter the stage...
Madame Ranevsky still holds her hands over her ears on the ground...

115.

As the cacophony ends, she gets up slowly and turns to walk off the stage...

SHE FREEZES :

RIGHT IN FRONT OF HER

Coming down the aisle is
HENRY as LOPHAKIN
Pause.
He comes closer. He's limping slightly....

LOPHAKIN

I had to come back. I couldn't get on the train. The moment I stepped on the platform, the blood drained from my

heart.
ON JULIE, in shock.

LOPHAKIN (CONT'D)

I knew I might never see you again.
He steps up on the stage...

ON DAREK

DAREK

What is he doing? Why is Lophakin back?!

ON HENRY

LOPHAKIN

I had to come back.

MADAME RANEVSKY

(A WHISPER)

Henry, what is this? What are you doing?

LOPHAKIN

This is the only way you'll listen to me.
She looks out to the audience. EAGER FACES awaiting
Madame Ranevsky's response...

MADAME RANEVSKY

You should have gotten on that stupid
train. You made a mistake.

LOPHAKIN

The mistake would have been getting on that
train without telling you how I feel.

MADAME RANEVSKY

Ha! Don't pretend you care about me. All
you care about is money.

116.

She tries to get past him. He blocks her.

LOPHAKIN

You think this is about money?

MADAME RANEVSKY

Yes.
He grabs her.

HENRY

It's never been about money. You know that.

MADAME RANEVSKY

Let go of me!

LOPHAKIN

No.

MADAME RANEVSKY

Damn it! Just leave, Henry!
(under her breath)
Get off the fucking stage --

HENRY

Take a chance. Meet me in Moscow.

MADAME RANEVSKY

No, I'm perfectly happy here.

HENRY

That's not true. Meet me in Moscow.
She tries to get away again...

MADAME RANEVSKY

Let me go!

HENRY

I can't.
Pause.

MADAME RANEVSKY

Why are you doing this?

LOPHAKIN

You're just afraid.

MADAME RANEVSKY

I'm not afraid of anything --
She kicks out at him.

MADAME RANEVSKY (CONT'D)

What am I afraid of Henry? Tell me!

117.

LOPHAKIN

You're afraid because I love you.
That hits her. Pause. She breaks away from him, stepping
back...

SHOCKED ACTORS

On the side of the stage.

ON JULIE

MADAME RANEVSKY

...what?
She searches his expression now...

HENRY

Meet me in Moscow.
She can't move. The audience is rapt.

HENRY (CONT'D)

(SOFTLY)

Tell me you'll meet me in Moscow.
There are tears in her eyes now...

AUDIENCE MEMBER

Go with him!

ANOTHER AUDIENCE MEMBER

Meet him in Moscow!

DAREK

at the back of the theatre. Stunned :

DAREK

(TO SIMON)

He loves her.

JULIE AND HENRY

She whispers softly. Looks down at his leg.

JULIE

Henry. You're bleeding.

HENRY

I know.

IN THE BACK

Darek is alive once more...

DAREK

(whisper to Simon)
Lights down ten. Down ten more. Slowly...
Julie and Henry in silhouette now.

JULIE

Oh, fuck, Henry...
The lights fade, as an image of WHITE CHERRY BLOSSOMS
appears on the projection screen...

FADE DOWN :

FADE UP ON :

EXT. THE LOIRE VALLEY, FRANCE - DAY

...which become REAL BLOSSOMS on a CHERRY TREE, widening
to reveal an orchard, the most beautiful you've ever
seen.

A STONE FARM HOUSE

Frank sits at a table outside in the garden. He pours
himself a Pernod. He looks happy as a clam.
A CAT jumps in his lap, purring.

FRANK

Hello miou-miou.
He looks out at the lush valley below. Smiles.

CUT TO :

THE SOUND OF A CRYING BABY

INT. PRIVATE DELIVERY ROOM, SOMEWHERE IN NEW MEXICO -

DAWN

A state of the art hospital room. No expense has been
spared. A shaky image of DEB's face as JOE frames the
video camera.
THE BABY comes into view now. It's beautiful. And
screaming its little lungs out.

JOE (O.S.)
It's a girl!!!

DEBBIE

A girl.

119.

A NURSE hands the baby to Debbie. Joe looks on, tears stream down his face.

CUT TO :

EXT. FORT LAUDERDALE - DAY

We follow A MAILMAN past a row of palm trees as he enters a traditional-looking BARBER SHOP : "MAX'S - A PLACE FOR

GROOMING"

INT. MAX'S BARBER SHOP - CONTINUOUS

The Mailman hands a few letters to the pretty front desk GIRL. Max, his back to us, finishes a shave, talking his customer's ear off.

MAX

Time is a medium of exchange. You can buy things with it. Education. Self-respect. You can even figure out your dream. The Guy nods. Max turns. We see him now. He's super tan. He pulls the sheet off his client.

MAX (CONT'D)

You're done. Next!
Another YOUNG CUSTOMER sits down. There's a few of them waiting their turn, enjoying Max's schtick. The front desk girl hands Max the mail. CLOSE ON A POSTCARD : `Our dream is our truth is our destiny...Love H... xx'
Max smiles. Flips over the postcard and only now when he pins it above the mirror do we finally see what it is -- an image of THE HOLLYWOOD SIGN.

MAX (CONT'D)

So tell me, Javier. What's your dream?

THE SOUND OF BREATHING

Fade up on : what looks like the AFRICAN BUSH.
It's hot. There are insects buzzing around and it doesn't
look like rain's landed anywhere near here in years.
A HAND reaches out for another HAND, helping someone over
the final step.

REVEAL HENRY AND JULIE

Sitting right below the Hollywood sign now...

120.

Looking down on the whole basin of Los Angeles. She hands
him a bottle of water. He drinks.

JULIE

Look. You can see the ocean.
He puts his arm around her.

HENRY

'Your brother says I'm an upstart, a
money grubber...but I don't care a bit.'
She laughs...they kiss in the sun for a while...

FADE TO BLACK

CREDITS START TO ROLL...

INT. INTERROGATION ROOM - BUFFALO - DAY

EDDIE VIBES is being questioned by the unseen DETECTIVE.

DETECTIVE (O.S.)

I'm only going to ask you one more time,
Eddie. Who was it? Who helped you?

EDDIE

I told you before. Dopey. Sleepy. Happy
and Doc --
WHAACK! The slap knocks Eddie to the ground. He's under
the table now, his face crushed by the Detective's BOOT :

DETECTIVE (O.S.)

You know what you are Vibes? A liar, a
cheat, a thief and a loser.

He presses his boot down harder ON EDDIE'S FACE :

EDDIE

I may be all those things but one thing

I'm not...is a rat.

Eddie smiles. His face squashed sideways like that, it's
a pretty strange kind of smile...