SCENE 1, DAWN IS IN A CHEAP MOTEL ROOM. IT'S DAY TIME.
   (knocking )
MOTEL MAN: Hello? Is there anybody in there? Is there anybody inside?
   (knocking )

DAWN: (Whispering ) Come on, please. Come on.

MOTEL MAN: Is there anybody in there?
   (dog squealing)

DAWN: Shit.

MOTEL MAN: Open this goddamn door before I knock it the fuck in.
   (DAWN OPENS THE DOOR BUT THERE IS STILL A CHAIN LOCK WHICH SHE PEERS OUT OF)
Is he back yet? That deadbeat still owes me from yesterday. Hey, look, you got 15 minutes before I call the cops. Take a bath.

SCENE 2, DAWN IS ON THE STREET SITTING AND LOOKING AT A GROUP OF SUSPICIOUS LOOKING MEN ACROSS THE STREET.
   (car horn blares )

DAWN: What's happening?

CHURCH LADY: Hey, come on now!
   (DAWN IS SOBBING HOLDING HER DOG)
Miss? Miss--excuse me, sweetheart? Are you
okay? Is anyone coming to get you?

(DAWN GETS IN THE CHURCH LADY’S VAN AND THEY
DRIVE OFF)
DAWN:
He left me.

CHURCH LADY:
Come with me. This is not a safe neighborhood. Come on. Come on, come with me. Come on, I’m going to take you back to my house. What’s your name, miss?

DAWN:
(Driving in L.A.)
He said, 'This time, Dawn, it's gonna be different. It’ll be different.' Now we've been in that shithole for days now.

CHURCH LADY:
Who? Who is it that said this?

DAWN:
John! My fucking boyfriend.

SCENE 3: AT CHURCH LADIES HOUSE. DAWN IS USING THE PHONE.

DAWN:
Mailbox. It's a message from Dawn. Can you have it read, ''John, it's Dawn, I’m in Hollywood. Some holy roller found me on the street, come fucking get me''?

VOICE MAIL SERVICE:
I’m sorry, I won’t be able to--

DAWN:
Okay, how about, ''John, it's Dawn. I’m in Hollywood. Come get me, cocksucker''? All right, can you just tell him to come get me, I’m in Hollywood? (    )    -

CHURCH LADY:
Dawn, this boyfriend of yours, this John--talk about your demons--he's bad news. Look, I’m not going to sit here and rattle on and on about Satan and drugs and--

DAWN:
Do you have any beer?

CHURCH LADY:
Dawn, you are in grave danger.
   (car approaching )
Are you going to see this guy again?

DAWN:
That sounds like his car.

CHURCH LADY:
Did he call? Dawn--

DAWN:
Sally, thank you so much for your help and
stuff.
CHURCH LADY:
Look, you have my number. Call me--

JOHN:
Hi, everybody. Dawn, I was so worried about
you.

DAWN:
I’m sure you're fucking worried. What the fuck?
You just left me there!
Again! Again, John! Jesus Christ, what the fuck
is wrong with you?

CHURCH LADY:
Are you going to be all right, Dawn?

DAWN:
What the fuck is that? Leaving me there again?

JOHN:
   (TO THE CHURCH LADY)
Sorry, domestic squabble. Could we have a
minute?
   (TAKES DAWN IN THE BATHROOM AND CLOSES THE
DOOR)

DAWN:
You hold on for a second, mister, you are not
off the hook yet, okay?

JOHN:
Yes, I am.

DAWN:
No, you're not. Seriously, I was fucking
scared.

JOHN:
Yeah, let's have a chat, okay? How's that? Is
that okay?

DAWN:
Holy shit! What is that?

JOHN:
That's the big one, baby. Didn't I tell you?

DAWN:
What is it?

JOHN:
Didn't I say? Whatever it takes to get you out of here. That I was going to do whatever it takes to get you...back?

DAWN:
That's just a lot of cocaine.

JOHN:
For the weather. There's a cold front coming in from the east, carrying with it anticipation, and heavy skies.

DAWN:
Oh, baby, I can't do

JOHN:
So strap your skis to the roof of your car, 'cause it looks like snow. Mountains and mountains of snow.

(JOHN IS CUTTING A LINE OF COCAINE ON THE CHURCH LADY’S MIRROR WITH A TAROT CARD)
Oh, wait.

(THEY SNORT A LINE AND THEN ANOTHER)

DAWN:
Oh, shit! Fuck, that's pretty fucking good.

JOHN:
It's only going to get better. Now what do you want, baby? Tell me what you want.

DAWN:
I want to do another one of those.

JOHN:
Okay, okay. No.

DAWN:
No, no, please?

JOHN:
All right.

DAWN:
No, please?

JOHN:
All right.

CHURCH LADY:
(STORMS IN THE BATHROOM AS THEY ARE STARTING TO HAVE SEX)
Oh, get out of my house! You fornicating, evil little--!

(JOHN AND DAWN RUN OUT OF THE HOUSE TOGETHER AS CHURCH LADY IS FOLLOWING THEM)
Tarot cards! Devil worshiper!
(SCENE 4: JOHN AND DAWN TEAR OUT AND DRIVE OVER TO WONDERLAND AVENUE. OPENING CREDITS.)
(SCENE 5: JOHN AND DAWN ARE JUST OUTSIDE WONDERLAND HOUSE, THEY ARE TALKING IN THE CAR)

JOHN:
Shit. Billy's already here. Baby, I'll be back in five minutes.

(JOHN GETS OUT TO GO IN AT WONDERLAND)

DAWN:
But, baby--Don't, please don't.

JOHN:
Favorite ride at Disneyland? The Matterhorn, but--Just keep it there. I'll be back in five minutes, just be on the ride. Is it in your mind?

DAWN:
Yeah, it has the

JOHN:
Yeah, don't tell me, just think about it. I'll be back in one minute.

DAWN:
But, baby? I gotta pee.

JOHN:
Okay.

(JOHN PICKS UP A POP CAN OFF THE STREET) Here.

DAWN:
That sucks.

(Velcro opens Urinating)

BILLY:

(BETAMAX FLIES THROUGH THE WINDOW. JOHN COMES OUT OF WONDERLAND PLACE AND GETS BACK IN THE CAR. BILLY’S VOICE CAN BE HEARD BUT NOT SEEN. JOHN GET BACK INTO THE CAR.)

Just calm the fuck down, man! Shit.

DAWN:

(Dog whimpers)


JOHN:
Oh, baby, I’m sorry. I just didn’t want you to have to do all that stuff.

DAWN:
It’s okay, I’ll work and I’ll just--

JOHN:

I told you I was gonna get you out of here.

DAWN:
That's okay, I’ll work.

JOHN:
You don't have to work, though, spending all this cash.

DAWN:
Oh, baby!

JOHN:
You ready?

DAWN:
Yep.

JOHN:
You ready to hit the East?

DAWN:
Yeah.

JOHN:
Shall we? Where do you want to go?

DAWN:
Anywhere. Everywhere.

( SCENE 6: CAR TEARS OUT. DRIVING THROUGH L.A.)

Baby! Where are we going?

JOHN:
I’ve been meaning to talk. I think we should just be friends...until you're 20.

DAWN:
Fuck you. I hate you.

JOHN:
Don't you think?

DAWN:
No.

JOHN:
You know what? I can't look at you.

DAWN:
Stop!

JOHN:
I can't.

DAWN:
Don't!

JOHN:
I can't drive! I can't concentrate.

DAWN:
John, don't! Keep your eyes on the road!
( shrieks )
John!

JOHN:
I love you.

DAWN:
I love you. Where are we going, really?

JOHN:
I got to make one stop first, okay?

DAWN:
No.

JOHN:
Just one. Yeah, then we'll go.

DAWN:
No!

JOHN:
We got to turn what's in that briefcase into cash, baby.

(SCENE 7: AT A HOTEL. JOHN LOCKS THE DOOR AND LOOKS OUT THE WINDOW, OPENS HIS BRIEFCASE AND STARTS TO FREEBASE.)
Come on, baby. Come on. John...don't go.
Please? Please stay with me.

JOHN:
Oh, baby, we just hit double zeros, we gotta cash out before we leave the table.

DAWN:
Hmm?

JOHN:
I love you. That's for you, okay? Baby, lock the door. Come here, come here.
(JOHN KISSES DAWN GOODBYE AND LEAVES.)

(SCENE 8: MONTAGE OF DAWN IN THE HOTEL ROOM.)
(SCENE 9: JOHN COMES BACK THE FOLLOWING DAY WITH A SIX PACK IN A BAG.)

DAWN:
Baby.
JOHN:
Shit.

DAWN:
- What's wrong?

JOHN:
Nothing.
( can opens )
I'm okay. I'm sorry.

DAWN:
What?

JOHN:
I'm sorry. I'm okay.

DAWN:
You okay? Where have you been? Baby, what happened?

( JOHN TAKES SOME VALUM AND DRINKS A BEER IN ONE CHUG )
Baby? What is that?

JOHN:
An accident.

DAWN:
Are you okay?

JOHN:
Accident. There was a car pile up.

DAWN:
Are you okay?

JOHN:
There was a car pile up on the 118. I'm so sorry I made you wait.

DAWN:
That's okay.

JOHN:
So sorry.

DAWN:
Baby.

JOHN:
So sorry you ever met me.

DAWN:
Shut up, don't.

JOHN:
I'm sorry.
TV REPORTER:

(DAWN GETS UP TO PEE, AND JOHN IS STILL ASLEEP)
The Southland is in shock today over a series of brutal killings that occurred here on Wonderland Avenue early today. Los Angeles police are not saying very much about what happened. All we do know for certain is that four people are dead. One person is listed in critical condition.

DAWN:
John...

(SCENE 10: BAR, DAVID LIND IS DRINKING A SHOT AND WATCHING TV)
We've spoken with several neighbors, neighbors who say that while they didn't know who lived in the house, they saw people coming and going all the time, leading police to speculate that drugs may have been involved in this mass murder. Los Angeles Police Robbery Homicide Detective Sam Nico is expected to hold a news conference later this evening. Hopefully at that time we'll learn more about what transpired here on Wonderland Avenue. Police are not saying very much about what happened. All we do know for certain is that four people are dead. One person is listed in critical condition. One police official who asked not to be identified told me that this is, quote, "The most horrific crime scene I have witnessed in my entire career." This crime scene, some are saying, is as brutal as the Sharon Tate killings back in 1969.

DAVID:
Barbara.

(PHONE BEEPING)

GREG:

(DAVID THINKING ABOUT THE ROBBERY, SCENE OF THE ROBBERY AT EDDIE NASH'S HOUSE)
Nash, fuck these motherfuckers! It's--

DAVID:
Shut the fuck up or I'll blow your black ass straight back to Africa!

SLIM:

(BAR. DAVID CALLS SLIM THE FENSE.)
Hello.

DAVID:
The news said four people were killed, one survived-- do you know who?
SLIM:
(SPLIT SCENE, SLIM AT THE PAWN SHOP, DAVID AT THE BAR)
David, David, is that you?

DAVID:
Who the fuck survived?!

SLIM:
Jesus, what the fuck? I’m watching right now.

DAVID:
I need the swag Billy brought over. I want to buy it all back.

SLIM:
No, I already unloaded it.

DAVID:
Damn it, I’m dead. I’m fucking dead.

SLIM:
Listen, whatever’s wrong, I’ll take care of. Don’t worry.

DAVID:
Yeah, you gonna take care of Eddie Nash?

SLIM:
Eddie Nash?

DAVID:
Goddamn it, keep your mouth shut about that or I’ll kill you myself.

SLIM:
Listen to me, you got to go to the cops on this one.

DAVID:
I’m coming over.

SLIM:
No, listen, I’ll take care of it.

DAVID:
Are you fucking nuts?

SLIM:
I got friends over there that can help you out. They’ll protect you. They owe me. Trust me.

DAVID:
Listen to me. Meet me up at the house tomorrow.

SLIM:
Tomorrow morning. Jesus, David...what’d you do?
GREG: (DAVID THINKING ABOUT THE ROBBERY, AT EDDIE NASH’S HOUSE, HE IS HOLDING A SHOTGUN ON GREG, THE BODYGUARD)
Fuck you, motherfucker!

DAVID:
No witnesses.

BILLY:
David, no! Are you fucking insane?
(SHOTGUN FIRES)
(POLICE SIRENS BLARING)

(SLIM CALLS POLICE AND SETS DAVID LIND UP TO MEET THEM AT THE WONDERLAND HOUSE. SCENE 11: POLICE STATION.)
(phone rings)
CRUZ:
Cruz, Robbery Homicide. Yeah, hold on. Yeah, uh-huh. Yeah. Yeah, we'll see, we'll see. Right. Uh-huh. Okay. Yeah. All right.

NICO:
Eddie Nash?

CRUZ:
He owns the Starwood, right?

NICO:
Yes, he does. We're taking a drive.

NICO:
(DRIVING IN THE CAR)
Eddie Nash. His real name is Adel Nasrallah. He steps off a plane from Palestine in 1953 with nothing—he's got four shekels And a bag of dirt. By 1954 he's got a little hot dog cart on Hollywood Boulevard, right outside the Seven Seas Restaurant. By 1960 he owns the place. Now, he parleys the money he gets from the Seven Seas into two more places, and they take the fuck off. By 1969 he's got like 20-25 liquor licenses.

CRUZ:
So he's got friends.

NICO:
Yeah, he's got friends. He's the biggest nightclub owner in Hollywood. Here's a guy who has been under investigation for arson for the last five years, yet he still goes out to dinner with the fire commissioner twice a week. Rumor has it that he has got 40 acres in the desert filled with human skulls, except he's removed the teeth so we can't identify 'em.
CRUZ:
Jesus Christ.

NICO:
Close. Eddie Nash.

DAVID:
(_SCENE 12: IN THE WONDERLAND HOUSE CRIME SCENE)
Billy and Joy.
(WALKING AROUND THE CRIME SCENE.)
Ronnie... Susan.

NICO:
Mr. Lind. I'm Detective Nico, this is Detective Cruz.

DAVID:
This one--this one here, did she make it?
Barbara Richardson. Butterfly.
(NICO SHAKES HIS HEAD 'NO', DAVID PICKS UP A CHAIR AND SMASHES THE TV THEN HE GOES AND GET A NEEDLE AND DOES SOME HEROIN IN THE BATHROOM.)

NICO:
Mr. Lind. Mr. Lind.

CRUZ:
Should we go in there?

DAVID:
Okay. You guys want to hear a story?

DAVID:
(SCENE 13: AT THE POLICE STATION.
INTERIGATION ROOM WITH A MICROPHONE, CUPS OF COFFEE, AND ASH TRASHES FOR CIGARETTES.)
This whole thing started with guns. Four antique guns that Ron Launius couldn't fence.

NICO:
Ron Launius was your friend?

DAVID:
We were in business together.

NICO:
What kind of business?

DAVID:
You know, you guys haven't read me my rights. Nothing I tell you is admissible.

CRUZ:
We just want to hear your story, Dave, all right?

DAVID:
Alright. I met Ron Launius in Chino in 1973. We stayed tight. A few months ago me and Billy came up to Sacramento to see me. They had a small operation here in LA that was really starting to cook.

NICOL: Drugs? Now he and Billy Deverell were partners?

DAVID: Yep, ran it right out of the house. 3678 Wonderland. Billy... Billy was a good old boy. Solid, dependable. He wanted to get out of the life, but the life was just too good.

(SCENE 14: WONDERLAND AVENUE. PARTY. BILLY TAKES A TENNIS BALL AND WRAPS A RUBBERBAND AROUND IT AND A BAG OF COCAINE)

See, they were getting large quantities of shit dirt cheap, stepping on it five, six times and then dumping it all over town.

BILLY: Heads up, dickheads.

DAVID:

(DAVID AND BARBARA PULL UP ON HIS HARLEY AS A PARTY IS IN JUMPING)

Business was so good that they needed an extra hand, which is when Barbara and I showed up. When we pulled up the party was in full swing. Bodies everywhere, I mean it was the kind of place that made you think you were right back in the summer of love. Me and Barb, we'd been on the road all day long and all I could think about was a place to crash. But when I walked up the stairs, I saw all the old friends, all the smiles.

(DAVID AND BARBARA ARE WALKING UP INTO THE HOUSE)

CHEROKEE: Davey! Yes, brother!

DAVID: I saw Cherokee straight off.

CHEROKEE:

Welcome home!

DAVID:

(CHEROKEE GIVE DAVID A PILL)

He was one of Ronnie's boys. He set me up, He set me walking.

CHEROKEE:

Right this way, my man. Right this way. Follow me right up here.
DAVID:
There was Billy, his wife Joy. It was her place. She had just beaten breast cancer and found a new lease on life. This is Barbara.

BARBARA:
Hi.

DAVID:
She was a real generous woman.

( JOY OFFERS DAVID AND BARBARA SOME COCAINE, THEY SNORT IT)

Nice. Thank you. Where is he?

CHEROKEE:
Right up there, my brother.

DAVID:
Ron was in the back. That's when I first saw the antique guns.

RON:
(RON'S BEDROOM, HE'S GOT HIS SHIRT OFF AND IS WEARING A HOLSTER WITH TWO ANTIQUE GUNS, HE IS TWIRLING THEM AROUND LIKE IN THE OLD WEST.)

Hey, my man!

DAVID:
(PEOPLE ALL AROUND DRINKING AND DOING DRUGS)

Yeah, buddy, there you are, man.

DAVID:
Ronnie!

RON:
Davey.

DAVID:
He was fearless. He was the kind of guy, you put a gun to his head and his pulse wouldn't break 70.

RON:
Is it hot in here? 'Cause I'm roasting. Summer, baby, bummer.

BARBARA:
Hey, you think it's hot in here? I saw the Dead play Grass Valley--

(INTERUPTED)

RON:
Ah, must be Barbara, are you enjoying yourself?

BARBARA:
Yeah, this is the best party I've ever been to.
RON:
It's only the beginning, baby. L.A. in the summer anything can happen, right? How you doin', man? You see my new toys? Check these out.

(Shows antique guns)

DAVID:
These for real?

RON:
Yeah, I got two more in the bed.

DAVID:
'Cause, like, these are worth a lot of money, Ronnie.

RON:
That's why I can't find a fence, brother.

DAVID:
What about Slim Jim?

RON:
He said they're too high profile.

BARBARA:
Hey! Come on.

DAVID:
Where're we sleeping?

RON:
You see the couch when you walked in? That's where you're sleeping.

DAVID:

(Scene 15: David thinking about him and Barbara, he shoots heroin in her arm on the couch at Wonderland.)
I just wanted to get alone with Barbara, spend some quiet time. Goddamn, she was happy to be there. She had never been south of Bakersfield. And here she was in LA, because I told her she could be Lana Turner or Barbara Eden. And she believed me. This is so fucked up.

(Flash forward: Back at the police station)
This is so fucked up.

(Starts to cry)
Where was I?

NICO:
You were at a party.

DAVID:

(Scene 16: Back at the Wonderland house at the party)
Yeah. That's when I first met him. He was talking to Ron.

JOHN:
...rich...

DAVID:
Ronnie.

RON:
Hey. John Holmes, this is my business partner, David Lind.

JOHN:
Hey, what's up?
(CONTINUES TALKING TO RON)
Now the deal with the Arabs—

RON:
John, this is my business partner, Dave.

JOHN:
(HOLD OUT HIS HAND)
Oh, cool, hey. So I was just telling Ronnie about this business proposition about this Arab, who's a really wealthy business man and he calls me brother and he literally has mountains of cash and drugs.

CRUZ:
(FLASH FORWARD. AT THE POLICE STATION)
Wait a minute, John Holmes?

NICO:
The John Holmes?

DAVID:
Yep.

CRUZ:
Johnny Wadd partied at Wonderland?

DAVID:
All the time. The guy is a fucking cokehead. He's up to his neck in the shit.

NICO:
Wait, who's John Holmes?

CRUZ:
The porn king. Sam, the guy's a legend.

NICO:
Never heard of him.

DAVID:
I knew who he was, but I wasn't going to make a big thing out of it. He blew me off, too.
JOHN:
(BACK AT THE WONDERLAND PARTY)
Ron, I'm not fucking lying, man. Just hear me out on it.

JANET:
Are you John Holmes?

JOHN:
No.

RON:
Come on, John, don't lie to her. What's your name, baby?

JANET:
Janet.

RON:
You wanna see it?

JANET:
Yeah.

RON:
Yeah? Show her, John.

JOHN:
Ron, stop.

RON:
Show her. Or I'll fucking shoot it, man.

JOHN:
Look, man that could be loaded.

(gunshot )

RON:
I'll fucking shoot it, man.

JOHN:

(JOHN UNZIPS HIS PANTS AND PULLS OUT HIS 13 AND A HALF IN COCK.)

PARTY GUY:
Wow.

PARTY GIRL:
Can I touch it?

RON:
Yeah, baby, go ahead.

(GIRL GRABS JOHN HOLMES COCK AND FEELS IT)

JOHN:
Enjoy your evening, ladies.

RON:

(HANDS JOHN A PACKET OF COCAINE)
Put it in your pants, John. The whole party didn't come to see your cock.

CRUZ:  
(FLASH FORWARD. AT THE POLICE STATION)  
I don't understand. Why did John Holmes hang out in Wonderland?

DAVID:  
He burnt every other drug dealer in town. Ronnie was the only guy who would let him hang out. John is a scumbag. Stone thief. Guy's bad news. But Ronnie...he liked the novelty. And John...he liked our drugs.

JOY:  
(SCENE 16: BACK AT THE WONDERLAND HOUSE, THE NEXT DAY.)  
Baby, I need a hit real bad.

BILLY:  
I made the calls, there's nothing around till the weekend.

JOY:  
Yeah, I can't wait that long. Did you talk to Diaz?

BILLY:  
Nobody's holding.

DAVID:  
I know a gal out in Tarzana...Who might be able to make a phone call.

BILLY:  
Works at Captain Pizza?

RON:  
Fucking pizza joint, man? You think I want some fucking pizza? You think I'm hungry? The only thing I want right now is some dope, man.

JOHN:  
The Arab's got some China White.

DAVID:  
(FLASH FORWARD. AT THE POLICE STATION)  
LA was dry, no one was holding, but Ronnie was looking for a long shot, he was dope sick.

NICO:  
So the Arab was Eddie Nash?

DAVID:  
But I didn't realize that till later-- I'll get to that.
(AT THE WONDERLAND HOUSE, RON PUTS THE STOLEN ANTIQUE GUNS IN A BAG AND GIVES THEM TO JOHN HOLMES)
So Holmes offers to do us a favor-- he says he'll take Ronnie's antique guns up to the Arab To trade for as much China And blow as he could get. Sounded like a good plan, but only he's gone eight hours.

(FLASH FORWARD. AT THE POLICE STATION)
Finally, he comes back in, high as a kite, empty-handed-- of course, he has a story.

RON:
(SCENE 17: AT THE WONDERLAND HOUSE)
Where is he? It’s a 10 Minute drive. I’m going to kill this snake.

DAVID:
The guy's a basehead, Ronnie. What do you want?

RON:
Did you get it?

JOHN:
Oh, man. The Arab was like crazy-man psycho. He's basing for three days straight. He keeps me prisoner, man.

RON:
(RON JUMPS OFF THE COUCH AND LUNGS AT JOHN HOLMES WHO JUST SITS DOWN. RON PULLS OUT A GUN AND IS GOING TO KILL JOHN) He fucking stole the guns-- Bullshit, you scumbag!

JOHN:
Where would l go with a lame-ass story like that?

BILLY:
Ron, Ron, Ron! Ronnie, no, not in my house.

DAVID:
(AT THE POLICE STATION)
It was bullshit! Ronnie was furious. Billy gave John...

BILLY:
(AT WONDERLAND HOUSE)
Two days-- you have two days. The money or the guns in two days. And next time l ain't gonna worry about your brains on my walls. Now get the fuck out of here.

DAVID:
(FLASH FORWARD: AT THE POLICE STATION)
Needless to say, we didn't see John for the next couple of weeks. So I figure we'll never see him again. But two weeks later...

RON:

(SCENE 17: AT THE WONDERLAND HOUSE)
So Susan's coming down.

DAVID:
Your wife?

RON:

Yeah, next week, man.

DAVID:
She's not gonna bug us?

RON:
No, no. Davey, it's--Holy shit. Look who just walked in.

(WALKS TOWARD JOHN)

- Hey, John...

JOHN:
- Ron, I got something big for you.

RON:

(THEY WALK INTO THE BEDROOM, JOHN, RON, DAVID, AND BILLY. RON PULLS OUT A GUN AND IS GOING TO KILL JOHN.)
I'm gonna whack this motherfucker right now!

JOHN:
Look, I was at the Arab's last Tuesday

(RON PUNCHES JOHN IN THE STOMACH)
-- ahh!

RON:
Do you even know who the Arab is?

JOHN:
Who gives a shit? Half a million.

DAVID:

(FLASH FORWARD. AT THE POLICE STATION)
A half a million dollars in loot...And I'm still thinking this is just some fence This shithead has been feeding on. I had no idea.

NICO:
You didn't know that the Arab was Eddie Nash?

DAVID:
No, not then.

CRUZ:
Come on, you had to have an idea.
DAVID:
None! I mean, I figured it was junk talk. You know, the big score, long-time money. You know the bullshit.

CRUZ:
Right.

JOHN:
(FLASH FORWARD. AT THE WONDERLAND HOUSE)
It's like clockwork-- he's still got most of his take before it goes out and all of the next month's shit coming in at the same time.

BILLY:
That's two month's worth.

DAVID:
I don't buy it.

JOHN:
It's a goldmine.

RON:
You got a plan? What, we're just supposed to bust in there like 'The Guns of Navarone'?

JOHN:
I can draw you a map.

NICO:
(FLASH FORWARD. AT THE POLICE STATION)
Wait, wait, he drew you a map?

DAVID:
Yeah. He offered to leave the kitchen door unlocked for us so we could break in.

RON:
How many time you been in that house, John? 20? 30?

JOHN:
I've been going there for two, three years. Dude calls me brother.

DAVID:
That closed it for Ronnie. I could see it in his eyes. He made his decision.

(_SCENE 18: NIGHT. CAR PULLS UP TO CASE EDDIE NASH'S HOUSE)
We went, cased the place--I didn't like it. The house came right up to the property line. But John, John was so fucking convincing.

(FLASH FORWARD. AT THE POLICE STATION)
The more he said was there, the more Ronnie wanted to do it. I told him to forget about it.
DAVID:
(SCENE 19: AT WONDERLAND HOUSE)
Listen, man, call it off. You got Susan down here, chill out. Spend some time, work things out.

RON:
We are going to work things out, Dave. On a beach, man. Maui.

DAVID:
(FLASH FORWARD. AT THE POLICE STATION)
Like I said, he made his decision. I figured if he was going to go, I better go and make sure nothing happened.

NICO:
Okay, let's just back up for a second. When did Susan Launius arrive?

DAVID:
(AT THE WONDERLAND HOUSE)
Sometime Sunday. She and Ronnie were having some problems so she flew down to patch things up.

RON:
Come here. You look so good. I'll get the other--

(SCENE 20: SUSAN STARTS TO PUT HER THINGS IN A DRAWER. SHE MOVES SOME CLOTHES AND FINDS A HYPERDERMIC NEED AND A RUBBER HOSE TO SHOT HEROIN)

RON:
(RON COMES UP BEHIND SUSAN TO CUDDLE UP)
Hey.

SUSAN:
Ronnie, what is this? Goddamn it. You told me it was gonna be different. You fucking told me that!

RON:
Calm down. I don't want to start like this again.

SUSAN:
You fucking told me you were clean.

RON:
I am clean, all right? Cleaner.

SUSAN:
You looked me right in the eye - and you promised.
RON:
I don't want to start like this! We start like this every fucking time.

SUSAN:
Please, just take me home. Please take me home. I don't want to be here. Please, take me home.

DAVID:
(FLASH FORWARD. AT THE POLICE STATION)
Early that afternoon, Ron gave John some dough to go to the Arabs to score some dope and to leave the kitchen door unlocked.

RON:
(SCENE 21: AT THE WONDERLAND HOUSE)
Hey-- John.

JOHN:
Kitchen door, man.

(SCENE 22: JOHN SHOWS UP AT EDDIE NASH'S HOUSE. BUYS SOME COCAINE. MONTAGUE OF JOHN COMING AND GOING FROM EDDIE NASH'S HOUSE.)

DAVID:
(SCENE 23: WONDERLAND HOUSE)
It took him three trips to get it done. Finally, around 8:00 in the morning he shows up, says the Arab's asleep, it's all clear. I was ready to go.

BILLY:
Get him. All right, you fucking honk twice if you see anything.

CHEREKEE:
Sounds easy enough, boss.

DAVID:
(LOADING A SHOTGUN)
Rock ‘n’ roll.

RON:
(SNORTING COCAINE)
I need a snack first.

NICO:
(FLASH FORWARD. AT THE POLICE STATION)
Wait, you got high during the robbery?

DAVID:
Not me. Never when I’m working.

CRUZ:
Oh, come on what do you--
NICO: No, hang on, hang on. David, when did you get to the house?

DAVID: (SCENE 24: AT EDDIE NASH’S HOUSE. ENTERING THROUGH THE KITCHEN DOOR TO ROB THE HOUSE) Around 8:00 in the morning. We entered through the kitchen door, it was unlocked just like John said it would be.

DAVID: (TALKING TO GREG AS HE HIT HIM WITH HIS SHOTGUN.) Down on the carpet!

RON: (TALKING TO EDDIE NASH WHO IS COMING OUT OF THE BATHROOM WITH A MIRROR FULL OF COCAINE. RON HITS EDDIE AND KNOCKS THE COCAINE ON THE CARPET.) Freeze, motherfucker!

BILLY: Get down or I’ll fucking waste you! Down! Fuck! Everybody hit the fucking carpet. (RUNNING THROUGH THE HOUSE, RON DRAGS EDDIE NASH TO THE LIVING ROOM. DAVID IS TYING UP GREG THE BODYGUARD. BILLY IS PUSHING THE HOOKERS DOWN ON THE FLOOR. RON BUMPS DAVID WHO ACCIDENTALLY SHOTS GREG THE BODYGUARD IN THE BACK. THE GIRLS SCREAM. GREG SCREAMS FROM BEING SHOT)

NICO: (FLASH FORWARD. AT THE POLICE STATION) You shot him?

DAVID: Grazed him accidentally when Ronnie bumped into me.

NICO: You grazed him?

DAVID: Mmm, it was a flesh wound.

DAVID: (AT THE EDDIE NASH’S HOUSE) What the fuck are you doing, Ronnie?

RON: What the fuck, man?

DAVID: Look at the fucking table! (ALL SHOUTING)
BILLY: Who the fuck cares?! Who the fuck cares?!

RON: (TO EDDIE NASH WHO HE IS HANDCUFFING)
Give me your fucking hand.

BILLY: Come on. Just get up and get to the safe. Let’s go, Ronnie.

RON: (TALKING TO EDDIE NASH WHO HE HIS HANDCUFFING)
Gimme your other fucking hand.

EDDIE: I don’t want to die. Please don’t kill me.

DAVID: We left Billy downstairs. We went upstairs for the safe. John had told us that there was a safe underneath the bed.

RON: Where the fuck is it, huh?

HOOKER: (SCENE 25: SHE IS SLEEPING IN EDDIE’S BED AND WAKES UP WHEN RON, EDDIE AND DAVID ENTER HIS ROOM)
Eddie?

RON: What the fuck? (RON SLAPS HER AND SHE FALLS OFF THE BED)

EDDIE: No need for violence, I’ll tell you whatever you want.
RON: No violence if you tell me the fucking truth.

EDDIE: There’s nothing in there.

RON: What the fuck is the combination?

EDDIE: There’s nothing in there. Nothing in that safe.

RON: You open your fucking mouth and you tell me the fucking combination to the safe, motherfucker. Tell me the combination.

EDDIE:
36-25-16

RON:
(RON OPENS THE SAFE TO FIND VERY LITTLE
MONEY)
Where in the fuck is the rest of it? I will
blow your fucking head off, so help me God, if
you don’t tell me.

EDDIE:
All the drugs are at the Starwood.

DAVID:
(FLASH FORWARD: AT THE POLICE STATION)
And it hit me. This was Eddie Nash—we were
hitting Eddie-fucking-Nash and we were screwed.
I mean, if I had known it was Nash—

NICO:
Look, I know who Eddie Nash is, so does
Detective Cruz. Just go on with the story.

DAVID:
(AT THE ROBBERY, LOADING UP ALL THE STOLEN
ITEMS)
We took the place apart. Found as much as we
could and split.

RON:
(WALKING OUT THE DOOR WITH HIS HANDS FULL OF
A BAG OF MONEY.)
Woo-hoo!
(SCENE 26: DRIVING BACK TO THE WONDERLAND
HOUSE)

NICO:
(FLASH FORWARD. AT THE POLICE STATION)
And where was Mr. Holmes during all this?

DAVID:
He was waiting back at the house. I told Ronnie
in the car to keep things cool. But big mouth
couldn’t wait to talk.

BARBARA:
(SCENE 27: LOOKING OUT THE WINDOW AS THE CAR
PULLS UP.)
They’re here, they’re here!

RON:
(COMING THROUGH THE FRONT DOOR AND TALKING
TO JOHN HOLMES)
You are not gonna believe how much shit we got.

JOHN:
How much did you get?

RON:
Guess.

JOHN:
Everything? Even the safe?

RON:
Oh, yeah.

JOHN:
Woo!

SUSAN:
(COMING UP TO KISS RON)
Hey, baby.

RON:
Hey, baby. I knew it would work. Yeah!
(EVERYONE IS CELEBRATING, HIGH-FIVES, KISSES
WITH THE GIRLS, GATHERING AROUND TO LOOK AT ALL
THE STOLEN STUFF)

BILLY:
(GIVE JOY A SUITCASE OF COCAINE)
Deal with these. We’ll get to ‘em later.
(MONTAGE OF CASH, JEWELRY, LUGGAGE, COCAINE,
HEROIN, ANTIQUE GUNS)

RON:
I got my guns back!
(TOASTING AND DRINKING)
Steady cash.

NICO:
(FLASH FORWARD: AT THE POLICE STATION)
1.2 million? Not bad.

DAVID:
It was a good score. And nobody got hurt.

NICO:
Okay. What’s next?

DAVID:
(SCENE 28: AT THE WONDERLAND HOUSE)
Holmes immediately starts bitching about his
share. He was only in for an eighth cut, and
all of a sudden he wanted more.

JOHN:
What, are you fucking kidding me? This is not
my cut.

RON:
Scumbag tax. Now we’re even.

JOHN:
Even for what?
RON:
For the guns, John.

JOHN:
But we got the guns back!

RON:
No, I got the guns back. You still owe us for all the coke you smoked.

JOHN:
Ronnie, come on, I got editors that I have to pay. I have deadlines. This is not my final cut.
RON:
I don’t know what you want me to say, John.

JOHN:
I want you to say that I can have my cut! Okay, okay, how about the gems?

BILLY:
You want to wait for the gems, fine. Joy and I are going to take them down to Slim’s and fence them. Then you can get your cut.

RON:
There it is, John. That’s it.

NICO:
(FLASH FORWARD. AT THE POLICE STATION)
So Holmes set it up and he felt entitled.

DAVID:
We took all the risks; he sat home with the girls.

   (BARBARA SHOTTING HIM UP WITH HEROIN)
At this point...I decided to treat myself to a shot of H. You know, a little reward for a job well done. After that it’s...it’s kind of a blur.

JOHN:
(ON THE PHONE CHECKING HIS MESSAGES)
Mailbox. The password’s ‘‘palm tree.’’

   (JOHN LEAVES)

RON:
(SCENE 29: JOHN COMES BACK. RON THROWS HIM SOME CASH.)
There’s your cut from the gems, buddy. Now get the fuck out of here.

JOHN:
You got to be fucking kidding.
RON:
No, I’m not kidding you, John. Get the fuck out of here.

JOHN:
Ron, I have editors—

RON:
You think I give a shit that you have fucking editors?

(SHOUTING)
We're all fucking sick of you!

JOHN:
I got a deadline. Hear me out.

RON:
You got a deadline? What about us?

JOHN:
I’m just saying that’s not my cut.

RON:
John, I’m fucking sick of this shit! Get the fuck out of here!

(RON THROWS BETAMAX OUT THE WINDOW)
Get the fuck out, man!

JOHN:
I’m just saying—

RON:
Where’s your gun, David?

JOHN:
No, that’s cool, man.

(JOHN LEAVES)

BILLY:
That’s fucking great.

RON:
Fuck, man. I’m so fucking sick of that fucking guy.

BILLY:
Are you going to fucking fix that?

RON:
We got enough fucking money to fix it. We’ll fix it.

DAVID:
(FLASH FORWARD. AT THE POLICE STATION)
I left the next day—I had to go to Sac to overnight for this thing... and I left Barbara there. When I saw the news on the television—it had to be Holmes.
NICO:
Why?

(SCENE 30: AT THE WONDERLAND HOUSE AFTER THE ROBBERY. PHONE RINGS)

RON:
Hello? Yo, Joey. Joey, look, man, it's not a good time right now. Let me talk to him. Hold on, talk to Billy, all right?

BILLY:
Hey, man, what's up? No bullshit, we're closed for the day. Yeah, all right, man. All right, listen up...from here on out, we keep a low profile.

DAVID:
(FLASH FORWARD. AT THE POLICE STATION)
Billy was very specific.

BILLY:
(AT THE WONDERLAND HOUSE)
No deals in the house. Everything happens down at the Canyon Store. I mean it. No one in the house but inner circle. No one gets buzzed up unless I say it's okay. Hey, Holmes, are you listening to me?

JOHN:
No, it's cool, it's cool, it's cool, it's cool.

DAVID:
(FLASH FORWARD. THE POLICE STATION)
And with the security gate, there's no way anybody could've gotten in there without knowing Billy personally. John was the only one who knew about the Nash hit. That piece of shit ratted us out, Let Nash in and got my Butterfly killed.

CAPTAIN
(SCENE 31: CAPTAIN READING THE TRANSCRIPT AND WALKING TOWARD HIS OFFICE)
You guys are out of your minds.

NICO:
Let's bring in Nash, Captain.

CRUZ:
He killed them plain as day.

CAPTAIN:
This whole thing is circumstantial and you know it.

NICO:
We've brought in people with a lot less.
CAPTAIN:
(CAPTAIN SITS DOWN AT HIS DESK, THROWS THE FILE ON HIS CLUTTERED DESK)
You're talking about Eddie Nash. You don't bring him in till you got an eyewitness. What do you know? Some junkies robbed Eddie Nash? Nah, it's bullshit. Find John Holmes. If he tells you that Eddie Nash picked up a pipe and swung it, maybe we'll arrest him.

NICO:
All right. Come on.

CAPTAIN:
You want to nail Eddie Nash. Fucking crazy.
(SCENE 32: AT HOTEL, DAWN AND JOHN ARE IN BED. JOHN IS DREAMING)
( WOMAN SCREAMING )

JOHN:
Could I have a cigarette? Thank you.

DAWN:
It's all over the news that four people are dead. John.

JOHN:
Well...Um...four? How long have I been out?

DAWN:
For like a day. You've taken me up to that street before. There was the house, John. You know, the house.

JOHN:
Really?

DAWN:
You had a nightmare, you were screaming...about blood. You were screaming in your sleep.

JOHN:
Yeah, I had a...my nose... on the trunk. I hit my nose on--the trunk on my nose.

POLICE:
(BREAKING IN THE DOOR OF THE MOTEL)
LAPD, freeze! In the air, in the air! Hands in the air!

NICO:
(SCENE 33: AT THE POLICE STATION, NICO'S DESK.)
Okay, Dawn, I've got some photographs I'd like you to look at. You ever seen that house?

DAWN:
No.
NICO:
Are you sure? All right. How about here?

DAWN:
Nope.

JOHN:
(SCENE 34: DAWN ACTUALLY REMEMBERS THE HOUSE AND SHE IS RECALLING IN HER MIND THE INCIDENT. IN THE CAR OUTSIDE OF EDDIE NASH’S HOUSE)
Let me see. More fucking blue.

DAWN:
Baby...

JOHN:
Say your name. 'My name's Gabrielle.' Say it.

DAWN:
My name is Gabrielle.

JOHN:
Say it.

JOHN:
My name-- hi, my name--

JOHN:
What the fuck are you talking about?

DAWN:
God, John, Jesus Christ!

JOHN:
Shut up! Pay attention and be real. He will cut your fucking head off and take you to the desert and bury you.

DAWN:
I know that!

JOHN:
Just look in the mirror. I’m sorry, I’m sorry, I’m sorry. Just look in the mirror.

DAWN:
Fuck!

JOHN:
Just look in the mirror, just look in the mirror. What's your name?

DAWN:
My name is Gabrielle.

JOHN:
Take a deep breath. It’s just a thing. I’ve
been with 1000 women, they didn't mean anything.

DAWN:
I don't want to go.

JOHN:
You don't have to go if you don't want to. You don't have to go. Fuck it. Just go in and say hi. Just like 10 minutes. Man, fuckin' A. It's just we owe him so much money, baby. You look beautiful.

DAWN:
No, it's okay.

NICO:
(POLICE STATION)
Do you know that guy?

DAWN:
No.

GREG:
(SCENE 35: DAWN IS AT EDDIE NASH’S BEDROOM DOOR)
Merry Christmas, baby. Nash!
DAWN:
So what do you want me to do?

EDDIE:
I want you to dance for me.

DAWN:
You mean just like--just dance?

EDDIE:
Dance.

JOHN:
(SITTING IN HIS CAR OUTSIDE EDDIE NASH’S HOUSE)
Fuck it. Dawn. Dawn. I was wrong. I was wrong. I was wrong. I’m sorry.
EDDIE:
(IN HIS BEDROOM)
Move closer.

JOHN:
(SITTING IN HIS CAR OUTSIDE EDDIE NASH’S HOUSE)
Oh, no, no, no. No. It’s wrong, I’m sorry, baby.

EDDIE:
(IN HIS BEDROOM)
Touch me.
NICO: (IN THE POLICE STATION) You've never seen him?

DAWN: I think I'd remember meeting somebody like that. Don't you?

NICO: Okay. This is my partner Luis Cruz. He's going to give you a ride home, okay?

(SCENE 36: DAWN THINKING ABOUT GETTING BACK IN THE CAR WITH JOHN HOLMES, WALKING TO THE MOTEL ROOM, OPENING THE DOOR)

JOHN: (SCENE 37: IN A MOTEL ROOM WASHING DAWN) I'll just keep scrubbing to get it all off. You know I'm sorry, right? All right.

CRUZ: (FLASH FORWARD. THE POLICE STATION) You ready? Do you have any place to go?

(SCENE 38: SHARON HOLMES IS READING THE NEWSPAPER, LOOKS OUTSIDE THE WINDOW)

CRUZ: (OUTSIDE SHARON HOLMES' HOUSE) Excuse me, miss? Do you want me to go with you?

DAWN: No, that's cool.

CRUZ: You sure?

DAWN: Yeah, thanks.

    (footsteps)
I have no place else to go.

(KNOCKING ON THE DOOR)

SHARON: (SHARON OPENS THE DOOR) Okay. Come on.

CRUZ: Ms. Holmes, you sure you don't need me to come inside?

SHARON: No, we're good.

DAWN: No, no. Thank you.

    (cartoons play on TV)

SHARON:
(PUTTING DOWN SOME SOUP ON A PLATTER FOR
DAWN)
Okay.

DAWN:
I’m really not that hungry.

SHARON:
You eat, sweetie. Worst decision a person can make is to make a decision on an empty stomach.

TV VOICE OVER
(LOCATION WITH THE LAUREL CANYON MURDERS)
Police have taken X-rated film star John Holmes into custody. Holmes, known in the adult film industry as Johnny Wadd, has starred in over X-rated films. Those murders that occurred up on Wonderland Avenue...

DAWN:
He hasn't even done a movie in like two years.

SHARON:
Well, I wouldn't know about that.

TV VOICE OVER
What involvement John Holmes may have had in the murders is still unclear, but we should find out tomorrow when he's arraigned in downtown Los Angeles. We are learning a little more about Holmes' private life. We've uncovered court papers indicating the porn star is currently married, but estranged from his wi--

(TV turns off)

SHARON:
What are you doing back with him, Dawn?

DAWN:
I haven't seen you in almost a year, and I figured you just got away from him.

DAWN:
I did. I did. I ran away. I got away, Sharon. To Oregon, I was there for two months. And I had a job, too. I was a nurse, kind of like you. But you know, he just kept calling. You know? He just wouldn't stop. Every day, three times a day. At first I didn't even take his phone calls. He would tell my mother every single night, 'Tell Dawn I love her, tell her goodnight.' Every single night before I went to bed. So you know, I took his call. I took his call. I didn't say a word. Nothing. And then he says... he says, 'I can hear you breathe, baby.' And I knew that just my
breathing was enough to keep him going so that he knew he wasn't alone, because he had me.

SHARON:
He's using you, Dawn. When are you going to see that? He's been using you for five years.

DAWN:
No, he's not. No, he's not, 'cause you know why? I'm his girl. I'm his girl. Since I was 15 I've been his girl. Since... that night in the van at the beach, I've been his girl.

SHARON:
You gotta get away from him, baby. You take all the bad stuff and you put it in a box, and then you just put it in a closet and never look at it again. And then you move on.

(LATER THAT NIGHT, SHARON IS TURNING OFF THE LIGHTS, SHE SEES THE WEDDING PICTURE OF HER AND JOHN HOLMES, SHE PUTS IT DOWN)

CRUZ:
(SCENE 39: AT SHARON HOLMES HOUSE, NEXT MORNING)
He wants to talk to us. We're willing to protect John if he tells us everything. But he's scared and he fears for your safety. So he wants to see you both before he says anything.

SHARON:
So where is he?

NICO:
He's staying at a suite at the Bonaparte Hotel downtown.

SHARON:
Dawn, do you want to go see John?

DAWN:
Yeah, don't you?

(SCENE 40: CRUZ DRIVING SHARON AND DAWN TO SEE JOHN HOLMES AT THE BONIPART HOTEL) (Police radio chatter)

JOHN:
(SCENE 41: CRUZ OPENS THE HOTEL DOOR AND LETS SHARON AND DAWN)
Detective. Would you give me some privacy?

DETECTIVE:
Okay, sure.

JOHN:
Hi.

(HUGS DAWN AND SHARON)
Don't say anything, the room's bugged.
(SPEAKING TO DAWN)
We're going to go talk for a minute, okay, baby?
(GOING INTO THE BATHROOM WITH SHARON AND RUNNING WATER)
Okay, they've offered me a deal and I think I'm going to take it. They're going to put me in the witness protection program if... I tell them everything, everything I told you. Except I'm not saying anything about anything unless all three of us can go.

SHARON:
All three of us?

JOHN:
And they agreed.

SHARON:
Who's all three of us?

JOHN:
You me and Dawn, we can go tomorrow.

SHARON:
No, I'm not going anywhere tomorrow. No.

JOHN:
No, Sharon, that's okay, they've got people that can come and pack you.

SHARON:
No, no, no, John. No, I am not going into the witness protection program with you. That's that.

JOHN:
Yes.

SHARON:
No.

JOHN:
Yes, Sha-- this is the new start--

SHARON:
No. I'm not going into it.

JOHN:
Listen, this is the new start--

SHARON:
No, you gotta listen!

JOHN:
Everythi ng that we planned could happen now.
SHARON:
I don't want a fresh start with you, John. Wake up!

JOHN:
Oh, listen...

SHARON:
No, you listen, I am through supporting you. You think I would just leave and never see my family again?

JOHN:
Sharon.

SHARON:
It's gone too far this time.

JOHN:
If you don't help me with this, I am dead.

SHARON:
You're already dead.

JOHN:
This one last thing is all I'm asking for, you've got--you've got to do it!

SHARON:
Stop it, John. Just stop it.

JOHN:
What? Sharon--

SHARON:
Don't cry. Don't you dare cry.

JOHN:
Listen, if you don't help-That's not going to work anymore.

SHARON:
You think I'd go anywhere with you after this?

JOHN:
Sharon, I am not going to survive this without you. Okay?

SHARON:
Really? You don't think you'll survive? You told me you were a survivor. Remember that? Look at how you're surviving, John.

JOHN:
Why did you come down here then?

SHARON:
What choice do I have? What choice do I have?
JOHN:
Why haven't you divorced me?

SHARON:
I don't know, I don't know.

JOHN:
Sharon, because you love me and you want to help me.

SHARON:
It's too late, John. It's too late.

JOHN:
Sharon, look at me.

SHARON:
No.

JOHN:
Sharon, I know you love me, and I love you.

SHARON:
Do you remember that day 15 years ago in the bathroom when you were measuring yourself?

JOHN:
Yes.

SHARON:
Do you remember that? Remember what you said to me?

JOHN:
I said that I've, I...finally found what I wanted to do with my life.

SHARON:
Uh-huh, right. That's what you said. Do you remember what I said to you? What did I say?

JOHN:
What do you want me to say? You said that if I sold my...

SHARON:
That's right. What did I say to you? (John crying) You tell me who you are. What did I say to you?!

JOHN:
You said anyone that sells their...their body is a whore.

SHARON:
Uh-huh. Stay away from the house.
JOHN:
How's my girl?

DAWN:
Fine.

NICO:
(SCENE 42: PARKING LOT OF THE HOTEL WALKING TOWARD THE BACK ENTERANCE)
Detective Ward, thank you for coming out on such short notice.

WARD:
Captain Nimziki explained the urgency. Has he backed up any of Lind's testimony?

NICO:
He's hinting.

WARD:
Hinting?

NICO:
He knows a lot. He's just playing his cards very close to the chest.

WARD:
What's he want?

NICO:
Immunity.

WARD:
What else?

NICO:
Protection.

WARD:
Really?

JOHN:
(SCENE 43: TALKING TO DETECTIVE CRUZ IN THE HOTEL)
How many you think?

CRUZ:
I have no idea.

JOHN:
No idea? You never counted?

CRUZ:
No, no.

JOHN:
Most men have.
CRUZ:
All right.

JOHN:
Why do you think that is?

CRUZ:
I don't know. I guess it's their ego.

JOHN:
Well, I'm thinking...I'm thinking Boca.

CRUZ:
- Boca Raton?

JOHN:
Yeah, is there another Boca?

CRUZ:
Only one. Anywhere you want.

JOHN:
That's the only one I ever heard of, Boca Raton. I'm thinking Boca 'cause I'm thinking of an alligator. Can you get me an alligator? Can you give me an alligator? I can see Boca, I can see the condominium, I can see an alligator--like on a chain.

CRUZ:
Right, right. I need something that implicates Eddie Nash. On the record. Why don't you tell me about the robbery?

JOHN:
What robbery?

(DETECTIVE WARD WALKS IN)
Hey, Bill.

WARD:
Hiya, John. How you been?

JOHN:
Good. Good to see you.
WARD:
Good to see you.

JOHN:
I'm not talking in front of these guys.

(WARD MOTIONS FOR CRUZ AND NICO TO LEAVE)
Did you ever get those cigars I sent you?

WARD:
Oh, they were good.

JOHN:
Right, the best.
WARD:
You got taste.

JOHN:
Yeah, you look good.

WARD:
Thank you, John.

JOHN:
What are you working on?

WARD:
Administrative Vice.

JOHN:

WARD:
I'm an old man, John.

JOHN:
I guess. You break your legs or something? Jesus.

WARD:
No, I've been doing good. You haven't though, from what I hear.

JOHN:
Yeah, what'd you hear?
WARD:
You're doing a lot of drugs, partying with the wrong crowd.

JOHN:
Yeah, I'm a drug addict, Bill.

WARD:
I know, John. I know about the robbery that you and all those dead people up on Wonderland pulled on Eddie Nash. You know, I'm not here as a cop. I'm here as your friend.

JOHN:
No, I know that Bill, thanks for coming down. And thanks for the room it's nice. Everyone's been really good.

WARD:
Want to tell me about it, or... Is this just a waste of my time?

JOHN:
No, come on. Can we take a drive?
WARD:
I wish we could, John.

JOHN:
You got any coke?

WARD:
No, I can't do that.

JOHN:
(SPEAKING INTO THE MICROPHONE)
How about a coffee then with like a million fucking sugars?

WARD:
Just tell the story, John. Tell me what you know.

JOHN:
We got a deal?

WARD:
Talk to me, John. Just tell me about it.

JOHN:
Sure, I'll tell you a story. But if we don't have a deal, then it's just a story, right?

WARD:
I'm listening, John.

JOHN:
Okay, I'm gonna tell you a story, a story called 'Wonderland.' Wonderland's the house everyone on the whole mountain hopes would burn down. The lease was in Joy's name-- Joy Miller. She was a rich westie that got all junked up, got cancer, both breasts removed, still shooting junk. Her old man Billy Deverell...is a kind of a dumb hick who couldn't really make up his mind about anything without a guy like Ron Launius around to come up with the idea. Ronnie's crazy and unpredictable, but was always good with me until he got hooked up with one of the sleaziest scumbags to ever come down the pike. Dude from Sacramento-- biker. This guy, stone-cold killer, a liar, a thief and a rapist.

WARD:
What was his name?

JOHN:

(OTHER ROOM, CRUZ AND NICO ARE LISTENING TO THE CONVERSATION)
David Lind. Don't believe a word he says. Now you know me a long time, right? I can judge a character. I know when a scene is a scene.
(HOTEL ROOM WITH JOHN AND WARD TALKING)
This guy becomes the brains of the operation.
So when they get too strung out to do anything,
then he's got the perfect solution.

WARD:
What?

JOHN:
They stole. The kinda stuff that doesn't get
reported stolen.

WARD:
Drugs?

JOHN:
Drugs, guns, money, anything. Whatever they
wanted they took-- smash and grab stuff.

(SPEAKING INTO THE MICROPHONE)
How about that fucking coffee? Now I knew a big
time fence lived up The Donas.

WARD:
Eddie Nash?

JOHN:
Yeah.
WARD:
What is he, your friend or your connection?
What? We hung out. Bill, I'm not like an altar
boy.
MODEL:

(SCENE 45: ON A BOAT OWNED BY EDDIE NASH)
I'd love to show you the boat.

JOHN:
Is this your boat?

MODEL:
No.

EDDIE:
Hey...I know you, you're Johnny Wadd!

JOHN:
Yeah.

EDDIE:
Johnny Wadd on my boat! I love your movies,
man.

JOHN:
Your name?

EDDIE:
Eddie Nash.

JOHN:
This is my boat. I’m your biggest fan. I see all your movies, yes.

(SPEAKING TO THE MODEL)
Get out of here! Yes... big star John Wadd. Very big. (both laughing) Hey, listen, John, you come up my house sometime, we hang out, we party.

JOHN:
Sure, sure.

EDDIE:
I make a little coffee, we hang out, we do other things.
(John laughs)
You know what I’m saying?

JOHN:
(BACK AT THE HOTEL)
I knew him. Anyway, these guys do a big score down at—

(POLICE OFFICER COMES IN WITH COFFEE)
Oh, thanks. They hit a mark in West Covina and got their hands on four antique guns, really beautiful museum pieces. Nice tooling and all that. I didn't think Eddie would want the guns, and I told David this. But I didn't feel like getting my ass kicked either, so I go up there. And I was right.

(FLASH BACK TO THE WONDERLAND HOUSE, JOHN WALKING IN)
Eddie can't fence the guns, he says they're too fancy, too high profile, so he gave us like two grand as collateral.

RON:

JOHN:
(AT THE HOTEL TALKING WITH WARD)
I take the bad news back to the boys and what can they do? It’s Eddie-fucking-Nash, right?

(AT THE WONDERLAND HOUSE)
Then like, two weeks later they call me in, and David says to me...

DAVID:
You talk to Nash much?

JOHN:
I was over there on Tuesday.

DAVID:
Did he ever mention those antiques?

JOHN:
They're still $2,000.00.

RON:
Screw that. Those are our guns.

DAVID:
How many times you think you've been in that house?

JOHN:
Like 20, 30 times.

DAVID:
You think you could draw us a map?

JOHN:
A map? What for?

BILLY:
- Don't worry about it, John.

WARD:
(A AT THE HOTEL TALKING WITH WARD)
Did you do it?

JOHN:
What, of the fucking palm trees? I mean, buy a fucking Thomas Guide.

(laughs)

(OUTSIDE OF EDDIE NASH'S HOUSE)
So we go up there--this is David's bright idea. David, Ronnie, Billy--everyone's sitting in the car across the street from Eddie Nash's house...

BILLY:
In through the kitchen.

RON:
Definitely.

JOHN:
...and David's sitting there drawing a map. I tried to talk him out of it, I swear to God, I'm sitting there in the car, I'm saying... You guys are joking, right?

DAVID:
John, shut your hole.

JOHN:
So all of a sudden David's got everybody all hopped up. Then they decided, let's stop talking and start taking. Look, I know an actress in Tarzana and she's got like a wall of TVs and like three microwaves.
RON:
What are you, a nigger? You have any brains or
did it all go to your cock? You want to steal a
microwave? What the fuck are we going to do
with a microwave?

JOHN:
Heat your food up with it.

RON:
You think I'm hungry? The only thing I want to
heat up right now is some fucking dope, man!
I'm so railed I can't even think straight. This
town is a fucking desert, man. Did Indo-
fucking-china dry up in this fucking city? I
want some goddamn, motherfucking smack! Shit,
David, what the fuck? I told you not to let me
do so much blow. You know how I get, shit!

JOHN:
Even know who Eddie Nash is?

RON:
Do you think I give a shit?

JOHN:
Then they tell me I gotta participate. 'Cause I
know him. Like knowing him means something.
Yeah, well, I don't want any part of that, man.

(DAVID GOES OVER TO JOHN WHO IS SNORTING
COCAINE AND GRABS HIS NECK TO CHOKE HIM)

DAVID:
Listen to me, motherfucker, we're doing this.
And if I have to whack that ass-grease knuckle
fuck to get his shit, then that's that.

JOHN:
I could see it in their eyes. They had made a
decision. I went up there three times to warn
Eddie.

(FLASH BACK. AT EDDIE NASH'S HOUSE)
Eddie, I'm not lying. You just got to give
those fucking fucks back their guns.

NASH:
Fuck you and fuck your friends.

JOHN:
But he's based out of his mind--1 mean, crazy
man psycho. 10 days straight.

NASH:
You want the guns from the Nash? Motherfuck!
Come up and take them from the Nash. Huh?

JOHN:

(AT THE HOTEL TALKING WITH WARD)
And I have to admit this, Bill...I’m looking right in his eyes and I’m thinking, better him than me. Better him than me.

WARD:
What did they want you to do to help them?

DAVID:
(FLASH BACK. AT THE WONDERLAND HOUSE)
Kitchen door.

JOHN:
Cool, man.
(AT THE HOTEL SPEAKING TO WARD)
They wanted me to...unlock, like, the kitchen door. Something like that.

WARD:
Did you do it?

JOHN:
Yeah. Yeah, that thing went down.
(AT THE WONDERLAND HOUSE JOHN COMES IN, DAVID IS DOING HEROIN.)
Get him.

RON:
(SNORTING COCAINE)
I need another snack. You got the coke?
(SCENE 46: RON, DAVID, AND BILLY, CHEREKEE RETURNING AFTER THE ROBBERY)
BILLY:
We fucking did it!

RON:
Woo-hoo!

JOHN:
How much did you get?

RON:
All of it, man, everything!

JOHN:
You didn't hit the safe?

RON:
Even the back bathroom, man! Sue, I told you we'd do it. Woo-hoo!

JOHN:
After they hit Eddie, they come back to Wonderland, I’m there, and they're all hoopin' and hollerin' about all the shit they got.

WARD:
(AT THE HOTEL TALKING WITH JOHN HOLMES)
What shit?

JOHN:
Everything. Guns, money, drugs. And they're not playing it cool, either. Phone's ringing off the hook and they keep answering it.

BILLY:
(SCENE 47: FLASHBACK. AT THE WONDERLAND HOUSE, DOING DRUGS, JUMPING AROUND, TALKING A MILLION MILES TO ONE ANOTHER)
(phone rings )
Hello? Yo, Joey, no listen to this, you are never going to guess - who we just fucking nailed!

RON:
Let me tell him, come on.

BILLY:
Guess again, motherfucker.

RON:
Let me tell him.

BILLY:
Guess again! All right, Ronnie wants to tell you.

RON:
Eddie Nash!
(laughing )

JOHN:
(AT THE HOTEL TALKING TO DETECTIVE WARD)
You're not going to believe this shit. They're telling people that they hit Eddie Nash. Can you believe that? Sitting there passing the phone back and forth.

WARD:
Who are they talking to?

JOHN:
Anyone that would listen. Everybody that called. All their scumbag customers. I said, “Ronnie, we should keep a low profile.” They didn't listen.

(AT THE WONDERLAND HOUSE)

CHEREKEE:
Betamax. The Betamax-- out there. Man, out there, throw it. The fucking Betamax out the fucking window.
RON:
Here she comes  
(RON GRABS THE BETAMAX AND THROWS IT OUT THE WINDOW)

JOHN:
(AT THE HOTEL TALKING WITH WARD)
How fucking stupid is that? So I fucking split.

WARD:
Where'd you go?

JOHN:
(SCENE 48: JOHN IN A HOTEL DOING DRUGS WITH DAWN)
Santa Monica for a couple days. Just laying low.

(SCENE 49: JOHN ON THE STREET USING A PAY PHONE)
Then I called Eddie.

WARD:
(TALKING TO JOHN IN THE HOTEL ROOM)
You called Eddie Nash?

JOHN:
Yeah, I called him. I was planning on leaving. I mean, I wish I had left.

WARD:
What the fuck were you thinking?

JOHN:
Listen, I knew if I didn't call him that I'd never be able to show my face here in LA again.

WARD:
So what did he say?

JOHN:
Bill, everything was cool. Hey, it's John.

JOHN:
I call him up, he doesn't mention anything about the robberies. 'Come on up.' All right, I'll be there. Right on. Well, I stepped inside.

GREG:
(SCENE 50: AT EDDIE NASH'S HOUSE AFTER THE ROBBERY)
Johnny boy.

JOHN:
What's up?

EDDIE:
Hey. Brother. Good to see you. Where you been?

JOHN:
Oh, you know, around.

EDDIE:
Well, I’m glad you come by. I need a favor.

JOHN:
Sure, anything you want.

EDDIE:
(HITS JOHN IN THE BACK OF THE HEAD WITH THE BUTT OF A GUN)
I want you to beg.

JOHN:
What?

EDDIE:
I said beg, motherfucker!

JOHN:
Eddie, no!

EDDIE:
You think I’m stupid?

JOHN:
No, Eddie!

EDDIE:
You think I don’t figure it out? You bring those people into my house. You piece of shit. I fucking trusted you! You dog! Crawl. Crawl like dog!
(SPEAKING TO GREG)
He’s not crawling fast enough. Greg, make him fly.
(GREG PICKS UP JOHN HOLMES AND THROWS HIM ONTO A GLASS TABLE)
You know what they did to me? You know what those motherfuckers did to the Nash?

RON:
(FLASHBACK. ROBBERY AT EDDIE NASH’S HOUSE)
You like this? You fucking sand nigger. You fucking greaseball.

EDDIE:
I’m gonna find out who you are, you cocksucker motherfuckers. I’m gonna tear your fucking eyes out!

RON:
Suck this, you sand jockey faggot. Suck this. Give me the fucking combination.
EDDIE:  
(TALKING TO JOHN HOLMES)  
They handcuffed me. They beat my women. They  
dragged me upstairs. They put gun in my mouth!  
How do they know about the safe? How do they  
know about the Nash's safe under the bed from?  
You know what they did to Greg?

GREG:  
(FLASHBACK. THE ROBBERY AT EDDIE NASHES  
HOUSE)  
Amateur motherfucker. You better kill me or  
cancel Christmas.

DAVID:  
Shut up, nigger! I’ll blow your black ass  
straight back to Africa.

GREG:  
Nash, fuck these motherfuckers. It’s amateur  
night!

DAVID:  
No witnesses.

BILLY:  
David, no!

NASH:  
(TALKING TO JOHN HOLMES)  
You see what they did to Greg? Show him, Greg.  
Show him.  
(GREG PULLS UP HIS SHIRT AND SHOWS JOHN  
HOLMES HIS WOUND)  
They shot heroin in my bathroom. They cut rails  
on my daughter's vanity mirror. On my  
daughter's mirror!

RON:  
(THE ROBBERY AT EDDIE NASHES HOUSE DAVID IS  
SHOOTING HEROIN AND RON IS SNORTING LINES OF  
COCAINE)  
Yo, man, you want to ride this?

DAVID:  
No man, that shit'll kill you.

RON:  
Come on, man. Let's fucking finish this.

WARD:  
(AT THE HOTEL)  
Wait a minute, they were doing drugs during the  
robbery?

JOHN:  
Yeah. And get this, on their way out...  
DAVID:
(THE ROBBERY AT EDDIE NASH’S HOUSE WALKING OUT THE DOOR.)
John Holmes says hello!

RON:
Whoo-hoo!

WARD:
(AT THE HOTEL. NICO AND CRUZ LISTENING TO THE CONVERSATION.)
What? What?

JOHN:
Yeah, he ratted me out. Nash had been looking for me for two days so it was just dumb luck I called him.

EDDIE:
(SCENE 51: AT HIS HOUSE WITH JOHN HOLMES TIED UP TO A CHAIR)
What are we going to do now, brother? Mary Holmes, West Jefferson, Pataskala, Ohio. Sharon Holmes, West Glendale. You're gonna tell me who robbed me. Because if you don't-- if you don't, I'm going to kill every person in that book starting with your mother, your sister, your girlfriend, that niece of yours, Gabrielle, every last one of them. I'm going to torture them to death. And while I'm doing it, I'm going to tell them it's because of you. And when they're dead--when they're dead, I'm going to cut off your 14-inch cock, chop it up, and shove it down your throat! So now you tell me...who the fuck hit me?!

JOHN:
(JOHN TALKING TO WARD AT THE HOTEL)
Eddie Nash has got a gun to your knee and he says he's going to kill your wife, what would you do?

WARD:
I'd tell him.

JOHN:
Fucking-A right I told him.

WARD:
And what did he say?

NASH:
(AT HIS HOUSE WITH JOHN HOLMES TIED UP TO A CHAIR)
You're going to do to those guys on Wonderland what you did to me.

WARD:
What did that mean?
JOHN:
Means l had to get in the car with his dudes
and go over and get inside of the Wonderland
house.

JOHN:
(SCENE 60: AT THE WONDERLAND HOUSE. IT'S
NIGHT AND JOHN HOLMES IS WITH EDDIE NASH'S
GANG)
( JOHN BUZZES TO GET LET UP)

BILLY:
Yeah?

JOHN:
It’s John, man.

BILLY:
What?

( JOHN BUZZES AGAIN)

JOHN:
It’s John.

( BILLY BUZZES JOHN UP. JOHN WALKS IN AND RON
IS COOKING SOME HEROIN.)
What’s up?

RON:
(SITTING IN THE WONDERLAND HOUSE. JOHN IS
EYING THE COCAINE ON THE TABLE)
Knock yourself out, John.

RON:
(GETS UP FROM A CHAIR AND HEADS TO BED)
Good night, man.

BILLY:
You cooked?

JOHN:
(AFTER DOING SEVERAL LINES OF COCAINE, JOHN
GETS UP AND LEAVES)
See ya.

BILLY:
Fucking unbelievable. Fucking unbelievable.

WARD:
(AT THE HOTEL TALKING TO JOHN HOLMES)
So you left the door unlocked?

JOHN:
Well, no. Ajar.

WARD:
Did you see Greg or Danny go in the house? Did
you hear anything at all?
(shouting)

JOHN:
No.

(SCENE 61: WALKING OUTSIDE THE WONDERLAND HOUSE)

WARD:

(AT THE HOTEL)
What about in the street outside? Did you see 'em in the street? What about the street? Did you see 'em in the car or approaching the house?

JOHN:
No, I didn't see Diles, I didn't see Greg, I didn't see Eddie after I got out of the car.

WARD:
Did you go back?

JOHN:
Go back to Eddie's?

WARD:
No, no, no. Did you go back to Wonderland?

(SCENE 62: JOHN GOING BACK TO WONDERLAND. HE FINDS COCAINE AND SNORTS IT.)

JOHN:
No.

WARD:
You sure?

JOHN:
No, why would I go back?

WARD:
John...

NICO:

(LISTENING FROM THE OTHER ROOM)
Wait, here it comes, this is it.

WARD:
...were you present when the murders happened?

JOHN:
No.

NICO:

(LISTENING FROM THE OTHER ROOM)
Stay on him, stay on him, stay on him.

WARD:
Did you see 'em murdered?
JOHN:
No. Bill, are you calling me a murderer?

NICO:
(LISTENING FROM THE OTHER ROOM)
Come on.

WARD:
So... when you left them, they were all alive?

JOHN:
Yeah, when I left, they were alive. Eddie Nash had these people killed because of a robbery you set up.

NICO:
Oh, come on, Ward.

JOHN:
Yeah.

WARD:
And you'll testify to that.

JOHN:
No. Haven't you been listening? He is the Prince of fucking Darkness. What are you talking about? You don't know who Eddie Nash is?

WARD:
I worked Hollywood Vice for 20 years, John, I know who Eddie Nash is.

JOHN:
What are you saying?

WARD:
How do you expect me to protect you if you won't go on the record?

JOHN:
I think-- I trust you. I think you could protect me. I don't trust them.

WARD:
So what do you want me to tell them?

JOHN:
Tell them whatever you want.

(SCENE 63: NICO, CRUZ, AND WARD, LATER THAT EVENING IN THE HOTEL WITH JOHN, SUSAN, AND DAWN SLEEPING IN THE OTHER ROOM)

NICO:
Goddamn stroke job. He gives us nothing. Zero. A fat fucking doughnut. He doesn't finger Nash,
he doesn't even put himself at the scene.

CRUZ:
The Coroner's preliminary report indicates that the murder weapons, plural, were probably striated lead pipes an inch in diameter.

NICO:
They got their skulls bashed in. Whole pieces of bone, gone. Three women. And that sack of shit in there set the whole thing up.

JOHN:
(SCENE AT THE WONDERLAND HOUSES.)
I've been going there for two, three years. Dude calls me brother.

NICO:
(AT THE HOTEL)
He just sells out Nash and lets somebody else do the dirty work.

(SCENE AT WONDERLAND, RON GIVE JOHN HIS CUT OF THE ROBBERY, BUT JOHN ISN'T HAPPY WITH IT.)
Then he gets screwed on the split. Now he's pissed off.

(SCENE AT EDDIE NASH'S HOUSE. JOHN IS ANGRY ABOUT HIS CUT OF THE ROBBERY SO HE GOES AND TELLS NASH WHO ROBBED HIM)

GREG:
- Johnny boy. Hey.

JOHN:
- What's up?

(AT THE HOTEL, THEN BACK AT EDDIE NASH'S HOUSE)
So he hightails it back over to Nash's house...

NASH:
John, my brother.

JOHN:
How are you?

(AT THE HOTEL)
...and rats 'em out. He handed Nash the Wonderland gang. He served it up on a silver platter. Get back, plain and simple.

CRUZ:
(OUTSIDE THE WONDERLAND HOUSE)
Neighbors reported hearing loud noises...
( yelling )
...and they thought it was some kind of primal scream therapy or something.

NICO:
(AT THE HOTEL)
It was a perfect plan, really.

(JOHN AND EDDIE NASH'S GANGSTERS OUTSIDE THE
DOOR)
There was people coming and going all the time, always a party going on.
Some loud noise at night was not gonna raise an eyebrow.

   (AT THE HOTEL)

CRUZ:
Exactly, but what he didn't count on was David Lind surviving.

DAVID:
   (AT THE POLICE STATION)
It had to be Holmes. That piece of shit ratted us out.

WARD:
   (AT THE HOTEL)
Hey, I read Lind's statement. He paints himself out to be an angel-- he's lying his ass off.

DAVID:
   (AT THE POLICE STATION)
I got pushed from behind and my gun discharged accidentally.

WARD:
   (AT THE HOTEL)
We don't know if any of his statement is even true. He knew who Nash was the whole time.

DAVID:
   (TALKING TO JOHN HOLMES ABOUT THE ANTIQUE GUNS AT THE WONDERLAND HOUSE)
You take these guns up there now or I’ll cut your head off.

WARD:
   (AT THE HOTEL)
What kind of thief doesn't know who he's hitting until the robbery itself?

CRUZ:
What fool would set up the biggest gangster in L.A....

JOHN:
   (AT THE PHONE BOOTH CALLING EDDIE NASH AFTER THE ROBBERY)
Hey, Eddie what's up?

CRUZ:
...and waltzes back to his house like nothing happened?

NASH:
   (AT NASH’S HOUSE, JOHN HOLMES COMES OVER
AFTER THE ROBBERY)
Where you been?

JOHN:
Well, Eddie, l got a crazy story l think you're going to want to hear.

NICO:
(AT THE HOTEL)
David Lind is not half the liar that that cocksucker is. David Lind lost the love of his life, and he knows that John Holmes is responsible. Now it wouldn't surprise me at all if Holmes had planned on the murders from the get-go.

WARD:
You heard his story.

JOHN:
(FLASHBACK: TALKING TO WARD IN THE HOTEL)
- He pulls out my black book. He's going to kill everyone in it. Your name's in there, Bill.

NICO:
(AT THE HOTEL TALKING TO WARD AND CRUZ)
Fuck the black book. The black book is a crock of shit. It's a fairy tale. He knew we were listening to him. He didn't want to get dirty.

WARD:
Neither does Lind.

NICO:
Four people get their heads bashed in and there's not a single witness?

(JOHN AND EDDIE NASH'S GANGSTERS AT THE WONDERLAND HOUSE)
No, no, he was in that house as sure as Christ was on the cross. 38 sets of different prints lifted.

WARD:
Any one of which could be our guy.

NICO:
Including a left palm print, palm down on the bedrail, not two feet from Ron Launius' head.

WARD:
Wait at minute, are you trying to tell me you think he swung the pipe?

NICO:
He was either trying to kill him or trying to screw him. Look, you read Lind's statement. Holmes hated Launius. Launius embarrassed him
in public all the time. It really would not
surprise me in the least if he had taken a
couple whacks at him.
WARD:
You know what, Sam? You can't even tie him to
the scene of the crime.

NICO:
(IN THE BEDROOM, JOHN AND DAWN ARE SLEEPING,
SHARON IS LISTENING TO THE CONVERSATION AND
PULLS AWAY FROM JOHN WHO HAS HIS ARM AROUND
HER.
The fact that he's got a pulse ties him to the
scene of the crime.
WARD:
He doesn't need to be there, Nico. Nash knows
he's terrified. He'll keep his mouth shut.

NICO:
No, I don't buy it. Nash is not an idiot. He's
certainly not going to put his freedom in the
hands of one.
WARD:
I've known John for almost 20 years. While I'll
admit that we haven't spent much time together
lately, the John I know just isn't capable--

NICO:
I don't know who you know or don't know. All I
know is that the cocksucker in the other room
there is a basehead. And the one thing you can
always know about a basehead is that they are
completely full of shit He's dicking us around.
A mile of dick and no balls. If he had some
balls, he'd come out and say, ''I did it.''' But
he ain't gonna do that.
WARD:
It's your call.

NICO:
Fuck it. We gotta cut him loose.

JOHN:
(SCENE 64: AT SHARON HOLMES’ HOUSE GETTING
MONEY FROM HER)
Hi, Sharon. Thanks so much for--

SHARON:
Where's Dawn?

JOHN:
She's in the car, but--
I want to talk to her.

JOHN:
You think that's such a good idea? Sharon, just be cool, okay? Please.

SHARON:
Hey.

(SHARON GIVES DAWN HER DOG)

DAWN:
Oh, thank you.

(TALKING TO HER DOG)
Hi.

SHARON:
You take care of him, honey.

DAWN:
I will.

SHARON:
You take care of yourself first.

DAWN:
I will.

SHARON:
Promise me.

DAWN:
I promise.

SHARON:
Take care of this little one too.

(SHE LEANS OVER AND HUGS DAWN)
I love you.

DAWN:
I love you.

SHARON:
(TALKING TO JOHN AS SHE IS HANDING HIM MONEY)
This is all I could get.

JOHN:
Thanks so much, Sharon. I'll pay you back--

SHARON:
Stop lying, I can't.

JOHN:
Sharon, I'm not lying. We'll pay--

SHARON:
It's a payoff, okay? You should understand that
term. I’m paying you off to stay out of my life.

(SHARON WALKS BACK INTO HER HOUSE AND CLOSES THE DOOR. ENGINE STARTS. CAR DRIVES OFF. SHE SITS ON HER BED AND LOOKS AT PHOTOGRAPHS. FLASHBACK TO HER SLEEPING. CAR APPROACHES. TIRES SCREECHING. DOGS BARKING. CAR DOOR SLAMS.)

JOHN:

(SCENE 65: JOHN IS APPROACHING THE HOUSE CALLING.)
Sharon? Sharon. Sharon?
(KNOCKING ON THE DOOR)

SHARON:
What are you doing here?

JOHN:
I’m sorry, I had an accident. I’m sorry, Can I come in please?

SHARON:
(OPENING THE DOOR, JOHN IS COVERED IN BLOOD)
Oh my God, oh my God, John, come in. Can you make it in?

JOHN:
Yeah. I’m sorry.

SHARON:
Oh, my God. It’s okay.

JOHN:
I’m sorry.

JOHN:
I had an accident.

SHARON:
I see that.

JOHN:
Can I have a tub? I need a hot water tub.

SHARON:
You might need to go to a hospital.

JOHN:
No.

SHARON:
Oh, John.

JOHN:
Can I please--

SHARON:
It’s okay.
JOHN:
I don't feel well.

SHARON:
It’s all right, its okay. I’m going to put you in this chair, John, okay? I’m just going to put you in this chair. Sit down.

(JOHN SITS DOWN IN THE KITCHEN WHILE SHARON GETS SOME ANTISEPTIC.)

JOHN:
Could you fill the tub with water, please? It’s not really going good out here.

SHARON:
Okay.

JOHN:
Please. Okay.

SHARON:
Stay with me.

JOHN:
No. No.

SHARON:
You’re in shock. I have to check you out.

JOHN:
No, please make a tub of hot water.

SHARON:
I need to get—

JOHN:
(YELLING)
Sharon, put the water in the tub!
(NEAR SOBS)
I’m sorry.
(DAZED)
Hot water.

SHARON:
Stay calm.

JOHN:
Okay.

SHARON:
Oh God, you have a head injury.

JOHN:
I’m sorry I yelled, but—

(JOHN FOLLOWS SHARON INTO THE BATHROOM)
SHARON:
John? Easy. Okay, easy. All right, John.

JOHN:
I’m okay. I’m getting in now.

JOHN:
(JOHN STRIPS DOWN AND GETS INTO THE BATHTUBE)
Okay, hot, hot.

SHARON:
John, close your eyes ‘cause this could sting if it gets in.

JOHN:
I’m homesick.

SHARON:
Where’s the cut?

JOHN:
There’s too much blood. I gotta get it off, okay?

SHARON:
John, where’s the wound?

JOHN:
Give me more warm water. Like a firework—

SHARON:
Where’s the wound? There’s no wound. This isn’t your blood, John. Whose blood is this?

JOHN:
I need a sponge, ‘cause it don’t come-- you have to really scrub.

SHARON:
John, John!

JOHN:
What?

SHARON:
What happened, John?

JOHN:
Five people are dead, Sharon. They were murdered. Up on Wonderland. They shouldn’t have done that to him. They humiliated him-- to the Nash. They were so stupid.

SHARON:
I’m not following this, John.

JOHN:
He had my book. He had my black book. He had everyone's name in it. He said he was going to kill you. So I told him I couldn't let that happen. So then they went up to Wonderland. They made me go there. I did it for us, Sharon. He had your name in there--he said he was going to kill you.

SHARON:
What did you do for us?

JOHN:
I had to, Sharon--I had no choice. Oh, there's so much blood. Ron's head was like a firework. I saw inside his head. It just opened like a grapefruit.

SHARON:
What did you do, John? What did you do, John?

JOHN:
I left before anything happened.

SHARON:
I don't understand, what'd you-- What did you do?!

JOHN:
I left before anything happened. But, I-- I never-- Sharon, I--

SHARON:  
(WALKS OUT OF THE BATHROOM)
No, I don't want to know.

JOHN:
No. -Sharon--

SHARON:  
(JOHN IS GETTING DRESSED AND FOLLOWING HER)
I don't want to know. No. You need to get out. You need to leave. No, I want you out of my house. I want you to leave.

JOHN:
Okay. Fine. You don't understand anyway.

SHARON:
I understand, I understand.

JOHN:
What your husband had to do--

SHARON:
You brought filth into my life again!

JOHN:
Filth? You wanna know what filth is? What your
husband had to do to survive down at Peanuts with those faggots.

SHARON:
You’re not my fucking husband!

JOHN:
Really?

SHARON:
You're a gigolo.

JOHN:
Oh, really? No, I’m Johnny-fucking-Wadd! That's what I am, huh? You know what they wanted up at Wonderland? What Eddie wanted? That thing, that thing-- that thing that makes me a star, Sharon. Look at me. Any idea what it's like?

SHARON:
What thing are you talking about?

JOHN:
This thing! This fucking thing! Everybody wants and nobody can have. Do you remember when you loved it?

SHARON:
That went away a long time ago. A long time ago.

JOHN:
You left me!

SHARON:
Bullshit. That is not bullshit! That's bullshit, John. You left me! Then we can stop arguing. You left me that day in the bathroom. You chose that thing over me. That disgusting thing that makes me sick.

JOHN:
I’m not nobody, Sharon. I’m a star.

SHARON:
You are a whore, John.

JOHN:
Oh, really, yeah? I’m a survivor, Sharon! I’m scum? I’m filth? I’m alive. And those people at Wonderland? They'll never laugh at me again. They got theirs with a lead pipe, and I’m still here surviving.

(FLASHFORWARD, SHARON IS TAKING ALL THE PHOTOGRAPHS AND PUTTING THEM IN THE DRAWER.)

CRUZ:
(SCENE 66: AT THE HOSPITAL)
You know, this case could make our careers.

NICO:
This case could end our careers. Nobody's going to back us against Nash without an eyewitness. I talked to Nimziki this morning. Nash is untouchable until November.

CRUZ:
Shit. Who's dick's Nimziki sucking?

NICO:
Everybody's. It's a goddamn swordfight in there. All right?

(CRUZ AND NICO ENTER THE HOSPITAL ROOM. HEART MONITOR BEEPING, RESPIRATOR HISSING)

NICO:
Ms. Launius? Can she hear us? I don't know.

SUSAN:
(FLASHBACK TO FINDING RON’S HEROIN PARAPHERNALIA)
Goddamn it, Ron, you told me it was going to be different this time.

RON:
I don't want to start like this! Come here.

SUSAN:
Goddamn it.

RON:
Come here.

NICO:
(AT THE HOSPITAL TALKING TO SUSAN)
Ms. Launius? Can you hear me?

RON:
(FLASHBACK TO FINDING RON’S HEROIN PARAPHERNALIA)
(KISSES HER)
Come on, come on.
(AFTER THE ROBBERY. SUSAN IS SHOTTING HEROIN)

RON:
That didn't last long, did it?

SUSAN:
Fuck you.

NICO:
(AT THE HOSPITAL TALKING TO SUSAN)
Can you tell me anything about what happened to you?
SUSAN:
(FLASHBACK TO THE NIGHT OF THE MURDERS. DARK ROOM AFTER GOING TO BED WITH RON, HIGH ON HEROIN)
Shadows. Shadows, shadows.
(SCREAMS, MURMURING)

CRUZ:
What did she say?

NICO:
Nothing.
(MONITOR BEEPING FASTER)

(SCENE 67: NIGHT OF THE MURDERS AT THE WONDERLAND HOUSE)
(DOORBELL BUZZING)

BILLY:
Yeah?

JOHN:
It’s John, man.

BILLY:
Holmes, no.

JOHN:
Come on, let me in, it's John.

RON:
No.
(BUZZING, GANGSTER BUST IN AND HIT BILLY WITH A LEAD PIPE, SCREAMS)

GREG:
Look! Look! Stop it, John! Stop it, John! Stop it, John! Look, you motherfucker! Look at her motherfucking head bust. Are you looking at this, Johnny? Look what you did, look what the fuck you did. You're a bad man, Johnny! You want to fuck with me? Let's go. It's your turn, baby. It’s Christmas. Let's go to work, Johnny. Let's go to work, baby. Let's go to work, baby. Let's go to work. Let's get dirty, Johnny.

JOHN:
No.

GREG:
(GREG HANDS JOHN HOLMES A LEAD PIPE AND MAKES HIM HIT RON. JOHN LIGHTLY TAPS HIM, THEN HARDER, THEN HARDER, THEN INTO A RAGE JOHN SLAMS THE LEAD PIPE INTO RON’S HEAD)

DAWN:

   (JOHN WAKES UP IN THE CAR WITH DAWN HOLDING HIM)
Another bad dream, baby?

JOHN:
No.

DAWN:
Um...

JOHN:
What time is it?

DAWN:
Six

JOHN:
Morning or evening?

DAWN:
Morning.

JOHN:
Didn't I promise I'd get you out of there?

DAWN:
Yeah. Yeah.

JOHN:
Didn't I? Didn't I?

DAWN:
Mm-hmm.

JOHN:
Who's my girl?

DAWN:
I'm your girl.

   (ENGINE STARTS THEY DRIVE AWAY INTO THE SUN)

THE END.