

(Name of Project)
by
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(Based on, If Any)

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in Order of Work Performed)

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Name
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Bedlam Bridge
by
Robert Kramer

FADE IN:

INT. WARDENS OFFICE - DAY

The WARDEN, 45, a balding Boss Hog of a man, sits behind his small metal desk. On the other side stand GILBERT HOLMES, 27, a slightly built, Caucasian male and JERRY CAULDWELL, 34, a prison guard who prides himself on his square jaw and thick arms.

The shackles on Gil's hands and feet jingle as he nervously shuffles from foot to foot under the Wardens withering glare.

The Warden never takes his eyes off of Gil.

WARDEN

Is this true?

JERRY

Absolutely not sir.

WARDEN

Why would he come to me with such a disgusting story?

Spittle lands on Gil's face from the Warden's speech.

He doesn't even flinch.

JERRY

We tossed his cell.

GIL

That's not true--

WARDEN

Get him out of my sight.

The Guard looks at Gil and smirks. He drags him out of the office.

INT. CELL BARS - NIGHT

Gil's face slams into the cold steel bars of his cell.

Behind him Jerry blasts a fist across Gil's spine.

Gil's hands spasm as he clenches the bars to keep from falling to the floor.

He grinds his teeth as another blow lands on his already beaten body.

JERRY

What did I tell you?

Gil doesn't answer, all his strength is reserved to keep him remaining on his feet.

JERRY (CONT'D)

You do as I say.

Jerry delivers another shot that makes Gil's body tremble with the shock.

JERRY (CONT'D)

Remember, you belong to me.

Gil stays silent as tears begin to form in the corners of his eyes.

Gil's body goes slightly more limp as the punishment takes its toll.

JERRY (CONT'D)

Don't forget it.

Jerry kisses Gil on the cheek and grabs his ass as he exits the cell.

JERRY (CONT'D)

Next time, sweetheart, I'll bring some flowers.

Once Jerry is out of sight, Gil allows his legs to buckle as his face slowly slides down the bars.

INT. THE JOINT - NIGHT

A retro-seventies cigar and cocktail lounge.

MIM ANDERSEN, 23, a pretty woman with a body that makes men sit up and beg, wheels around a table of ROWDY MEN.

One of the men reaches out and pulls Mim onto his lap. Her Cocktail uniform reveals too much thigh as she struggles against his grasp.

ROWDY MAN

Hey baby, how 'bout you an' me play house, huh?

She tries to get away and fails.

MIM

I have to get back to work.

Mim tries to get up but the Man pulls her back down again.

ROWDY MAN

How 'bout takin' a fifteen minute break with me, huh?

MIM

Let me go.

Mim pushes the man away, dumping a drink on his lap by accident.

He starts to get up.

JOSIE MADISON, 40, a worn beauty and fellow waitress, spins towards the men and Mim. She rests her hand on the man's shoulder and gently pushes him back into his seat as Mim scurries behind the bar.

JOSIE

If fifteen minutes is all you got then it's hardly worth her while.

The Rowdy Men laugh at her insult.

BAR

Mim loads drinks onto her tray as Josie approaches.

JOSIE
Hey, sweetie. You okay?

Mim shrugs.

MIM
Just some creeps.

JOSIE
Tell me about it.

BIG AL, 47, a good looking, clean cut owner of The Joint, approaches the two from behind.

BIG AL
Everything okay ladies?

They just stare at him.

BIG AL (CONT'D)
Let's get moving then. We got men out there waiting for somebody to quench their thirst.

Big Al walks away.

JOSIE
Creeps seem to flock to this place.

MIM
Tell me about it.

They glance out at the used and abused CROWD that has dragged itself in for the night.

MIM (CONT'D)
I can't wait to go back to school. As soon as Gil gets out we'll be out of this place. This is getting really unbearable.

Josie slings her tray up to her shoulder.

JOSIE
It comes with the territory.

Mim sighs with resigned agreement and heads back out to the jackals with her tray full of drinks.

EXT. BEDLAM APARTMENTS - DAY

HENK, 66, with an unruly beard and a long gray overcoat, sleeps in the doorway of a dilapidated, crumbling building.

The apartment building rests in the low income, inner city. Less than two blocks away, Bedlam Bridge casts its shadow across the landscape.

ROY DODD, 55, a big John Henry type, approaches the old man.

He shakes Henk until the man stirs.

Startled, Henk covers his head protectively.

ROY
Henk, it's me.

The old man calms down.

HENK
(in a gravelly, whiskey voice)
Hey. Scared me, you did.

ROY
Sorry 'bout that. You wanna come up
for some lunch?

Roy motions to the door.

HENK
Thanks kid, no.

ROY
How've you been doin'? Haven't seen
you 'round much.

Henk sighs.

HENK
Been better than I deserve.

ANDREW

Well, you know where I live if you
get hungry.

HENK

In time.

Henk shuffles off down the street.

Roy draws some keys out of his pocket and inserts one into
the door of the apartment building.

He watches as Henk wanders off down the street.

He goes inside.

INT. PRISON VISITOR'S AREA - DAY

Mim stands looking through a window, on the other side of
which is a CHECK-IN OFFICER. A line of VISITORS wait
impatiently behind her.

The Officer looks at a clipboard while Mim fidgets
restlessly.

CHECK-IN OFFICER

Nope. Not today.

MIM

What do you mean? Tuesday is always
his day?

CHECK-IN OFFICER

Not today. He gets no visitors.

MIM

Why not?

CHECK-IN OFFICER

That's what the list says. No
visitors. Sorry.

MIM

When can I--

CHECK-IN OFFICER

Next.

MIM
I just--

CHECK-IN OFFICER
Next.

Mim turns and slinks away.

The NEXT PERSON moves up to the window.

Mim makes her way past the long line of waiting Visitors and out.

EXT. PRISON - DAY

Roy waits outside, the sun beating down on his 1974 Chevy pickup truck.

Mim heads straight towards the truck.

Roy leans over and pushes the passenger door open for her.

She slowly climbs in, clearly defeated.

ROY
That was quick, everything okay?

MIM
They wouldn't let me see him.

ROY
Why not? It is Tuesday, right?

MIM
They said no.

ROY
Oh, that's not... Uh, I mean--

Mim looks at him pleadingly.

MIM
I just wish...

Roy looks at her.

She hangs her head in shame.

MIM
I'm sorry you had to take off of work
for this.

Roy nods.

MIM
Thanks for driving me anyway.

Roy brings the truck's engine to life.

ROY
That's what friends do.

Mim stares at her feet.

ROY (CONT'D)
Gil gets out soon though, right?

Mim's head perks up and there is a sparkle in her eye.

MIM
Next week.

ROY
Not too long of a wait then.

MIM
I just want him to know I was there,
even if he gets out in a week. I want
him to know I still think about him
everyday.

ROY
He knows. Believe me, he knows.

They pull away.

INT. GIL'S CELL - DAY

Gil sits in the corner of his cell, on the cold concrete
floor. Dried tear-stains mar his cheeks.

Jerry closes the bars as he exits the cell.

JERRY

That reminds me, your girl was here
for a visit today.

Gil lifts his head and looks at him.

JERRY (CONT'D)

She's a nice piece. What's she doin'
waitin' around for a bum like you?

GIL

Screw you.

JERRY

Don't tease me. I might have to take
you up on the offer.

Gil lowers his eyes.

JERRY (CONT'D)

Now, when you get outta here next
week you just remember, if you get
lonely you can always look me up.
Bring your girl too.

Jerry laughs and wanders off.

Gil sits in the corner. He grinds his teeth as anger builds
slowly, a simmering fire in his eyes, until he lashes out,
whipping his chair into the bars of his cell.

FADE TO:

INT. GIL'S CAR - 2 YEARS EARLIER - DAY

Gil and Mim park in his well worn BMW. They are stopped in
front of a nice house with a white picket fence. In the
yard a dog lays basking in the sun.

MIM

Are we ever going to live like that?

GIL

One day. Soon. When you're a famous painter and I'm making real money, we'll get a house like that. With a yard and a dog.

MIM

Where the sky is blue all year long and the birds wake you up with a song?

GIL

Sure.

MIM

I don't think I can wait long.

GIL

Soon. I promise.

Excitement boosts Mim onto Gil's lap.

MIM

Really?

GIL

Really. Soon.

FADE TO:

INT. BEDLAM APARTMENTS - PRESENT - DAY

Mim pounds on the door of her neighbor's apartment.

Josie peers through a crack and chain.

MIM

It's me.

JOSIE

Hey sweetie, I'm not feeling so hot. Can you come back later?

Mim shuffles her weight from foot to foot.

MIM

Gil gets out today. I need a ride.

Josie lets out a sigh.

JOSIE

Give me a sec.

The door closes.

INT. JOSIE'S APARTMENT

The apartment is a mess of random articles of clothing strewn about on miss-matched furniture.

Josie throws on an old bath robe and a pair of high heeled shoes and makes for the door.

She stops at the mirror to quickly fix her hair and grab a cigarette. She looks at it for a second then tosses it aside.

And she's out of the door.

EXT. PRISON - DAY

Gil, wearing street clothes, stands in front of the entrance to the prison.

He looks up at the sun and then down the desolate road.

JERRY (O.C.)

I'll miss you.

Gil turns and sees his tormentor through the gates.

Jerry blows him a kiss and Gil turns away.

INT. ROY'S PICKUP TRUCK - DAY

Josie drives with Mim in the middle and Gil on the end.

The windows are down and a cool breeze blows through the cab.

Gil's eyes are closed as he lets the wind whip across his face.

Mim rests her head on his shoulder.

MIM
What'cha thinkin' about?

FADE TO:

INT. GIL'S BANK - 2 YEARS EARLIER - DAY

As the bank GUARD turns the sign on the door from open to closed, Gil looks at the monitor of his computer.

The screen reads:

"Transfer Funds Now"

Gil takes a deep breath and blows it out. He runs his hand through his hair.

Sweat beads on his forehead.

He looks at the Guard, who stares out of the door. He looks at his CO-WORKERS, who are all minding their own business.

He hits enter on the keyboard.

FADE TO:

INT. ROY'S TRUCK - PRESENT - DAY

Gil's eyes still watch the passing city.

GIL
Freedom. I'm thinking about freedom.

MIM
Mmmm...Sounds good.

Gil slowly nods as he watches the city pass by.

INT. MIM'S APARTMENT - DAY

The apartment consists of three rooms: bedroom, living room/kitchen, and a bathroom.

Gil stands in the center of the living room taking in the surroundings. A beat-up thrift store couch sits against a white, patch-repaired, unpainted drywall. On a small table sits a 14 inch color TV with a homemade antenna.

A well used easel occupies a corner by a window with a view of Bedlam Bridge.

A number of paintings lean against one wall.

Gil turns and looks at the other, counter top lined, wall that equates to a kitchen.

A small microwave sits in the corner with a radio/CD player that dates from the 1980's next to it. A pile of 4 CD's rests nearby. The stainless steel sink and yellow refrigerator complement the green stove.

Mim stands looking at Gil as he examines the room.

MIM

I know it's not much--

She glances down, ashamed.

GIL

It's great. Really.

He wraps his arms around her.

MIM

It's all I could afford after--

GIL

I know. It's beautiful, if only because you're in it.

MIM

I missed you.

Gil distractedly scans the dismal state of the room.

GIL

I'm going to go out tomorrow and find a job, okay?

MIM

You don't have--

GIL

We're going to get out of this place... this city. Go somewhere where there's grass.

MIM
Someplace where the sky is blue all
year round.

GIL
And the birds wake you up every
morning with a beautiful song.

MIM
Promise?

GIL
I promise.

Mim buries her head in his chest so her world melts away.

Gil, on the other hand, holds her as he looks around the
apartment with a pained expression on his face.

GIL (CONT'D)
(whispers)
I'm sorry.

He kisses the top of her head.

INT. THE JOINT - NIGHT

Mim and Josie wheel trays loaded with drinks through the
dimly lit lounge until their supplies are exhausted and
they return to the bar for more.

Big Al lounges across the room with his feet propped up
watching as they pass by.

MIM
I can't believe you're here. I
thought you were sick.

JOSIE
It's Friday night. I need the money.

MIM
I'm sure one night--

JOSIE
Plus, it went away.

MIM
Really?

JOSIE
It was just the morning.

Recognition plays across Mim's face.

MIM
Oh... I--

JOSIE
Don't tell anyone okay?

MIM
Okay, but... who--

JOSIE
I didn't tell him yet. I don't want
him to feel like he has to do
anything--

MIM
But what if... What are you gonna do?

JOSIE
I don't know yet.

MIM
Have you thought about... isn't it
dangerous--

JOSIE
That's not an option.

MIM
I didn't mean--

JOSIE
Just don't tell anyone, huh?

MIM
It's our secret.

Josie nods and carries off a tray of drinks.

INT. BEDLAM BANK OFFICE - DAY

GERTIE, 56, with her nose stuck in the air, perches 'lady like' on her chair behind an elaborately carved desk. Gil sits anxiously on the other side.

GERTIE

Mr. Holmes. Your resume is quite impressive--

GIL

Thank you. I have a lot of experience--

GERTIE

For your age. However, due to certain policies against hiring... felons.

GIL

I paid for my crime. Time served.

Gertie raises an eyebrow and Gil's speech trails off.

GERTIE

Especially felons who embezzled money from the last financial institution that they worked for.

GIL

I made a mistake. I'm a different person now.

GERTIE

I am afraid that hiring you here might be a mistake as well.

GIL

Right.

GERTIE

Excuse me?

GIL

You're not the first.

GERTIE

I am sure you will find something
that fits your circumstances better.

GIL

Yeah, sure.

Gil slinks away.

EXT. BEDLAM BANK - DAY

As Gil exits through the revolving double glass doors he spots a familiar figure at the exterior ATM.

Jerry.

Gil quickly continues to spin back inside the building to where he can see Jerry from behind the safety of the glass.

He watches intently as Jerry takes money from the machine and crosses the street.

Gil makes his way out of the bank and slowly follows Jerry across the street.

EXT. 5TH STREET - DAY

Gil pursues Jerry from a distance.

A nervous energy causes Gil to hide every time he thinks Jerry will see him.

Jerry finally ducks into the Iron Grill, an upscale restaurant.

Gil stops outside the restaurant and peers in through the window.

EXT. IRON GRILL - DAY

Gil watches as Jerry sits at a table with his wife JANET, 30, and his 11 year old son, FRANKY.

INT. IRON GRILL - DAY

The two adults carefully examine menus while Franky looks around at people.

Jerry nonchalantly rests his hand on Franky's thigh.

The boy looks uncomfortable at this and lowers his eyes.

When Janet lowers her menu Jerry's hand slides off of Franky's thigh and Franky glances out the window.

EXT. IRON GRILL - DAY

He and Gil lock eyes for a moment.

Gil leaves.

INT. MIM'S APARTMENT - NIGHT

Gil slips through the door while Mim is busy getting dressed for work.

MIM

Any luck?

He doesn't answer.

MIM (CONT'D)

I've been thinking...

Silence.

MIM (CONT'D)

Nevermind.

She looks at him as he stares out of the window at the dirty city.

GIL

Not yet.

MIM

What?

GIL

No luck yet. My record.

MIM

Oh.

He turns away from the window and sees disappointment dragging on her face.

GIL
I'll find something.

MIM
It's not that.

He looks deep into her eyes and she lowers her gaze.

MIM (CONT'D)
I was hoping... if you got a job then
I could quit mine and start taking
classes again.

GIL
Soon.

MIM
It's just that... I hate that place.

GIL
I know. I know. But we need the money
right now. Don't you wanna get outta
here?

MIM
Yeah, but--

GIL
Go someplace where the sand can
squeeze between your toes.

MIM
And the waves crash against a beach
lulling you to sleep at night.

GIL AND MIM TOGETHER
With a dog.

They embrace.

GIL (CONT'D)
You can quit soon. I promise. Just a
little longer.

EXT. BEDLAM APARTMENTS ROOFTOP - NIGHT

Gil stands on the rooftop deck staring at the bridge.

ROY (O.C.)
Bedlam Bridge. Hell of a name.

Gil turns to see Roy.

ROY (CONT'D)
Bedlam... Crazy. Uncontrolled. And a
bridge. Something joining two sides.
Crossing boundaries.

GIL
Right. Bridges can be good things
though.

ROY
I'm Royal. Roy.

GIL
Gil.

ROY
You're Mim's beau.

Gil nods.

GIL
She's mentioned you before.

ROY
Glad to see you survived that place.

Gil looks away.

ROY (CONT'D)
Sorry. None of my business.

GIL
I'm just not sure that I'm really
here sometimes. You know?

Roy walks over to the edge of the deck and looks down.

GIL (CONT'D)

It doesn't feel real. Nothing permanent. If I could at least get a job. That would be something.

ROY

Been there.

GIL

No one wants a thief.

ROY

Listen, I don't know your situation that well but... I work at this factory. It's not much, but it's a paycheck. My partner just quit. It's a two man job.

Gil perks up.

GIL

I'll take anything right now.

ROY

The thing is, the boss, he doesn't like me much. Can't fire me because of the union and all, but he would if he could.

GIL

Oh.

ROY

Anyway, why don't you come in and give it a shot. You never know. Just don't mention you know me.

GIL

Yeah, maybe. Thanks.

INT. MIM'S APARTMENT - DAY

Gil stares into a mirror straightening his tie. Mim, wearing a paint smock, wanders over behind him and wraps her arms around his waist while she rests her face on his back.

GIL
Here goes nothing.

MIM
Don't stress. You'll get it.

Gil nods.

GIL
Lord willing.

Mim looks at him curiously.

He spins and pecks her on the cheek as he heads out the door.

INT. FACTORY OFFICE - DAY

Gil picks lint off of his polyester dress pants. He sits across a desk from BILL, 22, an upstart punk who thinks the world owes him something.

Bill carefully examines the application in front of him going over every inch.

BILL
MMHmmm... mmmhmm... mmmMMMMmmmm.

Bill sucks in a deep breath and releases it, blowing his cheeks out like a puffer fish.

BILL (CONT'D)
MMisterrr...

Bill flips the application over and over trying to find Gil's last name.

GIL
Holmes.

BILL
MMister Holmes.

GIL
Just call me Gil.

BILL
MMMM... I see. Gil. Mmhmm.

Beads of sweat form on Gil's forehead as Bill considers what to say next.

BILL (CONT'D)
Your... application is--

GIL
I know it's not what you'd expect,
but I'm a hard worker. I'll do
anything you want--

BILL
You see... the problem isn't... with
your experience.

GIL
I know, it's my record.

BILL
Yesss... you see--

GIL
There's an explanation for that and I
paid for it. Nothing like that will--

BILL
Mister Gill... We have rules here.
People's lives--

GIL
You can count on me, honest. I won't
let you down.

Bill stares at Gil silently assessing him.

BILL
When those rules aren't obeyed--

GIL
Really, I--

BILL
I'm sorry. Perhaps a desk job
somewhere...

He meets the disbelief in Gil's eyes.

BILL (CONT'D)
Right.

GIL
Please. I've tried everyplace else.
This is it for me.

BILL
There must be other places more...
suitable--

GIL
My past is just that, past. I've
learned. I'm different, completely
new.

BILL
All we have is manual labor--

GIL
I'll work any shift.

BILL
You don't look like you could handle--

GIL
Please. I need this job. Any job.

BILL
The answer, I'm afraid--

Roy knocks on the door and walks into Bill's office.

Bill frowns.

BILL (CONT'D)
Roy.

ROY

When are you going to get me some help around here? The union rep says I don't have to work under these conditions. It's a two man job.

Bill motions towards Gil.

BILL

This gentleman here is interested in the opening.

Roy looks Gil up and down and scowls.

ROY

He doesn't look like he could lift a ladybug off a dandelion, I'd be better off by myself. At least then I wouldn't have fix what he screws up.

BILL

He seems like a good candidate to me.

Gil looks at Bill in shock. Roy winks at Gil conspiratorially

ROY

Great, another white boy to sit around while I do all the work.

Roy storms out of the office.

Bill smiles as Roy leaves.

BILL

It seems Roy doesn't like the idea of you two working together.

GIL

It seems so.

BILL

Perhaps we can work something out... on a probationary--

GIL
 You won't regret it. I promise. I'll
 be the best worker you've got.

BILL
 I can't guarantee--

GIL
 Thank you--

BILL
 Tomorrow morning then. 7AM.

GIL
 I'll be here. Thanks. Thank you.
 Tomorrow.

Gil shoves his hand into Bill's and shakes it vigorously.
 He leaves the office and a huge weight is lifted from him.
 He bounces on his feet as he exits the factory.

EXT. BEDLAM APARTMENTS - NIGHT

Gil wanders towards his building still on a high from
 getting a job when he notices a few PUNKS in the alley.

As he gets closer he is able to distinguish a YOUNG PUNK, a
 FAT PUNK, and an UGLY PUNK all kicking a homeless man,
 Henk.

GIL
 Hey!

The Ugly Punk stops kicking and looks at Gil.

UGLY PUNK
 Stay outta this man.

GIL
 Knock it off.

UGLY PUNK
 Eat shit.

Gil strides towards the conflict.

GIL

You oughta learn to watch that mouth
boy.

UGLY PUNK

Or what?

As Gil gets closer the Ugly Punk pulls out a switch blade and flicks it open. The Fat Punk and Young Punk stop kicking Henk to watch.

Gil doesn't slow at the sight of the blade, instead he breaks into a sprint towards the Ugly Punk.

He's on top of the Punk before he knows what hit him.

He quickly traps the Punks knife hand and elbows the Punk in the face.

The Punk reels backwards, but Gil still controls his knife hand so he can't get away.

Gil head butts him on the bridge of the nose and the Punk falls to his knees. Gil still owns his knife hand.

He peels the knife out of the Punks hand and closes it. Then he whips the knife hand away from him spinning the Punk 180 degrees and kicks him in the back sending him sprawling towards his friends.

GIL

Who's next?

The Fat Punk and Young Punk look at Gil, then at the Ugly Punk.

They run away. Their fallen comrade crawls to his feet and rushes away as fast as he can.

Gil pockets the switch blade and strolls over to Henk.

GIL (CONT'D)

You okay?

HENK

You get used to it.

GIL

Why don't you come inside? I'll clean up those scrapes.

HENK

Thanks but... I don't like walls.

GIL

Well... if you need anything I'm in 3B.

HENK

I am in your debt. If you are ever in need, I am Henk. I live over there.

Henk nods towards Bedlam Bridge.

GIL

You mean... what?

HENK

That's my location... of a sort. Bedlam.

GIL

Uh-huh... Well, if you're sure you don't need anything?

HENK

I am fine, thank you.

(beat)

You have an interesting face, old for your years.

Gil isn't sure how to react.

GIL

I... uh...

HENK

Not to worry. When trouble comes remember the bridge.

Henk strolls off into the night.

GIL
The bridge. Right.

Gil wanders into the Bedlam Apartment building.

GIL (CONT'D)
Crazy.

INT. THE JOINT - NIGHT

The usual CROWD lingers in the lounge as Mim wheels and darts between tables and patrons.

She delivers them their drinks.

For some it's medicine, others escape, but for the SNAKE it's love potion number nine.

The Snake, 43, 6'3" and eyes that are coal black, takes one sip of his whiskey and lays his eyes on Mim.

She is a rose amongst weeds in this place and he simply must have her.

SNAKE
Hey sweetheart, how about a little service over here?

Mim hears his call and makes her way to his table.

MIM
What can I getcha?

SNAKE
How about a little bit of honey? Sweet thing.

MIM
Another whiskey then.

SNAKE
How 'bout a piece of pie?

MIM
We have apple pie.

SNAKE

Naw, I want something more sugary.

MIM

You want a glass of sherry. Sure,
right away.

Mim starts to move away.

Snake wipes empty glasses off of the table and grabs Mim.

MIM (CONT'D)

Get off of me!

SNAKE

C'mon sweetheart, just a little kiss.

He roughly lays her down on the empty, but wet and dirty table and tries to land a kiss on her lips.

She turns her head away and he gets a mouth full of hair.

SNAKE (CONT'D)

Stay still you little tease!

Snake smacks Mim across the face.

Then, in a blur of motion, Big Al has the Snake on his back on the bar.

BIG AL

(to Mim)

Wait in my office.

Mim slowly starts to walk towards Al's office as Al proceeds to shove Snake towards the door.

BIG AL (CONT'D)

She's mine.

SNAKE

Man, let go of me. I didn't mean
nothin'.

Snake tries to shake out of Al's grip and fails.

Al shoves Snake out of the door.

BIG AL
Piece of shit.

INT. BIG AL'S OFFICE - NIGHT

Mim sits on a well used velvet couch in Al's sparsely decorated office.

There is a mirrored clock on the wall and an old desk in the corner next to a large safe.

Big Al strolls in, wiping his hands with a rag.

He takes a seat next to Mim on the couch.

BIG AL
You okay?

Mim nods that she is, but hides her face.

BIG AL (CONT'D)
Let me see that.

Al reaches over and gently turns her face towards him.

BIG AL (CONT'D)
I'm sorry that happened to you.

Mim pulls Al's hand off of her face and turns away.

MIM
It's okay.

BIG AL
No, it's not.

Al's hand lands on Mim's thigh.

Mim looks very uncomfortable as Al starts to rub her leg.

MIM
Please don't.

BIG AL
Come on, you just had a big scare you need to relax.

Al's hand slides up Mim's thigh under her skirt.

Mim quickly stands up.

MIM

I have to get back to work.

Al gets up after her.

BIG AL

It's okay, you need a break. Sit back down. Just for a minute.

Mim heads for the door and Al follows her.

BIG AL (CONT'D)

You know... I've been waiting for just this moment for a long time and you're ruining it.

MIM

What moment?

Mim pulls at the door, but Al pushes it shut.

BIG AL

You and me... alone... together.

MIM

Really, I'm sorry, I'm just not interested.

Al turns Mim around, she won't meet his eyes, instead she stares at her feet.

Al has her trapped between him and the door.

BIG AL

Stop messin' around. I've seen the way you look at me. Gimme a chance.

Al's hand starts to creep up Mim's inner thigh.

MIM

Please stop. I'm serious.

Al's hand reaches Mim's groin and she spins to face the door forcing Al to remove his hand.

Al's face turns cold as stone for a split second and then softens ever so slightly.

BIG AL
Why fight it?

She pulls on the door and Al pushes it closed again, hard.

BIG AL
I know you want it...

Al's hand slides up Mim's leg under her skirt.

BIG AL (CONT'D)
You owe me...

MIM
Owe you?

He slowly pulls down her panties.

BIG AL (CONT'D)
I could've let that guy have you. I know you need this job too.

MIM
(pleading)
Please don't. Just let me go.

Al unzips his pants and presses his body against hers pinning her completely.

BIG AL
Shhhh... quiet now.

MIM
Stop.

Al's hands ride up Mim's legs and lift her skirt as Al thrusts slowly inside her.

Mim opens her mouth in a silent scream. Only a squeak of pain escapes her.

BIG AL
I don't wanna hurt you. Just relax.

Mim squeezes her eyes shut as Al continues.

BIG AL (CONT'D)
Thatta girl. See, that's not so bad
now, is it?

Al kisses Mim on the cheek as he violates every fiber of
her being.

Her body rocks rhythmically against the cold hard door.

BIG AL (CONT'D)
That's right. Just like that.

Tears form in the corner's of Mim's eyes as she mouths the
word "Stop".

INT. FACTORY - DAY

Gil follows Bill through a maze of machines.

Presses drop, steam spurts, and metal grinds as the
factory's LABORERS move through their jobs as mechanically
as the machines they use.

BILL
In your...position. I can offer you
a... simple job.

GIL
It'll be great. I'm sure it will--

BILL
If you get a handle on it, then maybe
Roy can move on. He doesn't really
fit in here anymore.

They wind their way towards Roy, whose muscles ripple as he
lifts coils of heavy wire and shuffles to a dock where he
stacks them.

BILL (CONT'D)
This... is it. Roy'll show you what
to do.

Bill sneers at Roy who makes a quick motion towards him
causing him to stumble backwards.

Bill scrambles out of sight, leaving Gil to make his own introductions.

ROY

You know, I've passed stool smarter than him. At least it has enough intelligence to float.

Gil laughs

ROY (CONT'D)

Looks like you got the job though.

GIL

Seems so. Thanks to that performance you put on.

They shake hands.

ROY

Hope you're still smiling by the end of the day.

GIL

I'm just grateful to have a job.

ROY

Don't be grateful yet. You haven't worked it.

(beat)

Well, I guess I'm supposed to train you, right?

Gil shrugs.

GIL

Something like that.

ROY

Alright, here it goes. It's complicated. You ready?

GIL

Go.

Roy points at a machine spitting out wire.

ROY (CONT'D)
See that machine over there?

GIL
Yeah.

ROY
That one spits out the wire.

Roy points to a pile of coiled wires.

ROY (CONT'D)
See that pile of coiled wires over there?

GIL
Yep.

ROY
We pick them up and move them over there.

Roy points to a pile of coils in the loading dock.

ROY (CONT'D)
And when a truck comes in we load it.

GIL
Is that it?

ROY
That's it. I told you, complicated. Don't be fooled though, it's hard work. Not like the worm's job, sitting in an office all day telling us what to do.

GIL
I could use some hard work. Get my mind off of things.

ROY
As long as you don't slack we should be able to get in some breaks here and there.

GIL
Sounds good.

ROY
Oh, and shuffle your feet when you walk. There's some drops by the loading dock and you don't want to go over the edge. You can't see too much while you're carrying a coil.

GIL
Thanks for the tip.

ROY
Sure thing. You ready to get started?

GIL
Let's do it.

They head over towards the pile of coiled wires.

INT. MIM'S APARTMENT - DAY

Mim comes out of the bathroom wrapped in a towel.

She climbs onto the couch and pulls a blanket around her, even though it is 90 degrees outside. Tear stains mar her cheeks.

A knock sounds on her door.

Mim doesn't move. She just lays still staring off into space.

The rapping resumes, louder.

EXT. MIM'S APARTMENT

Josie stands anxiously awaiting a response from inside.

JOSIE
Mim, c'mon open up. I wanna talk to you.

Josie knocks again.

JOSIE (CONT'D)
I really need to talk.

Josie tries the door knob and finds it is unlocked.

Slowly she slides the door open and peeks inside.

INT. MIM'S APARTMENT

Josie's head slips through the open doorway.

JOSIE
Mim?

She spots Mim laying on the couch, wrapped in her blanket.

Josie enters the apartment fully and closes the door behind her.

She moves over to the couch and sits on the edge looking at Mim.

JOSIE (CONT'D)
You okay?

Josie strokes Mim's head and Mim flinches dramatically.

She seems to snap out of her trance-like state and notice Josie for the first time.

JOSIE (CONT'D)
Hey.

MIM
Hi.

JOSIE
You okay?

MIM
Just a little sick.

JOSIE
You seem pretty out of it. Are you sure--

Mim turns away from her.

MIM
I'm fine. Really.

JOSIE
You should take the night off. I'll
tell Al you're sick.

Mim doesn't answer.

JOSIE
Okay...
(beat)
I told him.

MIM
Who? Big Al?

JOSIE
No sweetie, the father.

MIM
Really?

Josie nods.

MIM (CONT'D)
How'd he take it?

JOSIE
Good, I think we're gonna be looking
for a new apartment. Together.

MIM
You're gonna move?

Josie nods again.

JOSIE
Gil start his new job?

MIM
Today.

JOSIE
Maybe, if we find a good place I'll
tell you about it.
(MORE)

JOSIE (CONT'D)

And you and Gil can move too. With two of you working rent shouldn't be too bad.

MIM

Yeah. Maybe.

INT. MIM'S APARTMENT - NIGHT

Mim lays sleeping on the couch as Gil returns home from work. He takes off his shirt and looks at her sleeping form.

He gently scoops her up and takes her into the bedroom. He covers her with a blanket and wanders back to the kitchen.

He grabs a glass of water and glances into the bedroom.

Mim is sound asleep.

Gil sits at the table, opens his Bible and begins to read.

INT. POLICE STATION - DAY

Mim sits in a waiting area full of HOOKERS, DRUNKS, and ANGRY PEOPLE.

An OFFICER sits behind a big wooden desk at the front of the room busily working a crossword puzzle.

A FEMALE DETECTIVE, 45, enters the waiting area.

FEMALE DETECTIVE

Mim?

Mim gets up and walks towards the Detective.

INT. INTEROGATION ROOM - DAY

The Detective sits behind a sterile metal desk. Opposite her, Mim perches uncomfortably on a chair.

FEMALE DETECTIVE

Go on.

MIM

And then he...

The Detective stares at her, waiting.

MIM (CONT'D)
He... raped me.

FEMALE DETECTIVE
Did you go to the hospital?

Mim shakes her head no.

FEMALE DETECTIVE (CONT'D)
And this was last night?

Mim nods yes.

FEMALE DETECTIVE (CONT'D)
Let's go through what the D.A. will
want to know. Okay?

Mim nods.

FEMALE DETECTIVE (CONT'D)
You work at The Joint. A run down
cocktail lounge.

Mim nods.

FEMALE DETECTIVE (CONT'D)
In a short skirt and low cut top.

Mim nods yes again.

FEMALE DETECTIVE (CONT'D)
You get groped nightly as part of
your job.

MIM
So what?

FEMALE DETECTIVE
But your boss, raped you.

MIM
Yes. I told him no.

FEMALE DETECTIVE
You didn't fight.

MIM
He would've killed me. I said stop.

FEMALE DETECTIVE (CONT'D)
Look, I don't mean to be... let me
break it to you as gently as I can.

Mim won't look at her.

FEMALE DETECTIVE (CONT'D)
There's not much we can do.

Mim snaps her head up and stares in disbelief at the
Detective.

MIM
He raped me.

FEMALE DETECTIVE
There's no way to prove that. There's
no evidence. You didn't go to the
hospital. There's not a mark on you.

MIM
There has to be something...

FEMALE DETECTIVE
I wish there was.
(beat)
You're not alone. This kind of thing
happens all the time.
(beat)
Let me get you the number of a good
counselor.

The Detective leaves the room.

Mim gathers her things and shuffles out of the room before
the Detective returns.

EXT. BEDLAM APARTMENTS ROOFTOP - NIGHT

Gil and Roy stand on the rooftop deck watching the city
beneath them.

ROY
What's it all about?

GIL
Life you mean?

ROY
Look at this place. The world's
getting worse every day.

GIL
Tell me about it. It's a hole
everywhere, just different names.
That because of our nature though,
sin.

ROY
There's no way out, is there?

GIL
There's always a way out. Just trust.

ROY
Why do we bother?

GIL
You're beginning to depress me.

ROY
Life is depressing.

GIL
You could always jump.

ROY
Naw. It would make a mess. Then you
have to walk by it on your way to
work and when you come home...

GIL
Someone would clean it up. That's
what we pay taxes for.

Roy chuckles.

ROY
You're twisted.

GIL
Me? You're the one who wants to jump.

ROY
I just said life was depressing. I
didn't say anything about jumping.
That was you.

Gil shakes his head in amused frustration.

GIL
Things do get better.
(beat)
If there's one thing I learned in
prison. You just gotta have faith.

The two of them just stare over the edge of the roof gazing
at the city below.

In silence.

INT. MIM'S APARTMENT - NIGHT

Gil strolls in to find Mim laying on the floor by her
easel. On the easel sits a painting of darkness, an
emotional void played out through dingy, muted hues.

She stirs awake as Gil strokes her hair.

GIL
Not going to work again tonight?

MIM
Huh?

GIL
You okay?

MIM
Yeah, sure... I just don't feel so
well.

GIL
You sick?

He lays his hand across her forehead.

MIM
I just don't feel like going to work,
okay?

GIL
Something wrong?

MIM
I'm just sick of having to be there.
Now that you have a job I thought
maybe... I could try to finish my
degree.

GIL
You should go in. Just stick it out a
little longer. A few more weekends.

MIM
I hate him.

GIL
Who?

MIM
My job.

GIL
You said him.

MIM
I meant it, my job.

Gil sits on the floor with his arms around Mim.

GIL
A few more weekends and maybe we'll
be able to do something. Make a
change. I promise. Soon we'll be in a
better place--

MIM
Far far away?

GIL
Far far away.

Mim clutches Gil to her and breaks down.

He holds her silently, gently rocking, as her tears stain his shirt.

Worry plays across his brow as Mim sobs.

INT. FACTORY - DAY

Roy and Gil carry coils from one pile, shuffle over, and set them in another.

Gil moves sluggishly, exhausted from being up late into the night.

ROY
Rough night?

GIL
Long.

ROY
What happened?

GIL
Mim was upset about work. I think something happened, she won't tell me. Wants to quit.

ROY
Sometimes working at a place makes you feel like a slave--

Gil nods.

ROY
You have to have money to live, you have to work to have money.

GIL

They only pay you enough to scrape
by, so you can't save--

They each sling a coil of wire over a shoulder.

ROY

You're so tired at the end of the day
all you can do is go home and sleep--

They shuffle across the dock.

GIL

You can't get educated or a better
job.

ROY

'Cause you're stuck with bills you
gotta pay, mouths to feed.

GIL

You married?

ROY

Never wanted to subject anyone to
life with me.

They dump off their loads.

GIL

There's gotta be a way to break the
cycle.

ROY

When you find it you let me know.

They head over and grab more wire.

INT. THE JOINT - NIGHT

Mim slips in to the lounge. She is dressed in pants and a bulky sweater. Her hair is pulled back in a pony tail and she has no make-up on.

She spots Josie serving drinks.

As Josie passes, a CUSTOMER reaches out and grabs her ass.

Josie just keeps working without paying any attention to it.

Mim hides as best she can until Josie nears the entrance.

Mim grabs her and pulls her into her hiding spot.

MIM

How can you let him do that?

JOSIE

What?

MIM

Grab you like that.

JOSIE

That's just the way of the world
sweetie.

Mim backs away from Josie shaking her head no.

JOSIE (CONT'D)

Hey, I thought you were sick. You
should go back home.

Mim continues to back away from her until she bumps into a wall.

JOSIE (CONT'D)

If Al catches you here he's going to
put you to work.

She spins and runs out of the door.

Josie stares quizzically for a moment then gets back to work.

EXT. CLINIC - DAY

Josie stands looking at the entrance as PATIENTS walk in and out of the building.

She contemplates entering as she stands, staring.

INT. MIM'S APARTMENT - DAY

Josie knocks on the door as she opens it and wanders in.

Mim sits in front of a canvas, her hands covered in paint as she slaps it on.

JOSIE
Hey sweetie. How do you feel?

Mim shrugs and keeps slapping on the paint.

JOSIE
Can I talk to you about something?

Mim nods.

JOSIE (CONT'D)
I don't know what to do.

MIM
What are you talking about?

JOSIE
I can't raise a kid by myself.

MIM
What about the father?

JOSIE
I didn't tell him.

Mim looks at Josie.

MIM
You said you did?

JOSIE
I don't know. I...
(beat)
I was thinking about getting rid of
it. I didn't want to tell anyone.

MIM
Why would you--

JOSIE
I can't afford a child Mim. And what
if something happened to me? Plus,
babies are helpless.
(MORE)

JOSIE (CONT'D)

Who would watch it while I was at work? I can't afford day care.

MIM

There are ways. I'll help you. Just, you can't kill it Josie. Promise me you won't.

Josie nods.

JOSIE

I'm afraid.

(beat)

I don't know what to do.

Josie collapses on the couch.

They sit that way for a moment, in silent communion. Josie, on the couch looking at Mim. Mim on the floor looking at Josie.

JOSIE

Why did you come in last night? I told Al you were sick.

MIM

What did he say?

JOSIE

He said if you don't come in tonight then you shouldn't come in at all.

MIM

To hell with him. I'm never going back to that place.

Mim slaps a blot of paint on the canvas.

JOSIE

What?

MIM

Nothing.

JOSIE

Don't tell me nothing. We've known each other too long--

She smears the paint in violent swirls.

MIM

That fuck, Al. I oughtta cut his dick off.

JOSIE

I...What?

Mim stops her violent painting and her head droops.

MIM

In his office. He wouldn't let me leave and then he pinned me and stuck it in me. Bastard.

Tears of anger fight their way to the corners of her eyes.

Josie stares at Mim in shock.

JOSIE

Does Gil know?

Mim turns and looks pleadingly at Josie.

MIM

You're the only one. Don't tell him, okay?

JOSIE

He should know. You need him--

MIM

I need him to be here, with me. If he finds out... I don't want him to do something stupid.

JOSIE

Did you tell the police?

MIM

I tried. You work at a place like that, what do you expect.

JOSIE
You should still tell Gil.

MIM
You won't tell him, will you?

Josie leans down and grabs Mim's hand in hers.

JOSIE
I won't tell him. It's you and me
kid. We'll get through all this
together.

MIM
Promise?

JOSIE
I promise.

Mim nods in agreement.

EXT. BEDLAM APARTMENTS ROOFTOP - NIGHT

Roy and Gil stare out at Bedlam Bridge.

ROY
Have you talked to Mim today?

GIL
This morning. Before I went to work.

ROY
How's she doing?

GIL
She still says she's sick, but I
think it's something else.

ROY
Like what?

GIL
Wish I knew.

ROY
You should really try and talk to her
about it.

GIL
About what?

Roy can't meet Gil's eyes.

ROY
Whatever's bothering her. Be
compassionate.

GIL
She won't talk to me. I feel like I'm
pestering her. She lashes out at me.

ROY
You should try. Harder.

GIL
What do you know?

ROY
I don't know what you mean.

GIL
What happened? To Mim. She must've
told Josie. And that means you know.

ROY
I can't. I promised.

GIL
The heck you can't. I need to know.
She hasn't been the same for days.

ROY
I'm sorry--

Gil grabs Roy by the shirt and pulls him so that their noses virtually press against each other. He searches Roy's eyes for some answer, some clue, anything. He let's him go, defeated.

GIL
Please.

ROY
I shouldn't do this. But,
(beat)
It's her boss.

GIL
She doesn't have to go back there. I
told her she could quit.

ROY
That's not it.

Gil stares at Roy in nervous anticipation as Roy breaks down his own walls.

ROY
He... Shit. You didn't hear it from
me but...

Realization dawns on Gil as he watches Roy struggle for words.

GIL
No. Not that. Please Lord, anything
else.

Roy nods affirming Gil's suspicion.

Gil bolts through the door into the building.

ROY
Gil, wait!

EXT. THE JOINT - NIGHT

Gil races down the block towards the entrance to the Joint. Sweat covers him as he fights for breath.

Roy pulls up along side him in his pick-up.

He throws it into park and intercepts Gil before he gets to the door.

ROY
Don't do this. You'll go back to
jail.

GIL
I can't let him get away with this.
An eye for an eye.

ROY
Go home Gil.

GIL
He has to pay.

ROY
I can't let you do this. His day will
come.

GIL
He pays now.

Gil shoves past Roy and into the bar.

INT. THE JOINT - NIGHT

Music plays softly in the sparsely lit lounge. Big Al
relaxes on a stool by the bar.

Gil strides in, closely followed by Roy.

As Gil scans the place he lays eyes on Al and instinctively
knows who he is.

GIL
Hey Al.

Big Al turns in time to see Gil snatch a bottle of liquor
from behind the bar.

BIG AL
You can't do that.

Roy's arms wrap around Gil and enfold him in a vice-like
grip.

He lifts Gil off of his feet.

GIL
Let me go.

Gil struggles to free himself.

ROY
Let's go home.

Big Al starts towards them.

BIG AL
Get outta here. Both of you.

ROY
C'mon.

He drags Gil towards the door.

Al catches up to them.

Gil freezes, stiff as a board as he locks eyes with Al. His jaw clenches and releases, clenches and releases.

Roy can't make Gil budge.

BIG AL
I said get out.

Gil stares at him, nose to nose, and forces out word through gnashing teeth.

GIL
Next time.

FADE TO:

INT. ROY'S PICKUP TRUCK - NIGHT

Gil sits in the passenger seat, sullen.

Roy sits with his head supported by the steering wheel.

They are parked outside the Bedlam Apartments.

ROY
I think you might want to consider talking to Mim now.

GIL
Yeah, maybe.

They sit in silence.

Gil eventually climbs out of the truck and heads inside.

He turns back to Roy before going in.

GIL (CONT'D)
Thanks.

Roy just looks at him.

INT. MIM'S APARTMENT - NIGHT

Gil stomps into the apartment where Mim sits staring at her anger played out on a canvas square.

GIL
Why didn't you tell me?

MIM
Tell you what?

GIL
About your boss.

MIM
What about him?

Gil just looks at her.

MIM (CONT'D)
Who told you?
(beat)
It's not your problem.

GIL
The hell it's not. I'm gonna kill the son of a bitch.

MIM
It's not YOUR problem. He didn't do it to you.

GIL

Nobody touches you like that. Not while I'm around.

MIM

I am nobody's property. Not yours, not anybody's. And you weren't around remember. I was by myself. That's why I had to work there in the first place.

GIL

I went there tonight.

MIM

Why!? Why did you do that? I need you here, not in jail.

GIL

He didn't look hurt.

MIM

Why would he be hurt? He raped me.

GIL

Didn't you fight? You should've clawed his eyes out.

MIM

I tried to get away. Not to stay and get beat up.

GIL

You don't look hurt either.

MIM

I told you, I tried to get away!

GIL

My God. You let him fuck you!? Did you at least say no.

MIM

SCREW YOU!

GIL

Did you lift your skirt for him or did you make him do it himself?

MIM

Go to hell. Why are you doing this to me?

GIL

You should have fought with every ounce of strength you had if he was raping you.

MIM

And end up in the hospital because he raped and beat me? I couldn't have stopped him no matter how hard I fought.

GIL

You should have at least tried.

Gil heads for the door.

MIM

I said no dammit! That should be enough. Why should I have to defend my actions to you. He attacked me.

GIL

I'll take care of him.

MIM

Stop making this about you. Nothing happened to you. You weren't the one who was violated.

He stops, but won't turn to look at Mim.

GIL

I... I... have to do something. He can't get away with this.

MIM

Why can't you just help me? You don't even care how this affects me.

GIL
I... you don't understand.

MIM
I just got you back. And you're going to do something stupid that separates us again.

GIL
Mim, I--

MIM
I can't live like this. I can't. I didn't do anything wrong. It's not my fault. I said no. I tried to get away. Isn't that enough?

GIL
I understand--

MIM
You don't understand anything. How could you understand? You were gone for so long. While you were in jail I was a prisoner too. You know that?

Gil spins around sharply and glares at Mim.

GIL
Don't give me that--

MIM
You think I liked that job? Or living here? What choice did I have? I was as much a prisoner as you. And now I can't even go out without feeling afraid. He took away the last freedom I had.

GIL
You don't have any idea what prison is like. I died in that place. They took everything from me, everything. Don't you dare assume you know what it's like in there.

MIM

Don't turn this around. It's not about you. At least you had three meals a day and a place to sleep. You didn't have to worry about that.

GIL

You think it was a vacation?

Gil wipes at his tears as he storms out of the apartment.

MIM

Gil, wait.

Mim breaks down.

MIM (CONT'D)

Don't go.

MONTAGE

- 1) Gil leans against a wall on the rooftop staring off into the city night.
- 2) Mim throws her painting at the wall.
- 3) Gil leans over the edge of the roof and spins violently away.
- 4) Mim throws paint at the wall.
- 5) Gil slumps against a wall.
- 6) Mim, covered in paint slumps against the wall.

END MONTAGE:

EXT. BEDLAM APARTMENTS ROOFTOP - DAY

Gil sits in the same position, but asleep. Roy gently shakes him awake.

ROY

C'mon. You're gonna be late for work.

GIL

I'll be in later. I've gotta take care of some things.

ROY

Josie told me you and Mim had a falling out. It happens. Let's just go to work. It'll help clear your mind.

GIL

I've got some things I need to think about. I'll be in later.

ROY

You're going to get fired. You've only been there a few days. The boss'll have you for lunch.

GIL

I've got better things to do than waste my life at that dead-end job.

Roy is taken aback, insulted.

Gil realizes what he said.

GIL (CONT'D)

I'm sorry. I didn't mean--

ROY

Whatever. You do what you want. Some of us gotta eat.

GIL

Roy, I...

But, Roy is gone.

INT. FACTORY - DAY

Gil strolls into work slightly before noon.

Bill strides briskly towards him and intercepts him before he can start working.

BILL
Why... are you late?

GIL
I had some personal issues.

Gil keeps walking towards the loading dock.

BILL
It is exactly this kind of...
irresponsibility... that gets
people... hurt.

Gil and Bill make it to the loading dock and Roy is nowhere
to be found.

GIL
Where's Roy?

BILL
If you'd have been here... you'd
know.

GIL
Know what? Where's Roy?

Gil starts looking around slightly more panicked.

BILL
If you had been here... then perhaps
your partner--

Gil snatches Bill by the front of his shirt.

GIL
Listen, you little maggot. Where is
Roy?

BILL
He fell.

Gil rushes over to the edge of the dock and sees a blood
stain on the concrete below.

Gil rushes to get out. Bill pursues him.

BILL (CONT'D)
Where are you going?

Gil ignores him. Fighting his way through screeching machines and sparks flying in the air.

BILL (CONT'D)
If you leave...

Gil is gone.

BILL (CONT'D)
You're fired.

INT. ROY'S HOSPITAL ROOM - DAY

Gil enters Roy's room and sees Josie sitting by his side holding his hand.

Roy is covered in tubes and bandages, but he is conscious.

He sees Gil come in and Josie notices him as well.

GIL
How is he?

JOSIE
(accusingly)
Why didn't you go to work? But what did I expect from someone as responsible as you?

Gil gives her a withering glare.

GIL
I had other things on my mind...

Roy pats Josie's hand and nods towards the door.

She rises, glares at Gil, and exits closing the door behind her.

GIL (CONT'D)
What happened?

ROY
I fell.

GIL
After so many years, now you fall?

ROY
It happens.

GIL
I'm sorry.

ROY
It's not your fault.

GIL
I should've been there.

ROY
Yeah, you should. But you couldn't
have caught me.

GIL
I could've warned you. If I'd have
seen you getting close...

Roy gives him a 'get real' look.

ROY
I fell. It's that simple. I fell.
Nothing you or anybody else could
have done to stop it.

GIL
I could've...

ROY
What? There's nothing you could do.

GIL
How bad is it?

ROY
I can't move my legs.

Gil is speechless. He eventually closes his mouth when he gets over the shock.

GIL
Permanent?

ROY
That's what they tell me.

GIL
Is there anything...

ROY
Yeah.

GIL
Anything. You name it.

ROY
In my apartment. My dresser drawer.
The bottom one. There's a wooden box
in there. I want you to bring it to
me.

GIL
What is it?

ROY
Nevermind what it is. Just bring it
to me. That's all I want. Josie has
the keys.

GIL
Roy, I--

ROY
Don't worry about it. I'll be fine.
Just bring me the box.

GIL
Sure thing. I'll bring it tonight.

ROY
Good. Now let me get some sleep.

Gil nods as he slowly walks out.

EXT. ROY'S HOSPITAL ROOM - DAY

Josie paces in the hallway as Gil exits the room. She looks at him expectantly.

GIL
He's sleeping.

JOSIE
What did he say?

GIL
He wants me to bring him something
from home.

JOSIE
What?

GIL
It's personal. He said you have the
keys.

JOSIE
Gil, I'm sorry. I don't know what to
do anymore. Everything is so crazy.

GIL
Yeah, I know. He'll be fine.

Josie starts to sob and Gil provides a much needed
shoulder.

INT. ROY'S TRUCK - DAY

Josie drives silently as Gil stares out the window at the
passing city.

JOSIE
Did Mim tell you?

Gil looks at her.

JOSIE (CONT'D)
About my...

Gil stares blankly.

JOSIE (CONT'D)
I'm pregnant.

GIL
(unenthusiastically)
Congratulations.

He turns back to look out the window.

JOSIE
It's his.

Gil turns back to her.

GIL
Who's?

JOSIE
Roy's.

Now Gil is paying attention.

GIL
Does he know?

JOSIE
I haven't told him yet.

GIL
Why not?

JOSIE
It's just that...
(beat)
I'm not sure if I'm going to keep it
or not.

GIL
What are you talking about?

JOSIE
I mean... I can't afford a baby. Not
to mention how dangerous giving birth
is at my age.

GIL
There are ways. I'm sure Roy would...
(beat)
Have you even gone to a Doctor?

JOSIE
Not yet. I can't get up the courage.

GIL
Sweet Jesus.

Gil looks back out of the window. He suddenly turns back quizzically.

GIL (CONT'D)
How long have you two? I mean I never thought...

She gives him a 'none of your business' look.

GIL (CONT'D)
Right.

JOSIE
How's Mim?

Gil averts his eyes and sinks into his seat, clearly avoiding the question.

He sees Franky, Jerry's son, in a school playground swinging by himself as the truck passes by.

Gil sits up in his seat a little more attentively.

JOSIE (CONT'D)
What?

GIL
Nothing. I thought I saw somebody I knew, that's all.

JOSIE
Sure.

INT. ROY'S APARTMENT - NIGHT

Gil rummages through the bottom drawer of Roy's dresser.

After a minute he discovers a wooden case and next to it a worn copy of the Bible.

He opens it the case.

Inside lays a shiny, silver Smith & Wesson 9mm.

And a loaded clip.

Gil closes the case.

He picks up the Bible and looks at it.

INT. ROY'S HOSPITAL ROOM - NIGHT

Roy lays facing away from the door as Gil quietly enters the room.

As the door latches shut, Roy turns over to look at Gil.

ROY
Did you bring it?

Gil hands him the wooden case.

ROY (CONT'D)
Thanks.

GIL
What's in it?

ROY
The answer to all my problems.

GIL
Give it to me when you're done with it. Okay?

ROY
Sure thing. I'll leave it to you in my will.

Gil flinches.

Roy looks at him suspiciously. He opens the box and glances inside.

ROY (CONT'D)
What's this?

GIL
The answer to all your problems.

Roy throws the box at the wall near Gil.

The Bible falls to the floor with the broken box.

ROY (CONT'D)
God damn it. Why couldn't you do this one thing? Just this one thing for me.

GIL
I won't help you kill yourself.

ROY
You don't have to help. Just leave it within reach.

GIL
You still have a lot to live for.

ROY
I'm paralyzed. I can't walk anymore.

GIL
So what?

ROY
So how am I supposed to live?

GIL
Like everyone else.

ROY
I can't walk.

GIL
So you can't walk right now. Learn again.

ROY
You can leave now.

GIL
Prove them wrong. It's been done
before.

ROY
They said there's no way.

GIL
So, you need a wheelchair. You're not
the first and you won't be the last.

ROY
You don't understand.
(beat)
It was bad enough being trapped in
the life I had before. Now I'm going
to be trapped in a wheelchair. I
don't want to live like that.

Tears well in Roy's eyes.

ROY (CONT'D)
It's not you who has to deal with it.

GIL
You're right, it's not. But you can't
give up. There's too much at stake.

ROY
There's nothing at stake for me. I'm
alone, or have you forgotten. I have
no money and nobody.

GIL
What about me, your friends. Josie.
(beat)
And your baby.

ROY
What are you talking about?

GIL
You are going to have a child. You
and Josie.

ROY
You're crazy.

GIL
She told me.

ROY
Bullshit.

Gil shakes his head no.

Roy breaks down and sobs.

ROY
How am I supposed to raise a kid like
this?

GIL
You'll find a way. You don't have to
do it alone either.

Roy looks at Gil with tears in his eyes.

GIL (CONT'D)
I'll help you. Mim too. And Josie. We
can get through this. All of us. With
the Lord's help.

Roy squeezes his eyes shut.

Gil picks up the Bible and sets it on Roy's lap.

GIL (CONT'D)
Read the book. And I'm keeping the
gun.

Gil leaves and Roy cries to himself.

INT. MIM'S APARTMENT - NIGHT

Mim sleeps on the couch as Gil creeps inside.

He tiptoes to the bedroom, puts the gun and clip in the night stand.

He takes out a blanket and covers Mim with it.

He sits on the floor, lays his head on the couch, and gently strokes Mim's cheek.

He closes his eyes.

GIL

Lord, I know you don't put anything in front of us that we can't handle. But, I need your help on this one, your strength and guidance. Please help us all do your will in these trials. In Christ's name, Amen.

INT. MIM'S APARTMENT - DAY

Gil wakes and detaches himself from the couch.

Mim still sleeps.

He kisses her on the forehead and slips out of the door.

EXT. BEDLAM SCHOOL - DAY

Gil stands outside of the fenced in play area watching the children as they run around like lunatics playing.

He spots Franky sitting by himself off to a side.

The school bell rings ending the day and the children frantically rush to get away from the building.

Franky stays sitting by himself.

Gil slowly approaches.

GIL

Hey.

No answer.

GIL (CONT'D)

I'm Gil.

FRANKY
You know my father?

GIL
That's right.

FRANKY
I saw you. Outside the restaurant.

Gil nods.

FRANKY (CONT'D)
You don't like him. Do you?

GIL
What--

FRANKY
You don't like him.

GIL
No. I don't.

FRANKY
Me either.

GIL
I know.

Franky, for the first time, looks up at Gil.

EXT. E226TH STREET - DAY

Gil and Franky stroll along the side walk. Franky looks at his feet the entire time.

GIL
Any girlfriends?

Franky shakes his head no.

GIL (CONT'D)
Yeah, me either when I was your age.
Don't worry though, you will.

FRANKY

I don't want a girlfriend. I don't want any fiends.

GIL

Why not? Everybody needs friends.

FRANKY

I don't.

GIL

I'll be your friend.

FRANKY

That's okay. You don't have too.

GIL

I know I don't have too. I want to be your friend. And I can introduce you to another friend of mine so you'll never be alone again. Nobody should feel alone.

Franky stops walking in front of a small yellow house.

FRANKY

This is it.

GIL

Okay. Well, you'd better get inside.

FRANKY

Will I see you tomorrow?

GIL

Who knows.

Franky runs inside.

EXT. FRANKY'S HOUSE - NIGHT

Gil waits beside the house behind some bushes. He rehearses.

GIL (TO HIMSELF)
What are you doing? This isn't right.
You can't give in to temptation like
this.

Gil shakes his head and starts to walk off.

Headlights play off of the garage door.

Gil jumps back behind the bushes just before the light
reveals him.

He watches as a car pulls into the driveway.

It parks.

Shuts off its lights.

A car door slams.

Gil emerges from the bushes and stalks up to the back of
the man who exited the car, Jerry.

Gil pulls out the 9mm and puts it to the back of Jerry's
head as he approaches the front door.

Jerry freezes in his tracks. He can't move. He knows the
feel of a pistol against his skull.

Out of the corner of his eye Jerry can see a distorted
reflection of himself and his assailant in his home's front
window.

Gil's reflection is unrecognizable, but the light
reflecting off of the gun makes it very clear.

JERRY
What do you want?

No answer.

JERRY (CONT'D)
My money's in my right pocket. Take
it and go.

No answer.

JERRY (CONT'D)
Who are you?

Gil draws the hammer back on the pistol with his thumb.

JERRY (CONT'D)
What do you want?

Silence.

GIL
I was getting lonely so I thought I'd
come visit.

JERRY
Oh my God. Please. I have a wife and
a boy.

GIL
We've met.

JERRY
Did you kill them? Please, tell me
there okay.

GIL
I didn't kill anyone, yet.

JERRY
It's me you want. Leave them alone.
I'll do anything. I'm sorry. I don't
know what comes over me in that
place. Forgive me, please.

The front door of the house opens and Franky pops his head
out to greet his father.

Franky's smile turns to fear as he witnesses the scene.

JERRY (CONT'D)
Franky. Go inside.

The boy doesn't move. His eyes are locked with Gil's.

JERRY (CONT'D)
Go inside.

FRANKY
Please mister. My Dad.

A tear falls down Franky's cheek.

Understanding passes between Gil and Franky in that instant.

Gil slowly replaces the hammer on the gun.

He leans forward and whispers in Jerry's ear.

GIL
I forgive you.

He withdraws the pistol and runs off into the night.

Jerry drops to his knees and Franky rushes into his embrace. Tears roll down Jerry's cheeks as well.

JERRY
I'm sorry. I love you.

FRANKY
I love you too.

INT. MIM'S APARTMENT - NIGHT

Mim still sits on the couch. She watches as Gil comes in and walks to the bedroom.

She hears a drawer open and close.

MIM
Where were you?

GIL
Nowhere.

MIM
You've been gone all day.

GIL
I know.

MIM
You didn't go to work.

GIL
I got fired yesterday.

MIM

I've been sitting here all day wondering if something happened to you.

GIL

I'm sorry. I had to do something important.

MIM

So important you couldn't tell me about it?

GIL

Yes. I'm sorry.

MIM

That doesn't cut it. I want to know where you were.

GIL

I was out.

MIM

Did you go see Roy?

GIL

No.

MIM

Were you looking for a job?

Gil shakes his head no.

MIM (CONT'D)

Why won't you tell me?

GIL

I love you.

Mim looks at him suspiciously.

MIM

What did you do?

GIL
Nothing. I didn't do anything.

MIM
Why won't you answer me? What did you do!?

Gil stands dumbfounded.

GIL
I just had to do this--

MIM
You didn't have to do anything. You could have just stayed with me.

GIL
This was important.

Mim is stunned.

MIM (CONT'D)
Just get out.
(beat)
Get out. Get out. Get out.

She throws a pillow at him.

He gently closes the door as he leaves.

EXT. BEDLAM BRIDGE - NIGHT

Gil sits on the edge of the bridge. Below him the city breathes through the smog.

He watches as the lights twinkle and move.

Sporadic cars speed by him, taking no notice of his figure.

He spots Henk strolling by beneath him.

The Ugly Punk appears from out of the shadows and thrusts his fist into Henk's stomach.

GIL
Hey!

The Punk looks up then runs off.

Henk collapses to the ground as Gil rushes down from the bridge.

EXT. UNDER BEDLAM BRIDGE - NIGHT

Gil arrives at Henk's side.

The old man clutches at his stomach.

Gil forces him to move his hands and he sees blood.

GIL
We have to get you to the hospital.

HENK
No, walls.

GIL
We have too.

Henk shakes his head and grabs Gil's hand.

HENK
It's my time. Just stay with me.

Gil is frantic.

HENK (CONT'D)
I knew it would come. God's been good. Now he's taking me home.

Gil cradles the old man in his lap.

HENK (CONT'D)
At least I'm with friends.

GIL
Don't give up old man. Hang on.

HENK
Come close. I'm going to tell you a secret.

Gil nods his approval and lowers his head.

Henk whispers in his ear.

HENK (CONT'D)
Bridges.

GIL
Bridges? That's the secret?

Henk nods that it is.

HENK
A connection between two different
worlds. God's bridges.

GIL
Bridges.

Gil starts to laugh through tears.

Henk smiles as Gil continues to chuckle. He slips a worn
key into Gil's hand.

FADE TO:

EXT. BEDLAM BRIDGE - NIGHT

Gil stands looking at the bridge. On the other side a neon
green cross illuminates the sky.

GIL
God's bridges.

He starts across the bridge.

INT. CHURCH - NIGHT

Gil enters the church with the neon cross. A PASTOR
approaches him.

PASTOR
I'm sorry son. We've closed the
shelter for the night.

GIL
I just need to get something from my
locker.

He shows the Pastor the key.

PASTOR
Of course.

He leads Gil into the building.

INT. LOCKER ROOM

Gil opens a small rusty locker and sees a worn leather bag.
He takes it and turns to leave.

GIL
Thank you.

The Pastor smiles and nods as Gil exits.

EXT. 5TH STREET - DAY

The city slowly comes to life as the sun starts to rise.

Gil wanders aimlessly down the street.

He passes a pet store where puppies bark from cages in the window.

He stops and watches them.

He opens the small leather bag and inside he finds a large bundle of old, very old, one hundred dollar bills and a thin, well used, copy of the Bible.

Gil pulls out the book and opens it.

He sits on the window sill as he is absorbed in the book.

INT. ROY'S HOSPITAL ROOM - DAY

As the sun gently breaks through the mini-blinds, Roy wakes to find Josie asleep in a chair by his side.

He reaches over and grabs her hand without waking her and just watches her sleep.

She stirs awake.

JOSIE
Roy?

ROY
Yeah?

JOSIE
I need to tell you something.

ROY
I already know.

He squeezes her hand.

JOSIE
I should have told you before.

ROY
It's okay.

JOSIE
I wanted too.

ROY
Sshh... it's okay. Come here.

She leans forward and kisses him gently.

ROY (CONT'D)
Everything's going to be all right.

JOSIE
How can you be so sure?

ROY
A friend delivered a message to me.

INT. MIM'S APARTMENT - DAY

Gil quietly enters the apartment. A small puppy struggles to escape his grasp.

Gil looks to the couch, but it's empty.

He carries the puppy to the bedroom and it too is empty.

The night stand drawer is open and Gil can see that the 9mm is missing. He drops the leather bag into the drawer and the puppy down as realization dawns on him.

INT. THE JOINT - DAY

Mim strolls in to the Joint.

Big Al sweeps the floor after the nights activities.

Without looking up from his sweeping Al addresses the intruder.

BIG AL
We're closed.

MIM
I know.

Al stops his sweeping and looks up to see Mim.

She is wearing a low cut top, high heels and a short skirt.

BIG AL
Well look whose come back to Big Al.
Couldn't stay away huh?

MIM
I need my job back.

BIG AL
It's gonna take some real nice asking
for me to consider that.

Mim slinks up next to him and rubs her body against his.

MIM
I think I can handle that.

INT. BIG AL'S OFFICE - DAY

Mim and Al pour through the door to his office. They are all hands and lips.

Al kisses her neck and roughly grabs her breasts.

Mim's hand slips into her bag and emerges with a shiny, silver 9mm.

She shoves the gun under Al's chin.

The cold metal against his flesh causes him to hesitate in his lust.

MIM
Get off of me.

BIG AL
What're you doing?

MIM
Shut up.

BIG AL
I thought--

MIM
I said shut up. You piece of garbage.

BIG AL
You're not gonna shoot me.

She pulls back the hammer of the gun.

MIM
Sit down.

She motions towards the couch.

He sits.

BIG AL
You're kinky.

She straddles him on the couch and runs the gun down his cheek.

MIM (CONT'D)
Shut up.
(beat)
Open your mouth.

Al starts to look worried.

BIG AL
Why?

MIM

Cause I said so. You think this is a game?

BIG AL

I...

He shakes his head no.

MIM (CONT'D)

Open your mouth.

She jams the gun into his mouth, bouncing off of teeth.

MIM (CONT'D)

See, that's not so bad now is it.

Al's eyes are frantic as the pistol protrudes from his mouth.

MIM (CONT'D)

What's it like? Huh?

She shoves the pistol deeper into his mouth and slowly slides it back out a bit.

MIM (CONT'D)

You like having something cold and hard forced inside you?

She thrusts the pistol down his throat.

He gags.

MIM (CONT'D)

You like the taste? That sweet metal mixed with gunpowder. How it feels thrusting deep in you.

She slides the gun in and out.

Al looks panicked.

MIM (CONT'D)

I know you want it. I can see it in your eyes. You want it all, don't you? I wonder what a bullet would taste like.

Al shakes his head no.

MIM (CONT'D)
I know you like it. You can't fool
me.

Al shakes his head more violently.

MIM (CONT'D)
Now, now. Behave. It'll be much more
comfortable.

Gil bursts through the door and into the office.

Al's eyes go to him, pleading.

Mim doesn't even acknowledge him.

GIL
Don't do this.

MIM
I'll be done in a minute. You can
wait outside.

GIL
Mim, don't.

MIM
I can't let him get away with it. You
said so yourself.

GIL
You do this and you'll have let him
take everything from you.

Mim finally looks at Gil.

MIM
You don't get it. He already did. Now
I'm going to take it back.

Mim looks back at Al.

MIM (CONT'D)
Isn't that right?

Al shakes his head no, tears form in the corners of his eyes.

GIL
This isn't going to fix anything.

MIM
It'll make me feel better.

GIL
Will it?

MIM
You don't know what it's like.
Knowing this--

She rams the gun into Al's mouth forcing his head to jerk back.

MIM (CONT'D)
--is still out there.

GIL
I know exactly what it's like.

MIM
Bullshit.

GIL
I...

MIM
You have no idea.

Gil swallows hard.

GIL
(his voice breaking)
I was raped every night in prison, by
the guard.
(beat)
Every night.

Mim looks at him with empathy.

MIM
Don't lie to me.

GIL
Look at me Mim. I'm tellin' you the
truth.

MIM
Why didn't you tell me before?

GIL
I couldn't. I wanted to.
(beat)
I wanted to kill him. Almost did.

She looks back at Al.

MIM
You should have.

GIL
That's not the answer. Killing him
won't free me from anything any more
than this will free you. What's done
is done. Only Jesus can set us free.

MIM
I can't let him get away with it. I
can't.

GIL
The Lord will punish him in eternity,
Mim. It's not for us to decide.

MIM
Eternity starts now.

Big Al whimpers.

Mim looks into his eyes and her rage refuels.

Her muscles tense.

GIL
Mim, don't.

MIM
Rot in hell.

She squeezes the trigger.

The hammer drops.

BANG.

Blood splashes Mim's face as astonishment invades her calm facade.

Gil puts his hands on Mim's shoulders and slowly pulls her away.

He wipes her face with his shirt.

GIL
I love you.

Slowly he peels the pistol from her hand and wipes it off on his pants.

He guides her towards the door.

GIL (CONT'D)
Go home.

She looks at Al's bloody corpse as Gil gently nudges her out of the door.

He starts to close the door behind her.

MIM
What're you doing?

GIL
Forgive me.

She tries to force her way back in to the room.

MIM
Gil? Don't you do this. You can't do this.

GIL
We're gonna get outta this place, remember.

MIM

Somewhere where the sky is blue all
year long.

GIL

And the grass feels cool between your
toes.

MIM

With a dog.

GIL

There's a surprise for you at the
apartment. I love you.

Gil closes the door and locks it.

He walks back over the corpse and empties the gun into it.

Blood sprays his face, hands, and clothes as gunpowder
burns his hand.

He sits down on the couch next to the body as SIRENS
approach in the distance.

He wipes his face with his shirt as they grow louder.

He drops his head and closes his eyes.

GIL (CONT'D)

Lord forgive us for we know not what
we do.

FADE TO BLACK:

THE END