

139A INT. TOWN CAR - NEIL MCCAULEY

Neil didn't expect this contact. What does Hanna intend? Both men look at each other.

Neil looks at Hanna
Hanna: How ya doin'? C'mon, I'll buy you a cup of coffee

NEIL
So?

HANNA
Let's talk.

NEIL
(beat; then)

Sure. Buy me a cup of coffee.

As Hanna crosses back to his car...

Neil looks at Hanna
Hanna: How ya doin'? C'mon, I'll buy you a cup of coffee

TO WM: H drives this scene. It agrees to go

How ya doin'?
I'll buy you a cup of coffee

TO DOCT...
PSEUDOFF THE CUFFNESS. ASSUMED FRIEND

THINKS
N (certainly situ) Jelly.

139A; 140
139A

Both [AS IF challenge]

You know we're all over you
Yeah, so what
Who'd ya say I buy you a cup of coffee
NEIL (What's he offer - there's something for me, too)
... Oh, yeah...

140 INT. RESTAURANT - HANNA + NEIL - NIGHT

at a table. Headlights stream by: business people, families going on vacations, people living normal lives who have never used guns, never experienced physical violence, never been stolen from and never steal. Surrounded on all sides by this flow of normalcy:

Neil looks at Hanna
Hanna: How ya doin'? C'mon, I'll buy you a cup of coffee

STARTS

DIPAL: ordinary normal off the cuff pedestrian chance encounter

DIPAL: MM
EXP H
MOVING - OFF INSTINCT MOTIVATION -
Try to engage him
+ resistive.
BUT N resistive.
So H challenge him, bait him to engage him
You know he's not a dip-shit crew

HANNA
Seven years in San Quentin. In the hole for three. McNeil before that.

NEIL
Yeah.

HANNA
McNeil as tough as they say?

NEIL
You looking to become a penologist?

HANNA
You lookin' to go back? I chased down some crews, the guys looked at bein' out as a run: steal until they got busted back.

NEIL
You must have worked some dip-shit crews.

HANNA
I worked all kinds.

DIPAL
is this guy nuts, what's this about?
What's goin' on?
No other units...
Yeah, I'll talk to him.
He wants to find out about me?
I'll find out about him, I'm an experienced
- DAF
- defects
- prison search -

CUT TO:

140

was dilemma: a same named a man was part of it, what's the AT? Do the ADV ADVIS: go meet him, go get him, talk to him.

OPENINGS; FORMALITY
FOLSON for adversarial tension

You know we're all over you
Yeah. So what?

DIP NEIL: there's something for me in knowing the man but I'll give him NOTHING

NOTE: + adversarial.

MEANS: why you asking these questions?

N gets engaged

*
*
*

NEIL
(pause)

You see me doing thrill-seeker
liquor store holdups with a 'Born
to Lose' tattoo on my chest?

D/SB

gambler to work

HANNA

No, I do not.

D/SB

NEIL

Right. And I...
(low threat)
I am never going back.

D/SB

The adversarial intensity is eye-to-eye.

HANNA

Then don't take down scores.

NEIL

I do what I do best. I take
scores. You do what you do best:
trying to stop guys like me.

HANNA

You never wanted a regular-type
life?

NEIL

What the fuck is that? Barbecues
and ballgames?

HANNA

Yeah.

NEIL

This regular-type life? That your
life?

HANNA

No. My life is a disaster zone. I
got a step-daughter who's fucked-up
'cause her real father's a banal
asshole. My wife and I are passing
each other on the downslope of our
marriage. Cause every moment I got
I spend chasing guys like you
around the block.

DIR BOB:
(Neil's counter attack)
who the fuck are you to
lecture me?
3 Bob 12 act

SPANNING

Then H's confession
action:
(5) H_a confesses to
gain intimacy

also: reflect on
his ordered
existence
compared to your
ethereal one

DIRAF
by and you
have him
engaged

NEIL ← marriage counselor

A guy told me one time, don't let yourself get attached to anything you're not willing to walk out on, if you feel the heat around the corner in 30 seconds flat.

(pause)

So, if you are on me and you gotta move when I move, how do you expect to keep a marriage?

DIRTBOX:
N Chris:
living some impossible contradiction

TO MM:
Neil's not neutral:
judging & giving advice + engages him.

HANNA
What are you, a monk? ^{v. gd.} HA = gd.

NEIL
No.
(pause)
I got a woman.

HANNA
What do you tell her? HA - get = 13A

NEIL
She thinks I'm a salesman.

HANNA
And if you spot me around the corner... You gonna walk out? Not say goodbye?

NEIL
(yes)
That's the discipline.

HANNA
That's pretty vacant.

NEIL
Yeah?
(beat)
It is what it is. That or go do somethin' else. **don't want**

HANNA
I don't know how to do anything else.

NEIL
Neither do I.

HANNA
And I don't much want to.

FIRST
SURPRISE

THE BILL
SEAVE

III. Both seduced camp ironically ea is the only other safe guy can talk to. FEEL THAT

means I'm not good at everything else
AL get ungaming here

more focused driven make own fate independent of social values + environment

you have DIR AL; have him engaged, now find out stuff he get stuff FIRST.

140/7, 11, 12 13
of 7 → up with
11+12 → degrees of chill
DIR AL
SERVICED SELF INTO NON-JOB-related personal renewal of how you think

TO MM: focus as very low-key challenge: adversarial tone.

VARIATION: add

CHILL's nature
comic enters
in that makes
them both the same
& poses them in
conflict.

cheer
- the comic view
of LIFE, to the
- what to do
- what can be lost

hold on
H ↓

revive chill
ACT
vers:
defensive

TO N: You get the same right to choose to do in life as he does.

NEIL
(the shared confession)
...neither do I.

HANNA
You know, I get this recurring dream. I'm at this big banquet table and all the victims of all the murders I've worked are at the banquet table. They're looking at me with black eyeballs 'cause they got eightball hemorrhages from head shot wounds. Big bloated balloon people 'cause I found 'em after two weeks under the bed when the neighbors reported the smell. They're all there.

[Needs more access]

ULTRA
intimate now

add up
expect at one
by near
wisdom for
"NOTHING"
follow-up

NEIL
What do they say?

HANNA
Nothing.

NEIL (OS)
There's no talk?

HANNA
No. They don't have anything to say. We look at each other. They look at me. That's the dream.

NEIL
I have one where I'm drowning. And I gotta make myself wake up and start breathing or I'll die in my sleep.

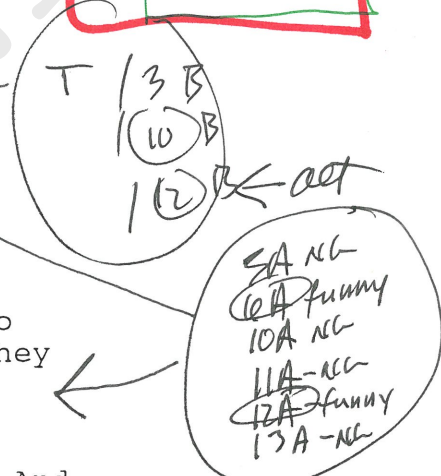
HANNA
You know what it's about?

NEIL
Yeah. Having enough time.

HANNA
Time enough to do what you want to do?

NEIL
That's right.

HANNA
You (doing) it now?



NOTE:
Exchanged
dreams is where
palship maximizes

AL: sincere, trying to understand

NEIL
No. Not yet.

Both of these guys look at each other and recognize the mutuality of their condition. Hanna's light laughter.

HANNA
We're sitting here like a coupla regular fellas. You do what you do. I do what I gotta do. And now that we been face-to-face, if I am there and I got to put you away?

(pause)
I won't like it. But, if it is you or some poor bastard whose wife you're going to turn into a widow, brother, you are gonna go down. 'Cause you did not have to be there. You coulda been a...been a mailman.

NEIL
There's a flip side to that coin. What if you do got me boxed in, and I gotta put you down.

(beat)
'Cause no matter what, you will not get in my way.

(beat)
Now that we been face-to-face... But I will not hesitate. Not for a second.

HANNA
(smiles)
Maybe it'll happen that way. Or who knows...

NEIL
...maybe we'll never see each other again.

They look at each other for a moment. Neil's wry smile.

HANNA
(to waitress)
Can we have the bill.

CUT TO:

141 INT. HANNA'S OFFICE - HANNA - NIGHT
entering.

141

MM: III has pole estimate enough, long enough justify this reflection on their mutual relationship. UNIQUE

Should FEEL no to tough + reluctant.

TO MM: means N recognizes he would have some feeling about it. BUT...