

The Bad Lieutenant
Port of Call: New Orleans

by

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FADE IN:

A1 INT. CORRIDOR - DAY

A1

We see brackish water flooding through in an interior space though we can't make out where it is. A SNAKE moves through the water from one side of the space to the other. It stops, its attention drawn to something. We hear a man's frightened yell. PULL BACK to reveal the interior space to be a jail corridor. The man yelling is in a cell flooding with water.

CUT TO:

1 INT. LOCKER ROOM - DAY

1

The aftermath of the hurricane, the levees have broken. The room is deserted, benches are overturned, windows broken. TERENCE McDONAGH - good-looking with off-center good looks, still carries himself like an athlete, enters with STEVIE PRUIT - hot-tempered detective with enough years on the job to be pissed off at everybody --

TERENCE

Duffy split?

PRUIT

Grabbed up a new Cadillac off a lot and headed for Texas. Duffy had the balls to ask me to box up what was in his locker and hold it for him.

*

TERENCE

That'd probably be dirty pictures of his wife.

PRUIT

I don't know what it is.

TERENCE

He give you the key?

PRUIT

Yeah...

TERENCE

Gimme it.

PRUIT

What are you gonna do, Terence?

(YELLOW REVISIONS)

TERENCE
Gimme the fucking key.

Pruit reluctantly hands over the key. Terence unlocks Duffy's locker, starts rifling through his belongings - rosary beads, workout equipment, etc. -- *

PRUIT
Duffy ain't a bad guy. *

TERENCE
Fuck Duffy.

Terence finds an envelope. He dumps it out. Sure enough - Polaroids of Duffy's wife - a buxom skank - in various suggestive poses ---

PRUIT
Shit, he does have dirty pictures of his wife. He met her at Hooter's. *

TERENCE
What I'm gonna do, I'm gonna jerk off on 'em, put 'em back in the envelope and that's the way you're gonna give 'em to him.

PRUIT
I gotta answer to him for that, Terence. *

TERENCE
I'll answer to him.

PRUIT
You're putting me in a bad spot, man. *

Terence sees a stack of papers on the bench in front of Duffy's locker. He starts going through them --

PRUIT (CONT'D)
I'm asking you not to, okay? *

TERENCE
Five copies of an arrest report.

PRUIT
Terence? Could you please not do that? *

TERENCE

If the prisoner was transported
there wouldn't be five copies here.
Duffy might've left him downstairs.

PRUIT

You're not really gonna do that
with the pictures, are you?

*
*
*

Terence doesn't give him an answer, goes out. Pruitt
reluctantly follows --

*

PRUIT

Terence?

*

CUT TO:

2 INT. PRECINCT LOWER LEVEL - DAY

2

Terence and Pruitt enter onto a narrow catwalk above a row of
cells. The outside wall has crumbled and water is flooding
into the corridor from outside. A hoarse, panic-stricken
voice is heard --

*

CHAVEZ (O.S.)

Who's at?

*

Terence and Pruitt go down the catwalk until they're directly
over a cell in which EVARISTO CHAVEZ - twenties, junkie,
thief - is up to his chin in water --

*
*

CHAVEZ

What the fuck took you so long?

*

TERENCE

(looks at his watch)
Up to his nose by four o'clock.

CHAVEZ

C'mon man, get me out.

*

PRUIT

(to Terence)
Twenty bucks and the Polaroids says
five o'clock the soonest.

*

TERENCE

Twenty dollars? What the fuck is
that? Make it worth our while at
least - a dime.

PRUIT
I'm not bettin' no thousand
dollars.

*

TERENCE
Five hundred.

PRUIT
Two hundred. And the Polaroids.

*

CHAVEZ
Please, you motherfuckers, please.

*

The water's risen over his chin --

TERENCE
Please what, shitbird?

CHAVEZ
I got a broke leg, sir. Please get
me outta here.

*

TERENCE
You want me to get wet on accounta
you?

PRUIT
Think the world owes 'em a livin',
don't they?

*

CHAVEZ
I'm gonna drown, sir.

*

TERENCE
Hey man, I got on Swiss cotton
underpants cost fifty-five dollars
a pair. You think I wanna get all
this brown water and shit all over
them? That don't come out.

PRUIT
You spend fifty-five dollars on a
pair of underpants?

*

TERENCE
My girl give 'em to me.

CHAVEZ
(starting to pray)
Please forgive me, God...

*

PRUIT *
 (to Terence)
 C'mon - we'll get the time of death
 from the autopsy.

CHAVEZ *
 En el Nombre del Padre y del Hijo y
 del Santo Espiritu...

Terence looks at this junkie preparing to meet his death for
 a beat, then climbs over the rail --

PRUIT *
 What are you doing?

TERENCE
 What's it look like I'm doing?

PRUIT *
 What are you crazy? Let the Fire
 Department get him.

Terence drops himself into the water.

CUT TO:

3 INT. BANQUET HALL - DAY 3

Promotion ceremony in progress. The CHIEF OF POLICE is at
 the podium --

CHIEF
 Among those being promoted to
 Lieutenant today, it gives me great
 pleasure to additionally award the
 Distinguished Service Cross to
 Sergeant - now Lieutenant - Terence
 McDonagh, in recognition of extreme
 valor in the line of duty.
 Congratulations, Lieutenant.

To the applause and cheers of the audience, Terence - in
 dress uniform - walks with difficulty to be given the medal.

CUT TO:

4 INT. DOCTOR MILBURN'S OFFICE - DAY 4 *

Terence sits waiting as DR. MILBURN - fifties, distinguished - *
 enters with X-ray film in hand --

DR. MILBURN

*

The good news is I'm going to okay
returning you to full duty. The
bad news is that you will, in all
likelihood, continue to have
moderate to severe back pain.

TERENCE

How severe?

DR. MILBURN

*

You'll want to be taking something
for it.
I'm giving you a prescription for
Vicodin. When you need to renew
it, just call the office.

Terence takes the prescription from Dr. Milburn.

DISSOLVE TO:

5 EXT. HOUSING PROJECT - DAY

5

Super "ONE YEAR LATER". Terence pulls up in an unmarked car.

CUT TO:

6 INT. TERENCE'S CAR - DAY

6

Terence wears a suit and tie, fishes two Vicodin out of his
jacket pocket, throws them in his mouth, washes them down
with a swig of coffee from a paper take-out cup. He reaches
into the jacket pocket on the other side, takes out a vial of
coke, dumps some out on the back of his hand, snorts it then
checks his nose in the rear-view mirror, wiping away any
excess.

CUT TO:

7 EXT. CRIME SCENE - DAY

7

Police cars, ambulances and coroner's vans parked every which
way. Yellow tape blocks off a courtyard. Neighbors stand
peering at the building as crime scene personnel come in and
out. Terence gets out of his car, ducks under the tape, his
shield now out. He enters the building.

CUT TO:

8 INT. CRIME SCENE APARTMENT - DAY

8

Terence enters a cramped apartment. An AFRICAN MAN is sitting on the couch, dead from gunshot wounds. Sprawled dead on the floor is an ELDERLY AFRICAN WOMAN. A UNIFORM SERGEANT approaches -- *

SERGEANT

Three more.

The Sergeant indicates a room inside. Terence goes in that direction, enters a small bedroom, sees a dead AFRICAN WOMAN lying on top of two dead AFRICAN CHILDREN. He turns to the other cops - Stevie Pruitt, ARMAND BENOIT, LARRY MOY AND RICK FITZSIMON-- *

TERENCE (CONT'D)

What'd you come up with?

MOY

Scale in the closet, bundle of glassine envelopes.

TERENCE

Dub been around?

MOY

I thought he went away.

FITZSIMON

He's out. I saw him the other day.

TERENCE

Let's get him in.

FITZSIMON

His baby mama's over by General Taylor and Annunciation. *

TERENCE

Uniform's doing the canvas?

MOY

Duty Captain sent 'em out.

TERENCE

Whoever they talk to I want followed up by a member of the squad. *

(MORE)

TERENCE (cont'd)
See to that personally, Armand.
They pulling security cameras?

*
*

MOY
Yeah.

TERENCE
Every license plate in the area.

MOY
Got it.

*

Terence's attention is drawn away from the bodies to a water glass on a dresser top. In it is a small fish - a beta - very much alive and swimming, its fins wafting like silk in the water. A piece of lined notebook paper is held down by the glass. Terence reads the child's handwriting -

*
*
*
*
*

"My Friend by Babacar
Ndele. My friend is a
fish. He live in my room.
His fin is a cloud. He
see me when I sleep."

*
*
*
*
*

CUT TO:

9 INT. SQUAD ROOM - MORNING

9 *

Terence stands near CAPTAIN JAMES BRACEY - military bearing who addresses a group of a dozen detectives --

*

CAPTAIN
Couple's names - Daouda and Yacine
Ndele, Daouda's mother's name's
Ramatulai Ndele, childrens' names -
Animata and Babacar.

*

ANGLE ON various cops rolling their eyes at the Captain struggling to get the pronunciations right --

CAPTAIN
Family comes from Senegal,
immigration status, illegal. From
what we know, Daouda had started
dealing heroin to supplement his
income as a peddler. I want every
junkie and every dealer within five
square miles hassled into giving up
who his supplier was. Lieutenant
McDonough will be heading up the
investigation, coordinate with him.
(MORE)

*

CAPTAIN (cont'd)
Given the nature of the crime,
there's full authorization for
overtime - if you need it. That's
it. Let's see some results.

As the meeting breaks up, Captain turns to Terence --

*

CAPTAIN
Come into my office for a minute.

*

Terence follows Captain into his office.

*

CUT TO:

10

INT. CAPTAIN'S OFFICE - DAY

10

Captain closes the door --

*

CAPTAIN

*

You up to this?

TERENCE

Why wouldn't I be?

CAPTAIN

*

I know you're still having problems
with your back...you're dealing
with being in pain a lot of the
time...

TERENCE

I'm managing.

CAPTAIN

*

You still taking medication for it?

TERENCE

Only what the doctor prescribes.

CAPTAIN

*

Ordinarily there'd be someone with
more time on the job heading up
this kind of investigation. I'm
going out on a limb with you 'cause
you got good instincts and you
don't do nothin' but work. I find
out you needed help and didn't ask
for it I'm gonna get mad.

TERENCE

Yes sir.

CAPTAIN

*

How's your old man?

TERENCE

Drinking himself into an early
grave.

CAPTAIN

*

Give him my best, wouldya?

TERENCE
I will.

CUT TO:

11 EXT. LUXURY BUILDING - DAY 11 *

A doorman building. Terence pulls up in a clearly marked tow-away zone, flips his NOPD placard on top of his dashboard, gets out, goes into the building.

CUT TO:

12 INT. LUXURY BUILDING HALLWAY - DAY 12 *

Terence stands at the door to an apartment. FRANKIE DONNENFELD - late twenties, attractive while not being flashy, the kind of girl who trailed adoring boys behind her in college - Ali McGraw in "Love Story" --

FRANKIE
Hey.

She kisses Terence, lets him in.

CUT TO:

13 INT. FRANKIE'S APARTMENT - DAY 13 *

Modern furniture. No personal effects, photos, etc. A great view of the city --

FRANKIE
You bring me something?

TERENCE
You're out already?

FRANKIE
There wasn't that much, was there?

TERENCE
Enough so you shouldn't be out.

FRANKIE
C'mon, don't be grumpy. You should be glad I like to do coke.

TERENCE
Yeah, I'm proud of you.

FRANKIE
If I just did heroin, I wouldn't
have the energy to do stuff.

A beat. Terence tosses her a vial of coke --

FRANKIE
Thank you, daddy.

She kisses him seductively and with increasing passion. The phone rings. She lets it ring. It goes to voice mail. A man's voice is heard over the speaker --

MAN (V.O.)
Frankie, it's Andy. Calling to see
if you have any time tonight. I'm
at the Montaleone...

Frankie shuts off the machine --

TERENCE
You gotta call him?

FRANKIE
No.

Terence waits for the discomfort of her being with another man to pass. Frankie knows what's going through his mind --

FRANKIE
I'd rather go to the Montaleone
with you.

TERENCE
I can't afford it.

FRANKIE
I can afford it.

They resume kissing, then --

FRANKIE
A little bump?

Frankie taps out a couple of lines of coke. As she snorts the first one --

TERENCE
Alright if I check on a score?

CUT TO:

14 INT. SPORTS BAR - DAY

14 *

Terence enters, goes to where NED SCHOENHOLTZ - forties,
bookie - sits in his usual spot --

NED
Bad luck.

*
*

TERENCE
I keep hoping once in a while this
kid'd throw to somebody on his own
team.

*
*
*
*

NED
What do you need for this weekend?

TERENCE
What's the spread on Louisiana -
Arkansas?

*
*

NED
Four.

TERENCE
Gimme Louisiana minus the four for
a dime.

*
*

NED
You got it. By the way, I got a
favor to ask. My kid got a
speeding ticket...

*
*
*

TERENCE
I get it taken care of, gimme half-
a-point.

NED
Wow man, you gonna grind me for
helping my kid?

TERENCE
Grind you? There's guys getting
half-a-point on the street for
nothing.

Ned nods miserably, hands over the ticket --

NED
But take care of it.

CUT TO:

15 INT. DRUG STORE - EVENING

15 *

The harsh fluorescent glow found in a CVS or Rite-Aid coupled with the sound of soft-rock playing over the sound system, the store deserted save for the lone PHARMACIST behind the prescription counter - a South Asian woman talking on her cellphone - a Clerk at the check-out counter, a Jamaican SECURITY GUARD, a Hundred-Year-Old Woman who's been reading toothpaste packages for the past two hours and Terence who's been waiting for his prescription to be filled for a very long time when his cellphone rings --

TERENCE

(into phone)

Yeah...who brought him in?...That's who's questioning him?...I'll be there in ten minutes - tell him I'm on my way...Tell him he puts his hands on this guy he's gonna have a problem...I don't give a shit, Armand, tell him to take a fucking break.

Terence ends the call, leans over the prescription counter --

TERENCE

(to Pharmacist)

'Scuse me - could you tell me how much longer that's gonna be?

The Pharmacist continues talking on her cellphone, only vaguely indicating to Terence that she's heard him.

TERENCE

Excuse me, Miss? I'm a Lieutenant in the Police Department, I'm in the middle of a homicide investigation. Do you think you could get me my prescription please?

PHARMACIST

Do you see I'm on the phone?

She goes back to her phone call. Terence goes over the counter that separates the pharmacy area from the rest of the store, walks back to the Pharmacist's work area --

PHARMACIST

You can't come back here.

TERENCE
 (looking for his
 prescription)
 You got me waiting a half hour so
 you can count out some pills?

PHARMACIST
 (over public address
 system)
 Security to Pharmacy please.
 Security to Pharmacy.

TERENCE
 (shows her)
 This is it.

The Security Guard approaches, holding out his stick --

SECURITY GUARD
 Come on guy, come on out of there.

TERENCE
 (holds up his shield)
 Police emergency.

SECURITY GUARD
 You no cop.

TERENCE
 (puts his shield in front
 of his face)
 What's that look like?

SECURITY GUARD
 Why you acting all crazy for?

TERENCE
 (to Pharmacist)
 These are twenty-three dollars with
 my co-pay...
 (hands over two twenties)
 ...here's forty. Give everybody a
 drink.

Terence takes his pills, walks past the Hundred-Year-Old
 Woman and out of the store.

CUT TO:

16 INT. PRECINCT OBSERVATION ROOM - EVENING

16 *

Terence enters. Present is Armand. Terence looks through
 the one-way glass.

On the other side is the interview room Pruitt - Terence's
former partner - is in with DUB - forties, Black, ex-con --

PRUIT

I don't think you're taking this
seriously, Dub.

DUB

Please man, lemme get outta here.

PRUIT

Get outta here? You're dreamin,
pal. I got you for possession of
marijuana, and you be on parole.

DUB

That wasn't but one skinny-ass
joint.

PRUIT

Son, I got five fucking people
dead, you're not giving me shit and
that one skinny ass joint's gonna
send you back to prison.

DUB

I don't know anything.

PRUIT

Yambos, my man. From the
motherland.

DUB

What do you want me to say?

PRUIT

I want you to tell me who had a
beef with them and don't tell me
you don't know.

DUB

I don't know...

Pruit smacks him --

PRUIT

What'd I say?

TERENCE

(to Armand)

You tell him what I said?

15A.

Armand nods. Terence walks out of the observation room.

CUT TO:

17	INT. INTERVIEW ROOM - EVENING	17	*
	Terence enters. Pruitt takes note of him, continues --		*

(YELLOW REVISIONS)

PRUIT

There's two little yombo kids got
shot dead, shithead - you think I
can't go as far as I want with you?
This is Guantanamo rules now.

*

*

DUB

I don't know anything about it,
man.

PRUIT

I don't believe this fucking guy.
I'm busting my hump over dead yoms
and I got a yom won't help me.

*

TERENCE

Detective, can I see you outside
for a second?

Pruit, not happy for the interruption, turns to Dub --

*

PRUIT

Think about it.

*

Pruit exits with Terence.

*

18

INT. PRECINCT CORRIDOR - CONTINUOUS

18

Terence walks a short distance from the room --

PRUIT

Not a great time to take a break I
have to say...

*

*

*

TERENCE

What are you doing?

PRUIT

He's getting ready to go.

*

TERENCE

Bullshit, Stevie. He's scared out
of his mind 'cause you and your
partner made a spectacle out of
picking him up and everyone in
Central City knows he's in here.
You think he's gonna go out on a
limb you keep insulting him?

*

*

PRUIT
You gonna tell me how to conduct an
interrogation now?

*

TERENCE
I'm gonna tell you when I think
you're doing something wrong.

PRUIT
G'head "Lieutenant". Do it the
fuck yourself.

*

Pruit exits.

*

CUT TO:

19 INT. INTERVIEW ROOM - EVENING

19 *

Terence enters. Dub sits there terrified --

*

TERENCE
What's going on, man?

DUB
Some yombos got killed and you
leanin' on me to tell you who did
it.

TERENCE
Fuck that.

DUB
Yeah fuck that's right.

TERENCE
Listen to me - I'm gonna treat you
respectfully, you treat me
respectfully. I'm looking at some
bullshit pot bust and because
you're on parole you wind up back
in Angola? Why would you do that?

DUB
I ain't the one doing it.

TERENCE
Who'd this African guy piss off?

DUB
I never said two words to him, man,
I don't know.



TERENCE

You knew he was selling dope
though. C'mon.

Dub doesn't respond --

TERENCE

Should I just call your parole
officer? He'll violate you and
I'll stop wasting my time.

DUB

I knew he was selling.

TERENCE

Okay. Where he was selling, whose
neighborhood is it?

DUB

Man, I got me a job with a cleaning
service, I check in when I'm
supposed to, I smoke a little weed
and that's it.

TERENCE

Tell me whose neighborhood it was,
Dub.

A beat --

DUB

You know Fate?

TERENCE

Big Fate, yeah.

DUB

Ain't nothin' moves that part of
town he ain't got a piece of it.

TERENCE

Y'know where I can find him?

DUB

I done said all I'm gonna say. You
think I'm gon' lead you to him you
might as well lock me the fuck back
up.

CUT TO:

20 INT. SQUAD ROOM - EVENING

20 *

Terence enters the room, deserted except for Armand --

TERENCE

Check Pruitt's arrest report - it
mentions marijuana, make sure it
gets lost.

*

ARMAND

What do I tell Pruitt?

*

TERENCE

Tell him to go fuck himself. I'm
gonna go up to the crib and grab an
hour.

Terence goes out.

CUT TO:

21 INT. CRIB - NIGHT

21 *

Terence sleeps on a cot in a storage area of the precinct.
MUNDT - a nervous, round-shouldered cop in his thirties -
enters needing to talk to Terence but afraid to wake him. He
goes back out, summons up the courage, returns, stands there
until --

*

TERENCE

(with his eyes still
closed)

What do you want, Mundt?

MUNDT

Internal Affairs is checking the
Property Room vouchers.

TERENCE

So what?

*

MUNDT

So they're gonna find out there's
shit missing.

TERENCE

Not if you don't tell them they
won't.

MUNDT

I can't do it anymore, Terence.

TERENCE

Mundt - whatever drugs might've been taken out of the Property Room no longer have a voucher, y'understand? They won't turn up as missing 'cause there's no record of them being there in the first place.

MUNDT

They're installing cameras.

TERENCE

So make sure you don't do anything where the camera can see you.

MUNDT

I can't.

TERENCE

When it was me re-doing paperwork to cover the cash you "misplaced", that was alright. That was entirely fucking reasonable.

MUNDT

I'm sorry.

Mundt hurries off --

TERENCE

Hey Mundt...

Now Terence is wide awake.

CUT TO:

22

EXT. CLUB - NIGHT

22

Terence waits in his unmarked car for people to come out of a fancy club.

He sees a couple - LAWRENCE and TINA - twenties, affluent, studied hip. Tina wears a short skirt, boots and an expensive fur jacket. Terence watches them go into a parking lot, stopping to make out and grope each other. He follows them in, beeps the siren. Lawrence and Tina turn to him as he stops and gets out --

TERENCE

Stand against the wall.

LAWRENCE
What's going on?

TERENCE
What are we high on tonight?

LAWRENCE
Nothing.

TERENCE
You pass drugs in that club?

LAWRENCE
No.

TERENCE
The two of you match a description -
empty your pockets...
(to Tina)
...dump out your handbag.

TINA
Why?

TERENCE
You hard of hearing? You match a
description of somebody who was
seen passing drugs.

TINA
I didn't pass any drugs - what does
that even mean?

TERENCE
Empty your pockets, dump out your
handbag - I'm not gonna tell you
again.

Lawrence starts gingerly going through his pockets --

TINA
This is bullshit.

LAWRENCE
Let's just do what he says.

Terence knows that Lawrence is holding something back, puts
his hand on his chest and reaches in to his pocket himself --

TERENCE
What do you got in here?

LAWRENCE
Nothing.

TERENCE

I'm not gonna get stuck, am I?

LAWRENCE

No.

TERENCE

If I get stuck I'm gonna be very
fucking angry.

TINA

Where's your badge if you're a cop?

TERENCE

(pulls a bag of white
powder from Lawrence's
pocket)

Here's what I'm looking for...

(takes out his shield for
Tina)

...and here's my badge. *

LAWRENCE

It's just for personal use, sir.
I'm not a dealer.

TERENCE

That's for the D.A. to decide.

LAWRENCE

Oh my God...

TERENCE

(to Tina)

You gonna dump that bag or do I
gotta do it?

Tina dumps her handbag. Terence starts sifting through --

LAWRENCE

Is it possible that my parents don't
have to find out about this?

TERENCE

I'm not gonna tell them.

Terence holds up a vibrator --

TERENCE (CONT'D)

This for you or him?

TINA

It's for whoever I want it to be for. Y'interested?

LAWRENCE

Tina.

TERENCE

I don't think I'd trust you to shove something up my ass. Since I'm taking away your cocaine, I think you might try to hurt me.

TINA

It's not cocaine.

LAWRENCE

Sir, my father has a heart condition. This would kill him. Now I'll pay any amount of money...if I have to go to jail on weekends or something I'll do that...I'm begging you - please let me keep this from him.

TERENCE

(breaking his balls)

I'd think he might want to know. I'd want to know if it were my child.

Tina takes off her fur, gives it to him --

TINA

It's sable. You can give it to your girlfriend. If you don't have a girlfriend, you can give it to your mother.

*

TERENCE

That's attempted bribery.

TINA

It's worth about sixty thousand dollars. That get us past attempted?

Terence spots a small carved wooden box. He opens it to reveal a pink glass crack pipe --

TERENCE

Where's the dope?

She doesn't respond --

TERENCE
C'mon, c'mon - who's got the
kibble?

TINA
You want a hit?

TERENCE
Yeah.

Tina reaches into a compartment in the bag, takes out a rock of cocaine, drops it in the pipe. She fires up a lighter, takes a hit, presses her lips to Terence's, blows the crack smoke into his mouth --

TERENCE
Again.

This time she puts the pipe in Terence's mouth, fires up another rock. He takes the hit, she puts her mouth on his but this time she keeps it there --

ANGLE ON Tina unzipping Terence's fly --

TINA
This what it's gonna take?

TERENCE
Worried about your father finding
out?

TINA
Nope.

She starts to jerk Terence off --

TERENCE
What about your mother?

TINA
I don't give a shit about either
one of them.

TERENCE
They beat you?

TINA
No.

TERENCE
Molest you?

TINA

No.

TERENCE

Didn't buy you new clothes for back-to-school? Didn't see you in the play?

Tina looks away as she continues jerking him off --

TERENCE

I'm wondering what they'd say if they saw you now. Smoking crack...going out with no panties on...

(lifts her skirt to reveal no panties)

...doing what you're doing...they'd think of you when you were little and wonder how it happened.

A beat. Terence is nearing climax --

TERENCE

You're gonna tell me you're a grown woman, right? You're a sexual person...this is your lifestyle. I just wonder if you're not a little bit ashamed, y'know? Just a little bit ashamed...

Terence comes --

TINA

Can we go now?

Terence throws the fur jacket back at her --

TERENCE

Clean me off.

Tina cleans him off with the fur as Lawrence whimpers --

TERENCE

Now you can go.

CUT TO:

23

INT. TERENCE'S CAR - NIGHT

23

Terence has pulled up to a deserted spot nearby. He taps out some of the white powder, snorts it --

TERENCE
Fuck.

CUT TO:

24 EXT. FRANKIE'S BUILDING - DAWN 24 *
Terence pulls up, double parks in front, goes in --

CUT TO:

25 INT. FRANKIE'S BUILDING HALLWAY - DAWN 25 *
Terence knocks on Frankie's door. A beat. He knocks again -
a sharp police knock. A beat. Frankie opens the door --

TERENCE
I need the coke back.

FRANKIE
Why?

TERENCE
You gonna let me in?

A beat. Frankie steps back, inviting him in.

26 INT. FRANKIE'S LIVING ROOM - CONTINUOUS 26
Frankie's dressed in sexually revealing manner. Terence
appears not to notice --

TERENCE
I thought I was snorting coke - it
turned out to be heroin. I gotta
be at work in an hour.

FRANKIE
You gonna give me the heroin?

TERENCE
I'll give you some of it.

Terence hands her one bag of the heroin --

FRANKIE
I'm not alone.

TERENCE
Just get me the coke and I'll get
outta here.

She goes to the bedroom, Terence allows himself to nod out until she comes back with the coke --

FRANKIE
(waking him)
Hey.

Terence opens his eyes --

TERENCE
(taking the vial of coke)
You didn't break it out for your client?

FRANKIE
He brings his own.

The CLIENT - a ruddy executive in his fifties is at the door from the bedroom --

CLIENT
Who are you?

TERENCE
The last person in the world you want me to be.

FRANKIE
(to Terence)
He's just a friend.

TERENCE
C'mon missy, we've had you under surveillance for weeks.
(to Client)
You got any illegal substances on you?

CLIENT
Like what?

TERENCE
Asshole - cooperate with me I'm gonna let you walk outta here.
Play games, you're coming with her.

CLIENT
I have some coke.

TERENCE
Get it.

He goes into the bedroom. Terence and Frankie exchange looks. The Client comes back, puts a vial of coke on the coffee table --

TERENCE

Get out.

The Client quickly exits. Frankie comes over, straddles Terence, kisses him lasciviously --

CUT TO:

27

EXT. CEMETERY - MORNING

27 *

An animist funeral in progress. Five coffins - two of them child-sized - are lowered into graves. A small group of African immigrants are gathered. Terence stands at the back of the group. When the last of the coffins are in the ground, the group disperses. A tall African woman - MAIMOUNA - having noticed Terence, approaches him --

MAIMOUNA

You a policeman?

TERENCE

Yeah.

MAIMOUNA

You know who do this?

TERENCE

I don't know yet.

Maimouna takes photographs from her bag, thrusts them in front of Terence, goes through them --

MAIMOUNA

This dead, this dead, this dead...my whole family what is in this country.

TERENCE

How are you related?

MAIMOUNA

Yacine were my sister.

TERENCE

When's the last time you saw her?

MAIMOUNA

That morning I see her. I come by in case she need anything.

TERENCE

Like what?

MAIMOUNA

She have a bad foot so if she need something from the store I get it for her. She was too sleepy this time. She say she have it delivered.

Maimouna breaks down, starts to wail.

*

CUT TO:

28

INT. SUPERMARKET - DAY

28

A low-rent supermarket - narrow, dingy aisles, broken boxes and dented cans, mounds of overripe fruit and endless cases of malt liquor. Terence and Armand talk to JUAN MICHEL - the manager --

JUAN MICHEL

We got different guys making deliveries. Different days, different guys.

ARMAND

This would've been Tuesday.

JUAN MICHEL

Different times of day, different guys.

ARMAND

Late afternoon.

JUAN MICHEL

We don't keep track who goes where...

TERENCE

There a delivery boy who hasn't shown up in a while?

The look on Juan Michel's face tells us there is.

CUT TO:

29 INT. ASSISTED LIVING HOME HALLWAY - DAY

29

Terence and Armand walk down a carpeted hallway, passing old people in wheelchairs, with walkers, with Aides helping them. He comes to a door, knocks, enters.

30 INT. ANTOINETTE'S ROOM - DAY

30

Terence and Armand enter a small apartment where an old woman - ANTOINETTE - sits having her hair brushed by an aide - BINNIE - sixties, Black. Antoinette has an oxygen tank by her side and a breathing tube running into her nose --

ARMAND

Excuse me - Police Department -
we're looking for a Binnie Rogers?

BINNIE

I'm Binnie Rogers.

ARMAND

We need to talk to you for a
minute, Ms. Rogers, can you step
outside please?

BINNIE

No, I can't step outside. Do you
see this lady needs me here?

ARMAND

We're looking for your grandson,
Ms. Rogers.

BINNIE

Why you lookin' for him for?

ARMAND

Just to talk to him.

BINNIE

He do somethin' wrong?

ARMAND

He might've been a witness to a
crime.

*

BINNIE

I don't know nothin' about that.

TERENCE

Where can we find him?

ANTOINETTE

Young man, what is it that you think gives you the right to have a conversation in my room without so much as acknowledging my presence?

ARMAND

We're terribly sorry. It's important that we talk to this woman's grandson.

ANTOINETTE

And she told you she didn't know where he was.

TERENCE

Actually she hasn't told us that.

BINNIE

I don't know.

DARYL - fifteen, Black - walks in from the balcony --

*

DARYL

It's alright, Gramma.
(to Terence)
What do you wanna know?

ARMAND

Did you make a delivery Tuesday on Josephine and Daneel, son?

DARYL

Uh huh.

ARMAND

What'd you see there?

BINNIE

This is a fifteen year old boy, sir.

TERENCE

We need you to tell us what you saw, Daryl.

BINNIE

He don't get himself mixed up in gangs, in drugs - he go to school, he hold down a job and he come home.

ARMAND
 (to Binnie)
 A family was murdered, ma'am.

BINNIE
 And I feel very bad about that but
 I don't want my grandson involved
 with it.

TERENCE
 Maybe your grandson has some
 feelings of his own.

A beat --

DARYL
 The lady told me to take the
 groceries in the kitchen. I was
 putting the bags down when I heard
 yelling. Then I heard shots. I
 hid in a closet. When I come out
 they was all dead.

TERENCE
 Did you see who shot them?

Daryl braces to tell the truth.

CUT TO:

31 INT. SQUAD ROOM - DAY

31

Captain with Terence behind him, stands before a dozen
 detectives. There's a blown-up mug shot of DONALD GODCHAUX
 a k a BIG FATE - thirties, African-American - propped up on
 an easel --

*

CAPTAIN
 This is who we're looking for.
 Name's Donald Godchaux, street name
 Big Fate. You should familiarize
 yourselves with his record - goes
 back to 1991. Did time for rape,
 sodomy, aggravated assault,
 narcotics and possession of
 automatic weapons. We believe he
 was behind at least three homicides
 in addition to the
 Ndele family. You wanna show us
 those three victims, Lieutenant?

*

Terence props up three blown-up photographs of dead bodies - one has his throat cut, one is bloated from being fished out of the river, one has had her head blown off --

CAPTAIN

All three were potential witnesses.

*

TERENCE

Godchaux has two flunkies that run with him...

Terence reveals a blown-up mug shot of DESHAUN HACKETT - thirties, African-American --

TERENCE

Deshaun Hackett, street name - Midget. Has a girlfriend on Hickory and Leonides - we'll set up surveillance on the block - maybe we'll get lucky and he'll show up.

Terence reveals a blown-up mug shot of GARY JENKINS - twenties, African-American --

TERENCE

Gary Jenkins. Street name - G. His grandmother lives in the Iberville Projects. If he's laying low, chances are that's where we'll find him.

CAPTAIN

Bring 'em in, guys.

*

CUT TO:

32 EXT. IBERVILLE STREET - DAY

32 *

Three unmarked cars and a half-dozen radio cars pull up outside a tough-looking housing project. The detectives getting out of the unmarked cars include Terence, Armand, Pruitt, Moy and Fitzsimon. They enter the building.

*

CUT TO:

33 OMITTED

33 *

34 OMITTED

34 *

35 EXT/INT/EXT/INT. G'S BUILDING - DAY

35

Detectives and Uniforms stand waiting at G's door. Terence hangs back by neighboring apartment door --

TERENCE
(to Armand)
Wait sixty seconds.

Terence knocks on the apartment next door. A twenty-year-old Black woman holding an infant while a small kid clings to her leg opens the door --

TERENCE
(shows his shield)
I need access to the apartment next door, do you mind?
(chucks the infant under chin)
Hey sweetie.

WOMAN
Why you need access for?

TERENCE
We had some complaints about a disturbance - they're not answering the door.

The Woman shrugs, lets him in.

Terence walks through the living room to a back bedroom, opens a glass door leading to the backyard. Just before going out sees a baggie of pot on a night table and grabs it.

Terence comes out into the backyard, goes to the backdoor of the apartment next door. He takes lock-picking tools out of his pocket, opens the glass door, slips inside.

From inside a bathroom that opens onto the hall, G peers out toward the front door. A police knock is heard, an elderly Black woman walks toward the door. G has an automatic in his hand --

TERENCE
Don't fucking breathe.

G startles to see Terence standing right next to him, one hand over his gun, one hand with a gun of his own at G's throat.

CUT TO:

(YELLOW REVISIONS)

36 OMITTED 36 *

37 OMITTED 37 *

38 OMITTED 38 *

38A EXT. G'S APARTMENT - DAY 38A *

With the detectives and uniformed police still standing-by,
the front door opens slowly. Terence walks out with G in
cuffs. *

CUT TO:

39 INT. PRECINCT BATHROOM - DAY 39

An ancient decrepit bathroom. We see feet under the door to
one of the stalls.

CUT TO:

40 INT. BATHROOM STALL - DAY 40

Terence snorts up two short lines of heroin.

CUT TO:

41 INT. INTERVIEW ROOM - DAY 41

Terence and Armand are in with G --

ARMAND

This is your lucky day, son.
You're the first person we picked
up - you're in a position to help
yourself.

G

Help myself do what?

ARMAND

We think you know something about
this family that got murdered.

G

I don't know nothin', man.

TERENCE

You were in the apartment when the Africans got shot. Who was the with you? Midget? Donald?

G

Who?

ARMAND

Donald Godchaux. Big Fate. Where can we find him?

G

I don't know no Big Fate.

TERENCE

We find him on our own we don't need you no more. There's gonna be five homicides to answer for and Donald's gonna hang them on you. That means he gets eight-to-ten and you get natural life.

G

I don't know nobody name Midget, I don't know nobody name Big Fate.

42

EXT. HIGHWAY - DAY

42

An accident. A car is upside-down. State Police cars are pulled over. Flares are set up to keep the slow-moving traffic out of the lane. Terence's car, lights flashing, drives up the shoulder, parks. Terence gets out, passes without interest two victims lying on gurneys being wheeled to waiting ambulances, approaches LIEUTENANT STOYER - thirties, officious --

TERENCE

Hey Loo.

Stoyer turns --

TERENCE

I'm Lieutenant McDonagh - New Orleans Homicide.

STOYER

What can I do for you?

TERENCE

(takes summons out of his pocket)

A friend of mine's daughter got written up for speeding - she was doing seventy-five on her way to see her grandmother in the hospital. Has a couple of minor moving violations in the past - she's in danger of losing her license.

STOYER

What do you want me to do?

TERENCE

I'd like you to take care of it for me.

STOYER

You come out to the scene of an accident to ask me that?

TERENCE

We got both parts of the summons. Shouldn't be a problem.

STOYER

You're asking me to break the law.

TERENCE

I'm asking you - one cop to another - to do me a favor.

STOYER

The answer's no.

TERENCE

Just like that.

STOYER

Just like that.

TERENCE

This the same police department my father was in?

STOYER

You'll excuse me.

TERENCE

Guardian of the flame, right you fucking mutt?

STOYER
Get back in your car, Lieutenant.

TERENCE
Or else what?

HEIDI
(flirtatious)
Hey you.

Terence turns. HEIDI BULLOCK - thirties, attractive, wearing *
the boots of the Highway cop - has come up to Terence without
him seeing her --

TERENCE
What are you doing here?

STOYER
You know the Lieutenant, Officer?

HEIDI
We used to work together.

STOYER
Then why don't you walk him back to
his car.

Terence, not wanting to get Heidi in trouble, walks with her
back toward his car.

HEIDI
(sees the summons in his
hand)
I could've told you not to bother
with that asshole. You need a
ticket fixed, why didn't you come
to me?

TERENCE
I didn't know you worked here.

HEIDI
They only let me out on patrol when
they're short-handed. Mostly they
got me in the Property Room.

Terence gets interested --

TERENCE
What are you doing tonight?

HEIDI
You asking me out?

TERENCE

Yes I am.

CUT TO:

43 INT. SPORTS BAR - LATE AFTERNOON

43 *

Ned is in his usual spot as Terence enters, approaches --

TERENCE

The ticket's gonna be a little more complicated than I thought.

NED

You're kidding.

TERENCE

Best thing to do is have her plead not-guilty - by the time the court date comes around I'll have talked to the cop who wrote her up.

NED

I thought that's what you were doing.

TERENCE

I went straight to the Lieutenant and he wound up being a hard-on. It'll work out, it's just gonna take a little longer.

NED

Kinda calls into question the half-point-for-nothing concept, don't it?

TERENCE

You're some cheap prick, y'know that?

NED

You said you were gonna do something - you haven't done it. *

TERENCE

Good. Charge me for the half-point.

NED

Not for nothing, Terence, but after last weekend you're down three grand. You might've thought to bring me a little something.

*

TERENCE

Two dimes on Louisiana against Georgia.

*

*

A beat --

NED

You got it, m'man.

CUT TO:

44

INT. HEIDI'S BEDROOM - NIGHT

44

Terence snorts a line of heroin off the night table, lies back on the bed. Heidi - wearing her motorcycle boots and a bra - comes out of the bathroom, a little unsteady from drinking, puts a boot on his chest --

HEIDI

You like 'em?

TERENCE

You got some body on ya, y'know that?

HEIDI

You turned on?

TERENCE

Uh huh.

HEIDI

No you're not. You're high on dope.

TERENCE

Not true. And whatever I take's prescription. Except for the heroin.

Terence starts to nod. Heidi stomps down on him --

HEIDI

Wake up, McNoddin.

Terence shakes himself awake --

TERENCE

Y'know there's times I can't get
what I need with a prescription.

HEIDI

(mock pity)

Really?

TERENCE

Doctors don't want to give it.
I'll tell them the Vicodin's not
doing it or I need more and they'll
say it might be that I have to live
with a certain amount of pain. Be
able to write a check and don't-
worry-about-insurance you don't
live with any pain, you can be sure
of that.

*

*

HEIDI

(seductive)

Maybe I can do something to take
the pain away.

TERENCE

You definitely can.

HEIDI

What's that, baby? What do you
want me to do?

TERENCE

Check out your property room - see
if there's either Oxycontin or
Buprenorphine or Dilaudid that you
can sneak outta there. Just make
sure you get rid of the voucher
copy.

Heidi stares at him in disbelief --

HEIDI

What are you - nuts?

CUT TO:

45

EXT. TENEMENT - MORNING

45

*

Terence drives up, goes into a tenement building.

CUT TO:

(YELLOW REVISIONS)

46 INT. SURVEILLANCE APARTMENT - DAY

46

A vacant apartment that's been taken over by the cops for the purpose of keeping watch on the building across the street. Armand, Pruitt, Moy and Fitzsimon are present when Terence enters -- *

TERENCE

How long's he been in there?

ARMAND

About twenty minutes.

TERENCE

Who else?

ARMAND

His girlfriend, at least one infant. That's as far as we know.

TERENCE

We set up?

PRUIT

SWAT's around the corner. *

TERENCE

Let 'em stay there.

PRUIT

Duty Captain said he wanted us to coordinate entry with them. *

TERENCE

You reporting back to the Duty Captain?

PRUIT

I'm just telling you what he said. *

TERENCE

We need SWAT we'll call 'em.

Terence heads out followed by the four other detectives.

CUT TO:

47 INT. MIDGET'S HALLWAY - DAY

47

Terence stands to the side of a door, the four detectives set up behind him. Terence knocks, then Armand hits the door with his shoulder, leaving it hanging by its hinges. The five cops enter, guns drawn.

The cops go through the rooms to the back of the apartment. Terence comes back into the kitchen, where Moy is with YVONNE - late teens, Black, holding a young girl --

TERENCE

Who else is in here?

YVONNE

(terrified)

Nobody.

TERENCE

We're gonna come back every day, y'understand? The more times we do, the more chances of that child getting shot.

YVONNE

(points toward the back of the apartment)

Ain't nobody here.

(whispers)

Behind the clothes in the closet.

TERENCE

(to Moy)

Stay with her.

Terence goes out of the kitchen, in the direction Yvonne pointed, Armand behind him. He goes into a bedroom, stands to the side of the closet door, opens it. MIDGET - late twenties, Black, short - is sitting on the floor --

TERENCE

Get up.

Midget comes to his feet. Terence throws him against a wall, searches him --

TERENCE

Always nice to see an intact family. Father who honors his obligations as far as his children are concerned.

MIDGET

Wha'chu want?

TERENCE

You're here - that's the important thing.

(MORE)

TERENCE (cont'd)
You might be hiding in the closet
but your kid knows you're here.

MIDGET
You trippin', man?

TERENCE
Give us a minute, wouldya Armand?

Armand goes out. Terence closes the door, sits down on the bed, takes out the bag of pot he took from the woman's bedroom the other day, rolls a joint --

TERENCE
You don't mind I twist one up, do
you?

MIDGET
What the fuck?

TERENCE
I find it relaxes me.

MIDGET
(nervous)
What the fuck, man? What the fuck?

TERENCE
You know we got your boy G, right?

MIDGET
Man, I don't know no G.

TERENCE
He knows you.

Terence lights the joint, takes a hit, passes it to Midget who doesn't know what to do --

TERENCE
It's amazing how much you can get
done when there's a simple purpose
guiding you through life.

Terence takes the joint back, takes another hit --

TERENCE
My purpose is to find out who shot
up this apartment on Josephine. I
know the guy who lived there was
from Senegal. I know he was
selling heroin.

(MORE)

TERENCE (cont'd)
 I know whose territory he was
 stepping on and I know who went to
 the apartment to straighten him
 out. I found all that out within
 the past few days.

Terence hands the joint back to Midget, who doesn't take it. *

TERENCE
 Where's Big Fate, son?

MIDGET
 I don't know no Big Fate.

TERENCE
 (flicks the joint out the
 window)
 See I know that's not true.
 Everybody who comes from where you
 come from knows Big Fate. The fact
 that you're lying to me about it
 tells me you're hiding something.
 Since you know my only reason for
 being here's to find out who shot
 up the apartment, I know that's
 what you're hiding. All comes back
 to that simple purpose.

*
 *

MIDGET
 Man, I ain't tellin' you shit.

Terence goes to the door, opens it, Armand approaches --

TERENCE
 Take him in.

ARMAND
 (reacting to the smell)
 Jesus, what were you doing in here?

TERENCE
 Getting ready to go see my father.

Terence walks past him.

CUT TO:

49 EXT. FATHER'S HOUSE - DAY

49 *

Establish an old house on the outskirts of town. Terence
 pulls up.

GENEVIEVE - fifty, watery-eyed redhead wearing a low-cut sweater with a large can of beer in one hand, a cigarette in the other. She's crying. Terence gets out of the car, approaches --

*

TERENCE

What's wrong?

GENEVIEVE

Your father's mad at me 'cause I
can't take care of his fucking dog.

TERENCE

Why's he need you to take care of
it?

GENEVIEVE

'Cause he's going back into A.A.
He says he can't deal with any more
responsibilities besides he gotta
stop drinking. It ain't like I
don't wanna take care of it - I
leave the house seven o'clock in
the morning to go to work.

TERENCE

Lemme talk to him.

GENEVIEVE

I try to be a good wife to him,
Terence, but I got a limit too. He
got a drinking problem and he wants
to do something about it - good.
He's been down this road before and
it didn't take...he wants to try
again - good. I tell him why
doesn't he stick with beer like I
do but he says he can't do that.

PAT McDONAGH - sixties, retired cop, Terence's father - opens
the front door --

PAT

(to Genevieve)

You ready?

TERENCE

Hey Pop.

PAT

How you doin'.

*

GENEVIEVE

I thought the meeting was at seven.

PAT
I gotta be there early to set up
chairs.

TERENCE
I'll take you.

PAT
She can do it.

TERENCE
I came over to see you - lemme at
least give you a ride.

PAT
(by way of accepting; to
Genevieve)
You'll feed the dog?

TERENCE
I can take care of him.

PAT
What are you talking about?

TERENCE
Genevieve told me what's going on -
I'll take the dog off your hands
for a while.

PAT
How are you gonna take care of a
dog?

TERENCE
I got a friend. She's loves dogs.

CUT TO:

50 INT. FRANKIE'S BUILDING HALLWAY - DAY

50 *

Terence and the dog are standing there. Frankie opens the
door --

FRANKIE
Fuck you.

Terence and the dog go in.

51 INT. FRANKIE'S LIVING ROOM - CONTINUOUS

51

Frankie is clearly pissed off --

TERENCE

Did we not discuss this on the phone?

FRANKIE

How come you only call me when you want something?

TERENCE

You're fucked up, aren't you?

FRANKIE

Yes.

TERENCE

You're becoming a cause for concern, y'know that?

FRANKIE

I gotta go to Biloxi tonight.

TERENCE

How you gonna take care of the dog if you're going to Biloxi?

FRANKIE

My doorman'll walk him in the morning - I'll be back by the afternoon.

(to dog)

Right baby?

The dog responds affectionately --

FRANKIE

What's his name?

TERENCE

I don't know.

FRANKIE

You don't know his name?

TERENCE

I'll ask my father.

FRANKIE

Unbelievable.

TERENCE

I gotta get going.

FRANKIE

You gonna be nice to me?

Terence kisses her forehead.

CUT TO:

52 INT. INTERVIEW ROOM - DAY

52 *

Terence and Armand are present with Midget --

TERENCE

Midget, try to understand something
- it doesn't matter that you were
just along for the ride...it
doesn't matter that you didn't
actually shoot anybody. You're
playing The Price Is Right now. If
the price of Big Fate getting off
light is helping the D.A.
convict you and your boy G, I
guarantee you - that's just what
he's gonna do.

MIDGET

Where the smoke at, man?

TERENCE

What are you talking about?

MIDGET

I might as well get fucked up I
gotta listen to this bullshit -
break out the smoke.

ARMAND

You flippin' out on us here,
Midget?

MIDGET

Hey man, your partner smoked a
motherfuckin' blunt with me before
he put the cuffs on.

TERENCE

Wait a minute, let me understand
something - you're saying I smoked
marijuana in your presence?

*
*
*

A beat --

MIDGET

Yeah right, 'cause it's my word
against yours, who the fuck gon'
believe me?

Moy puts his head in --

MOY

Lieutenant?

CUT TO:

53 INT. SQUAD ROOM - DAY

53 *

Terence and Moy come out into the Squad Room. Standing there
is Big Fate and his lawyer, EUGENE GRATZ - fifties, white,
well-dressed --

GRATZ

My name's Eugene Gratz, Lieutenant.
I'm an attorney, this is my
client, Donald Godchaux. I
understand you're looking for him.

CUT TO:

54 INT. A.D.A. OUTER OFFICE - DAY

54

Present are Terence and Captain. The door to the inner
office opens and JEREMIAH GOODHUSBAND - forties, Black -
ushers Daryl out of his office --

*
*

GOODHUSBAND

I just want to talk to these guys
for a second - y'alright to wait
out here?

*

Daryl nods, sits. Terence and Captain go into Goodhusband's
offices with him.

*

55 INT. GOODHUSBAND'S OFFICE - CONTINUOUS

55 *

Goodhusband closes the door --

*

GOODHUSBAND

I gotta turn over the names of my
witnesses to Godchaux's lawyer. As
soon as I do that, Godchaux'll look
to scare the kid. He can't scare
him, he'll kill him.

*

TERENCE
He'll never get to him.

CAPTAIN
Since Godchaux turned himself in,
I've authorized twenty-four hour
protection to start immediately.

*

GOODHUSBAND
Just remember - there's no prints,
no DNA, no weapon. We lose the kid
we lose the case.

*

CUT TO:

56 INT. MARDI GRAS FLOAT FACTORY - DAY

56

A warehouse filled with the huge heads of various characters -
real and imagined - that are carried through the street on
Mardi Gras. Terence walks Daryl through the place, throwing
down Vicodin with a swig from a take-out container of coffee
as he does --

TERENCE
This fun?

DARYL
No.

TERENCE
What do you mean - these are the
Mardi Gras floats.

DARYL
I'd rather see 'em at the Mardi
Gras than in some shitty ol'
warehouse. How come you take
Vicodin?

TERENCE
For my back.
(beat)
How did you know they were Vicodin?

DARYL
My father used to take 'em when he
couldn't get heroin.

Terence's cellphone rings --

TERENCE
Hello?...she hasn't called?...I'll
be right over.
(MORE)

TERENCE (cont'd)
 (hangs up)
 You know what it means to show up?

DARYL
 Show up where?

TERENCE
 To show up means you're there for
 somebody else. You don't just live
 for yourself. That's what cops do.
 They show up.
 (beat)
 You like dogs, right?

DARYL
 I'm allergic.

CUT TO:

57 EXT. FRANKIE'S APARTMENT BUILDING - AFTERNOON 57 *

Daryl sits in Terence's car, parked in front of the building.
 We see Terence talking to the doorman in the lobby.

CUT TO:

58 INT. FRANKIE'S LOBBY - AFTERNOON 58 *

The Doorman, BERNIE - fifties - holds Terence's father's dog
 by the leash, stands with Terence --

BERNIE
 She said she was gonna be back one
 o'clock this afternoon. I'm off at
 four and I got another job I gotta
 be at.

TERENCE
 She didn't call?

BERNIE
 Nope. The night man ain't gonna
 wanna walk it and I don't wanna
 just leave the animal in her
 apartment 'cause it might do
 damage.

TERENCE
 How'd you get my number?

BERNIE
Miss Donnenfeld left it in case of
emergencies.

CUT TO:

59 INT. TERENCE'S CAR - AFTERNOON

59 *

Terence drives and dials his phone, Daryl sits in the
passenger seat sneezing, the dog is in the back --

TERENCE
This is what I'm talking about.
Doesn't pick up her phone, isn't
where she's supposed to be...not
showing up.

DARYL
They gonna put me on the witness
stand by May Fifteenth you think?

TERENCE
I don't know. Why?

DARYL
That's when my moms comes before
the Parole Board.

A beat. It registers on Terence why Daryl came forward --

TERENCE
I'm sure we can get people to put
in a good word for her.

Terence's cellphone rings --

TERENCE
Hello?...where are you?...you by
yourself?...alright, listen to me -
stay where you are - I'm on my
way...Frankie - I'm on my way.
(hangs up)
Y'ever been to Biloxi?

CUT TO:

60 EXT. HIGHWAY - DAY

60 *

Terence's car, lights flashing on the roof, speeds down the
road, forcing cars out of the way.

CUT TO:

61 INT. TERENCE'S CAR - DAY 61 *

Daryl shifts uncomfortably --

DARYL
I gotta go to the bathroom.

CUT TO:

62 EXT. SERVICE AREA - DAY 62 *

Terence pulls off at a service area, a depressing convocation of boredom and physical need. Terence and Daryl walk through, Terence noticing a group of young Black Men, proceeds with Daryl to the Men's Room.

63 INT. MEN'S ROOM - CONTINUOUS 63

Daryl heads for a urinal, Terence for a stall --

TERENCE
I'll be right out.

Terence goes into a stall.

64 INT. STALL - CONTINUOUS 64

Terence dumps a pile of coke onto the back of his hand while he's peeing, snorts and urinates simultaneously.

CUT TO:

65 INT. MEN'S ROOM - DAY 65 *

Daryl at the sink washing his hands. He looks toward the stall where Terence is, sees his feet pointing away from the door, hears him snorting. Daryl shakes his head, exits the Men's Room.

CUT TO:

66 INT. REST AREA - DAY 66 *

Terence comes out agitated, looking for Daryl. He scans the various food lines, sees the Black Guys he checked out before. They're looking back at him. He quickly moves to them --

TERENCE

You see a Black kid come out of the
Men's Room, about fifteen years
old?

The Black Guys snicker among themselves --

TERENCE

Hey fuckface - I'm talking to you.

The biggest of the Black Guys turns --

BLACK GUY

What's that motherfucker?

TERENCE

I asked you a question, Sis - you
see him or not?

BLACK GUY

(pushes Terence)

Yo man, suck my dick.

Terence - all coke and rage - explodes at the Black Guy,
bringing them both to the floor when he hears --

DARYL

Terence.

Terence looks up to see Daryl. The Black Guy takes advantage
of the distraction to elbow Terence hard in the jaw, knocks
him off, stands over him --

BLACK GUY

Wha'chu got to say for yourself
now, motherfucker?

TERENCE

Honest mistake.

SECOND BLACK GUY

Fuck that - honest mistake.

They surround Terence --

TERENCE

Okay guys - I'm a New Orleans
Homicide detective...

(fumbles for shield)

...if I can just get it out...

(shows shield)

(MORE)

TERENCE (cont'd)
 ...I lost sight of this young man,
 I was upset...I apologize. I'd
 like to buy you all dinner and let
 it go at that.

BLACK GUY
 Think you can racial profile us an'
 get away with it for the price of a
 motherfuckin' Burger King?

TERENCE
 Alternatively I'll let the manager
 here call the Mississippi State
 Police and they'll toss your
 Escalade out there in the parking
 lot.

The Black Guys look toward the nervous South Asian BURGER
 KING MANAGER standing with a phone in his hand, ready to do
 what Terence said.

67 EXT. SERVICE AREA - EVENING

67 *

Terence and Daryl eat Burger King hamburgers leaning on the
 car as the Dog eats a hamburger of his own --

TERENCE
 You can't disappear on me like
 that, Daryl.

DARYL
 I figured you were gonna be a
 while.

Terence looks at Daryl, knows he knows what he was doing in
 the stall, lets it drop.

CUT TO:

68 INT. BILOXI HOTEL LOBBY - NIGHT

68

Terence and Daryl walk through the hotel past mural toward
 the elevator bank. *

CUT TO:

69 INT. BILOXI HOTEL HALLWAY - NIGHT

69

Terence and Daryl come to the room Terence is looking for.
 He turns to Daryl --

TERENCE
Stand here - do not move. I'll be
out in five minutes.

Terence knocks. The door opens without revealing anyone.
Terence enters.

70

INT. BILOXI HOTEL ROOM - CONTINUOUS

70

Once Terence is inside Frankie steps out from behind the
door. She has on dark glasses and a robe --

FRANKIE
You got anything?

TERENCE
(looking behind the
glasses)
Who did it?

FRANKIE
Do you?

TERENCE
Some coke.

FRANKIE
That's it?

TERENCE
And Vicodin.

FRANKIE
Both please.

Terence hands her the vial of coke and a bottle of Vicodin.
She throws down three pills without water, dumps a bunch of
coke out onto a table and snorts it. JUSTIN - white,
affluent, soft and privileged - ambles out of the bathroom --

JUSTIN
Who's this?

Terence grabs him, spins him, slams him against the wall --

JUSTIN
Hey hey hey hey. Take it easy.
What are you - the boyfriend?

TERENCE
(pats him down)
Shut the fuck up.

FRANKIE *
Just get the money. *

JUSTIN *
I usually pay when I'm done *

TERENCE *
Done smacking her around? *

JUSTIN *
It was erotic shit, man. I didn't *
hurt her. *

Terence slams him against the wall -- *

TERENCE *
Just like I'm not hurting you. *

JUSTIN *
(to Frankie) *
Did I hurt you? *

FRANKIE *
Let's go, Terence. *

TERENCE *
We in the South don't do that. *

JUSTIN *
You're making a big mistake, *
Terence. My father's Andy Winnick. *
Y'ever hear of him? *

TERENCE *
Nope. *

JUSTIN *
One of the biggest developers on *
the Gulf Coast. *

TERENCE *
Congratulations. *

JUSTIN *
Tommy Leonardi's one of his best *
friends. *

*

TERENCE

Listen to me scumbag - don't try to
impress me your father knows some
Guinea hood. What you gotta take
away from this experience is that
if you ever see that girl again,
you turn and walk in the opposite
direction. I ever hear about you
so much as looking at her, you'll
wish you'd been born without a
dick.

*
*
*
*
*
*
*
*
*

JUSTIN

Big mistake.

*
*

Justin exits the room, goes into the hallway, looks at Daryl
waiting there --

*
*

JUSTIN

(to Daryl)

Big mistake.

*
*
*

Justin exits down the hallway. Terence and Frankie come out
of the room and into the hallway --

*
*

TERENCE

Daryl, this is Frankie. Frankie -
Daryl.

*
*
*

FRANKIE

Hi.

*
*

CUT TO:

*

72 OMITTED

72 *

73 OMITTED

73 *

74 OMITTED

74 *

75 INT. BILOXI HOTEL - NIGHT

75 *

Terence, Frankie and Daryl walk by the Aquarium Bar, Terence
catches the sight of a football game on one of the big screen
televisions. He turns to Daryl, takes him off to the side --

*
*
*

TERENCE
I gotta go talk to this guy. I
want you to take Frankie to the
coffee shop and stay with her. Can
you do that?

DARYL
Yeah.

TERENCE
(to Frankie)
I'll meet you there in fifteen
minutes.

Terence goes in the bar.

76 INT. BILOXI HOTEL AQUARIUM BAR - CONTINUOUS

76 *

Terence stares at the screen, turns to a BETTOR next to him --

TERENCE
What'd Louisiana go off at?

BETTOR
Three point underdogs.

TERENCE
Three point underdogs and they're
three points up - what the fuck's
wrong with that?

BETTOR
There's two minutes left to play.

DISSOLVE TO:

77 INT. BILOXI HOTEL AQUARIUM BAR - NIGHT

77 *

Terence walks out dejected. The Bettor comes up to him --

BETTOR
The bayou state ain't got the
passing game, friend.

TERENCE
Good point.

BETTOR
Wanna hear my picks for the Pac-10?

TERENCE
I look like I wanna hear them?

The Bettor moves off. Terence continues out.

CUT TO:

78 INT. BILOXI HOTEL COFFEE SHOP - NIGHT 78

Terence enters, sees Frankie sitting by herself --

TERENCE
Where's the kid?

FRANKIE
He went to the bathroom.

Terence bolts out.

CUT TO:

79 INT. BILOXI HOTEL MEN'S ROOM - NIGHT 79

Terence enters, checks under the stalls, exits.

80 INT. BILOXI HOTEL CASINO - CONTINUOUS 80

Terence goes to a Dealer --

TERENCE
Any other bathrooms beside that
one?

DEALER
On the other side.

Terence jogs across the casino to another men's room.

81 INT. BILOXI HOTEL SECOND MEN'S ROOM - CONTINUOUS 81

Terence checks this men's room out, doesn't find Daryl.

CUT TO:

82 INT. BILOXI HOTEL COFFEE SHOP - NIGHT 82

Terence enters, goes to Frankie --

TERENCE
What did he say when he left?

FRANKIE

He asked me if I'd be alright
waiting here by myself. I said
yeah and he said he was going to
the bathroom. What's going on?

TERENCE

He's a witness to a homicide. To
five homicides.
(stands up)
Let's go.

FRANKIE

Where are we going?

TERENCE

To find him.

CUT TO:

83 EXT. BILOXI BUS STATION - NIGHT

83

Establishing. Terence's car is double-parked outside.
Frankie waits in the passenger seat, the dog is in the back
seat.

*
*

CUT TO:

84 INT. BILOXI BUS STATION - NIGHT

84

Terence scans the benches of late-night bus passengers and
those with no place better to go. No Daryl.

CUT TO:

85 EXT. PROSTITUTE STROLL - NIGHT

85

A back street in Biloxi, the big hotels above and beyond,
their backs turned to the scantily dressed street hookers and
their customers, the pimps, the look-outs, the dope peddlers
and lost souls who landed here and never left. Terence
cruises slowly, Frankie next to him, the dog on the floor in
front of her.

DISSOLVE TO:

86 EXT. SECOND PROSTITUTE STROLL - NIGHT

86

Terence is double-parked. Frankie talks to a black HOOKER on the sidewalk.

CUT TO:

87 INT. TERENCE'S CAR - NIGHT

87

Frankie gets back in the car --

FRANKIE

Around the corner. Red door.

TERENCE

You sure we gotta do this now.

FRANKIE

I'm absolutely sure.

Terence drives around the corner, stops in front of a building with a red door --

TERENCE

I'll go.

FRANKIE

You crazy? You got cop written all over you.

TERENCE

You're not out in one minute, I'm coming in.

FRANKIE

I need money.

Terence hands over the roll he took off Justin --

FRANKIE

Don't give me all this.

TERENCE

It's yours.

Frankie looks at him --

TERENCE

You're the one who earned it.

FRANKIE

Don't say that.

*

TERENCE
I'm not saying it's anything...

FRANKIE
Just don't say it. *

Frankie gets out of the car, goes in the red door.

CUT TO:

88 EXT. BILOXI EXPRESSWAY OVERPASS - DAWN 88 *

A half-dozen cars parked at the curb. In each there's a man at the wheel and a Hooker with her head bobbing up and down in his lap. The one car with two upright heads is Terence's.

CUT TO:

89 INT. TERENCE'S CAR - EARLY MORNING 89 *

Terence and Frankie snort up heroin then sit back as though they were watching a sunset --

TERENCE
We're gonna finish with this at some point.

FRANKIE
I know.

TERENCE
And when we're finished we'll stop.

A beat --

TERENCE
Right?

FRANKIE
Right baby...right.

Frankie scratches the dog's head.

CUT TO:

90 INT. ASSISTED LIVING HOME HALLWAY - MORNING 90

Binnie pushes Antoinette in her wheelchair back toward her room after breakfast.

CUT TO:

(YELLOW REVISIONS)

91 INT. ANTOINETTE'S ROOM - MORNING

91

Binnie enters with Antoinette. Both startle to find Terence waiting for them --

TERENCE

Where is he?

ANTOINETTE

Binnie, call Security.

TERENCE

Nobody's calling anybody. Where's your grandson, Binnie?

ANTOINETTE

Young man, you are not permitted to be in here.

TERENCE

I know he got in touch with you - did you get money to him?

BINNIE

I don't have to tell you anything.

TERENCE

Yeah you do.

BINNIE

I haven't done anything...my grandson hasn't done anything...if he doesn't want to be a witness, he doesn't have to be a witness.

TERENCE

This is bigger than "want to". This was a massacre. Children were executed.

*
*

BINNIE

Maybe you should've thought of that before.

TERENCE

I need to know where he is.

BINNIE

*

My grandson ain't no dummy. He
knows if all he got protectin'
him's your sorry junkie ass, he's
good as dead.

ANTOINETTE

I'd like to know the name of your superior.

TERENCE

Right now I'm working on about an hour and a half sleep over the past three days and still trying to remain courteous and I'm beginning to think that's getting in the way of my being effective.

*

Terence grabs Antoinette's oxygen line, kinks it --

TERENCE (CONT'D)

I want to know where Daryl is.

BINNIE

What are you doing?

TERENCE

Nobody saw me coming in, nobody knows I'm here. This old woman's gonna run out of air and you're gonna have a tough time convincing people it wasn't you who did it to her.

Antoinette starts to gasp --

BINNIE

(crying)

Please sir...

TERENCE

And even if you convince them you didn't kill her on purpose, it's gonna be tough selling them that you took care of her worth a good goddamn.

Antoinette starts to choke --

BINNIE

Oh my God, oh my God, oh my God...

TERENCE

Where the fuck is he?

BINNIE

He's on a plane. Miss Antoinette bought him a ticket and sent him to stay with her family in England.

Terence un-kinks the oxygen line, lets it drop. Binnie goes to comfort Antoinette as she catches her breath.

CUT TO:

92	INT. ADA GOODHUSBAND'S OFFICE - DAY	92	*
	Present are Terence, Captain and ADA Goodhusband --		*
	CAPTAIN		*
	Make him a material witness, maybe Scotland Yard'll hold him.		
	GOODHUSBAND		*
	Can't do that. He had no involvement with the crime - he doesn't want to testify, we can't compel it.		
	TERENCE		
	We can still try to flip one of the three.		
	GOODHUSBAND		*
	Try all you want. Nobody's flipping on Godchaux - they're scared to death of him. As of now all they are's persons of interest - you gotta let 'em go.		
	TERENCE		
	Five murders and we're letting 'em go?		
	GOODHUSBAND		*
	You weren't supposed to let the kid out of your sight, Lieutenant. Be glad he didn't turn up dead.		

CUT TO:

93	INT. DISTRICT ATTORNEY'S OUTER OFFICE - DAY	93	
	Captain is physically restraining Terence as he takes him out of Goodhusband's office --		* *
	TERENCE		
	(enraged)		
	'Cause you know what's involved right, you chickenshit hump?		

CAPTAIN
C'mon Terence, take it easy.

*

TERENCE
Maybe if we had a prosecutor
worried about something beside his
won-lost record we'd have a fucking
chance.

Terence walks out with Captain who makes sure he keeps going. *

CUT TO:

94 INT. CAPTAIN'S CAR - DAY

94 *

Terence drives Captain who sits next to him --

*

CAPTAIN
What happened when you went to see
the grandmother?

*

TERENCE
I told you. She said the woman she
takes care of bought a plane ticket
and he was on his way to England to
stay with her relatives.

CAPTAIN
Any incident take place while you
were there?

*

TERENCE
What kind of incident?

CAPTAIN
Any kind.

*

TERENCE
No.

CAPTAIN
Whatever it is you'll want to have
your story down. Public
Integrity's waiting for you back at
the House.

*

TERENCE
What for?

CAPTAIN

*

That old woman's son's a United States Congressman.

CUT TO:

95

INT. INTERVIEW ROOM - DAY

95

Present are Terence and two Public Integrity Bureau investigators - HURLEY and YASCO --

TERENCE

I asked where Daryl was, his grandmother told me.

HURLEY

You didn't at any time threaten his grandmother.

TERENCE

No I did not.

HURLEY

You didn't at any time, threaten Antoinette Fahringer.

TERENCE

No I did not.

YASCO

You should know, Lieutenant, a formal complaint has been made, alleging that you cut off Miss Fahringer's oxygen supply.

TERENCE

Who's saying that - Miss Fahringer?

HURLEY

Is it true?

TERENCE

I think she might be suffering from a little dementia.

YASCO

Lieutenant, we're asking if it's true.

TERENCE
Absolutely not.

CUT TO:

96

INT. SQUAD ROOM - DAY

96

Terence enters to find Ned sitting there waiting for him --

TERENCE
What are you doing here?

NED
What do you think?

TERENCE
I don't have anything for you.

NED
This is a problem then.

TERENCE
Then it's a problem.

NED
You owe five large, Terence.

TERENCE
I don't have it.

NED
You gotta give me something,
Terence. You don't have cash, give
me goods. Give me a gold Rolex.

TERENCE
I look like I got a gold Rolex?

NED
Don't play me for a fucking stooge,
Terence.

TERENCE
Keep your voice down.

NED
Don't play me for a fucking stooge.

A beat --

TERENCE
You done?

NED

You think these guys care that
you're a cop? They'll fuck you up
same as anybody else.

TERENCE

Lemme get something down on the
Texas game - that's where the
season turns around. *

NED

No. Nothing. Pay what the fuck
you owe.

Ned exits. Terence turns to the CIVILIAN AIDE - a Black
woman who tries to act as though she hasn't been paying
attention --

TERENCE

(by way of explanation)
Rent dispute.

CIVILIAN AIDE

You got a call from someone named
Frankie.

CUT TO:

97 INT. FRANKIE'S LIVING ROOM - DAY

97

Terence is let in by ANDY - a strapping young man with a
blank stare; JEFF - wider, squatter, built like a wrestler,
has a .9 MM in his hand. Frankie's frightened dog
submissively lays down in the corner. Frankie - terrified -
sits on the lap of DAVE - a man practised at concealing the
brutal part of his nature -- *

TERENCE

What's going on?

DAVE

All kinds of things. C'mon in. *

Terence comes into the room warily --

DAVE

I'm Dave. *

TERENCE

What do you want?

DAVE

Y'know I finally have this young lady's buttocks positioned just about perfect - what's the rush?

*

FRANKIE

He wants money.

DAVE

The guy you robbed told you who his father was, no?

*

*

TERENCE

You make a date with a girl, you're supposed to pay.

DAVE

(moves Frankie slightly)
A little forward, dear. You want the schwantz, not the prostate.

TERENCE

How much?

DAVE

You took twelve off him, to make it right you gotta come up with fifty.

TERENCE

That's bullshit.

DAVE

Punitive damages. Makes the world go round.

*

TERENCE

I don't get it - she kept up her end of the bargain...

DAVE

He says no.

FRANKIE

He's a fucking liar. I did whatever he wanted me to do.

ANDY

Which was what?

FRANKIE

You want me to describe it for you, Junior? You get off on that?

DAVE
She's a pistol isn't she, guys?

TERENCE
(to Frankie)
Where's the money?

FRANKIE
In my bag.

Terence goes to a handbag, takes out the cash he took from
Justin --

TERENCE
(to Frankie)
It's all here?

Frankie nods --

TERENCE
He owed her five thousand. There's
ten and change here. Why don't I
give you that and we call it a day.

DAVE
We could do that. Alternatively,
I could tell Jeff to shoot that
dog.

JEFF
(putting the gun to the
dog's unsuspecting head)
You want me to?

DAVE
(flicks open a knife,
holds it to Frankie's
face)
Or leave my calling card on this
gorgeous punim...

TERENCE
I don't give a shit about the dog
but you mark her up it's gonna be
tough to get you your money.

DAVE
By my money, you mean fifty
thousand dollars.

TERENCE
I'm gonna need a couple of days.

DAVE *
By a couple you mean two. *

TERENCE *
Yeah. *

Dave puts away the knife -- *

JEFF *
Uh Dave... *

DAVE *
I know, Jeff, relax. The boys'd *
like to saddle her up. Part of *
their education. You don't mind, *
do you? *

TERENCE *
Let her get cleaned up, put on *
something hot. Right now she looks *
like shit. *

DAVE *
Good. *

A beat --

TERENCE *
(to Frankie) *
What are you waiting for? *

Frankie slides off Dave's lap, goes into the bedroom --

TERENCE

(looks at his watch; to
Andy and Jeff)

Not to put any pressure on you but
she has a client coming in fifteen
minutes. You can be done by then,
right?

*

JEFF

Both of us?

DAVE

They'd've been done in thirty
seconds you hadn't mentioned it.

TERENCE

My mistake.

DAVE

(to Andy and Jeff)

You'll hit her when we come back.

(to Terence)

Two days - same time, same station.

TERENCE

You got it.

DAVE

Don't make me look for you,
Terence.

*
*

Dave and his boys exit.

98 INT. FRANKIE'S BATHROOM - CONTINUOUS

98

Terence enters the bathroom where Frankie, wearing a bra and
panties, is putting on her make-up --

TERENCE

They're gone.

FRANKIE

(continues putting on make-
up)

I'll be ready in a minute.

TERENCE

I'm gonna take you over to my
father's house...buy us some time
at least.

Frankie doesn't react, keeps putting on make-up --

(YELLOW REVISIONS)

TERENCE

Frankie.

Terence turns her to face him --

TERENCE

They're gone.

Frankie slaps him hard across the face, then starts to cry,
collapses into his arms.

CUT TO:

99 EXT. PAT'S HOUSE - LATE AFTERNOON

99

Terence and Pat stand outside, the dog is tied to a post in
the yard. Pat smoking a cigarette -- *

PAT

I can't take anything on right now,
can y'understand that? Christ, I
can't take care of my own dog.

TERENCE

Pop, all I need is a place for her
to stay for a couple of days.

PAT

Why can't you put her in your
place?

TERENCE

I can't take the chance these guys
find out where I live.

PAT

Christ, they give me the job of
bringing cookies to a meeting, it
takes me half a day to get it done.
You want me to babysit a pross?

TERENCE

You don't have to babysit her.
She's very self-sufficient.

PAT

I am not in shape to take on
something like this. I come home
from one meeting, I lie on the
couch and wait 'till it's time for
the next meeting - that's all I can
do right now.

TERENCE
Let your wife deal with her.
They'll get along like sisters.

CUT TO:

100 INT. PAT'S LIVING ROOM - LATE AFTERNOON

100

Genevieve holds the bag of dope she's taken out of Frankie's bag as Frankie grapples with her to get it back --

GENEVIEVE
My husband's trying to stop
drinking and you bring this shit
into the house?

FRANKIE
Gimme that fucking dope, lady or I
will stab you in the heart I swear
to God.

Terence and Pat enter --

TERENCE
(restrains Frankie)
What's this?

GENEVIEVE
What kind of trash you bring in
here, Terence?

FRANKIE
She was going through my bag.

PAT
(sits down)
Can't do it. Can't do it.

FRANKIE
Tell her to give me my dope back,
Terence.

TERENCE
Let's everybody calm down, alright?

GENEVIEVE
It ain't hard enough for your
father - he's gotta put up with
narcotic drugs under his nose.

FRANKIE

Can't be any worse than living with
you shit-faced on beer - how much
of a fucking picnic you think that
is?

TERENCE

Enough.

GENEVIEVE

(to Terence)

You tell her I'm shit-faced?

TERENCE

No.

GENEVIEVE

I'll give you shit-faced, you
fucking whore...

Genevieve dumps out the bag of dope onto the rug. Frankie
breaks free, drops down to her knees to try to salvage it --

FRANKIE

Motherfucker.

PAT

Terence, get her outta here. I
don't care what you do with her - I
can't deal with it.

Frankie, enraged at being unable to salvage the dope, jumps
up and slaps Genevieve --

FRANKIE

Cunt.

Terence grabs her. Genevieve slaps Frankie twice --

GENEVIEVE

You call me a cunt, you whore? You
call me a cunt?

A knock at the door --

PAT

Great - the neighbors.

Terence goes to the door. It's the Internal Affairs
investigators, Hurley and Yasco --

HURLEY

We come in or you come out.

Terence steps outside.

101 EXT. PAT'S HOUSE - CONTINUOUS

101

Terence stands on the stoop with Hurley and Yasco, the front door ajar --

HURLEY

Francesca Donnenfeld - you know her?

TERENCE

Cut the Junior G-Man bullshit, Yasco - what are you here for?

YASCO

I'm Yasco.

HURLEY

Here's the thing, tough guy - you keep fucking with the wrong people. First the old lady, now your prostitute friend's customer. The old lady you might've ridden out - she don't remember so good, the colored nurse was covering for her grandson...whatever. But when I get a call from the Chief of D's office that you're shaking down your pross friend's customer whose father's hung all the way to City fucking Hall - you're done, Lieutenant.

TERENCE

What do you want?

HURLEY

Your gun for starters.

Terence hands over his gun --

YASCO

Until the outcome of the hearing, you're on modified duty. Better call your delegate - you got an ass-kicking coming.

Hurley and Yasco walk down the stoop to their car. Terence goes back inside.

102 INT. PAT'S LIVING ROOM - CONTINUOUS

102

Terence enters to a different scene than the one he left. Pat knows enough to know his son's in trouble. Frankie and Genevieve take their cue from Pat that now's the time for a temporary detente --

PAT

Cut the best deal you can and get out of the Police Department. You stay in, it's only gonna get worse.

FRANKIE

Can I talk to you please?

Terence goes down the long center hall with her, away from his father and Genevieve --

FRANKIE

You can't leave me here.

TERENCE

She's gonna calm down, Frankie. Believe me, give it a day she'll be showing you these collages she makes...

FRANKIE

I can't stay here - it's like some haunted fucking voodoo house.

TERENCE

My father likes old shit, that's all. Y'know they wanted to put the place on an architectural tour... somebody came from a magazine to photograph the wallpaper...

*

*

FRANKIE

Oh my God, I feel like I'm in a mental institution.

TERENCE

Here - come in here.

*

He ushers her into a room off the hallway --

*

102A INT. GUEST ROOM - CONTINUOUS

102A *

A musty bedroom, mis-matched furniture, shoeboxes filled with shells sorted by size and color are on a makeshift table along with squeeze bottles of glue and cans of shellac and brushes. Terence and Frankie enter -- *

TERENCE

This was my room when I was a kid. *

FRANKIE

(more than interested) *

Uh huh. *

TERENCE

They use it as a spare bedroom...
Genevieve does her collages
here...her shellboxes. *

Frankie sits on the bed, tries to compose herself -- *

TERENCE

The bed was over there...my model
car collection on those
shelves...on top of the dresser was
the Pride. *

FRANKIE

What's that? *

TERENCE

Jean Lafitte's pirate ship. I
built a model of it. First book I
remember reading all the way
through - "Jean Lafitte - Prince of
Pirates". I decided he hid out
here at some point. *

FRANKIE

Here? *

TERENCE

Here. In this very house. I dug
up half the basement looking for
buried treasure. *

FRANKIE

Y'ever find any? *

CUT TO:

102B INT. BASEMENT - DAY

102B *

The detritus of generations packed away in boxes and garbage bags. Deflated basketballs, baseball bats, fishing rods with tangled line, bits and pieces of hobbies and sports picked up as a child then put down for good. Frankie watches as Terence goes to a stone wall -- *

TERENCE *

I saved up for a metal detector I saw an ad for in Boys' Life magazine. I convinced my mother it was for a merit badge. *

(starts to dislodge a stone halfway up the wall) *

I was down here with it one day - no one was home - it started going off. I dug up a silver spoon...I was sure Lafitte took it off a Spanish galleon. *

He takes out the stone, feels around -- *

TERENCE *

Where is it? *

FRANKIE *

You sure that's where you put it? *

Terence feels around for any other loose stones -- *

TERENCE *

I'm positive that's where I put it. *

FRANKIE *

It doesn't matter, Terence, it's just a spoon. *

Terence gives up with a sense of deep disappointment. *

CUT TO: *

103 INT. CAPTAIN'S OFFICE - DAY

103 *

Terence present with Captain -- *

CAPTAIN *

I don't know what to tell you, Terence. There isn't a lot I can do under the circumstances.

TERENCE

I know.

CAPTAIN

I tell you guys all the time - you can't get away with that cowboy shit anymore. You don't listen so now this is where we're at. My best fucking detective and I gotta stick him in the Property Room.

*

Terence works at not having his eyes light up.

CUT TO:

104 INT. PROPERTY ROOM - DAY

104

Terence studies the placement of the security camera, steps into a blind spot; looks for a second camera, finds it then finds a place that's a blind spot for both cameras. Mundt eyes him nervously --

*
*
*
*

MUNDT

I don't wanna get jammed up over this, Terence. Y'know?

*
*
*

(MORE)

MUNDT (cont'd)
You're doing all this wrong shit
an' I'm here an' they're gonna
think I'm doing it too.

TERENCE
Go out to the storage warehouse in
Metairie. That way you're not
here.

Mundt nods, exits past two undercover NARCOTICS DETECTIVES
entering, carrying a large evidence envelope --

FIRST NARCOTICS DETECTIVE
You working here now, Lieutenant?

TERENCE
Looks that way, don't it? What do
you got there?

FIRST NARCOTICS DETECTIVE
Twenty-two dimes of heroin and a
Glock Nine.

TERENCE
The scale's busted. I got another
one on the way over. Soon as it
gets here, I'll weigh the drugs and
get you the voucher.

The Narcotics Detectives go off. Terence takes the heroin
and the gun and moves to the blind spot.

CUT TO:

105 INT. CREOLE RESTAURANT - DAY

105

Terence enters the crowded restaurant, scans the room until
he sees Big Fate at a table of six people, among them G and
Midget. The HOSTESS approaches --

HOSTESS
Can I help you?

TERENCE
That's alright - I see who I'm
looking for.

Terence walks to where Big Fate is seated --

TERENCE
Hey Big Fate - I talk to you a
minute?

BIG FATE
'Scuse me?

TERENCE
You mind stepping outside? I'd
like to talk to you.

BIG FATE
You interruptin' my meal.

Terence leans in, speaks quietly to Big Fate --

TERENCE
I'm gonna pretend to be polite so
you look like a big man in front of
your friends. Gimme a hard time,
I'll put the cuffs on and march you
out like any other shitbird.

A beat --

BIG FATE
(gets up)
I be right back.

MIDGET
Y'alright, D?

BIG FATE
Motherfucker wanna talk t'me.
(to Terence)
Y'ain' gon' shoot me, are you
motherfucker?

TERENCE
Why would I do that?

Terence and Big Fate walk out. G pretends to shoot Terence
in the back.

106 EXT. CREOLE RESTAURANT - DAY

106 *

Terence and Big Fate come out of the restaurant, walk down
the street --

TERENCE

I'm gonna give you a chance to make money the old-fashioned way - with a cop protecting you.

BIG FATE

What I need protection from?

TERENCE

Other cops.

BIG FATE

Cop gon' protect me from cops.

TERENCE

You'll know when a supplier's under surveillance...you'll know when it's safe to make a pick-up, you'll know when it's not.

BIG FATE

What I gotta give you?

TERENCE

Fifteen thousand a shipment.

BIG FATE

How I know you ain't lookin' t'set me up?

TERENCE

Tomorrow I'll bring you some information - small shit - you decide if you want to go the next step.

BIG FATE

You don't give a fuck about them murders no more?

*
*

TERENCE

I never did.

*

CUT TO:

107 EXT. PAT'S HOUSE - EVENING

107 *

Terence pulls up in front of his father's house. Frankie waits for him outside --

FRANKIE

You bring me something?

(YELLOW REVISIONS)

TERENCE
 (parodying Father Knows
 Best)
 Honey, I'm home.

FRANKIE
 Did you?

TERENCE
 Mmmm, smells good. What's for
 dinner?

FRANKIE
 I'm fucking dope-sick, you fucking
 asshole - did you bring me
 something?

Frankie looks at him as he goes past her and into the house.

CUT TO:

108 INT. GUEST BEDROOM - EVENING

108 *

Terence dumps out lines of heroin. Frankie snorts hers,
 Terence snorts his --

TERENCE
 You know where my father is? *

FRANKIE
 At an A.A. meeting.

TERENCE
 He say when he'd be back?

FRANKIE
 Let's go to a hotel, Terence.

TERENCE
 I don't know who you're gonna run
 into at a hotel...you're safe here. *

A beat --

FRANKIE
 Will you fuck me here?

TERENCE
 Yeah I'll fuck you here.

They start to kiss then, their arms around each other, proceed to nod out.

DISSOLVE TO:

109 INT. GUEST BEDROOM - NIGHT

109

Terence and Frankie, fully clothed, lie on the bed. Genevieve, beer in hand, lies on the bed with them. She strokes both their heads affectionately. Terence wakes with a start --

GENEVIEVE

It's alright.

TERENCE

What's going on?

GENEVIEVE

You both looked so peaceful lying here. I know it's the drugs...I know you like the drugs...you just looked so peaceful I wanted to join you.

Terence can't get up with Genevieve's arm over him --

TERENCE

Genevieve, I gotta get up.

GENEVIEVE

I was upset when you brought her here, I admit it. Another woman...I had concern for your father...but y'know what - hey. He gotta get over it.

TERENCE

Is he back?

GENEVIEVE

No 'cause after the meeting they go out to dinner, him and his new friends.

TERENCE

Uh huh...

GENEVIEVE

All new friends he has.

TERENCE

I guess that's what he needs.

(YELLOW REVISIONS)

GENEVIEVE
What do I need?

TERENCE
I don't know...

GENEVIEVE
You wanna stop drinking, stop
drinking - the world ain't gonna
stop drinking.

TERENCE
I gotta go.

Terence manages to get up. Genevieve gets up, puts her arms
around him --

GENEVIEVE
I'm gonna take care of her, Terry.
Don't you worry.

Frankie opens one eye to see Genevieve and Terence in an
embrace, pulls the pillow over her head. Terence slips out
of Genevieve's arms and out the door.

CUT TO:

110 INT. DETECTIVE'S LOCKER ROOM - MORNING

110

Terence approaches the Narcotics Detectives with a voucher
form in hand --

TERENCE
I got the weight on that dope.
Finally.

FIRST NARCOTICS DETECTIVE
Thanks.

SECOND NARCOTICS DETECTIVE
(looking at the voucher)
That's all there was?

TERENCE
I'll double-check it if you want.

FIRST NARCOTICS DETECTIVE
It don't matter - we still got
enough for a felony.

TERENCE
What do you guys got going today?

SECOND NARCOTICS DETECTIVE
Buy-and-bust on Andre's oufit at
Fourth and Freret.

TERENCE
Happy hunting.

Terence breezily goes out.

CUT TO:

111 INT. ESCALADE - DAY

111 *

Terence is in the passenger seat, Big Fate in the driver's seat, Midget and G in the backseat. Midget reads a text message on his Blackberry --

MIDGET
Undercovers just busted one a
Andre's - Fourth and Freret.

TERENCE
Whaddya know.

BIG FATE
A man of your word.

TERENCE
You running me back to my car?

BIG FATE
I need to make a quick stop. That
alright?

CUT TO:

112 EXT. ABANDONED FREIGHT YARD - DAY

112

The Escalade turns down a private road, overgrown with weeds, goes past rusted-out loading docks made of corrugated metal. *

CUT TO:

113 INT. ESCALADE - DAY

113 *

BIG FATE
This a prime piece of real estate
right here.

TERENCE
Don't look too prime.

BIG FATE
That's the point. Now's when you
get in. Two, three years from now
when this all riverfront
condominiums with a health club and
marble floors, some other
motherfucker made the money.

TERENCE
Don't be goin' legit on me now,
Big.

BIG FATE
Money's money. You be the front
man - I be the power behind the
throne.

Big Fate stops the car by what's left of a wharf on the banks
of the river, pops the trunk. Midget and G get out of the
car, go around to the trunk, take a dead body out, carry it
to the river --

BIG FATE
We workin' for the greater good.

The body hits the water --

TERENCE
You're right. This might be a good
spot for condominiums.

CUT TO:

114 EXT. STREET - DAY 114

Big Fate drops Terence off at his car. Terence gets out,
gets in his car, drives off.

CUT TO:

115 INT. TERENCE'S CAR - DAY 115

Terence turns the corner, drives past a drug corner. Among
the customers is one Terence recognizes - RENALDO HAYES -
running back for Louisiana. Terence stays back, watches
Hayes get into his car and drive off. *

CUT TO:

(YELLOW REVISIONS)

116 EXT. STREET - DAY

116

Terence's car is behind Renaldo's car. Both are stopped.
Terence stands at Renaldo's window --

TERENCE
I'm going to ask you to step out of
the vehicle.

RENALDO
What'd I do?

TERENCE
You bought dope - I watched you buy
dope - now stand the fuck up.

Renaldo, panicked, gets out of the car. He's chiseled,
muscular, considerably bigger than Terence --

TERENCE
Put your hands on the car.

RENALDO
I didn't buy nothin', man.

TERENCE
(searching him)
No?
(takes a bag of pot out of
his pocket)
What's this?

RENALDO
Officer, please sir...

TERENCE
Please what?

RENALDO
I don't know how that shit got in
there...

TERENCE
You don't?

RENALDO
No sir.

TERENCE
Did I put it in there?

RENALDO
No sir.

TERENCE
Just some freak occurrence.

RENALDO
Yes sir.

TERENCE
So that's what you tell the judge then. Maybe you'll get lucky and he'll be a football fan.

RENALDO
You know who I am.

TERENCE
Yeah I know who you are.

RENALDO
Then why you wanna fuck my life up for? I get suspended now, that's gonna knock me outta the draft.

TERENCE
I'm sure you'll eventually get a contract of some kind - shit, you run the forty in what - four-three? *

RENALDO
Why you wanna do this to me for some motherfuckin' marijuana, man? I was gonna buy my mamma a house.

TERENCE
You're going off as six point favorites against Texas. Win by five or less, or lose altogether, and none of this ever happened. *

RENALDO
Sir, I can't do that.

TERENCE
A fumble...a missed blocking assignment - you can absolutely do it.

RENALDO
Sir, please don't make me do it, please...

TERENCE
Listen to me, Renaldo - I dumped a lot of money this year.

(MORE)

TERENCE (cont'd)

I got a chance to get some of that back I'd like to take advantage of it. You're gonna tell me the integrity of the game means too much to you? Fine. I respect that. I wouldn't dream of trying to convince you to go against your conscience.

(takes out cuffs)

Turn around - I'm placing you under a arrest.

A beat --

RENALDO

You won't tell nobody?

CUT TO:

117 INT. SPORTS BAR - AFTERNOON

117

Terence enters, goes to where Ned is standing at the bar --

NED

Don't talk to me about no fucking bets, Terence.

TERENCE

What's the matter - don't you like me no more?

NED

You don't pay your debts - I don't wanna know you. I can't afford it.

TERENCE

(takes out the ten thousand)

Ten thousand. Five I owe, five on Louisiana.

*

NED

(takes the money)

Where'd you get this?

TERENCE

What are you - my priest? I got it.

NED

It's a six point spread.

TERENCE

No shit.

Terence goes out.

CUT TO:

118 EXT. TERENCE'S CAR - NIGHT

118

Terence watches a building, monitors his police radio which transmits a steady stream of routine communications. Big Fate, Midget and G come out of the building, get into his car, Terence drives off.

CUT TO:

119 INT. TERENCE'S CAR - NIGHT

119

Terence drives; Big Fate sits next to him; in the backseat are Midget and G. Big Fate takes a taste out of a big bag of dope --

G

This some Taliban shit's what this is. This what Osama give them motherfuckers before they blow their selfs up.

TERENCE

Where's the fifteen thousand?

BIG FATE

You'll get it. Relax.

TERENCE

Did I not do what I said I was going to do?

BIG FATE

Yo man, relax.

Terence brings out the Glock that got vouchered in the Property Room, puts it against Big Fate's head --

TERENCE

Tell me again to relax.

BIG FATE

Check it out, man - I ain't lookin' t'beat you.

TERENCE
Where's my money?

BIG FATE
I'll get your money.

TERENCE
When?

BIG FATE
You'll have it tomorrow night. *

TERENCE
Where?

BIG FATE
Fourteen-twenty-one Danneel. *

TERENCE
Open the glove compartment.

Big Fate opens the glove compartment --

TERENCE
Take out a pill bottle, dump out
the pills.

Big Fate takes out a pill bottle, dumps out the pills --

TERENCE
Fill it with dope.

BIG FATE
I'm gonna pay you the money, man.

TERENCE
This is interest.

MIDGET
That's bullshit.

Terence shoots out the rear window -- *

TERENCE
What's that, little man? *

Midget looks away --

BIG FATE
Put the gun away, man. Please.

Terence drops the gun but keeps it out --

TERENCE
I'll kill all of you.

CUT TO:

120 EXT. PAT'S HOUSE - NIGHT 120 *

Terence pulls up, gets out of the car, goes to the door, lets himself in.

121 INT. PAT'S LIVING ROOM - CONTINUOUS 121

Terence enters --

TERENCE
Frankie?

Terence goes toward the guest room.

122 INT. PAT'S GUEST ROOM - CONTINUOUS 122

Frankie, wearing little or no make-up, is finishing up getting ready, having put on a modest, casual outfit. Terence enters, closes the door --

TERENCE
I got something for you.

Terence takes out the pill bottle full of dope --

FRANKIE
I need to get my clothes, Terence.

TERENCE
Don't worry about your clothes
right now - this is un-cut dope.

FRANKIE
I know but I need to get them.

TERENCE
Frankie - alright. Tell me what
you want and I'll bring it over
here. Now pay attention...

FRANKIE
A bunch of stuff from my closet, my
dresser...

TERENCE

...I'm not gonna give you much
until we know how strong it is...

FRANKIE

I've been talking to your father.

TERENCE

(not listening as he taps
out two tiny lines)
...you gotta be careful when it's
pure.

FRANKIE

I'm going to go with him to a
meeting.

A beat --

TERENCE

That mean you don't want any?

FRANKIE

Maybe when I get back, alright?

TERENCE

Sure.

PAT (O.C.)

Frankie.

Terence covers the dope before Pat comes to the doorway --

PAT

We gotta go.

CUT TO:

123 INT. FRANKIE'S BEDROOM - DAY

123 *

Terence grabs a bunch of clothes from Frankie's closet, puts them as neatly as he can manage into a suitcase lying open on the bed. He goes to her dresser, takes out a bunch of panties, camisoles, stockings. He sees a photograph underneath. He picks it up - it's of Terence in dress uniform complete with white gloves, shaking hands with the Police Chief the day of his promotion to Lieutenant. He holds the photograph, looking at himself, thinking of Frankie placing it under her things in the drawer.

CUT TO:

(YELLOW REVISIONS)

124 EXT. FRANKIE'S APARTMENT BUILDING - DAY 124 *

Terence comes out carrying the suitcase, gets into his car,
drives off.

CUT TO:

125 EXT. STREET - DAY 125 *

Dave and his boys watching. They pull out from the curb,
tail Terence at a distance.

CUT TO:

126 EXT. BIG FATE'S HOUSE - DUSK 126 *

Establishing. A private house on a dark street.

127 INT. BIG FATE'S KITCHEN - NIGHT 127

Terence, Big Fate, Midget and G are gathered around the
kitchen table on which there's a kilo of uncut heroin.
Terence sits directly across from Big Fate with his back to
the living room door. There's a quantity of another white
powder that G is preparing to cut into the heroin. Midget
prepares a crack pipe --

BIG FATE

(exultant)

This the way t'do business, son.
This way I don' gotta be guessin'
what I'm walkin' into, know what
I'm sayin'?

Midget hands Big Fate the pipe. Big Fate takes a hit.
Terence notices that there's a double-barreled shotgun taped
to the underside of the table. It's pointed at him, Big
Fate's hand inches from the trigger. Terence indicates he
wants the pipe --

BIG FATE

You hit this shit?

Terence takes a prodigious hit off the pipe --

BIG FATE

You my kinda cop, motherfucker.

TERENCE

What'd that key run you?

BIG FATE
What do you care?

TERENCE
I'm guessing sixty thousand.

G
Pretty good guess.

BIG FATE
(to G)
Shut the fuck up.

G starts to cut up the kilo --

TERENCE
Stop.
(to Big Fate)
You owe me fifteen thousand. I'll
take twenty-five percent of the
dope. Un-cut.

BIG FATE
That mean you be gettin' my price.

TERENCE
That's one way to look at it. The
other's that you get to keep
seventy-five percent and not go to
prison for the rest of your life.

A beat --

BIG FATE
G'head.

Terence divides roughly a quarter of the key, shoves it into
a plastic bag and puts it in his jacket pocket --

G
Make sure you put a cut on it 'fore
you sell it. 'Less you wanna kill
the motherfucker buys it.

TERENCE
Don't worry about it.

BIG FATE
'The fuck you mean don't worry
about it? You sell un-cut shit to
some bug-out junkie they gon' bang
it and motherfuckin' die.

*
*
*
*
*

MIDGET

Figure you hittin' it, step on it
five-to-one, you snortin' it, step
on it three-to-one...

*
*
*
*

BIG FATE

Motherfucker don' be givin' him all
different shit to remember - step
on it five-to-one - end of
motherfuckin' story. And you think
you the King Kong motherfucker gon'
do it full strength, think the fuck
again.

*
*
*
*
*
*
*

TERENCE

I'm touched you're concerned about
me. Really.

*
*
*

BIG FATE

You turn up dead, I'm the nigga the
po-lice gon' be lookin' for. I get
impeded lookin' after my shit nex'
thing I know I got some purple-ass
nigger from Africa lookin' to move
in on my shit an' I don' wanna
shoot no more purple-ass niggers
from Africa, know what I'm sayin'?
Ain't you I'm concerned with.

*
*
*
*
*
*

KIM - twenties, African-American, Big Fate's girlfriend,
comes to the doorway holding a little Boy --

KIM

(to Big Fate)

I gotta go to the store - can you
watch him?

BIG FATE

Fuck no, I can't watch him.

YVONNE

Don't be yellin' there ain't
nothin' t'eat then.

BIG FATE

Shut the fuck up.

Terence sees the young boy looking at him, transfixed by the
strangeness of a white face in these surroundings. Terence
is equally transfixed. Kim and the little boy exit. Terence
takes the carved wooden box that he took from the couple on
the street out of his pocket, opens it, takes out the pink
glass crack pipe --

TERENCE
Hit me with another one of them
rocks.

BIG FATE
'The fuck's that?

TERENCE
My lucky crack pipe.

Midget looks to Big Fate who nods, hands Terence a rock.
Terence loads his pipe --

BIG FATE
You one crazy motherfucker.

Terence takes a hit --

TERENCE
(as he exhales)
You don't have a lucky crack pipe?

BIG FATE
No, I don't have no lucky
motherfuckin' crack pipe.

TERENCE
Then you gotta take a hit off mine.

BIG FATE
Why I gotta do that?

TERENCE
'Cause it's lucky.

A beat, then Big Fate reaches for the pipe. Midget puts a
rock in and lights it --

BIG FATE
Crazy motherfucker.

Terence watches as Big Fate takes a hit. From the other room *
Kim screams. Dave Jacobs comes into the room with Andy and *
Jeff, both brandishing guns -- *

DAVE *
Sorry we're late, fellahs. I hope *
you didn't wait on us for dinner. *

BIG FATE *
Who the fuck are you? *

DAVE
Third-party beneficiary. Your
friend can fill you in on the
details.

*
*
*
*

TERENCE
I'm getting you your money, Dave.
That's what I'm doing here.

*
*
*

DAVE
(to Big Fate)
I don't know about you but I find
the hardest part of collecting is
having to listen to the bullshit.

*
*
*
*
*

BIG FATE
Terence owe money?

DAVE
Fifty thousand plus my young
friends here were supposed to have
had a sexual experience of their
choosing with a very attractive
young whore. None of that
happened.

*
*
*
*
*
*

BIG FATE
(to Terence)
That's wrong you don't do what you
say you're gonna do.

TERENCE
(to Dave)
My end of the dope's worth a lot
more than fifty thousand - take it.

DAVE
How about I take all the dope.

BIG FATE
Why you gon' take what belongs to
me?

DAVE
Time was when I wouldn't've.
I'd've taken what's mine, left the
rest on the table. Problem is I've
been doing this too goddamn long.
Twenty years ago I started, if you
can believe it. Never got rich
enough to retire so I'm still doing
the same shit. And now I don't
leave nothing on the table. Pick
it up, Andy.

*
*
*

Andy comes up to the table. The shotgun inches from his crotch, Big Fate fires, blowing him six feet back, wrenches the shotgun free, shoots Jeff as Dave takes out his gun. Before he can fire, Midget kills him.

A beat --

BIG FATE
(to Midget and G)
Clean this shit up.

CUT TO:

128 INT. SQUAD ROOM - NIGHT

128

Armand at his desk. Terence enters, approaches --

TERENCE
What are you doing right now?

ARMAND
Getting ready to go home.

TERENCE
Just for fun, stop by the apartment on Josephine.

ARMAND
For fun?

TERENCE
I think you might find something there.

A beat. Armand gets it --

ARMAND
Like what?

TERENCE
I'm thinking these bushwhackers might've hit a crackpipe while they were there. The off-chance they dropped it under the bed where the kids were and we missed it, the DNA'd place them at the scene.

ARMAND
You had a vision, right?

TERENCE
Right.

*
*

CUT TO:

129 EXT. PAT'S HOUSE - NIGHT 129

Terence walks from his car to the house carrying Frankie's suitcase.

130 INT. PAT'S LIVING ROOM - CONTINUOUS 130

Terence enters with the suitcase. Genevieve is on the couch, beer in hand, watching a cooking show --

*

TERENCE
Where's Frankie?

GENEVIEVE
Frankie is on her way to rehab.

TERENCE
What kind of rehab?

GENEVIEVE
The kind they have in Houston.
Your father and one of his new
friends are driving her. It's for
thirty days. Unless it's for sixty
days.

TERENCE
She had to go straight there?

GENEVIEVE
I guess so.

TERENCE
What about her clothes?

GENEVIEVE
Someone'll bring her her clothes.
And since that someone - according
to your father - should not be you,
it'll be him. Anything else you'd
like to know?

Terence doesn't respond --

GENEVIEVE
I'll tell you something I'd like to
know.

(MORE)

(YELLOW REVISIONS)

GENEVIEVE (cont'd)
I'd like to know who's supposed to
take care of the fucking dog.

TERENCE
My father's staying overnight?

GENEVIEVE
He has to. He has to get her
settled in.

TERENCE
I'll put this inside.

Terence takes the suitcase in toward the Guest Bedroom.

131 INT. GUEST BEDROOM - CONTINUOUS

131

Terence enters, closes the door, puts the suitcase down. He
takes the bag of heroin out of his pocket, dumps some out on
the night table, snorts it up. Genevieve opens the door,
Terence startles, tries to conceal it --

GENEVIEVE
You don't have to hide it from me.

A beat --

GENEVIEVE
We're birds of a feather, honey.
We like our poison.

TERENCE
You just drink beer I thought.

Genevieve smiles, exits.

CUT TO:

132 INT. PAT'S LIVING ROOM - NIGHT

132

Genevieve is back on the couch watching a cooking show,
Terence enters --

*

TERENCE
You mind if I put on the game for a
second?

GENEVIEVE
Be my guest.

Terence takes the remote, flips through the channels until he
gets the Louisiana - Texas game --

*

(YELLOW REVISIONS)

FIRST ANNOUNCER (V.O.)
The big story here obviously is the
apparent injury to Renaldo Hayes.

*
*

TERENCE
What?

SECOND ANNOUNCER (V.O.)
Do we know the nature of the
injury?

*

FIRST ANNOUNCER (V.O.)
We do not. All we know is that he
will not be suiting up.

TERENCE
I'll kill him.

FIRST ANNOUNCER (V.O.)
The question is can the bayou
state's Gators make the necessary
adjustment on offense and win with
their passing game? This is a
quarterback who can do that.

*
*
*
*
*

SECOND ANNOUNCER (V.O.)
I know he is, and the Gators are
known to get nasty when they're
hurt. Given the lack of respect
they've been given so far this
season, I'd look for them to come
out spitting mad.

*
*
*
*
*
*

Terence looks over at Genevieve --

TERENCE
(hands her the remote)
You can put back your show.

Genevieve switches back to a cooking show. Terence sinks
into the couch next to her, high from the dope, despairing of
life in general. Genevieve reaches over, unzips his fly --

*
*

TERENCE
What are you doing?

GENEVIEVE
Should I stop?

A beat --

TERENCE

No.

DISSOLVE TO:

133 OMITTED 133 *

134 EXT. HOTEL - DAY 134 *
Establishing.

CUT TO:

135 INT. LAFAYETTE HOTEL ROOM - DAY 135 *

Terence lays out a line of dope. He's got a short straw in
his nose and is about to snort it up when a knock comes at
the door -- *

TERENCE

Yeah?

CHAVEZ (O.C.) *

Room service.

TERENCE

I didn't order any room service.

CHAVEZ (O.C.) *

Sorry. They must've made a
mistake.

Something in the voice makes Terence open the door. Standing
there with the food trolley is Evaristo Chavez, the guy
Terence saved from drowning -- *

CHAVEZ (CONT'D) *

(recognizes him)

Holy shit.

TERENCE

How you doin'.

CHAVEZ *

I'm Evaristo Chavez, man. *

TERENCE

Oh yeah.

CHAVEZ *

You saved my life.

TERENCE
Right.

CHAVEZ
You still with the Police
Department?

TERENCE
Yeah.

CHAVEZ
Okay.

TERENCE
What happened with you?

CHAVEZ
The judge remanded me to a drug
treatment program...November
Fourteenth I'll have a year.

TERENCE
Congratulations.

CHAVEZ
Anything I can do for you?

Terence looks over at the night table and the massive line.

TERENCE
Go for a ride?

CUT TO:

135A INT. AQUARIUM - DAY

135A

Terence and Chavez stand in front of a massive tank of fish --

CHAVEZ
I got an amends to make.

TERENCE
What's that?

CHAVEZ
I'm sorry that by getting myself
locked up 'cause of crime I
committed, I needed to be rescued
by you and that you fucked up your
back doing it.

TERENCE
Fucked up more than my back.

CHAVEZ
 (not sure what he's
 talking about.)
 Uh huh.

*
 *
 *
 *

TERENCE
 Those fifty-five-dollar-a-pair-
 swiss-cotton underpants I was
 wearing? Never got 'em clean.

*
 *
 *
 *

CHAVEZ
 (as solemn as he believes
 is being asked of him)
 I'm sorry about that too.

*
 *
 *
 *

TERENCE
 Thirty-two waist.

*
 *

CUT TO:

*

136 INT. SQUAD ROOM - MORNING

136 *

Terence shows up for work to find Justin waiting for him --

JUSTIN
 Okay listen, this thing got way
 outta hand...those guys were
 fucking assholes and if they
 disappeared 'cause of something you
 did to them, so be it. I got no
 beef whatsoever with you. My
 father already got in touch with
 his guy and made sure to let
 whoever it is know that the
 complaint's withdrawn. Finished.
 Okay?

TERENCE
 Okay.

Justin, nervous and anxious to get out of here, starts in
 the wrong direction, stops --

TERENCE
 Stairs are that way.

JUSTIN
 Thanks. Thanks again.

Justin exits past Ned entering --

TERENCE
If you called first, I would've
saved you the trip. I don't have
the money.

NED
You didn't watch the game I guess.

TERENCE
What are you talking about?

NED
Louisiana by three. *

TERENCE
Hayes end up playing?

NED
Nope.

TERENCE
(to himself)
It worked out anyway.

NED
What are you talking about?

TERENCE
Nothing.

NED
Oh and my daughter's tickets?
Thank you. This female highway cop
called and said it's taken care of.
(hands Terence a bulky
envelope)
Ten thousand - you wanna count it?

TERENCE
That's alright.

NED
Take care.

Ned exits. Captain comes out of his office carrying the pink *
glass crack pipe in a clear plastic evidence bag --

CAPTAIN *

Good news.

TERENCE
What's that?

CAPTAIN

*

Armand came up with this at the
crime scene on Josephine. Lab
found Godchaux's DNA on it.

Terence turns to look at Armand staring knowingly back at
him.

CUT TO:

137 INT. BIG FATE'S LIVING ROOM - DAY

137

Big Fate sits on a couch. He's on the phone. Suddenly the
front door explodes off its hinges. A dozen cops fill the
doorway, Terence in the front, gun drawn, Armand right behind
him. Big Fate looks at Terence with disbelief. Terence
moves toward him as the other cops fan out through the house.
His tone is completely official --

TERENCE

Police Department. Keep your hands
where I can see them.

BIG FATE

What the fuck you doin'?

TERENCE

Do you have any weapons on you?

BIG FATE

You on the pipe, motherfucker?

Terence pitches Big Fate onto the floor face down --

TERENCE

Your name Donald Godchaux?

BIG FATE

You must be on the motherfuckin'
pipe.

TERENCE

Anyone else in the house?

BIG FATE

Is Ashton Kutcher or whatever-the-
fuck-his-name's about to come out
of a van or some shit?

(to wherever the camera
might be)

That what's goin' on I ain't
clownin' wit' you, son - you gon'
get punked for real.

TERENCE

I'm placing you under arrest. Get
on your feet.

Big Fate looks at him. Terence jerks him to his feet --

BIG FATE

Shit I got on you, you dead. Dead
and motherfuckin' buried.

Terence gets Big Fate to his feet, walks him out the door.

DISSOLVE TO:

137A EXT. PAT'S HOUSE - LATE AFTERNOON

137A *

Terence walks up the steps to where Frankie, wearing a pretty
daytime dress sits barefoot on a big chair on the porch -- *

FRANKIE

Couldn't do it. *

TERENCE *

My father told me. *

FRANKIE *

Some chick doesn't wash her hair
telling me what to do...I'm not
supposed to care I forgot my make-
up...couldn't do it. Couldn't
fucking do it. *

TERENCE *

I brought you something. *

He takes a silver spoon out of his jacket pocket, hands it to
her -- *

FRANKIE *

This is the pirate's? *

TERENCE *

I thought it was a pirate's, I
thought it was silver. Probably
belonged to our neighbor...just
silver plated. *

Frankie reaches for his hand -- *

FRANKIE *

I don't want to do dope no more,
baby. *

(YELLOW REVISIONS)

Terence touches his forehead to hers --

*

CUT TO:

*

138 INT. BANQUET HALL - AFTERNOON

138

*

Super "One Year Later". Terence, wearing full dress uniform with white gloves, sits on the stage together with others being promoted. The place is filled, tables set for dinner, the Chief of Police at the podium --

CHIEF

In recognition of his leadership and tenacity in the investigation of the Ndele family murders, resulting in the successful apprehension and prosecution of the three individuals responsible, I'm proud to include Lieutenant Terence McDonagh among those being promoted to the rank of Captain. Captain McDonagh?

Terence walks to the podium. The Chief shakes his hand as flashbulbs go off and the audience cheers. Terence looks out into the seats, makes eye contact with Frankie, demeure, beautiful and pregnant. He winks at her, she winks back. Seated next to her are Pat and Genevieve - both clear-eyed and beaming.

TIME CUT TO:

139 INT. BANQUET HALL - EVENING

139

*

Terence, Frankie, Pat and Genevieve are seated at a table. The WAITER leans in to Terence --

WAITER

Would you care for some wine?

*

TERENCE

I think we'll stick with sparkling water.

Terence takes in the others with a look that while stopping short of self-congratulation, has an acknowledgment of shared sobriety --

FRANKIE

(toasting Terence)

To the new Captain.

TERENCE
(toasting Frankie)
To new life.

GENEVIEVE
I'm gonna probably start to cry
now...

FRANKIE
(takes her hand)
That's okay.

GENEVIEVE
(raising her glass)
To my family.

PAT
God bless.

They all clink glasses.

DISSOLVE TO:

140 EXT. PAT'S HOUSE - EVENING

140 *

Terence pulls up, Frankie next to him. Pat and Genevieve get out of the backseat --

FRANKIE
Good night.

GENEVIEVE
Good night, honey.

TERENCE
'Night Pop.

PAT
Get home safe.

Terence waits for Pat and Genevieve to get the front door open. Pat turns and waves, Frankie waves back, Terence drives off.

CUT TO:

141 EXT. TERENCE AND FRANKIE'S HOUSE - SUNSET

141

A pleasant house on a shady street in a nice, if modest section. Terence pulls up, Frankie gets ready to get out of the car, turns to him --

(YELLOW REVISIONS)

FRANKIE

You think you're gonna still be on the night watch when it gets close to my due date?

TERENCE

I'll make sure I'm not, how's that?

FRANKIE

I know I'll be fine getting to the hospital and everything...I just like it better when you're home at night.

TERENCE

I like it better too.

She kisses him, gets out of the car, waves from the front door then goes into the house. Terence drives off.

CUT TO:

142 EXT. CLUB- NIGHT

142

A COUPLE in their twenties comes out of the same club as before, head for the parking lot. The GIRL wears tight jeans and a leather jacket. The BOY says something that makes her laugh. As she puts her head back, he buries his face in her chest. We hear the short beep of a police siren. They turn.

WIDEN TO show Terence - now in his suit - following them into the parking lot, getting out of his car -- *

TERENCE

Put your hands against the wall.

BOY

What'd we do?

TERENCE

Someone matching your description passed drugs in a club.

GIRL

Sir...

TERENCE

Don't say anything - do what I tell you to do.

The Couple complies, nervously put their hands against the wall --

(YELLOW REVISIONS)

TERENCE

*

So - what are we high on tonight?

As Terence starts to frisk them --

FADE OUT.