

METRO GOLDWYN MAYER FILM CO.

FATAL BEAUTY

by

Dean Riesner

Based on screenplays by
Bill Svanoë and Hilary Henkin

METRO GOLDWYN MAYER FILM CO.

FATAL BEAUTY

by

Dean Riesner

Based on screenplays by

Bill Svanoe and Hilary Henkin

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE
USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST
CHECKING WITH THE FEATURE LEGAL DEPARTMENT.

NO PORTION OF THIS SCRIPT MAY BE PERFORMED OR REPRODUCED
BY ANY MEANS, OR QUOTED OR PUBLISHED IN ANY MEDIUM WITHOUT
PRIOR WRITTEN CONSENT.

NO ONE IS AUTHORIZED TO SELL, TRANSFER OR DISPOSE OF THE
SCRIPT. IF LOST OR DESTROYED, PLEASE NOTIFY SCRIPT
DEPARTMENT AT MGM/UA ENTERTAINMENT CO., 10202 W. WASHINGTON
BLVD., CULVER CITY, CALIFORNIA, 90230.

VALKYRIE PRODUCTIONS

This script is
the property of
METRO-GOLDWYN-MAYER FILM CO.

REVISED SCREENPLAY

NOVEMBER 6, 1985

FATAL BEAUTY

FADE IN:

BEFORE TITLES

EXT. BUILDING UNDER CONSTRUCTION - SUNSET

Perched out on the girders on the tenth story of a West Valley high-rise under construction and silhouetted against a sunset sky, we find Leo Nova, 29, and Earl Skinner, 23.

Earl, the biggest, is balancing on one leg on a crossbeam. His arms windmill as he is on the verge of falling. He laughs delightedly, apparently having fun ---

EARL

Hey Leo!

Leo, his feet dangling over the far edge of an out-thrust I-beam looks over at Earl who teeters precariously, then grabbing at a guy wire just barely saves himself.

LEO

Spacey bastard.

Both of them grin. It is late on a Saturday afternoon. The construction site and its environs are deserted. Far off traffic flows on a freeway. Earl points to where a panel truck is approaching on one of the new roads leading to the development.

LEO'S POV - THE CONSTRUCTION SITE - SUNSET

Gunning downward we see the panel truck drive up and stop by the gate in the high wooded fence surrounding the construction site. A man, Charlie, 45, gets out of the truck, unlocks the gate and swings it open, then gets back into the truck and drives through. On the fence are the words, "Bohnen Towers" then, "The ultimate in High Rise Living -- Applications being taken" and a phone number.

ON LEO AND EARL

as they watch Charlie drive through and stop the truck almost directly below them. Leo puts his fingers to his lips and whistles sharply.

CLOSE - CHARLIE

He has gotten out of the panel truck again -- on the side we see the name "BOHNEN ENTERPRISES" and is looking upward ---

CHARLIE'S POV

Gunning upward we zoom in on Leo and Earl, who are looking down at Charlie, gesturing "Come on up". Charlie crosses to the construction elevator and getting onto it, starts up ---

THE TENTH FLOOR LANDING

as Leo and Earl watch, Charlie comes up, riding the open air elevator which stops at the landing. Charlie gets off on the planked flooring of the work area, looks over at Leo and Earl -- out on their girders. They shout back and forth.

CHARLIE

What the hell you doing up here?

EARL

We like to be up high, Charlie.

CHARLIE

Maybe you got bird-blood.

(then)

Coo-coo bird.

LEO

So what do you hear?

CHARLIE

It's on. Nine o'clock.

LEO

What about back-up?

CHARLIE

One guy. Remember Lou Russo?

LEO

Big guy? From D-Block?

CHARLIE

(nods)

He'll be in the parking lot in a white Trans-Am. Be careful of him.

LEO

We're always careful, Charlie. We --

(breaks off)

Jesus Christ, are you ready for this? I think she's gonna go down on that guy.

(CONTINUED)

CONTINUED:

Leo is craning to see something apparently only visible from his vantage point on the end of the girder ---

CHARLIE

Where? Who?

LEO

In the convertible.

(then)

My God. The kids these days. Yep.
She's pulling down his zipper.

At this point Charlie comes out onto the girder, moving toward Leo ---

CHARLIE

Where? Where?

Charlie balances out on the crossbeam passing Earl who gives Charlie the gentlest shove, pushing him off into space ---

GUNNING UPWARD

As Charlie plunges off the girder, screaming, clawing at the emptiness as he tumbles ---

ON EARL AND LEO

watching as Charlie plunges downward. He hits with a hollow liquid crunch like the sound of a watermelon dropped onto the pavement.

LEO

Poor old Charlie. Nice fella but he had a dirty mind.

EARL

He could of used a little bird blood, Leo.

CUT TO:

EXT. SLEAZE-BALL NEIGHBORHOOD - NIGHT

It is early evening as we move through a rundown area full of porno-flicks, hock-shops, second-hand stores and greasy-spoon restaurants -- colorful but crummy. MAIN TITLE and CREDITS start to come over ---

(CONTINUED)

CONTINUED:

Now we pick up Rita Rizzoli looking like a Latino Sadie Thompson in a frizzy blonde wig, high heels and a pair of oversize shades. Go into STAR'S CREDIT as she passes a group of young Chicanos. One of them, a skinny kid named Flaco, grins at her, then ---

FLACO
Lookin' good, Chula.

RITA
Ese, Carnaal ---

Rita winks at the young guys, swings around them, then -- passing a TV repair truck parked at the curb -- crosses into a run-down Go-go bar ---

INT. GO-GO BAR - NIGHT

As Rita enters and pauses, looking at the stage where a tired stripper is working ---

ANOTHER ANGLE

as the stripper finishes to the languid applause of maybe a dozen customers, Rita applauds loudly, whistles through her teeth, then ---

RITA
Terrific!

Rita, having done her part as one working girl to another now looks over to the bartender ---

RITA
Carta Blanca ---

BARTENDER
You want a glass?

RITA
No, just fold it in a taco, asshole.

As Rita crosses and plants herself in a booth, MAIN TITLES AND CREDITS are over ---

ANOTHER ANGLE

as a guy in a cowboy hat who has been sitting at the bar spots Rita and crosses over to her with a certain amount of bow-legged ostentation ---

(CONTINUED)

CONTINUED:

COWBOY HAT

Howdy.

RITA

Got a date, honey ---

COWBOY HAT

With me, little lady.

As the Cowboy Hat slides into the booth ---

RITA

It's no skin off my ass, Cowboy,
but this party I'm waiting for, he
carries a shank longer than I've
been gone from Brownsville ---

INT. PANEL TRUCK - DAY

Inside the panel truck which is parked outside the Go-go bar we find two plainclothes detectives, Billy Coogan and Jack Markowitz. Markowitz is listening to the conversation ---

RITA'S VOICE

(comes over)

And I'd sure hate to get your blood
all over this pretty new dress ---

Coogan, who is surveying the street through a peekhole on the side of the truck, now turns to Markowitz ---

COOGAN

Here comes Delgadillo ---

EXT. SLEAZE-BALL NEIGHBORHOOD - NIGHT

Delgadillo, a big, soft, Latin-looking young man -- and if he walks like a hair-dresser, that's okay, because that's exactly what he is -- comes up past the TV repair truck, past the Vatos who whistle, and into the Go-go bar.

INT. GO-GO BAR - NIGHT

As Delgadillo enters, the Cowboy Hat is sliding out of the booth. As he crosses back to the bar, Delgadillo goes to Rita's booth and sits.

(CONTINUED)

CLOSER

Delgadillo throws his eyes in the direction of the Cowboy Hat. He drums his fingers on the table, apparently proud of his diamond pinky ring.

RITA
(indicates
ring)
Nice. New, huh?

DELGADILLO
Who's your friend?

RITA
Some idiot. He wanted to buy me
a drink.

DELGADILLO
I'm supposed to believe this?

RITA
Believe it or don't. If you want
to deal, let's deal. If not, I'm
gone.

DELGADILLO
(placat-
ingly)
Wait a minute -- wait a minute.
For God's sake!
(then)
Have you got the money?

RITA
Right here--
(then)
What about the blow?

DELGADILLO
Show me yours and I'll show you
mine.

ANOTHER ANGLE

as Rita opens the handbag which is beside her on the seat. Delgadillo half-rising peers into the bag. Inside of it we see a packet of bills. As he sits back down ---

RITA
Your turn.

DELGADILLO
I'm picking it up in a couple of
hours.

(CONTINUED)

CONTINUED:

RITA

Shake the phone, Cabrón -- what's
this couple hours shit?

DELGADILLO

Look, the sun doesn't rise or set
at your command, sweetie. It so
happens that ---

At this point we hear a crash and ---

BUZZ'S VOICE

You no-good Bitch!

ANOTHER ANGLE

As Rita and Delgadillo turn and look toward the rear of
the room we see that a big, blonde guy named Buzz, with
a sort of a California-beach-boy-gone-sour look has knocked
over a table and chair and Charlene, a big, sweet, hooker
about twenty-five and no Rhodes Scholar -- lies sprawled
out on the cement dance floor ---

CHARLENE

Please, Baby ---

BUZZ

Baby my ass ---

So saying he crosses to where Charlene is lying, grabs
her up by the front of the blouse and slaps her again, hard.

ANOTHER ANGLE

Rita is out of the booth ---

RITA

Hey, Pal, take it easy, hey? People
here tryin' to have a good time.

BUZZ

(to Rita)

Back off.

As he says this he half-drags, half-carries Charlene out
through a door in the rear of the room. As they disappear ---

CHARLENE

Help me! Somebody! Please!

FEATURING RITA

As the guys in the bar are suddenly very busy, Rita looks around ---

RITA

You just gonna sit here and let him
drag her out of the goddam door?

(then)

Hey you! Bartender! What you
gonna do?

BARTENDER

I'm gonna mind my own business.

At this point, from the back alley we hear Charlene scream.
Rita runs out the back door toward the sound ---

EXT. BACK ALLEY - NIGHT

as Buzz is beating the hell out of Charlene. Her face is
bloody. Rita comes banging through the back door and into
the alley.

RITA

(comes up)

All right, that's enough!

As she speaks, Rita is throwing open her shoulder bag and
withdrawing a snub-nosed twenty-five calibre automatic ---

ANOTHER ANGLE

as Buzz sees what Rita is doing and grabbing Charlene by
the arm, throws her into Rita. Rita goes down. The gun
skids one way, the open purse skids another.

ANOTHER ANGLE

as Rita starts to get up, Buzz kicks her, hard. She goes
down again, gasping for breath, her wig half off.

ON CHARLENE

She sees Buzz tugging at his pocket to draw his gun ---

CHARLENE

No!

Charlene leaps on Buzz's back. As he struggles to get
his gun from his pocket and throw Charlene off his back ---

ANOTHER ANGLE

Some bystanders -- including the skinny kid, Flaco -- have appeared and watch from well back in the shadows..

ON RITA

Still down, gasping for breath she speaks for the benefit of Coogan and Markowitz in the TV truck ---

RITA

Cop down! Get your ass back here!
The alley!

ANOTHER ANGLE

on Delgadillo in the back door of the Club. Having heard this he takes off down the alley, disappearing into the darkness ---

ON RITA

As she spots her gun across the alley where it's come to rest amid some trash boxes. As she starts to scramble for it on all fours ---

ON THE TV REPAIR VAN

As the back doors of the TV repair van burst open and the two plainclothes cops, Coogan and Markowitz jump out. Markowitz lands badly, twists his knee and goes down. Jesus! As Coogan drags him to his feet ---

ON BUZZ AND CHARLENE (IN THE ALLEY)

As they fight. He manages to throw Charlene off once but she's dead game -- she comes right back at him. He has managed to draw his gun and he slaps her across the side of the head with it. She crashes against a garbage can and goes down as:

RITA'S VOICE

Police Officer! Freeze!

BUZZ

Fuck you!

ANOTHER ANGLE

Buzz dives and rolls, coming up with both hands on his gun butt in a perfect Make-my-day crouch. The problem is that he's aiming in the wrong direction. Rita has picked up her gun and has somehow gotten behind him ---

RITA

Nice move, Scumbag.

With which Buzz turns and BLAM, a bullet hole appears in his forehead and he flies back, spread-eagled in the alley ---

ANOTHER ANGLE

as Coogan and Markowitz come up the alley, Markowitz limping badly. Rita has checked Charlene who sits, half dazed against the garbage can and now to the approaching cops.

RITA

Better call Rescue ---

Coogan goes into the back door of the Go-go joint as Markowitz limps painfully over to Rita's purse, picks it up and checks it. It's empty. He looks around the alley. No sign of Flaco and the others ---

MARKOWITZ

Terrific.

CUT TO:

INT. LIEUTENANT KELLERMAN'S OFFICE - NIGHT

Kellerman hasn't been a Lieutenant long enough to have become a total Company man -- but he seems to be getting there.

KELLERMAN

No money, no dope, no Delgadillo ---

We are pulling back to include Rita who is standing before his desk ---

RITA

I've got an explanation.

KELLERMAN

I sincerely hope so because Captain McKay is going to want to know how we managed to screw up a stakeout, lose three thousand dollars of Department buy-money and blow your cover all in one glorious evening ---

(CONTINUED)

CONTINUED:

RITA

I'm not sure he made me ---

KELLERMAN

Get serious. You're out there with your wig over one eye yelling, "Cop down". He's halfway back to Cartagena right now which means six months' hard work right down the toilet. Mark my words, Rizzoli ---

RITA

(overlapping)

I was just doing like it says on the door ---

KELLERMAN

(talking
thru)

-- somebody's going to get hung out to dry on this one and it's not gonna --

(breaks off)

What are you talking about? What door?

RITA

The door on the black-and-whites. What it says there -- "To Protect and to Serve".

KELLERMAN

(pretends
amazement)

That's it? That's gonna be your explanation?

RITA

There was an attempted homicide taking place in that alley, Lieutenant ---

KELLERMAN

Not hookers. Not some tart in a strip joint. We protect and serve taxpayers.

RITA

Right. Next time I see somebody getting her brains beat out I'll take her name and check with the IRS.

ANOTHER ANGLE

Kellerman has come around the desk as ---

KELLERMAN

Very funny. I'm glad your sense of humor is still functioning. It'll come in handy when you're up for wrongful death and excessive use of force ---

RITA

What?

KELLERMAN

Turns out that hooker you saved might be legally married to the late lamented scumbag ---

RITA

She's not. They were just shackled up.

KELLERMAN

How do you know?

RITA

That was Charlene Farr. One of my people. An ear. She gave us the McKeever bust ---

KELLERMAN

Well, go talk to her. Make sure one of those court-house shysters doesn't --

(he breaks off
as phone rings)

Lieutenant Kellerman! Uh-huh. And what? Looks like this is working into a real fun evening. Hmm? She's here in the office. I'll send her right out.

Kellerman hangs up and scribbles an address. As he is doing so ---

RITA

Not me. I'm off duty.

KELLERMAN

Since when?

RITA

Since eight o'clock tonight -- I've been on sixteen hours straight.

(CONTINUED)

CONTINUED:

KELLERMAN

(holds out
slip paper)

It's the Sun-Orange motel.
Sergeant Getz needs your
help.

RITA

He needs something.

Rita's looking at him as he stands there with the paper
held out to her.

KELLERMAN

You put in for this detail,
Rizzoli. You can always be trans-
ferred back to Operation Stay-in-
School, you know.

She grabs the paper out of his hand and she starts out,
then turns at the door ---

RITA

If I was a goddam horse the SPCA'd
have you up on charges.

As she SLAMS out the door, we ---

CUT TO:

EXT. PARKING LOT (SUN-ORANGE MOTEL) - NIGHT

Two or three official cars are parked around the lot at
go-to-hell angles as a couple of attendants are taking a
covered body to a County meat-wagon.

Yellow police-line ribbons are up around the open door
to a ground floor apartment. Detective Getz and the
black motel manager, Nesbitt, 45, come out of the motel
room ---

GETZ

How about Chicken Inspector? Maybe
it said Chicken Inspector on it.

NESBITT

I didn't look that close.

GETZ

All right -- get out of here --
(then calls)
But don't leave town.

NESBITT

(as he exits)
There goes my trip to gay Paree.

(CONTINUED)

CONTINUED:

Getz glares after Nesbitt, then looks over at Rita as she approaches.

GETZ
Finally got here did you?
(then)
In here ---

We move with Rita and Getz and they go together toward the motel room. Rita has lost the wig. She wears sensible shoes and some sort of a duster. As they cross ---

RITA
What is it?

GETZ
Looks like a hijack -- strictly professional. Two guys -- Mutt-and-Jeff team -- unidentified white males twenty-five and thirty -- flash a badge, blow in and start shooting. Three dead --
(then)
Two definite Latinos.

INT. MOTEL ROOM - NIGHT

General activity as the technicians do their work. There are chalk marks on the floor. Two bodies have apparently been removed. There is a blanket covered body half-sitting against the wall in the corner.

As Getz and Rita come into the room ---

RITA
And the other one?

GETZ
Took a full load of double-ought buckshot in the face ---

RITA
Delgadillo?

Gets whips the blanket back from the body in the corner. The face is so much ground round steak but it's Delgadillo all right.

GETZ
(to Rita)
You tell me.

(CONTINUED)

CONTINUED:

As Rita kneels in and checks Delgadillo's pinky ring ---

RITA
Poor Carlos. Looks like he gave
his last henna rinse ---

CUT TO:

EXT. KOREATOWN (AROUND EIGHTH AND BERENDO) - NIGHT

We are on a small Mom and Pop market in the Koreatown
section of Los Angeles.

INT. KOREATOWN MARKET - NIGHT

The proprietor Pyung Tae Lim is at the cash register
ringing up a purchase. The customer, an old Korean Lady
exits as Leo and Earl enter. Pyung smiles and nods at
the two new customers ---

PYUNG
Yes?

LEO
Your name Pyung Tae Lim?

PYUNG
May I be of service?

LEO
Just looking.

ANOTHER ANGLE

As Leo and Earl move around the store systematically check-
ing the aisles and backroom, Earl picks up a plastic con-
tainer of bologna, tears it open with his teeth ---

Now Earl picks up a packaged loaf of white bread, and
ripping open the package takes a couple of pieces of bread
and eight or ten slices of salami and makes a sandwich of
sorts -- then as he throws the rest of the bread and salami
on the floor ---

PYUNG
(comes up)
Please, Sir ---

Earl puts a splayed hand into Pyung's face and shoves the
little Korean into a stack of cans. As he does so ---

(CONTINUED)

CONTINUED:

EARL

Not while I'm eating.

Earl crosses to the reefer box and grabs a half gallon of milk, opens the top and chug-a-lugs about half of the milk.

ON LEO

As he crosses and drags Pyung up by the front of his coat ---

LEO

You savvy Charlie Dawson? Well, Charlie had an accident. We're taking over, savvy? Me and my friend.

PYUNG

I don't understand.

EARL

(comes up)

You ever eat any Gook-and-chicken soup, Leo? That's a good soup. Fifty-fifty. One gook to one chicken.

(then to

Pyung)

We gonna do business or we gonna make soup? Huh? Huh?

(puts his

face close)

You -- little -- pisspot.

As Pyung looks at Earl, terrorized, Earl empties the milk carton over the old Korean's head.

CUT TO:

EXT. SUN-ORANGE MOTEL PARKING LOT - NIGHT

The attendants are carrying what is apparently Delgadillo's body out of the motel and over to the ambulance as Rita comes out followed by Getz ---

GETZ

Okay. Fine. See you manana.

RITA

Mind if I have a look around?

GETZ

It's all been checked.

CONTINUED:

RITA

Is that a yes or a no?

GETZ

(shrugs)

Help yourself.

As Getz strides off, shouting for his partner, Barndollar, the meat-wagon drives off with the bodies and for the first time the Bohnen Company panel truck is visible.

As Rita sees it she nods: Bingo.

RITA

Bohnen.

She crosses to the truck, checks it. Looks around behind it. The rear doors are padlocked. We are moving with her as she starts around to the far side of the truck. She pauses as she hears, faintly, SPLAT. She stops. Again SPLAT. What the hell? She looks under the truck, on her hands and knees as once again, SPLAT.

RITA'S POV

Something is dripping onto the pavement under the truck. It seems thinner than oil in consistency and in fact seems to be coming from within the body of the truck, not from the drive-shaft or differential.

ANOTHER ANGLE

as Rita reaches under the truck to test the puddle of dark fluid, Getz comes up behind her and makes a great show of checking her ass ---

GETZ

Stay just like that and I'll buy
you a new hat ---

As a couple of bystanders laugh. Rita turns, gives him a look and as she rises ---

RITA

Get real, Sergeant. One good hump
and a bicycle ride would put you in
a respirator.

GETZ

Tell me, Pizzoli -- ever get it
the Greek way?

(CONTINUED)

CONTINUED:

RITA

No, but I'm curious, Sergeant,
how is it?

This gets a big laugh from the bystanders. Getz turns
furiously, then calls to his partner, Barndollar ---

GETZ

(yells)

Barndollar! Clear this area! None
of these people are supposed to be
in this area!

ANOTHER ANGLE

As Getz and Barndollar clear the area, Rita is coming
around behind the panel truck. She takes out her gun
preparatory to blowing the lock off. As she does so,
Getz reappears. As he crosses toward her ---

GETZ

Stop! Wait a minute! What do you
think you're doing?

But BLAM! Rita blows the lock to hell as Getz comes
boiling up ---

GETZ

You're in big ---

He breaks off as Rita throws open the doors of the panel
truck to reveal two dead bodies. One is Charlie, the
other is a big guy -- apparently Lou Russo -- with his
throat cut from ear to ear. A longish beat, then ---

GETZ

How'd you figure that?

RITA

Trucks don't bleed.

CUT TO:

INT. MUD WRESTLING PALACE - NIGHT

Two young ladies in G-strings are flopping around in a
twelve-by-twelve box of thin mud as the aficionados go
wild ---

AFICIONADO

Bite her, Blondie! And so on.

ANOTHER ANGLE

As an Usher comes down the aisle to a front row seat where Raphael -- a big, sharp, good-looking black guy about 22, is seated. The Usher whispers in Raphael's ear, who frowns, puzzled for a moment, then his face clears and he rises and follows the usher up the aisle ---

EXT. ALLEY BEHIND MUD WRESTLING PALACE - NIGHT

We are close on Raphael and the Usher as they come out of a rear entrance into the alley. Raphael reaches into his pocket and gives the Usher a bill. The usher exits back into the pleasure dome.

We move with Raphael as he crosses down the alley to where a white Trans-Am is parked. In it we see Earl and Leo. In the backseat we see a large suitcase.

CLOSER

as Raphael comes up to the car and looks in ---

RAPHAEL

My mistake. I was looking for Carlos Delgadillo ---

EARL

Delgadillo's looking for his face ---

RAPHAEL

What happened?

LEO

My partner and I, we're introducing a new line of flake. We can talk about dead faggots or you can get in and we'll talk business ---

A beat, then Raphael gets into the Trans-Am as we ---

CUT TO:

INT. CORRIDOR (POLICE DEPARTMENT) - NIGHT

Kellerman comes down the corridor and crosses into the squadroom. We follow him through the squadroom to Rita's office on the far side of the room ---

INT. RITA'S OFFICE - NIGHT

Rita's office is actually more of a cubby-hole -- a glorified closet. There is a desk, a couple of filing cabinets and an old L.C. Smith and Corona manual. On one wall is a neatly hand-printed, longish list of names ---

(CONTINUED)

CONTINUED:

Kellerman stands in the doorway. Rita is rather feverishly going through something she's found in the filing cabinet. A beat, then ---

KELLERMAN
You still here?

RITA
(reading)
Be right with you --
(breaks off,
then)
Gotta be.

ANOTHER ANGLE

as Rita turns, paper in hand ---

KELLERMAN
What?

RITA
Walter Bohnen.

KELLERMAN
What about him?

RITA
It's got to be him. The truck --
Bohnen Construction -- where we
found those bodies ---

KELLERMAN
Look, Rizzoli ---

RITA
This Beauty Shop that Delgadillo
ran? Bohnen Plaza ---

KELLERMAN
Somehow I feel the District Attorney
might need a little more before he
indicts ---

RITA
There IS more. Bits and pieces --
Listen to this. Preliminary ques-
tioning -- that Cascales guy --
(reads)
Question: "Who's the main supplier?"
Cascales: "The guy I take from's a
queen named Carlos, runs a beauty

(CONTINUED)

CONTINUED:

RITA (Cont'd)
shop in Encino." Question: "Who
does Carlos work for?" -- Cascales:
"All I know is some real big shot,
lives in the Valley".

KELLERMAN
Terrific. Big shot lives in the
Valley. Hell, we've got him cold.
Shall we bust him now or wait till
morning?

RITA
Here's another one. This is McKeever
talking -- quote: "There's a new
guy running the whole schmeer -- they
say he's connected downtown. They
call him Mister Rolls."

(looks up)
Walter Bohnen drives a Rolls Royce.

KELLERMAN
A lot of people do.

RITA
That's an answer?
(then)
Don't you see, it's adding up. Why
the resistance? I've got a feeling
in my gut -- and so have you. Bohnen's
our baby.

(then)
Let me go after him, full time. At
least till Markowitz gets back.

KELLERMAN
I don't know. I'm getting some
mixed signals from downtown.

RITA
What does that mean?

KELLERMAN
It means go easy, Goddammit! Do
you have any idea of the clout that
guy has?

RITA
All I know is he couldn't raise bus-
fare a couple of years ago, then
all of a sudden there's money com-
ing out of his ears -- he's putting
up buildings -- driving around in
a hundred and sixty thousand dollar
Rolls Royce and sponsoring the Civic
Light Opera ---

(CONTINUED)

CONTINUED:

KELLERMAN

He's also sponsoring a couple of heavy machers in City Hall ---

RITA

Does that scare you, Lieutenant?

KELLERMAN

No, YOU scare me, Rizzoli.

(indicates)

All this shit. Names on the wall.

Dead junkies. There's people around here think you're getting wierd.

Rita looks at him then turns and starts putting papers back into her filing cabinet. Kellerman crosses to the wall and inspects the names more closely noting that some have lines drawn through them ---

KELLERMAN

(continuing)

What do you do? Draw a line through some junkie's name every time you take a dealer out ---

RITA

Something like that.

KELLERMAN

Why?

RITA

It's a long story.

KELLERMAN

Doesn't strike you as a little wierd?

RITA

It's one solution.

KELLERMAN

It's a pretty short term solution.

RITA

It's a short term world --

(a beat

then)

You let me get Bohnen, I'll wash the wall clean ---

Rita exits.

ANOTHER ANGLE - THE SQUADROOM - NIGHT

Rita, crossing the squadroom, stops and turns back to Kellerman in the doorway to her cubicle, as ---

KELLERMAN

Rizzoli?

RITA

Yes?

KELLERMAN

Take Forty-eight. And if I were you, right now I'd forget about Walter Bohnen ---

Rita looks at Kellerman for a moment then she turns and goes, as we ---

CUT TO:

INT. THE GLITZ PALACE DISCO - NIGHT

It is like four A.M. It's going full blast. An upscale mega-disco with lights, lasers, some dancers and a psychedelic kaleidoscope of sound ---

At a table we find Denny Miflin, eighteen; outfit by Parachute, hubris by various chemical combinations.

He is seated alone with a champagne glass in front of him. Leo and Earl come up and take seats at the table. Denny doesn't look at them ---

DENNY

This is a private table.

LEO

Carlos Delgadillo send regards.

DENNY

(looks over)

Get lost.

LEO

Earl.

Earl reaches across and picking up Denny's champagne glass takes a bite out of the rim, chews the glass and swallows it. Denny thinks about this, then ---

DENNY

Very interesting.

(CONTINUED)

CONTINUED:

LEO

We hoped it would catch your attention.

DENNY

What does he do for an encore?

LEO

For an encore he bites off your dick and spits it in your fucking face.

ANOTHER ANGLE

As Denny turns his full attention to Leo and Earl. He's no goddamned fool.

DENNY

I'm not sure I know Carlos Delgadillo.

Leo

Well you blew your shot because he's no longer with us ---

A beat as Denny studies the gyrations on stage, then ---

DENNY

We've all got to go sometime.

LEO

The upside is nobody's got to go without ---

Denny turns back to Leo to see that Leo is half-palming a small, brown plastic prescription bottle ---

DENNY

Step into my office ---

INT. MEN'S ROOM (GLITZ PALACE DISCO) - NIGHT

Leo, Earl and Denny come into the smallish men's room. An Attendant sits half dozing by his line of hair sprays and gargles. A young Punk Rocker stands at one of the urinals ---

Denny slaps a ten dollar bill on the Attendant ---

DENNY

Need a little privacy.
(to Punk)
You too, Ace.

(CONTINUED)

CONTINUED:

The Attendant leaves without comment.

PUNK ROCKER

I'm not finished.

At a nod from Leo, Earl picks up the Punk Rocker by the scruff of the neck and the seat of the pants and throws him still spraying out the door ---

ON DENNY AND LEO

Leo has scraped out a couple of lines onto the marble top of the sink. Now he gestures gracefully: Be my guest.

Denny hooovers one line -- then the next. All wait then finally ---

DENNY

Dynamite --

(then)

What is it?

LEO

Little sample. Mostly Puro.
With a little lacing of Aitch and
a jolt of PCP.

DENNY

It's got an awful lot of kick-ass.

LEO

We might just blow a few scumbags into
the jimbo zone but only the greedy
and the truly needy -- the rest'll
be breaking down doors ---

DENNY

I'm gonna want the whole Valley ---

LEO

You got it.

DENNY

Where do I pick up?

LEO

I don't know -- let's think of some-
place fun ---

CUT TO:

EXT. NEO=HIP HOLLYWOOD AREA - NIGHT

It is getting close to dawn as Rita drives her car -- a pink '56 Mustang convertible -- through the Neo-hip Hollywood area, heading for her home in Ding-a-ling Canyon.

She pulls over outside a delicatessen with a new sign over the door reading: "Michel's Gourmet" and beneath that in smaller letters, "Formerly Weinstein's". It's open for business.

As Rita gets out and crosses into the store ---

ACROSS THE STREET

three or four-wierded-out punks with chopped, multi-colored haircuts; sit in an open car, half-zonked. One of them Zack Jaeger, 18, spots Rita going into the store. He gets out of the car, crossing after her ---

INT. MICHEL'S GOURMET - NIGHT

Mike Weinstein, 65, is on a three-step watering a hanging fern as Rita enters.

MIKE

Be right with you.

RITA

Looks nice.

MIKE

It ought to --

(climbs down)

What'll it be?

RITA

Pastrami on rye to go.

MIKE

How about I fix you a nice upscale ham and cheese on a croissant -- with lettuce?

RITA

I can't have pastrami?

MIKE

You gotta keep up with the times, Kid. Pastrami's yesterday.

(CONTINUED)

CONTINUED:

As Mike crosses around behind the counter and starts to make her a ham, cheese and lettuce on a croissant, he indicates a table on which are scattered some travel brochures.

MIKE

(indicates)

Marty left some new folders for you.
Nassau, Bimini -- fun in the sun --
with pictures. Girls in bikinis --
guys in little nothin' jock-straps
practically ---

RITA

Sounds good ---

ANOTHER ANGLE

as Rita crosses to a table and picks up several travel folders. As she thumbs through them:

RITA

(reads)

Carnival in Rio. Land of Enchant-
ment. Costa del Sol. The Greek
Isles.

As Rita is going over the brochures and Mike is making the sandwich, the Kid, Zack, appears in the doorway. He swaggers into the place as:

MIKE

So when are you goin'?

RITA

Next summer.

MIKE

Always next summer.

Zack has come up very close behind Rita as if to see what she's looking at. She apparently doesn't know the Kid is behind her as ---

RITA

This time for sure, Mike. It's --
(turning,
she bumps Zack)
Excuse me. Sorry.

She loses her balance and grabs on to Zack as she steadies herself for an ungainly moment, then regains her equilibrium ---

CONTINUED:

RITA

I didn't see you ---

ZACK

I saw you ---

ANOTHER ANGLE

There is a beat. There was something deliberately ominous in the Kid's tone. Mike pauses at his work as ---

RITA

Oh?

ZACK

You don't know me do you? Well, I know you. You're the cunt who put Bobby Kerrigan away. And let me tell you something -- I know where you live, Rizzoli, and I'm gonna break in your goddam window, then I'm gonna come in there and kick your ass and then for dessert I'm gonna fuck your brains out ---

RITA

Be still my heart.

ZACK

(tough)

You think it's talk?

RITA

Oh, God. I hope not. You're everything I've ever dreamed of. A half-stoned little whip-dick with pink and green hair.

Mike laughs. The Kid turns to him ---

ZACK

A lot of big laughs around here. Nothing like a few laughs to brighten things up. How about laughing this off?

ANOTHER ANGLE

as Zack speaks he takes a step toward Rita and plunges his hand into his pocket for the switchblade. He stops -- his face going blank. It ain't there.

CONTINUED:

RITA
Lose something did you?

So saying Rita withdraws a switchblade from her own pocket.

RITA
Would this be it?

ZACK
How'd you do that?
(then)
You picked my goddam pocket! That's
against the law!

RITA
Turn around. Hands on that counter
-- spread your feet ---

ANOTHER ANGLE

as the Kid turns and puts his hands on the waist-high counter behind which Mike worked on the sandwich. Rita drops the knife back into her pocket and frisks Zack quickly. As she does so:

ZACK
You can't search me without a Warrant.
I've got my rights ---

RITA
I'm all broken up about your rights,
Kid ---

Rita pulls the kid's wallet out of his back pocket and flips it open.

INSERT WALLET

open to the kid's driver's license, address, so on.

BACK TO SCENE

as Rita searches a compartment, a small glassine envelope falls out of the wallet ---

RITA
Well, well, well, what have we here?

(CONTINUED)

CONTINUED:

ZACK
Illegal search and seizure ---

Rita bends down and scoops up the glassine bag. It contains a small portion of greenish herb.

RITA
Where'd you get it?

ZACK
I found it. I found it in the street.
I think it's catnip.

NOTHER ANGLE

As Rita is looking at the little bag of grass in her hand Zack looks across to the other side of the counter where the butcher knife -- for making sandwiches -- is in its handy-dandy holder.

In one quick move Zack grabs the butcher knife and whirls on Rita who is between Zack and the front door ---

ZACK
All right -- where's all the big
laughers now?
(then to
Rita)
One side, bitch -- or I turn you
into torso.

A beat. Rita sighs. Her right hand goes into the pocket where she dropped Zack's switchblade.

RITA
Listen. Kid. I've had a day that
I wouldn't wish on the Ayatollah
Khoumeini. All I want to do is go
home and eat a sandwich -- but unless
you've dropped that shank by the
time I stop talking, I'm going to
take it away from you and stick it
right up your ass. That's it. Speech
over ---

She pulls the switch blade from her pocket and flips it open. As she does so ---

RITA
Play ball.

Zack looks at her, suddenly scared and unsure of himself. A beat, then he manages a shaky sneer as he drops the knife.

(CONTINUED)

CONTINUED:

ZACK

Who needs it?

RITA

Congratulations, Zack. You made a wise choice.

ZACK

How'd you know my name?

RITA

Me and the Shadow, Kid,

(then)

Go home but remember this. Every time I see you I'm gonna shake you down and if I ever find one speck of flake or pot or any goddamned thing that even looks like dope I'll slam your ass into the sneezer so fast it'll pop your eardrums.

(then)

Now get out of my sight.

As the Kid dashes past her she tries to give him a side-footed soccer-style root in the ass but she misses. The Kid's too fast for her. Rita looks after him, shakes her head ---

RITA

Gettin' old.

Mike puts the sandwich in a bag and gives it to her.

MIKE

One ham and cheese with lettuce.
On a croissant.

RITA

Put it on my tab ---

We pan Rita out. As the door closes behind her ---

CUT TO:

EXT. DING-A-LING CANYON - NIGHT

Rita drives up a winding street and stops in front of a little house on the high side of the hill. A beat-up old Tom cat named Sam is sitting on the roof, apparently waiting for her. She looks up as he cries.

RITA

Be right with you ---

INT. RITA'S PLACE - NIGHT

as she comes into the dimly lit room with its studio couch and its kitchen area and kitchen-bar, we see that Sam, the cat, has come in through a little cat door that's been cut in the front door. He comes up and cries to her. Where the hell have you been?

RITA

Yeah. I know. You're hungry ---

As Rita crosses, puts her bag on the counter of the kitchen-bar, takes off her duster, and starts the stereo blaring. Sam, the old Tom is rubbing against her leg and purring. Rita looks down ---

RITA

Okay. Okay. Hold your horses.

ANOTHER ANGLE

Rita crosses into the kitchen area. She stands by the sink, unwraps the sandwich. It doesn't look too bad -- and she's starving. As she goes to take a bite ---

SAM

Meeeeeeow!

We pull back as she looks down. Sam is looking up, indignantly: Aren't you forgetting something?

RITA

(sighs)

I gotta teach you how to use a can opener.

Rita puts her sandwich down, opens a cupboard and taking out a can of cat food opens it on the electric can opener. Then she empties the contents on a plastic plate. Over this ---

RITA

Here we go -- little kitty nummy --
You'll like it's tangy goodness --

(puts it
down)

Enjoy.

Rita turns her attention back to the sandwich, picks it up again -- she's really going to savor this first bite. As she brings it to her mouth Sam jumps up on the sink and cries again.

(CONTINUED)

CONTINUED:

RITA

Don't be ridiculous. You don't want this. It's yuppie food. Hell, it's not even pastrami.

Sam cries. She sighs, tears the sandwich in two parts and gives Sam half ---

RITA

I hope you like wilted lettuce ---

As Rita and Sam eat their upscale dinner together ---

CUT TO:

INT. A GARAGE AND STORAGE ROOM (KOREATOWN) - DAY

We are close on a professional Rohm and Haas triple-beam scale and pulling back as Pyung is carefully weighing out a gram of white powder ---

As we continue to pull back we see that in addition to Pyung there are five other Koreans -- Mama, two daughters, a son and a fat sister-in-law -- all seated around a long table packing white powder into little thumb-nail sized glassine bags. All are stark naked.

Each Korean has a little rubber stamp and an ink pad and after each little bag is wrapped and sealed it is carefully stamped with the words ---

FATAL BEAUTY

We pan over to where Earl is seated on a kitchen stool watching the Koreans work. There is a knock -- Dit-da, Da-dit-dit-dit -- on the garage door and Leo enters ---

LEO

How's it coming?

EARL

No problem -- I told 'em -- anybody who tries to sneak out of here with a packet up their ass'll burn their guts out ---

Leo crosses to the table and starts putting glassine bags of Fatal Beauty into the big suitcase, along with half-used bags of puro, PCP and heroin. A container of lactose he puts back on the table as ---

LEO

The lactose you keep --

(to Earl)

Let's go open some veins ---

CUT TO:

EXT. DISASTER STREET (LOS ANGELES) - DAY

The really crummy side of the crummy side of town -- half the stores are closed, burned out, bombed out. Still there's a kind of nervous charge in the street -- the word is out. The panic is over -- there's a hot new bag on the street ---

We pick up the Trans-Am as it comes around a corner and up the street, stopping in front of a bombed out looking building. Raphael and another guy are lounging in front of the building ---

CLOSER

As Earl and Leo get out of the Trans-Am, Raphael and a twenty-year-old named Epifanio come up ---

RAPHAEL

Where you been man? They're stacking up in there.

LEO

We had business ---

RAPHAEL

(indicates)

Well, say hello to Epifanio -- best stickman in the street ---

Leo looks at Epifanio who nods. Then Leo nods to Earl who gets the suitcase out of the car.

RAPHAEL

(continuing)

He can spot a junkie coming two blocks away and smell fuzz through steel doors.

ANOTHER ANGLE

Earl comes up with the suitcase and Earl and Leo follow Raphael to the building.

RAPHAEL

Keep an eye on the ride, Epifanio.

Epifanio nods as the others disappear into the building ---

INT. HALLWAY (DESERTED BUILDING) - DAY

As Leo, Raphael and Earl -- carrying the suitcase -- come into the hallway. There is a line of buyers and addicts. The word is already out ---

(CONTINUED)

CONTINUED:

As a couple Guards, a fat guy named Candy and a mean looking son of a bitch named Bascual are patrolling -- keeping order.

CANDY

Gram goes for eighty. Fives and tens only.

BASCUAL

No bread and you're dead -- hold it up where I can see it.

As the Junkies are showing their money, Bascual drags a woman out of the line. He muscles her toward the front door. Now to Raphael ---

BASCUAL

The bitch is trying to run one ---

The Woman wrenches free of Bascual and falls to her knees in front of Raphael ---

WOMAN

I'll do anything you want -- anything -- and I'll do it right here ---

Raphael indicates Leo and Earl ---

RAPHAEL

Talk to the power.

The Woman knee-walks to Earl, grabbing on to him ---

WOMAN

Anything.

Earl grabs her by the hair, pulling her to her feet, then spins her around and kicks her in the ass, sending her plunging down the hall. She loses her balance, slides along on her face ---

ANOTHER ANGLE

as the Woman turns and screams at Earl ---

WOMAN

You'll go to hell for that!

EARL

I already been there. It looks just like this only the girls got bigger tits.

(CONTINUED)

CONTINUED:

Earl makes a lunging feint at the Woman. She scrambles out the door.

EARL

Man, these chicks today. So fuckin' lewd.

Leo grins delightedly, then to Raphael ---

LEO

How can you help but love the guy?

CUT TO:

EXT. A BEAUTIFUL STREET - DAY

We are in a curving beautiful street with expensive, walled estates on either side. Sweeping lawns. Great oak trees. Huge hilltop estates. Lots of elegance and charm.

We pan to pick up Rita's pink Mustang coming toward us.

INT. RITA'S MUSTANG - DAY

as she drives, checking numbers on wrought-iron gates and ornamental pillars. She opens her purse with one hand, brings out a notebook and checks a number. She is passing a gate and gate-house. Rita is in uniform.

She slams on the brakes. That's the baby. She backs up, angles in, nosing up to the wrought-iron gate.

ANOTHER ANGLE

as Rita stops her car by the gate. From a grilled annunciator in the gate pillar we hear ---

VOICE

Can I help you?

RITA

Police Officer. I'm looking for Walter Bohnen.

The gates swing open slowly and out of a Fieldstone gate-house comes a uniformed GUARD followed by a rangy, beat-up looking guy in a beat-up looking brown suit. This is Ray Tulley, maybe fifty.

(CONTINUED)

CONTINUED:

The Guard plants himself in front of Rita's car. As Ray comes up:

RAY
Hey! They're making them tasty
these days, Miss -- ?

RITA
Officer Rizzoli.

RAY
And what was your business with his
nibs, Officer?

RITA
Official business.

RAY
Try Bohnen Plaza. On Ventura. Can't
miss it.

RITA
Just came from there ---

RAY
Then I can't help you. Sorry.

RITA
Why don't I just go in and wait?

ANOTHER ANGLE

as Ray leans, elbows crossed, on the top of the car door --
then pleasantly ---

RAY
Rizzoli? That's Italian isn't it?
I've always had a weakness for Italian
ladies. In school there was this one,
Rose Amalfitano -- my God! Those
eyes! But she had one problem. She
thought those big, beautiful brown
eyes of hers would get her anything
she wanted. Maybe all pretty Italian
ladies feel that way. You figure?

RITA
Are we going someplace with this or
what?

(CONTINUED)

CONTINUED:

RAY

This is private property. If you want to come calling, show me a piece of paper says, "Warrant" on it.

(then)

Until then -- Arrividerci.

RITA

For this we had to go through Rose Amalfitano?

RAY

Just trying to be friendly.

As Rita backs her car out of the driveway, we ---

CUT TO:

EXT. HILLTOP - DAY

We are on a hillslope looking down onto an estate and a swimming pool. In the swimming pool is a man, doing laps. Unless our eyes deceive us, he would seem to be bare ass.

We zoom back and pan to include the top of the hill. Rita stands looking down, her hand shading her eyes from the noonday sun ---

As Rita starts down the hill, toward the estate ---

CUT TO:

EXT. BOHNEN ESTATE - DAY

We are close on the pool, tracking Walter Bohnen, a trim, great-looking, grey-headed fifty, as he takes his daily constitutional ---

He reaches the end of the pool, blowing, and grabs the pool edge with both hands. As he does so, snorting and shaking the waters out of his eyes, Rita's hand comes into the shot with her shield. As she shows it to Bohnen, we are pulling back ---

RITA

Mister Bohnen, I'm Officer Rizzoli --
I'd like to ask you a couple of
questions ---

Bohnen smiles his marvelous million-dollar smile and ---

BOHNEN

Why not?

(CONTINUED)

CONTINUED:

Bohnen comes up out of the pool and we were right the first time, he's balls naked. He makes no attempt to cover himself although he takes a small towel and dries off his face and hair. As he does so ---

BOHNEN

How can I help you, Officer?

RITA

(confiden-
tially)

I think your zipper's open.

BOHNEN

Do you find the human body obscene?

RITA

No, but when I was a girl down in Texas I used to shoot rattlers for a living. And if that one-eyed snake so much as twitches in my direction your love life is history.

BOHNEN

You make a persuasive case.

Bohnen crosses to a lounging chair, picks up a robe and as he puts it on ---

BOHNEN

And now, to what exactly do I owe this honor?

RITA

It's about a fellow named Dawson -- Charlie Dawson. We found him dead last night -- in a multiple killing in a motel over by Hollywood. He had a card identifying him as an employee of yours -- Security Department ---

BOHNEN

Oh yes. Charlie Dawson -- I heard about that this morning -- wierd.

RITA

Turns out he just got released from Vacaville. Did a five-year slide on aggravated assault and possession

(CONTINUED)

CONTINUED:

BOHNEN

I hire ex-convicts whenever I can --
sort of my own little rehabilitation
project --

(grins)

Can't win 'em all.

RITA

Did you ever hear of a man called
Delgadillo? Carlos Delgadillo? He
runs a beauty shop.

BOHNEN

A beauty shop? I'm not ---

RITA

In Bohnen Plaza -- he's a tenant of
yours. Or I should he WAS --
somebody shot him in the face last
night.

BOHNEN

I have many many tenants, Officer --
(then)

What did you say your name was?

RITA

Rizzoli. Special Crime Detail ---

ANOTHER ANGLE

as Bohnen crosses, picks up a phone and punches in a
couple of numbers, then ---

BOHNEN

Get me Special Crime Detail -- down-
town -- I'll talk to whoever's in
charge ---

Rita has picked up a magazine from a table. It's a horse
racing magazine, "Thoroughbred Breeder". She looks over ---

RITA

Lieutenant Kellerman.

BOHNEN

(into phone)

Lieutenant Kellerman. I'll wait ---

He hums, studies Rita appreciatively as he waits ---

RITA

(finally)

Something I said?

(CONTINUED)

CONTINUED:

BOHNEN

No, I was just --
(then)

Are you interested in genetics?
Blood lines. Inherited characteristics?

RITA

I can take it or leave it alone.

BOHNEN

I was just thinking -- if you and
I were to have a son --
(then quickly)
Not twitching -- just hypothesizing --
(then)
What he'd be like ---

RITA

Well I wouldn't worry too much
about it if I were ---

She breaks off as Bohnen holds up his hand. Kellerman has
apparently come on the phone at the other end ---

BOHNEN

(into phone)
Hello, Kellerman? Walter Bohnen
here. Do you have an Officer
Rizzoli attached to your -- what?
Oh, she's right here --
(a beat, then
holding out
He wants to talk to you.

As Rita takes the phone ---

INT. KELLERMAN'S OFFICE - DAY

Kellerman is on the phone ---

KELLERMAN

Just what in the HELL do you think
you're doing? I told you to leave
Bohnen alone ---

RITA'S VOICE

Not exactly. What you told me was
if you were me, you'd forget it.
And I thought it over. And you're
not me.

(CONTINUED)

CONTINUED:

KELLERMAN

Get your ass out of there before
we all end up on Operation Stay-In
School.

He bangs down the receiver.

CLOSE - RITA

She also hangs up. Bohnen grins over ---

BOHNEN

Don't worry, -- if they let you
go, I'll hire you ---

RITA

I might take you up on that, Mister
Bohnen.

ANOTHER ANGLE

He crosses up to her.

BOHNEN

Call me Walter, and I'll call you
what?

RITA

Officer Rizzoli.

(then)

And don't think it hasn't been
charming ---

Rita starts off but stops and turns back as ---

BOHNEN

Just a minute.

(then)

I like you, Officer Rizzoli. I
really do.

(then)

Come again. Any time. That's an
open invitation.

RITA

Tell it to your watchdog at the
gate.

BOHNEN

(smiles)

I'll do that.

(CONTINUED)

CONTINUED:

Bohnen looks after her smiling, confident of his charm and invulnerability as she crosses around toward the rear of the estate. A beat, then he crosses and picks up the phone and shows steel as ---

BOHNEN

Front gate? I just had a visitor -- unannounced. Well, get your ass up here -- right now.

CUT TO:

EXT. HOLLYWOOD STREET - DAY

We pick up Rita's pink Mustang as it comes over the pass from the Valley into Hollywood ---

RITA'S MUSTANG - DAY

As she hangs a left and then a right and ends up on one of these run-down apartment house streets near Hollywood Boulevard ---

RITA'S POV (THRU WINDSHIELD)

All hell seems to be breaking loose around one of the beat up old apartment houses. There are half a dozen black-and-whites parked haphazardly and cops holding back a gathering of spectators ---

CLOSER - STREET BY APARTMENT - DAY

as a uniformed Latino Cop keeps the spectators back ---

COP

Stay back -- get on the other side of the street ---

As Rita -- and she's still in the uniform she wore for Bohnen's benefit -- comes pushing through the spectators, mostly black and Chicano, and up to the Cop ---

RITA

(to Cop)

What's up?

COP

Wild man call. We're trying to isolate him!

We hear some yelling from within the apartment ---

(CONTINUED)

CONTINUED:

RITA
Has he hurt anybody?

COP
I don't know.
(to onlookers)
Go back. That's a crazy man in
there.

ANOTHER ANGLE

as Rita starts for the apartment ---

COP
Where you going?

RITA
A friend of mine lives here --
I just want to make sure she's
okay.

Over the last of this we hear the sound of gunshots from
within the apartment house, then ---

SERGEANT'S VOICE
Look out!

All turn toward the apartment ---

THE APARTMENT HOUSE

A Sergeant has stuck his head out a third story window ---

SERGEANT
He got past us!

CLOSE - FRONT DOOR OF APARTMENT HOUSE

Suddenly a huge guy in his underwear -- he's got a go
six-six and three hundred -- appears in the doorway of
the apartment house. He looks around, red-eyed, stoned,
totally out of his mind, and he has a gun in his hand.

WILD MAN
Fuck you! Fuck 'em all!

ANOTHER ANGLE

featuring Rita and the Chicano Cop ---

(CONTINUED)

CONTINUED:

COP
(to Wild Man)
Hold it! Right there!

The Wild Man looks around like a wounded rhinosorous,
then fires wildly at the Cop ---

ANOTHER ANGLE

as the Bystanders scatter and Rita and the Cop take cover
behind a lamppost and a parked car ---

COP
Drop the piece!

CLOSE - THE WILD MAN

as he moves slowly, inexorably, a monster, firing -- once,
twice ---

APARTMENT WINDOW

As a Police sniper appears and aims ---

SNIPER
Stop or you're dead.

A beat, then BLAM!

THE WILD MAN

keeps coming as he's hit in the back and blood flies in
a spray of red. BLAM! Another shot hits him. Another
spray of blood. The Wild Man doesn't feel a damned thing.

ANOTHER ANGLE - FEATURING THE SPECTATORS

taking cover, screaming.

GUNNING PAST RITA AND THE CHICANO COP BEHIND CAR

as they watch the Wild Man approaching. The Chicano Cop
unloads -- four shots in the chest. We see them hit.
Nothing happens except ---

WILD MAN
(laughs)
What are you doing, little boy?

ANOTHER ANGLE

as other cops unload, the Wild Man looks around laughing at the most hilarious joke in the world, then dropping his gun, steps to the car, wrenches the hood off and starts to hot-wire it ---

ON CHICANO COP AND RITA

as they watch ---

RITA

(to herself)

Jesus, Mary and Joseph ---

COP

He's hot-wiring the damned thing.

CLOSE - THE WILD MAN

as he straightens up, wavers back and forth, then with a somewhat puzzled look at the blood on his hands and the holes in his chest and belly. Although because of the PCP he feels no pain, he's beginning to wonder where his strength is going to. He looks down at the puddle of blood around his feet, then ---

WILD MAN

What -- is this?

ANOTHER ANGLE

As the Wild Man goes down and the Cops converge on him yelling "Call Rescue" and "everybody get back" and so on ---

We pick up Rita as she hurries toward the apartment.

CUT TO:

INT. CORRIDOR (APARTMENT BUILDING) - DAY

As Rita hurries up to a door and tries it. The door is locked ---

RITA

Charlene? It's cool!

(knocks
again)

Charlene! Rita!

(pounds)

Open up! Charlene!

ANOTHER ANGLE

Rita looks around, spots a fire extinguisher on the wall nearby takes it down and crosses back to the door with it ---

RITA

(one last try)

Charlene!

At this point a skinny black teen-age girl comes up ---

TEENAGER

What are you doing?

RITA

What does it look like?

With which Rita hits the door with the fire extinguisher -- using it as a battering ram -- and the door pops open.

INT. CHARLENE'S APARTMENT - DAY

Charlene is collapsed on the floor of the crummy little room. Rita runs in, flops the unconscious girl over on her back and straddling her chest starts to slap her in the face, hard.

RITA

Charlene. Charlene!

The black teenager comes in, peers around Rita's shoulder, wide-eyed and scared. Rita looks around ---

RITA

Run a tub, cold water, then get down there and tell one of those cops I need help. Fast ---

The kid, runs into the bathroom, slams the tub faucet on and the cold water starts to pour into the ancient claw-footed bathtub.

RITA

(working)

Charlene -- please -- wake up -- please ---

She gets up to drag Charlene to the bathtub and sees a torn open glassine bag on the floor. She picks it up and looks at it.

INSERT GLASSINE BAG

On it we see the words, "Fatal Beauty".

CUT TO:

EXT. APARTMENT BUILDING - DAY

as an ambulance is backed up to the curb and Charlene is being loaded onto it ---

ANOTHER ANGLE

Rita is watching as the ambulance moves off, siren growling. The Teenager comes up to stand by Rita. A beat, then ---

TEENAGER

She gonna live?

RITA

I don't know ---

TEENAGER

Must be some pretty radical shit.
Took out Charlene and Big Bubba both!

RITA

Where'd she get it?

TEENAGER

Some dude laid it on her this morning.

RITA

What Dude? What's his name?

TEENAGER

I don't know. Jimmy something. He's her new pimp. Looks like that Richard Gere. Eight gold chains and no sox. Really rad.

ANOTHER ANGLE

Rita looks over to where some other attendants are loading Big Bubba's body into a second meat wagon. She crosses to her pink Mustang and the Teenager goes with her -- We move with them as ---

RITA

This Jimmy something -- you know where he hangs out?

(CONTINUED)

CONTINUED:

TEENAGER

Down around Melrose is all I know.
Some of them Fern bars.

As Rita gets to her pink Mustang, the meatwagon takes off with Big Bubba. Rita gets into her car and follows the meatwagon ---

CUT TO:

INT. MORGUE - DAY

A pathologist named Jerry is standing over the huge body of Big Bubba Toubo. He has just finished the postmortem and is wrapping up ---

ANOTHER ANGLE

as Rita comes in ---

RITA

Sorry I'm late.

JERRY

You're not. I started early --
busy day --

(regards Big
Bubba fondly)

Know how many slugs I took out of old tons-a-fun here? Eight. One through the aorta. One blew his liver apart. You know which one stopped him? None of them, probably. He didn't feel a thing. Just went around lifting up cars till he ran out of blood.

(then)

What the hell are they shooting now? I never saw anything like it.

RITA

It's a new bag. Some kind of speedball -- probably heroin, cocaine and PCP. They call it Fatal Beauty.

JERRY

They named it right. When this stuff starts getting around we'll have to stack 'em up in the parking lot like firewood ---

ANOTHER ANGLE

as Rita looks around the grim surroundings, then ---

RITA

Well, as much as I enjoy these little
get-togethers ---

JERRY

Don't rush off -- I've got a couple
of brews cooling ---

RITA

Thanks but I've got to go see a gal
I know ---

JERRY

Name wouldn't be Charlene Farr would
it?

Rita turns to Jerry, her eyes search his face -- then
reading the news that she doesn't want to hear ---

RITA

No --

(then)

Aw, no ---

JERRY

I'm sorry ---

Rita turns away.

RITA

Those dirty sons of bitches.

CUT TO:

INT. RITA'S OFFICE - DAY

It's late afternoon. Rita is in her office, adding another
name to the list on her wall. We are close enough to see
that it is the name of Charlene Farr.

ANOTHER ANGLE

As she finishes and turns to see Markowitz standing in
her doorway. He's on crutches ---

MARKOWITZ

Thought you were on forty-eight.

RITA

Just had a little unfinished business
to take care of ---

(CONTINUED)

CONTINUED:

MARKOWITZ

I checked with a friend of mine up
at Vacaville -- about this Charlie
Dawson ---

RITA

And what?

MARKOWITZ

Charlie was very big with the Aryan
Brotherhood up there -- the white
supremacy boys ---

RITA

Listen Jack -- can you find out if
any other members of the Aryan Brother-
hood have been released recently? I'm
interested in heavyweights -- narcotics,
armed robbery. Can you do that?

MARKOWITZ

Why not?

Markowitz starts out, then turns back as ---

RITA

And Jack?

(then)

One more thing. White, male. Jimmy
Something. Pusher. Pimp. Hangs
around those fern bars on Melrose.

MARKOWITZ

(thinks,
then)

Not right offhand.

RITA

They say he looks like Richard Gere.

MARKOWITZ

Who the hell doesn't these days?

RITA

I don't. And get right down to it,
neither do you.

MARKOWITZ

You really know how to hurt a guy.

RITA

Looks aren't everything.

(CONTINUED)

CONTINUED:

MARKOWITZ
I'll ask around ---

As he exits on his crutches ---

CUT TO:

INT. RITA'S PLACE - NIGHT

It is early evening. Rita is getting dressed in modified Southern Belle drag -- a sweet little dress, flat shoes and her blonde wig now sports Mary Pickford curls and a blue bow. She checks out the blue bow in a mirror -- looking at it this way and that.

ANOTHER ANGLE

Sam, the cat is looking at her curiously. She catches him looking ---

RITA
What do you think?

Sam gets up and walks away ---

RITA
You're right. Too much.

She takes the bow out of her wig and now starts to put her gun and wallet and badge into her sweet little bag which goes with the sweet little dress. The bag is too small to hold everything ---

She thinks for a moment then slips the badge down into her bikini panties ---

CUT TO:

EXT. GLITZY GULCH - NIGHT

It is early Saturday evening. We are on Melrose -- or some sort of a swinging Melrose of the mind -- as Rita comes out of a parking lot and moves down the street. It's jumping. All the shops and boutiques are open.

VARIOUS SHOTS IN VARIOUS BARS AND DISCOS

as Rita searches for Jimmy something. Asking here and there, getting blank stares or shakes of the head ---

CUT TO:

EXT. BY BOUTIQUE (GLITZY GULCH) - NIGHT

Rita is coming up the street, past some of the more upscale boutiques. She passes a window with a really great looking cocktail dress displayed, a de la Renta.

She stops, comes back -- looks at the dress again. It's got to cost a million dollars and where the hell would she ever wear it? But God -- it's beautiful.

Now, she really is Mary Pickford -- right out of the "New York Hat" -- banana curls and all. As Rita, all defenses down, stands looking longingly at the de la Renta.

INT. BOUTIQUE - NIGHT

As the owner of the place, long, lean, exquisite Terri -- actually shimmering with upscale chic -- crosses and looks to where Rita -- in her sweet little dress -- stands fixated on the creation in the window.

Terri regards Rita with glacial disapproval. The indication is that even on the sidewalk outside the place Rita is bad for business ---

ON RITA

as she feels Terri's look through the window and glances up. Their eyes meet. Rita's look is almost apologetic. Terri's look is uncompromising: Nothing here for you, girlie.

Rita sighs. Oh well, maybe in some other life. She starts down the sidewalk, then stops as something catches her attention.

RITA'S POINT OF VIEW

as a Well-Dressed Woman -- wearing gloves and carrying an over-sized shoulder-bag -- gets out of a car and crosses to the Boutique. Her male companion has remained in the car. He sits there, smoking a casual cigarette with the motor still running ---

INT. BOUTIQUE - NIGHT

The Well-Dressed Woman -- her name is Maggie Krummerholtz -- is browsing the elegant establishment as Terri and several Aides watch in approval.

(CONTINUED)

CONTINUED:

WELL DRESSED WOMAN
Just looking ---

TERRI
Faites comme chez vous ---

WELL DRESSED WOMAN
Merci mille fois.

As the Well-Dressed Woman drifts toward an illuminated glass display case in which we see what must be a small fortune in precious gems ---

RITA'S VOICE
Hi there, Maggie!

ANOTHER ANGLE

Terri and the Aides look off toward the door where Rita stands; the Well-Dressed Woman pays no attention whatsoever. She apparently doesn't even KNOW anybody named Maggie.

RITA
You there. In the gloves. Maggie!

The Well-Dressed Woman now turns and to Terri ---

WELL DRESSED WOMAN
Can that person be speaking to me?

As Rita is crossing up to the Well Dressed Woman, Terri crosses to intercept. Grabbing Rita by the arm ---

TERRI
I'm afraid there's been some mistake ---

As Rita almost carelessly breaks Terri's grip on her arm and crosses up toward the Well-Dressed Woman ---

RITA
No mistake --
(then)
When did you leave Tehachapi,
Maggie?

WELL DRESSED WOMAN
(to Terri)
If I were you I'd call the Police!

TERRI
I fully intend to ---

(CONTINUED)

CONTINUED:

As Terri crosses toward a phone ---

RITA

Good idea ---

WELL-DRESSED WOMAN

I'm getting out of here ---

ANOTHER ANGLE

as Terri is punching numbers into the phone ---

TERRI

(to woman)

Please Madam --

(to Rita)

The Police will be here in a moment ---

RITA

Terrific!

So saying, Rita grabs the Well-Dressed Woman, rips her shoulder-bag and dumps the woman onto the deck. As she does so ---

RITA

Maybe Maggie would like to explain
to the Cops what she's planning to
do with this ---

As Rita has been rummaging through the big shoulder bag and as she finishes, she comes up with a ball-peen hammer ---

ANOTHER ANGLE

As the Well-Dressed Woman rolls to her feet and bolts for the door. She's into the car. The Driver spins rubber and is gone ---

ON TERRI

as she puts down the phone and crosses up to Rita ---

TERRI

I had no idea -- I ---

RITA

Maggie Krummerholtz. They call her
Bail-peen Maggie.

(CONTINUED)

CONTINUED:

Terri looks from the hammer to the case of jewels ---

TERRI

Oh, my God --

(then)

I'm so sorry. If there's anything
I can do --

(then)

The dress -- in the window --

(to Aide)

Lauri -- would you gift wrap the
de la Renta ---

Terri is indicating the cocktail dress in the window.

RITA

No -- No -- Forget it. Really.
There's no place I could wear it --

(then)

But there is one thing you might
help me with. I'm looking for a
man -- Jimmy Something -- hangs
around these fern bars ---

TERRI

I'm sure one of my assistants can
help you --

(calls)

Ladies? Please? All of you--
please ---

As the salesladies converge like a group of lovely gazelles,
we ---

CUT TO:

INT. LE PARC BISTRO - NIGHT

We are close on Jimmy Silver upscale young pimp who sits
-- backed by a hanging fern -- at a good booth not far
from the bar.

We pull back to see a room full of middle-management hope-
ful climbers and the rest of the mercilessly hip. New age
pimps meet here to compare notes on biz. Lots of Armani.
Carefully manicured two-day beard growths ---

As he looks around, a young lady who has been sitting at
the bar with her back toward us now swings around and
comes up to Jimmy's table. It's Rita. And when she
speaks it's with a Southern accent ---

(CONTINUED)

CONTINUED:

RITA

Excuse me. I reckon you think I'm bold as brass just walkin' up to you this-a-way, but I couldn't go back to Tennessee without knowin'.

Jimmy Silver regards her with a kind of languid curiosity then as she looks at him for encouragement to continue, he gestures gracefully with one hand -- go ahead.

RITA

What it is, is -- the bartender already told me your name is Jimmy Silver and all but what I've got to know is -- are you related to Richard Gere? You look so much like him ---

JIMMY

That so?

RITA

Mama said, 'You're crazy to go out there to Hollywood all by yourself', but I said, 'Mama; I'm gonna find me Richard Gere -- or a reasonably accurate facsimile'.

JIMMY

(gestures)

Sit down., Honey.

ANOTHER ANGLE

As Rita slides into the booth ---

RITA

This is real sweet of you ---

JIMMY

You wanna know something?

(then)

You got a terrific looking ass.

RITA

Thank you kindly, Mister Man.

As Jimmy signals to the waiter.

JIMMY

What're ya drinkin'?

RITA

I think I'll have another grass-hopper.

CUT TO:

LE PARK BISTRO - NIGHT

It is half an hour later and Rita is halfway through her second grasshopper as ---

RITA

But I never studied acting or anything ---

JIMMY

So where did Lassie study acting?
All you got to know is how to wag
your tail ---

If she had a fan she'd tap him with it ---

RITA

You're AWful!

As Rita goes to pick up her drink, Jimmy stops her.

JIMMY

Why don't you bag that garbage?
I've got some flake at my place
that'll set you free ---

RITA

Flake?

JIMMY

Buzz. Columbian Coo-coo dust.
We'll do a line or two and I'll call
some people I know. You've got a
future in this town, honey. I can
feel it in my bones.

RITA

I don't know, I ---

JIMMY

Trust me -- this is your lucky night
-- gonna open up a whole new way
of life to you ---

As he speaks his hand goes under the edge of the table
and up her skirt ---

RITA

(tries to
stop him)

Not here. Jimmy. Now stop. People
are watching.

ANOTHER ANGLE

As Jimmy is sort of bent over, forcing his hand up Rita's leg, she is trying to stop him with her left hand while her right hand is in her purse ---

JIMMY
Let 'em, maybe they'll --
(breaks off
then)
What the hell's that?

RITA
What does it feel like?

JIMMY
It feels like -- like -- like ---

As she brings her pistol out of her purse under the table and presses it against his side ---

RITA
Try "Badge".

JIMMY
Huh?

RITA
You're busted, you pimpy-assed
bastard ---

JIMMY
For what?

RITA
Charge One. Attempted theft of an
Officer's shield is a felony in the
State of California. Charge Two ---

JIMMY
(interrupts)
Fuck you, Lady ---

with which Jimmy dumps the table on her, jumps up and
rabbies toward the back of the restaurant ---

ANOTHER ANGLE - ON RITA

as she disentangles herself, gets to her feet and draws
down on the fleeing pimp.

RITA
Stop-stop-stop!

(CONTINUED)

CONTINUED:

Other diners are screaming and diving for cover as Rita squeezes the trigger and -- BLAM! -- shoots Jimmy right in the ass ---

ANOTHER ANGLE

As Jimmy does a hundred and eight and slides into the kitchen area on his belly, customers are running for the door and the Manager has picked up a phone and is dialing the Police ---

INT. THE KITCHEN - NIGHT

Jimmy has slid to a stop in the kitchen, face down, by the big walk-in reefer box. The Chef and his two Assistants are standing there stunned. The Chef has a tray of pasteries in his hand ---

Rita comes running into the kitchen, gun in hand ---

CHEF

What-what ---?

RITA

Police Officer ---

She kneels in to Jimmy, flips him over and drawing a pair of hand-cuffs from her purse, slaps them on Jimmy's wrists.

ANOTHER ANGLE

As Rita, rising, crosses to the walk-in reefer, opens it up, and looks in. Sides of frosty beef and festoons of salami hanging on an overhead bar. Freezing air billows out from the cold little room. She turns back to the Chef's Assistants.

RITA

You two! Bring him in here ---

As the two Assistants haul Jimmy past Rita into the cold box.

1ST ASSISTANT

Where shall we ---?

RITA

(indicates)

Just hang him up there with the salamis.

(CONTINUED)

CONTINUED:

She turns back to the Chef who is still standing there with the tray of pasteries in his hand. Rita looks over the tray ---

RITA

Oh, good --
 (then chooses
 one)
 Macaroons ---

INT. REEFER BOX - NIGHT

The two assistants have hung Jimmy up -- by the handcuffs -- along with the beefs and salamis. He is facing the wall, his back to us as ---

JIMMY

I want a doctor!

Rita comes in, enjoying the macaroon, then ---

RITA

 (to Assistants)
 Thank you, Gentlemen. Just close
 the door as you leave ---

As the Assistants go, closing the door behind them, Rita crosses up to the door and slips an interior bolt, locking the thick door from the inside. She turns back as ---

JIMMY

I'm bleeding. Goddammit, I been
shot!

RITA

 (crosses up)
 I know, honey. I shot you.

ANOTHER ANGLE

Rita comes up behind Jimmy -- who is dangling with his feet maybe two feet from the floor -- unbuckles his belt and pulls down his pants and shorts, exposing his skinny little behind. As she does so ---

RITA

Let's have a look ---

Rita can see that the left cheek of Jimmy's ass has been slightly creased by her bullet ---

(CONTINUED)

CONTINUED:

RITA

Hey! You've got a kind of a cute
little ass yourself, Pal.

JIMMY

Get me a doctor. I tell you I'm
bleeding to death!

RITA

No way you're gonna bleed to death,
Jimmy.

JIMMY

(takes hope)

I'm not?

RITA

Naw. You'll freeze first. Hell,
you're turning blue already.

ANOTHER ANGLE

as he hears a faint thumping on the reefer-box door.
Rita looks over to see the face of a uniformed Cop
framed in the little glass window in the door ---

INT. KITCHEN - NIGHT

Two uniformed Cops are at the little window. Rita comes
up -- disappears from sight for a moment then reappears
showing her badge ---

RITA

(shouts through
door)

He's not dead yet! Come back in
ten minutes.

INT. REEFER BOX

as Rita turns back to Jimmy ---

JIMMY

Who's that?

RITA

A couple of guys from the Coroner's
office.

(then)

Now give or I'll send you home to
mama like a human popsickle

(CONTINUED)

CONTINUED:

JIMMY
Give what?

RITA
Fatal Beauty -- who's dealing? How
do I connect?

A beat, then Jimmy smiles ---

JIMMY
Beats hell out of me.

RITA
What's that?

JIMMY
You overplayed it, Bitch. You're
in trouble.

RITA
You're hanging with the salamis
and I'm in trouble?

JIMMY
Try false arrest.

RITA
I don't think you're getting the
whole picture, Jimmy-boy. Charge
two is Murder -- Charlene Farr died
this afternoon ---

JIMMY
I didn't ---

ANOTHER ANGLE

He breaks off as she spins him around and hits him along-
side the head with her pistol barrel ---

RITA
Listen up, Pimp --
(then)
If there's one thing in this world
that I hate it's a son of a bitch
who lives off the sweat of a woman's
ass ---

Rita shoves the pistol into Jimmy's ear ---

(CONTINUED)

CONTINUED:

RITA

(continues)

Now talk to me you little cocksucker
or you're one deep breath from dead.

As he throws a suddenly terrorized look at her, we ---

CUT TO:

EXT. DISASTER STREET - DAY

We are gunning downward on the street as Rita -- in off-duty hooker drag comes down the street toward the bombed out building from which Raphael is dealing. She stops by a telegraph pole, fishes in her bag, gets a cigarette and lights it ---

We are pulling back to include Leo and Earl, leaning on the roof parapet of a building across the street from Raphael's building ---

CLOSER - LEO AND EARL

watching the street action, no sweat -- just laid back watching the money roll in.

LEO

Look at 'em. They all want it --
the cure -- something new -- some-
thing different. They want Fatal
Beauty ---

We see that Leo is putting some green herb into a pipe and sprinkling it with a little white powder from a brown plastic pill bottle such as we've seen before ---

EARL

We gonna blow some of these scumbags
into the jimbo zone, hey Leo?

LEO

Just the garbage -- a few beaners
and spades. And some of these over-
fed fucks in the Valley.

He lights the pipe and takes a drag, then ---

LEO

The strong will survive, Earl-babes
-- and if they don't? Who gives a
shit? We'll be long gone.

He hands the pipe to Earl and turns his attention back to the street ---

CLOSE - RITA

She is still standing by the telegraph pole as Epifanio comes out of Raphael's Buy-house and crosses up to Rita ---

EPIFANIO

Looking for something, pretty one?

RITA

Friend of mine named Jimmy Silver said if I wait here long enough I might meet somebody named Raphael.

EPIFANIO

Jimmy Silver?

RITA

Right.

EPIFANIO

(now he re-
members)

Runs a taco stand out by Bellflower?

RITA

Runs a line of girls out by Melrose.

EPIFANIO

I take you in for twenty. Fatal Beauty. The hottest bag on the street ---

ANOTHER ANGLE

As Rita looks the kid over, then finds a bill in her purse and folds it three times so that it's an inch square with the numbers showing on each side. As she does so:

RITA

What's your name?

EPIFANIO

Epifanio.

RITA

Okay, Epifanio, you burn me, I'll waste your ass.

EPIFANIO

Hey. Say what's on your mind, Okay?

As Epifanio leads off up the street toward a deserted building about half-way up the block, Rita follows.

ANOTHER ANGLE

Some Chicano guys are sitting on a fence. One of them, a skinny guy named Flaco eye-balls Rita. He's seen her before and we've seen him before -- first outside the go-go joint, and later in the alley.

EXT. DOORWAY OF DESERTED BUILDING

in the bombed out doorway of the building Bascual lounges, cool, casing the street.

Epifanio and Rita come up. Bascual looks her up and down ---

EPIFANIO
Friend of Jimmy Silver's ---

BASCUAL
(to Rita)
You got tracks?

RITA
I'm supposed to show you my bare
ass on the street?

EPIFANIO
I told you. She's one of Jimmy
Silver's chicks ---

BASCUAL
(shrugs)
End of the hall ---

Rita moves inside the building. We hold on Epifanio and Miguel. A beat, then Flaco comes up and says something apparently about Rita ---

CUT TO:

INT. DESERTED BUILDING - DAY

We are on Rita as she moves into the building. A Buyer comes past her, nods like -- the junks running hot.

CUT TO:

INT. DESERTED BUILDING - (CORRIDOR) - DAY

Rita comes up the corridor and moves past a couple of sick dopers and a couple of guards to the Buy-room at the end of the corridor where Candy sits on a folding chair with his Uzi in his lap.

(CONTINUED)

CONTINUED:

As Rita comes up, the door to the buy-room opens and a dooper comes out and moves down the hall past Rita. Rita pauses. Candy gestures: Come here.

CANDY

Gram goes for eighty. Fives and tens only.

Rita moves up, shows the cash ---

RITA

Buying a half.

He gestures her in with his thumb ---

INT. DESERTED BUILDING (BUY ROOM) - DAY

In the center of an empty room sits Raphael at a card table. Also at the table is a studious looking kid called The Banker. He is counting stacks of money and putting them into a plastic garbage bag.

THE BANKER

Okay Raphael?

RAPHAEL

Okay Banker.

The Banker goes past Rita and exits. The door is left open. Candy is looking in casing Rita. She puts the money on the table.

RITA

Forty bucks.

RAPHAEL

(counts it)

Pot's right.

Raphael opens a box on the table and takes out a packet.

RITA

You're Raphael?

RAPHAEL

What can I run quick and get you?

RITA

Listen Raphael -- you lay another set on me and ---

(CONTINUED)

CONTINUED:

RAPHAEL

And what?

RITA

Close the door and find out ---

As Raphael looks at Rita, then ---

RAPHAEL

Candy! Close the door ---

As Candy does so ---

RITA

(winks)

Lock it ---

We move with Raphael as he crosses to the door and throws the bolt, then turns to find Rita's gun in his face ---

RITA

(whispers)

Shh. Ralphie. Make a noise and I clear your sinus ---

With the gun in his face she slowly moves him around backward across the room and against the far wall. Over this ---

RAPHAEL

(whispers)

You a Cop?

RITA

(whispers)

No. I'm collecting for the Red Cross.

RAPHAEL

(whispers)

I gave at the office.

She taps him with the gun barrel -- not too bad but enough to feel ---

RITA

Don't do bits with me, sucker. You're dealing poison. People are dying.

RAPHAEL

I just run the squad ---

RITA

Fronting who?

(CONTINUED)

CONTINUED:

RAPHAEL

A couple of wildcats. Just got out
of Vacaville ---

RITA

Name of what?

RAPHAEL

(nervous)

I don't know. Leo and something.

RITA

Who do they take from?

RAPHAEL

(more nervous)

I don't know, Man. What I hear,
they ripped off a buy in some motel ---

RITA

Who else do they sell to?

RAPHAEL

Just me and some cat in the Valley.

(then)

Listen, you want 'em you got 'em.
They're right across the street ---

ANOTHER ANGLE

Raphael breaks off as a lot of things happen at once.
First, the door comes crashing in as Bascual and Candy
smash it to splinters with their shoulders and come half-
stumbling into the room. As this happens ---

BASCUAL

(shouts)

She's a Narc!

At the same time, at the first sound of splintering wood
Rita is diving for the floor and twisting to face the
door ---

ANOTHER ANGLE

Candy is spraying a burst with his Uzi.

ANOTHER ANGLE

Candy's burst stitches Raphael across the chest as Rita --
on the floor -- is squeezing off at Candy. Rita gets off
three fast shots as ---

ON CANDY

His knees buckle and he goes back, his finger frozen on the trigger. The rest of a magazine is emptying onto the ceiling.

ANOTHER ANGLE

as the plaster ceiling comes down with a crash. The room is filled with smoke and plaster dust as Rita and Bascual blast at each other ---

ANOTHER ANGLE

Bascual misses; Rita doesn't. Her last shot puts Bascual away. As she goes to reload ---

ANOTHER ANGLE

Epifanio stands in the doorway gun in hand.

EPIFANIO

Wave bye-bye, Puta.

As Rita looks up from her gun toward Epifanio, he aims deliberately. Then BLAM! The top of his head flies off.

THE HALLWAY

as the guy we met at Bohnen's front gate -- Ray Tulley -- comes running down the hallway, a smoking pistol in his hand ---

THE BUY-ROOM

We are close on Rita who has scrambled over to where Raphael is lying on his back. His open eyes are sprinkled with plaster dust. A fly lands on his eyeball as ---

RITA

Son of a bitch!

ANOTHER ANGLE

As Ray Tulley runs into the room, gun in hand, we can hear the Other Guards yelling in Spanish to each other, down the hall ---

(CONTINUED)

CONTINUED:

RAY
Let's go!

RITA
He's dead!

The shouting guards in the hallway are coming closer.
As Ray is half-helping, half-dragging her to her feet ---

RAY
Come on! The window ---

Rita goes out the window, followed by Ray ---

ANOTHER ANGLE

as the guards come in -- guns ready ---

EXT. THE ALLEY - DAY

We are moving with Ray and Rita as they move up the alley
like street warfare, keeping cover as much as possible.
From behind them we hear ---

VOICE
(in Spanish)
Careful! They both got guns.

Ray looks around, spots a junkyard and grabs her by the
arm, dragging her through the half open back gate ---

RAY
This way ---

EXT. JUNKYARD - DAY

As they move down an alley of busted automobiles and old
hot water tanks. Again they hear ---

VOICE
(In Spanish)
You look down there, I'll get this
end ---

Ray and Rita find cover between a couple of burned-out
jalopies ---

ON RITA AND RAY

as they hide themselves in the junk looking left and right
for their pursuers ---

(CONTINUED)

CONTINUED:

RITA

I don't mean to be curious but what the hell are you doing here?

RAY

Put it this way. You've got friends ---

RITA

I choose my friends ---

RAY

Well, excuse me all to hell, Lady ---

She starts to answer, but ---

RAY

(goes)

Shhhh ---

And holds up his hand, palm out: Be quiet. A beat. Nothing.

RAY

You were saying?

RITA

So what's your name?

RAY

Tulley. Ray Tulley.

RITA

And you run muscle for Walter Bohnen?

RAY

I'm Head of Security ---

RITA

So where did you do time?

RAY

A lot of little places you never heard of. Chosun. Pusan.

RITA

Yeah well, next time you see Walter Bohnen, tell him I don't like to be followed.

RAY

Wait a minute. Just wait a minute goddammit. In case you didn't notice it, that little hump was just about to blow you out of your shoes when

(CONTINUED)

CONTINUED:

RITA (Cont'd)

I happened along.

(becoming
indignant)

I don't expect the Congressional
Medal of Honor, but I'm damned
if I'm gonna sit here in some bean-
town junkyard and get chewed out
for saving your butt ---

He's glaring. A beat, then ---

RITA

(grins)

My, my ---

As Ray looks at her, then just as he's about to answer,
Rita puts her hand over his mouth -- listening off:

ANOTHER ANGLE - JUNKYARD

As two members of Raphael's Protection Squad come past
their hiding place and move on ---

ON RITA AND RAY

as they wait until the sound of the footsteps die out,
then ---

RAY

What say we ---

He breaks off and swings his gun toward a sound. Rita,
reacting just as quickly, is also trained on the sound ---

CLOSE - IN THE RUBBISH

a rat, as big as a hamster, looks at them, then scampers
off ---

EXT. THE ALLEY

as they move out of the junkyard and back into the alley,
Rita is watching behind them and Ray is watching ahead.

RAY

Lovely neighborhood ---

RITA

Charming ---

(CONTINUED)

CONTINUED:

RAY

What did you say you were doing here?

RITA

I'm looking for a couple of wildcat
dealers ---

We begin to hear Police sirens in the distance ---

RAY

Mutt and Jeff team? About twenty-
five and thirty?

RITA

How did you know?

RAY

You just found 'em.

ANOTHER ANGLE - THE ALLEY

As Leo and Earl have come into the alley ahead and are
looking around. Ray draws down on them and is about to
squeeze off as Earl spots him ---

EARL

Leo!

As Leo turns and fires and Ray returns fire, the sound
of Police sirens is getting louder. The Police are so
close that Leo and Earl turn and running up the alley,
disappear from sight ---

CLOSER - RAY

as he stops firing and then turns to Rita ---

RAY

Well, at least we ---

He breaks off. Rita is flat on her face in the alley.
He kneels and turns her over. She's bleeding from a
cut on the forehead ---

RAY

You all right?

RITA

Damn trick ankle.

(CONTINUED)

CONTINUED:

At this point a black-and-white is coming up the alley from behind them. It slams to a locked-wheel skidding stop and two Uniformed Officers pile out, guns drawn. We ---

CUT TO:

INT. VALLEY MOTEL ROOM - DAY

We are close on a newspaper on a desk. It is folded open to a story slugged -- "GUNFIGHT IN BARRIO -- FOUR DEAD". And beneath this "Undercover Officer Wounded in Dope Den Shootout". There is a picture of Rita in uniform. We hear ---

LEO

Yes? Hello. This is Father Gonzales of Mary Star -- I'm calling to inquire as to the health of Officer Rizzoli --

CONTINUED:

RITA'S VOICE

Let him in -- he may be a gambler.

INT. RITA'S HOSPITAL ROOM - DAY

Rita's in a wheelchair. She's got a small bandage on her head. Jack Markowitz sits with her. He's got a manila envelope with him and we might notice a big dress-box on the dresser. It's from Terri's Boutique.

As Ray enters ---

RITA

If you're looking for Rose Amalfitano, she just jumped out the window ---

RAY

You've got a good memory ---

RITA

Long years of police training. Speaking of which --

(indicates)

Say hello to Jack Markowitz, my riding partner.

(to Markowitz)

This is Ray Tulley. Walter Bohnen's head rent-a-cop.

MARKOWITZ

Oh. Hiya.

RAY

(to Rita)

I didn't know you had visitors ---

MARKOWITZ

I was just leaving.

(rising)

Everybody says get better real quick ---

We see that Markowitz is walking with a cane now ---

RITA

I'm better now, Jack -- that's what I'm trying to tell you. They're greasing me up for the big slide ---

MARKOWITZ

Just hang in and I'll talk to Kellerman.

RITA

Kellerman -- he's probably the one who's trying to dump me --

(CONTINUED)

CONTINUED:

RITA (Cont'd)
(indicates Ray)
That or HIS boss, Bohnen.

RAY
Walter Bohnen doesn't want to dump
you. Hump you maybe, but not dump
you.

RITA
Don't be too sure ---

ANOTHER ANGLE

as Markowitz hands her the envelope ---

MARKOWITZ
Here's that stuff you wanted from
Upstate. Check item three -- it's
very interesting.

As Markowitz leaves, ad libbing good-byes, Rita has
opened the envelope ---

INSERT

As we see the contents of the envelope. The first set
of papers consists of the rap sheet and Vacaville Prison
record of Leo Nova, with pictures front and side. The
second item carries the same information about Earl Skinner.
The third item is the Employment Record of a Security Officer
at Vacaville -- our old friend Kellerman.

BACK TO SCENE

As Rita looks up thoughtfully to see that Ray has drifted
up apparently to get a look at the items that Markowitz
has passed her. She casually puts them back in the
envelope and indicates the box of candy ---

RITA
Is that for me?

We see that there is no gift wrapping on the box, just
cellophane. As Ray hands it to her ---

CONTINUED:

RAY

Yeah. Sure. It's candy ---

RITA

No kidding.

As she is getting the cellophane off ---

RAY

What was that about greasing you
up for the big slide?

RITA

They're running some shrinks in on
me. Psychiatric re-evaluation.

RAY

Well, you've got to admit you've
had a pretty lively couple of days ---

ANOTHER ANGLE

as she gets the cellophane off the candy box and takes
the top off of it ---

RAY

It's Perugia ---

RITA

Know one guinea chick, know 'em
all -- right, Tulley?

RAY

(exasperated)

Jesus ---

RITA

I know -- I'm sorry -- it's just --
(then)

Presents make me nervous. Okay?

There's truth in what she says -- presents do make her
nervous -- but there's more to it than that. She's start-
ing to like this beat-up bastard and she doesn't want
to ---

RAY

(mollified)

I'll try to remember that ---

ANOTHER ANGLE

The fat Orderly comes into the room.

ORDERLY

Time for lunch --

(to Ray)

Sorry Sir -- you'll have to go.

RITA

Five more minutes. Please. It's important. Official business --

(offers

candy)

Here. Have some candy. Take a lot.

As the fat Orderly takes a handful of candy, then ---

ORDERLY

Five minutes ---

As the Orderly turns and exits, Ray is looking with a sort of dry amusement. What next?

RITA

You come in a car, Tulley?

RAY

Yeah. Sure. Why?

RITA

How'd you like to do me a favor?

CUT TO:

EXT. HOSPITAL BACK DOORS AND PARKING LOT - DAY

as Ray pushes Rita in the wheelchair out of the back doors of the hospital and into the parking lot. In her lap she has her purse, the manila envelope that Markowitz gave her and the big gift-wrapped dress box. As they move off ---

CLOSER - BACK DOORS OF HOSPITAL

as the Fat Orderly comes out and looks off. Now, spotting Ray and Rita ---

ORDERLY

Hey! Hey there!

ANOTHER ANGLE - FEATURING RAY AND RITA

as they look back toward the Fat Orderly ---

ORDERLY

Miss Rizzoli! You haven't been
released! Miss Rizzoli! What about
your bill!

The Fat Orderly is running toward them. Carl Lewis he
ain't but when Rita sees him coming ---

RITA

Let's haul ass!

She piles out of the wheelchair ---

RAY

The green Camaro!

Rita, in her slippers and hospital bathrobe is limping
toward the Camaro while trying to carry her purse, the
envelope and the dress box ---

She drops the dress box, goes back for it ---

RAY

Come on for chrissakes!

THE FAT ORDERLY

Chuffing after them --

ORDERLY

Stop! Stop!

ON RITA AND RAY

as they reach the Camaro and dive into it. As Ray starts
it, the Fat Orderly alters course to block them at the
exit.

ANOTHER ANGLE

The Fat Orderly is in the exit waving his arms as Ray
comes blasting out. The Orderly has to leap for his
life as Ray blows through the exit, cramps into a squeel-
ing turn ---

POV THRU CAMARO WINDSHIELD

as the Camaro comes out of its turn and almost kills two uniformed cops who are crossing the street toward the hospital entrance. As ---

RITA

(screams)

Look out!

The Cops leap for safety and we see that they are Leo and Earl. They are well and truly zonked.

BIG HEAD - RITA

as she recognizes Leo and Earl.

ON LEO AND EARL

as they recognize Rita ---

EARL

It's her, Leo! It's the goddam
Cop! We missed her!

LEO

Not yet we haven't.

As they run back to the white Trans-Am, which now we see is parked across the street, headed in the wrong direction.

ON RITA

as she is looking back ---

RAY

Are you sure it's them?

RITA

You're damn straight I am!

RAY

In uniform?

RITA

I'm telling you. It's Skinner
and Nova!

RITA'S POV (THE STREET)

Leo and Earl pile into the Trans-Am, bang their way out of a tight parking space, make a tight U-turn and take out a kid on a Vespa. As the kid goes bouncing, the Trans-Am is coming.

ON RAY AND RITA

As Rita is looking back ---

RITA

They're coming after us.

As Ray is driving he reaches to his hip holster and takes out a snub-nosed 38.

RAY

Here.

(then)

It's not loaded. Shells in the glove compartment ---

Rita opens the glove compartment and finds a box of shells. As she opens the box ---

INT. THE TRANS-AM - DAY

Leo is driving. Earl has his revolver in hand. He leans out of the window and fires after the Camaro ---

INT. THE CAMARO - DAY

As a bullet hole appears in the back window and the front windshield is simultaneously starred ---

RAY

Hang on.

He cramps the wheel hard as he speaks and steps on the brakes. The Camaro broadies into a side street. And the goddam bullets fly out of the box and all over the car ---

RITA

Nice piece of driving.

As he floorboards it down the side street, Rita is on the floor scrambling for bullets enough to load the Thirty-eight.

EXT. SIDE STREET - DAY

As the Trans-Am swings after the Camaro, down the side street, the Camaro can be seen, half a block away, swinging the wrong way into a one-way alley.

EXT. ONE-WAY ALLEY - DAY

As the Camaro is barreling down the alley, a big sixteen wheeler suddenly appears at the other end, entirely blocking the alley.

ON RITA

Who is scrambling around the floor trying to pick up bullets.

RITA

(looks up)

Will you kindly -- Holy Mary
Mother of God!

RITA'S POV

The truck is bearing down. There's no place to go, except ---

BACK DOOR TO SERVICE GARAGE

A couple of mechanics in coveralls are standing in the open back door of a service garage ---

ON RAY

as he leans on his horn, stand on the brakes and slides into a locked-wheel skid. The Mechanics jump out of the way as the Camaro slides up to the back door of the garage, spins rubber and blasts through ---

INT. SERVICE GARAGE - DAY

Mechanics and customers are diving out of the way as the Camaro blasts through the service area and out into the street ---

Then SKREETCH here comes the Trans-Am, following ---

EXT. STREET OUTSIDE SERVICE GARAGE - DAY

The Camaro screams out of the service garage, swings to the wrong side of the street to pass a lumbering truck -- then almost gets clipped by an oncoming truck -- just squeaking through at the last microsecond!

ON RITA

as she looks over to Ray with what would appear to be surface calm ---

RITA

If it's all the same to you, Ace --
I'd planned on dying in bed.

RAY

People like us don't die in bed.

RITA

Speak for yourself, pal.

SKREETCH -- he grabs a right around a news kiosk on the corner ---

ANOTHER ANGLE

as the Trans-Am comes blasting out of the Service garage, cuts the corner and takes the news kiosk out in an explosion of newspapers and magazines ---

EXT. TWO-LANE STREET - DAY

As the Camaro blows down a two-lane street, the Trans-Am follows. Earl is leaning out of the window -- aiming.

ON RAY AND RITA

She is still trying to get the goddam gun loaded as
PTONNG! A shot ricochets off the back of the Camaro ---

RAY

Haven't you got that damned thing
loaded yet?

RITA

You wanna do this and I'll drive?

ON LEO AND EARL

As Leo tromps on the gas, Earl is blasting away ---

EXT. SIX-LANE BOULEVARD - DAY

As the Camaro skids out of the two-lane street and into a six or eight lane main artery, we see cars pulling to the right and left and stopping ---

THRU CAMARO WINDSHIELD

We see the reason for the clearing of the street as, coming up toward us, are four fire trucks -- not quite in a line -- sirens blarring, red lights flashing ---

ON RAY AND RITA

as Rita finally gets loaded and looks up to see the fire trucks bearing down on them ---

RAY

Looks like one of those days ---

As Ray threadneedles his way through the formation of fire trucks ---

ON THE TRANS-AM

as it comes down the sidestreet to find it's blocked off by cars stopped for the passing fire engines ---

ON LEO AND EARL

as they slam to a stop. Earl screams in rage.

LEO

Now she's made me mad.

CUT TO:

EXT. CANYON ROAD - DAY

The Camaro is on the main canyon road on it's way up to Rita's. It stops at a signal.

ON RAY AND RITA

Rita is looking at the information Markowitz has given her, with particular attention to the apparently unrelated information about Kellerman ---

As she is cogitating, she looks up, frowning ---

RAY
(looking over)

What?

RITA
Hmmm? Oh, nothing --
(then)
It's left here ---

The signal has changed. As Ray takes a left up the smaller more winding canyon road ---

RAY
When are you going to start trusting me?

A beat, then ---

RITA
When you quit your job with Bohnen.

RAY
You've got him wrong.

RITA
Come on.

RAY
I'm telling you --
(then)
Look. He might have been in a bind for money once. Before I went to work for him -- he might've took one flyer.

RITA
You're saying he's clean now?

RAY
As far as I know -- oh, I'm not saying he's up for Saint -- if he's got a little dish of flake by the bedside that's his business -- but he's not dealing dope.

ANOTHER ANGLE

As Rita points up ahead to her place. The garage is open and the pink Mustang can be seen ---

RITA

That's me up ahead -- where you see the pink Mustang ---

He stops the Camaro by the rickety stairs ---

RAY

You wouldn't have such a thing as a cold beer up there?

RITA

I guess you've earned yourself a beer ---

As they start to get out ---

RAY

You haven't got some stud stashed up there I trust ---

RITA

Just a beat up old Tom cat.

ANOTHER ANGLE

As Rita gets out of the car and looks up to the roof where -- sure enough -- Sam sits faithfully. Now Sam wails ---

RITA

(indicates)

Say hello to Sam ---

As Ray comes around the car and up, Sam wails again.

RAY

What's the matter with him?

RITA

I don't know.

(then)

Sam? You all right?

RAY

He probably figures one beat up old Tom Cat around here's enough ---

RITA

I don't know. Something feels ---

CONTINUED:

RAY

What?

RITA

I don't know ---

Rita starts up the stairs. Ray picks up the envelope and the dress box and follows ---

MOVING SHOT

as Rita and Ray come up to her porch and stop. The window beside the front door is broken. Rita looks at Ray. Ray takes a gun from his hip holster ---

Rita crosses to the front door, tries it carefully. It is unlocked. She looks at Ray, then snaps her fingers: Gimme the gun.

Ray shakes his head, then gestures: Throw the door open. Impasse. Finally Rita throws the door open and Ray jumps through ---

INT. RITA'S PLACE - DAY

Ray leaps through the door into Rita's little pad ready for all hell to break loose. Anticlimax. No ambush. No gunfire. No nothing except Zack Jaeger conked out on Rita's studio couch, snoring faintly. We might remember Zack -- he of the pink and green hair -- from the Delicatessen.

As Rita enters, Zack snorts and mutters in his sleep.

RAY

Friend of yours?

RITA

One of my many admirers.

As Rita crosses over to Zack, kneels on the bed.

RITA

Hey. Hey. Zack. Wake up.

As Zack starts to regain consciousness, his eyes dart around wildly, then ---

RITA

Zack! What the hell are you doing here?

(CONTINUED)

CONTINUED:

Zack focuses on her, then slightly puzzled:

ZACK
They're dead. They're all dead.

CUT TO:

INT. APARTMENT IN WESTWOOD - NIGHT

This is an apartment not far from the campus. We search the room. There is a top-of-the line Sansui stereo and a Betamax, half a dozen rock posters on the walls, two dead college boys on the floor and beside them, two packets of "FATAL BEAUTY".

We pan off the bodies to a packaged pizza box and then we come to Rita and Zack. Rita is wearing a scarf over her head and the first dress she could find in her closet. Ray is in the background, on the phone.

ZACK
We were having fun that's all --
(then)
We thought -- you know -- we made
it through midterms.
(then)
Am I gonna die?

RITA
How do you feel?

ZACK
Not so good, I only did a little --
(then)
I was on a pizza run --
(then)
We thought it was coke -- I mean --
it was supposed to have this radical
kick, so -- you know ---

ANOTHER ANGLE

as Rita crosses and picks up a glassine bag of the stuff.

RITA
Where did you get the stuff?
(turns)
Zack? Where did you get it?

ZACK
I got it from Cecile.

(CONTINUED)

CONTINUED:

RITA
Cecile? Who's Cecile?

Zack speaks as if Rita should have known ---

ZACK
My mother.

CUT TO:

EXT. VALLEY TENNIS CLUB - DAY

Cecile Jaeger, in her early forties -- looking big, tight and terrific in her white tennis togs, is playing singles with a man. Her opponent hits a high lob ---

CECILE
Down your throat!

She moves in and THWAKK! Game, set and match. Lots of good sportsmanship as they come off the court. Cecile striding -- Queen of the Amazons.

OPPONENT (FLETCH)
Drinks on the terrace?

CECILE
Ten minutes ---

INT. CLUBHOUSE - DAY

Rita is by the big double doors watching as Cecile comes striding in off the courts, swinging her racket, all tanned thighs and white teeth ---

CLUB MEMBER (LEN)
Hi Cece -- D'ja get 'em?

CECILE
Whipped his skinny butt ---

CLUB MEMBER
Way to go.

As she moves toward the door marked "LADIES LOCKER ROOM" Rita crosses on a course to intercept ---

RITA
Missus Jaeger?

(CONTINUED)

CONTINUED:

Cecile either doesn't hear or pays no attention. Rita hurries after her catching Cecile just as the big, blonde woman has her hand on the door to the Women's Locker room. As Rita puts her hand on Cecile's arm ---

RITA

Oh, Missus Jaeger.

ANOTHER ANGLE

as Cecile turns, looks at Rita and doesn't particularly like what she sees ---

CECILE

Who are you? And what do you want?

RITA

My name's Rizzoli. I'm a Police Officer ---

Cecile gives Rita a super snotty look, then ---

CECILE

I hardly mistook you for a member in your little K-Mart frock.

RITA

It's about your son ---

CECILE

What's he done now?

RITA

He's down in the Detoxification Center ---

CECILE

Well, I hope they have better luck with him this time than they did last ---

As Cecile starts to turn, interview over, Rita swings her back ---

RITA

Just a minute -- there's more.

CECILE

Take your hand off my arm ---

ANOTHER ANGLE

As Rita removes her hand ---

RITA

Two of your son's classmates died
this morning of an overdose. Zack
tells me he got the stuff from you ---

CECILE

Among other things, my son is a con-
genital liar ---

As another Member passes by ---

MEMBER (TRACI)

See you in the bar?

CECILE

Ten minutes. The drinks are on
Fletch ---

RITA

Terrific -- your kid's in D-tox and
two of his friends are dead and the
drinks are on Fletch ---

CECILE

I'm sorry about my son and I'm sorry
about his friends --

RITA

You sound all chopped to pieces.

CECILE

The fact is, there's not a damned
thing I can do about it ---

Without further ado Cecile turns and is through the door
and gone. A beat and Rita is after her ---

INT. LADIES' LOCKER ROOM (TENNIS CLUB) - DAY

The Ladies Locker Room is set up like a super health club
with several rubbing tables, a steam room and a large
adjoining shower room with a jacuzzi.

Several ladies in leotards and multiple leg-warmers are
working out to muted music under the stewardship of a
large Swedish Lady named Helga.

Cecile comes into the room, followed by Rita who grabs
her by the arm and spins her.

(CONTINUED:

CONTINUED:

RITA

Just a minute!

Cecile spins, eyes blazing ---

CECILE

Now you listen to me, Miss Ravioli
or whatever your goddamned name is --
put your hand on me one more time and
I make you a solemm promise -- you'll
wish to hell you hadn't ---

RITA

Where did you get the junk, Missus
Jaeger?

CECILE

Do you have some sort of a warrant or
something?

RITA

I can get one ---

CECILE

In other words, you haven't.

(calls)

Helga! Can you give me a hand here?

ON HELGA

As the Swedish Masseuse -- a hundred and ninety pounds
of muscle and hard Scandanavian fat -- comes striding up.

HELGA

Ja Missus Jaeger?

CECILE

This person is trespassing on private
property ---

HELGA

Zo? Vell, come along, Miss ---

As Helga comes up and grabs Rita from behind ---

RITA

Let go -- I said let go ---

HELGA

Ve leave quietly -- hokay?

As Helga tries to muscle Rita out of the door, Rita drives
a heel into the instep of Helga's foot. Helga is in great
pain but is still managing to hang on to Rita.

(CONTINUED)

CONTINUED:

HELGA

Ach Mein Gott! Hilf! Hilf! Help
me! She's broke mein foot!

ANOTHER ANGLE

Rita is trying to wriggle loose from Helga's embrace.
Cecile comes up ---

With which Cecile feints with a left and throws a right
hook that Hitman Hearn's could be proud of. It connects
and Rita goes flat on her ass ---

CECILE

Don't say I didn't warn you ---

Cecile turns and moves toward the shower room ---

ON RITA

as she shakes her head and gets up ---

RITA

All right -- you want to play ---

Rita runs after Cecile who has disappeared into the shower
room.

ANOTHER ANGLE

as Helga, the Swedish Masseuse and Officer in Charge, limps
over to intercept ---

HELGA

Choost a minute!

Helga reaches out for Rita ---

RITA

Dammit, I'm a cop!

HELGA

I dun care vot you are. Is not
permitted you come in here unt ---

We'll never know what Helga was going to say because as
she makes a lunging dive, Rita grabs her by one arm and
dodging to one side, sends the big Swede crashing into
the wall and out for the count ---

INT. SHOWER AND JACUZZI ROOM - DAY

A couple of naked ladies are in the jacuzzi. They jump up out of it and run as Rita comes barreling into the shower room. Cecile who is taking off her sweater, sees Rita and with something that's almost a sigh ---

CECILE

You want some more?

So saying, Cecile throws another hook. Rita goes under the punch, then ---

RITA

Play ball!

With which she buries a right into Cecile's midsection. Cecile goes "oof" and goes double. Rita straightens her up with an uppercut and Cecile grabs Rita in a bear hug.

ON RITA AND CECILE

as they clinch, reeling around, then Rita shoves, breaks Cecile's grip. Cecile loses her balance and teeters on the brink of the jacuzzi. She grabs at Rita and they both go in.

ANOTHER ANGLE

as Cecile and Rita come sputtering out of the water, standing up to their waists in it -- as they swing, duking it out like men ---

Cecile swings, misses. Rita connects with a right that turns the big blonde half around. Cecile has had enough. As she starts to clamber out of the water ---

ANOTHER ANGLE

Rita has grabbed onto Cecile's little tennis skirt.

CECILE

Help! Help!

Cecile lunges. The tennis skirt tears off and she's left in bikini panties, exhausted on the deck ---

ANOTHER ANGLE - CLOSE ON RITA

as she comes roaring out of the bath, clamps a half-nelson on Cecile, cutting off her wind.

(CONTINUED)

CONTINUED:

RITA

All right, bitch. Where did you
get that dope?

ANOTHER ANGLE

as half a dozen male club members come rushing into the
shower and jacuzzi room, enjoying the view.

AD LIBS

All right, Ladies!
Break it up!
Are you all right, Cece?
Is she a Member?
Somebody get a robe!
So on ---

Through this comes Ray Tulley, bulling his way ---

RAY

All right! One side! One side
here! I'll take care of this --
Thank you gentlemen -- it's all
under control ---

Ray grabs a blanket from a bystander, wraps it around Rita
and sweeps her up in his arms. We are close and moving with
them as they cross to the door ---

RAY

I can't take you anywhere ---

RITA

I thought I told you to wait in the
car ---

INT. RITA'S BATHROOM - NIGHT

Steam all over the place. Rita is in the shower singing:
"Bawwwwn in the U.S.A. --" or whatever ---

INT. RITA'S PLACE - NIGHT

as Rita can be heard singing in the shower, Ray is going
through her things -- in particular the manila envelope
that Markowitz laid on her ---

The water in the showerbath is heard to be turned off.
Ray hastily puts the material back in the envelope and
picks up some travel folders which he appears to be study-
ing as Rita comes out in a terry-cloth robe, drying her
hair ---

(CONTINUEE)

CONTINUED:

 RITA
Getting hungry?

 RAY
I checked the kitchen. Twinkies
and Gatorade --

 RITA
We could get some sandwiches sent
up ---

 RAY
I've got a better idea ---

ANOTHER ANGLE

He indicates the dress box which is open on the studio
couch revealing the cocktail dress ---

 RAY
Why don't you jump into that thing
and we'll go out and give the natives
a treat ---

 RITA
Are you crazy? I couldn't wear that.

 RAY
This's gonna sound like a dumb ques-
tion, but what'd you buy it for?

 RITA
I didn't. They sent it to me from
a store. I -- ought to send it back.
I --

 (then)
Besides it'd show my scars.

 RAY
Put it on. Come on. Let's see how
you look in it.

 RITA
You think?

 RAY
I wouldn't hurt to try it on.

CUT TO:

INT. RITA'S PLACE - NIGHT

It is a few minutes later as Rita comes out of a little walk-in dressing room in the cocktail gown. She's tense -- ready for rejection or even ridicule. She looks over sharply as ---

RAY
I can't believe it ---

RITA
Dumb, hey?

RAY
Only sensational ---

RITA
No. Really ---?

Ray indicates a full length mirror ---

RAY
See for yourself ---

She crosses and twirls ---

RITA
The shoes are wrong ---

RAY
To hell with the shoes -- you look marvelous.

She turns and looks at him and we see something touching and vulnerable in her. She turns back to the mirror, makes a minor adjustment or two as We ---

CUT TO:

INT. A GREAT RESTAURANT - NIGHT

Candlelight. Snowy linen. Glittering silverware. Gorgeous china. The Sommilier is pouring the wine. A fingerfull in Ray's glass. He sips and nods ---

RAY
Excellent ---

The Wine Steward fills the glasses, puts the bottle in the cooler and bows himself away ---

RITA
(low)
So where did you learn all that?

(CONTINUED)

CONTINUED:

RAY

(low)

The movies.

(toasts)

To you. To us.

They drink ---

RITA

(looks around)

All this wouldn't be hard to get
used to ---

As the Waiter comes up ---

WAITER

Your Chateaubriand -- medium rare ---

CUT TO:

INT. RESTAURANT - NIGHT

We are close to Rita and Ray as they dance to the music
of Raoul and his Violin ---

RAY

Have you ever been married?

RITA

Who'd be crazy enough to marry me?

RAY

I would ---

RITA

Don't let those violins go to your
head ---

RAY

I mean it.

RITA

Don't be silly.

(then)

But thanks. It's nice to think
about anyway ---

CUT TO:

RITA'S PLACE - NIGHT

Ray and Rita are climbing the steps to Rita's pad. Ray carries a bottle of champagne and they are singing -- "Landlord Fill the Flowing Bowl", or whatever ---

They finish on a note of harmony as they reach the top of the stairs. We see that Rita carries a doggie bag ---

She looks up to the roof for Sam. He's not there.

RITA

Sam? Sam? Got some goodies for you,
Sam. I wonder where old ---

She breaks off as we hear the phone ring inside her place. As she gets her key ---

INT. RITA'S PLACE - NIGHT

As Rita crosses in and picks up the phone, Ray is following as:

RITA

Yes?

KELLERMAN'S VOICE

Report to Captain McKay at the pistol
range -- twelve noon tomorrow.

RITA

What's up?

KELLERMAN'S VOICE

Just be there.

As Kellerman can be heard to hang up, Rita puts the receiver down in its cradle thoughtfully.

RAY

What's that all about?

RITA

Beats me.

ANOTHER ANGLE

As Ray crosses over to the kitchen area counter and starts to open the champagne ---

(CONTINUED)

CONTINUED:

RAY

I'm afraid this got kind of fizzy
on the way up here -- maybe you'd
better take that nice dress off so
you don't get it all splattered ---

She looks over at him ---

RITA

What's that supposed to be? Suave
or something?

RAY

Hell, I don't know -- I just thought ---

She hold out her arms ---

RITA

Come here and give us a kiss ---

ANOTHER ANGLE

As Ray sets the unopened champagne down, crosses up and
takes her in his arms. As they kiss. It becomes inter-
esting -- then very interesting then suddenly BEEEEEP ---

RITA

That's the first time I've ever
activated a guy's beeper ---

Ray crosses to the phone, picks up the receiver and dials ---
A beat, then ---

RAY

Tully.

BOHNEN'S VOICE

Get right over here.

RAY

Yes sir.

But he's talking into a dead line. Bohnen has already hung
up Ray hangs up and turns to Rita ---

RAY

I'm sorry ---

RITA

That's okay. I had a wonderful time.
Thank you.

EXT. RITA'S PORCH - NIGHT

as Rita and Ray come out ---

RAY

Be careful -- those two bastards --
Skinner and Nova -- they aren't
finished ---

He kisses her briefly and moves down the stairs to his car. She watches him as he drives off. After he's gone she looks up to the roof where Sam usually sits.

RITA

Sam? Sam?

She looks around, then slightly troubled, she re-enters her place as we ---

CUT TO:

EXT. PISTOL RANGE - DAY

Captain McKay, in full uniform is holding a pistol in his outstretched right arm, apparently aiming at a target in the butts. We hear ---

PHOTOGRAPHER'S VOICE

Hold it -- still!

We see a flash and we are pulling back to include a photographer and his helper as they take some pictures of the Captain ---

ANOTHER ANGLE

As the Photographer fiddles, somewhere a clock strikes noon. Rita crosses up to Captain McKay ---

RITA

Officer Rizzoli, Sir.

MCKAY

I'm not a difficult man, Rizzoli.
I'm prepared to find mitigating
circumstances when you blow some
scumbag out of his shoes in an alley.

(then)

I'm prepared to overlook it when
you hang some pimp up in the meat
locker of a Hollywood fern bar ---

(CONTINUED)

CONTINUED:

MCKAY (Cont'd)

(then)

I can even accept the unfortunate
demise of a few dope dealers in
beantown. But when you ---

The Photographer comes up ---

PHOTOGRAPHER

Look this way, Sir, smiling please ---

as McKay smiles warmly. The bulb flashes, the smile dis-
appears and he turns back to Rita ---

MCKAY

But when you invade the Encino Tennis
Club without a Warrant and tear the
drawers off a woman in full view of
half the membership it's out of my
hands ---

RITA

That's not true, Captain ---

MCKAY

You deny the allegation?

RITA

It was her tennis skirt and it wasn't
half the membership ---

MCKAY

Well she has three witnesses who
are prepared to swear otherwise.
The hearing ---

RITA

What hearing?

MCKAY

Your hearing, Rizzolo. You'll be
called to appear before the full Board
of Commissioners --

(then)

And until such time, you're suspended.

RITA

Sir, Captain, I'm on a breaking case.
It's important that I ---

MCKAY

(interrupts)

Diss-miss, Rizzoli! Turn in your
shield and side arm to the property
clerk. Now!

(CONTINUED)

CONTINUED:

RITA
Yes sir.

As Rita turns and exits, the Photographer is up for the last time ---

PHOTOGRAPHER
One more for protection, Captain ---

As McKay pins his smile on once more for the Photographer, We ---

CUT TO:

INT. PROPERTY CLERK'S OFFICE - DAY

As Rita turns in her hand-cuffs, Police Identification, Shield and finally her piece ---

CLERK
Sign here ---

Rita signs and exits, feeling a hell of a lot worse then she'd care to admit ---

CUT TO:

EXT. POLICE HEADQUARTERS - DAY

As Rita exits and starts up the street past the Police garage an unmarked Police Car comes out and slams to a stop -- the driver honks. Rita looks over ---

ANOTHER ANGLE - RITA AND COP CAR

The Driver is Jack Markowitz ---

MARKOWITZ
Get in!

RITA
I'm on suspension.

MARKOWITZ
Get in anyway ---

As Rita gets into the unmarked car ---

CUT TO:

INT. UNMARKED COP CAR - DAY

As Markowitz swings onto the freeway ---

MARKOWITZ

Did you get to read that stuff I gave you?

RITA

Why the stuff on Kellerman?

MARKOWITZ

Didn't you notice that commendation -- for developing information sources within the prison population? He was working with snitches ---

RITA

Nova and Skinner?

MARKOWITZ

I wouldn't rule it out. All I know is something very strange is going on. Like how do those two wacky bastards know you were in the hospital? It didn't say so in the paper.

(then)

It's almost as if they had a friend in the Department.

ANOTHER ANGLE

Rita is looking at Jack thoughtfully as he swings over onto the Balboa offramp ---

RITA

Where did you say we were going?

MARKOWITZ

That lady from the Tennis Club -- Cecile Jaeger?

RITA

What about her?

MARKOWITZ

It seems she had a couple of chums over for lunch by the pool ---

CUT TO:

EXT. A SUBURBAN BACKYARD SWIMMING POOL - DAY

We are on a man about forty. We've seen him before. His name is Fletch and he's a member of the Encino Tennis Club. He is sprawled by a barbeque kettle. He is in an apron with the words, "Who invited all these tacky people". His eyes are open and his face bluish and contorted in death ---

We move off Fletch to a woman in a bathing suit. Her name is Traci and we've seen her before too. We move past her to the third corpse -- another familiar face from the Encino Tennis Club -- a fellow named Len.

We pan over to Cecile Jaeger looking shellshocked as she sits on the edge of a chair. Cops are moving around, doing their jobs. Among them we see Getz and Barndollar.

We continue to pan over to a path around the house as Rita and Markowitz come into sight, stop. Sergeant Getz is kneeling by one of the bodies ---

ANOTHER ANGLE

As Rita crosses up and looks at one of the bodies, Sergeant Getz rises and turns ---

GETZ

First college kids then white people
-- what's the world coming to?

(to Coroner's
crew)

Okay. Take 'im away.

As the Coroner's crew comes up, Rita turns away -- almost bumping into Cecile who has come up behind her ---

ANOTHER ANGLE

A beat. Rita just looks at Cecile, expression unreadable, then ---

RITA

Gonna be kind of quiet around the Club, hey? Well maybe you can play a couple of sets at Forest Lawn because that's where all your friends are gonna be.

CECILE

I buy from Denny Miflan.

RITA

Where do I find him?

(CONTINUED)

CONTINUED:

CECILE

Lots of places. Different places.
I can ask around and let you know ---

Rita thinks then takes out a pencil and pad, scribbling
down a number ---

RITA

Call me here ---

As Rita tears off the piece of paper and gives it to
Cecile ---

CECILE

I thought it was just coke. I ---

She breaks off as we ---

CUT TO:

EXT. SUBURBAN MALL - DAY

It is late afternoon in a valley mall -- not too large --
about the size of the Oak Tree Mall in Encino. Cecile
Jaeger is over by a hot pretzel wagon talking to a young
man in a chocolate suede jacket over a pink turtle-neck.

And when they shake hands and the young man turns away
we recognize him to be Danny Miflan whom last we saw in
the Gents Room of the Glitz Palace Disco. Time has
failed to improve him. As he turns to speak with someone
else ---

CLOSE - A PUBLIC PHONE

As Cecile Jaeger comes up to the open, clam-shell public
phone and consulting the paper that Rita gave her, drops
a dime and punches in a series of numbers ---

CUT TO:

INT. RITA'S PLACE - DAY

We are close on the phone and pulling back and Rita
crosses and picks it up ---

RITA

Yo.

CECILE

I found him.

(CONTINUED)

CONTINUED:

RITA

Where?

CECILE

The Mall in Encino ---

RITA

Dressed how?

CECILE

Chocolate suede jacket and a pink
turtleneck --

(then)

And listen -- you'd better hurry --
he's almost sold out ---

As Cecile hangs up, Rita presses the cut-off button,
then punches in a number. Two rings and we hear ---

KELLERMAN'S VOICE

Special Crime Detail. Lieutenant
Kellerman --

(then)

Hello? Hello? Can I help you ---

ANOTHER ANGLE

As Rita hangs up and crosses to a built-in chest of
drawers. She pulls the bottom drawer all the way out.
Taped to the back of the drawer and wrapped in plastic
is a Walther pistol ---

CUT TO:

EXT. MALL PARKING LOT - NIGHT

Denny Miflan comes out of the Mall and crosses to a gold
Corvette nearby. As he starts up and drives out of the
parking lot ---

ANOTHER ANGLE

Rita, who has been waiting in her pink Mustang, pulls out
behind Denny's Corvette.

EXT. VALLEY STREETS - NIGHT

A SERIES OF CUTS as Rita manages to keep Denny's gold
Corvette in sight on their way to ---

EXT. INDUSTRIAL AREA - NIGHT

Denny drives his car down a deserted street in the industrial area and parks it by an old deserted three-story building which was once a salvage-wrecking plant.

He gets out of the car, looks around and goes into the deserted building carrying a briefcase. As he disappears into the deserted building, we whip pan to the corner, then zoom in to pick up Rita as she comes around the corner carefully and stands listening ---

CLOSER - RITA

She looks off toward Denny's gold Corvette. She now steps through a hole in a high board fence ---

EXT. JUNKYARD BEHIND FENCE - NIGHT

As, by the light of a single hanging street light at the corner, Rita pauses and taking her Walther from her shoulder bag she quietly checks the load ---

As a car goes by on the other side she pauses, listening. It goes on -- seeming to stop up the street by the gold Corvette ---

EXT. STREET BY SALVAGE WRECKING PLANT - NIGHT

We see the white Trans-Am pull up behind Denny's Vette. Leo and Earl get out. They are no longer wearing the uniforms that last we saw them in, but they are even more zonked than last time.

With Earl carrying the suitcase, they cross into the deserted building ---

EXT. JUNKYARD BY FENCE - NIGHT

As Rita moves quietly through the junkyard toward the deserted building ---

She comes to a window in the building. Within we can see a flicker of light and hear the sound of murmured conversation ---

Rita crosses up to the window and looks in ---

RITA'S POINT OF VIEW

In the main room of the building we find piles of rusted junk -- old car carcasses, machine parts, boilers, fencing materials.

In an aisle-like clearing in this phantasmagoria of rusted iron, we find Leo, Earl and Denny Miflan all squatting like Indians around the open suitcase full of dope packets ---

CLOSE - RITA

She is watching the scene inside of the building, some twenty yards away when suddenly a hand clamps over her mouth from behind. As she throws a wild look ---

RAY

It's me ---

As he lets his hand come away from her mouth, we see he's got an automatic weapon on a sling over his shoulder ---

RITA

(low)

What the hell ---

RAY

(low)

Whither thou goest -- I go ---

RITA

That's bullshit, Tulley. You're running some kind of a game on me ---

RAY

No. Listen. I've been checking around. And I was wrong. Bohnen's still dealing -- he's up to his ass and he's got protection -- somebody in your Department --

(then)

I'll tell you later ---

ON DENNY, LEO AND EARL

Money is changing hands and Denny and Leo are rising as Earl closes the suitcase. Now, as Leo counts the money Earl looks off toward the main door and yells a warning ---

ANOTHER ANGLE

As Ray Tulley leaps through the door of the building and sprays a burst at Denny, Leo and Earl -- all of whom are diving for cover behind the junk -- bullets are ricocheting all over hell ---

ON EARL

as he scrambles down to the end of an aisle of junk and jumps up, firing at Ray ---

ON RAY

blasting away at Earl as Leo jumps up from another junk pile and fires back. Ray is hit in the arm and he dives for cover as ---

DENNY

grabs up the suitcase of dope and runs for the back door of the room. But he suddenly stops as ---

RITA

appears in the back door and BLAM, fires at Denny. He spins, hit in the shoulder as ---

EARL

turns, spots Rita and fires at her.

RITA

dives for cover as ---

LEO

runs down the center aisle. In the meanwhile ---

DENNY

dripping blood, has whipped a Browning out of his briefcase and is spraying the area while ---

RITA

takes off down the aisle after Leo ---

ANOTHER ANGLE

as Leo turns and fires at Rita ---

CONTINUED:

LEO

Come on, you asshole -- come and get me.

Leo squeezes off a couple of shots and laughs as he turns and runs. Rita follows, firing. Meanwhile ---

IN THE MAZE OF JUNK

We find Denny, bloody, half crazy, as he creeps along dragging the dope in the suitcase. Suddenly -- up ahead in a shaft of moonlight -- he sees Rita. As he aims at her we hear ---

LEO

(singing)

Nadine? Is-that-you?

Rita

turns at the sound -- spots Denny and dives for cover just as he squeezes off. His bullet CLANGS into a boiler just where Rita's head was ---

ON DENNY

As he jumps up to get another shot at Rita ---

RAY

suddenly reappears and blows Denny to hell. Now as he crosses up to check his kill ---

LEO

appears at the head of the aisle. He has a clear shot at Ray. As Leo draws down ---

RITA

appears and empties her gun at Leo, firing repeatedly, emptying the gun into him until he's dead ---

ON EARL

as he sees what's happened and screams ---

EARL

Leo! Leo!

ANOTHER ANGLE

as Earl runs and picks up his friend in his arms and starts out with him with tears running down his cheeks.

RAY

turns and fires into Earl's back, but ---

EARL

just keeps walking until he's out the door and gone ---

ANOTHER ANGLE

as Ray now crosses to the suitcase full of dope and opens it ---

LIEUTENANT KELLERMAN

suddenly appears and shoots Ray in the back.

RAY

staggers, turns and squeezes off a final shot which takes Kellerman between the eyes.

ANOTHER ANGLE

Rita stands there, looking around the shambles. We hear the Trans-Am start and spin rubber as it takes off into the night.

CLOSE - RITA

She crosses over to Ray and kneels down by him. His eyes are open, staring sightlessly upward.

She looks down at him for a long moment; she goes to say something then thinks better of it. Instead she puts her hand on his forehead as if to say goodbye that way ---

A beat, then she moves her hand to close his eyelids. Now she looks over at the open suitcase full of glassine envelopes and bags of puro ---

CUT TO:

INT. BOHNEN'S LIVING ROOM - NIGHT

The door chimes are ringing as Bohnen crosses the living room, tying the ties on his bathrobe ---

ANOTHER ANGLE

He crosses to the front door, opens it to reveal Rita ---

RITA

You did say ANY time?

BOHNEN

I've been looking forward to this.

RITA

You don't mind if I have a shower first?

BOHNEN

I'd consider it a personal favor.

CUT TO:

INT. BOHNEN'S BEDROOM - NIGHT

Bohnen is in bed. Rita comes out of the bathroom with a towel around her like a short sarong and another smaller towel like a turban ---

She crosses to the bed and stands there. We see a small dish of white powder and a spoon by the bedside. He offers it to her ---

RITA

Afterwards ---

BOHNEN

You're right of course ---

He throws back the covers. She drops the towel and gets into bed with him. As he takes her in his arms, We ---

CUT TO:

INT. BOHNEN'S BATHROOM - NIGHT

Bohnen is coming out of the shower. As he takes a large bath towel and dries off ---

INT. BEDROOM - NIGHT

Bohnen crosses into the bedroom, drying himself. Now he comes up to the bed and offers her the dish of white powder.

BOHNEN
Go ahead ---

RITA
I've already helped myself ---

BOHNEN
In that case ---

As he takes a little coke spoon and does a good hit in each nostril -- he thinks then does another.

RITA
Doesn't it ever bother you? Selling the stuff?

BOHNEN
They want it. I supply it. What's wrong with that? Supply and demand.

RITA
It's killing people.

BOHNEN
Just the weaklings -- that's the law of the jungle. The tough survive. That's ---

ANOTHER ANGLE

Suddenly he breaks off, his eyes going wide ---

BOHNEN
What --?

RITA
Something wrong? Not feeling too good?

BOHNEN
Was -- that ---

RITA
You just had a double hit of puro, Walter -- that's as tough as it gets ---

(CONTINUED)

CONTINUED:

BOHNEN

You -- dirty -- slut ---

He goes down to his knees, lurching for the bed table. He pulls out the drawer. The table and the bed lamp crash to the floor. A gun spills out on the carpet ---

ANOTHER ANGLE

As Bohnen makes a feeble grab for it, she kicks it just out of reach ---

BOHNEN

I don't want to die!

RITA

Tough.

As Bohnen dies, we hear a crash from the area of the front gate -- the phone starts to ring. Rita doesn't answer it, going to the window instead ---

RITA'S POV - THE BOHNEN ESTATE FRONT YARD - NIGHT

In the moonlight we can see the vast sweep of the front lawn and gardens of the Bohnen Estate. Now up the curving driveway we can see the Trans-Am coming fast -- part of the wrought iron front gate draped over its hood ---

EXT. BOHNEN MANSION GATEHOUSE - NIGHT

as a Security Guard comes out of the gate house and looks at the wreck of the gate.

CLOSER - THE TRANS-AM

as the car -- with Earl at the wheel -- rockets off the driveway, tearing up the lawn, the flowerbeds, the gazebo and anything else in its way until it crashes right through the picture windows of the front room ---

INT. FRONT ROOM (BOHNEN MANSION) - NIGHT

As the Trans-Am comes to a stop in the middle of the living room, Earl gets out, bloody, covered with plaster dust and stoned out of his mind. He looks around and laughs. Rita comes halfway down the stairs and stops, gun in hand. Earl spots her and sings Leo's favorite song.

(CONTINUED)

CONTINUED:

EARL

Nadine Honey -- is that you?

As he starts for her, she fires. Then again. And again. He's hit but nothing happens. He just keeps moving toward the stairs as ---

EARL

Go ahead you stupid slut -- when I crack your head like an egg and watch your brains explode all those lies you tell will run out your ears and down your legs to the floor ---

She fires again and he just keeps coming.

EARL

I could have you on your knees in a toilet stall -- but there's time for that later ---

Rita fires her second to last shot. It hits him right in the chest from point blank range. Earl laughs and pulls open his shirt revealing a bullet-proof vest.

EARL

Kevlar!

Rita fires her last shot, hitting Leo in the shoulder. He looks at the blood and laughs ---

EARL

Go ahead, Baby, I run on blood ---

She pulls the trigger. No more bullets. She throws the gun at him. He laughs and takes the last couple of steps toward her as ---

ANOTHER ANGLE

The Security Guard from the Gatehouse appears in the broken front window. He aims and fires, hitting Earl in the back of the head ---

As Earl sprawls at Rita's feet ---

CUT TO:

EXT. RITA'S STREET - DAWN

We are angled down Rita's street in the first light of day. We see her pink Mustang coming up the winding street.

RITA'S POV (THROUGH WINDSHIELD)

as she comes up to her place. The garage door is open but her way in is blocked by a couple of Young Guys in a convertible Cadillac. They are passing a joint back and forth as ---

ANOTHER ANGLE

Rita, half turns, angled toward the blocked opening to her garage and honks her horn -- a polite beep.

The Young Guys look over, their gaze bland, steady, faintly amused.

1ST GUY

Got a problem?

RITA

That's my garage.

1ST YOUNG GUY

Plenty of parking on the street.

RITA

Yeah but I'd kind of like to park in my own garage if it's okay with you ---

1ST YOUNG GUY

How about soon as we get finished ---

RITA

How about right now.

The First Young Guy takes a toke and passes the joint to his friend ---

ON RITA

She's had about enough of this ---

RITA

Look, friend, move the car or stand by for a ram ---

1ST YOUNG GUY

You ram my car I break your face.

Rita gets out of the Mustang and comes up to the Caddy.

RITA

You break my face I bust your ass.

As Rita shows her badge.

(CONTINUED)

CONTINUED:

1ST YOUNG GUY

Well what do you know? Lady Fuzz.

With which he eats the lit joint, pretending to savor it.

RITA

We've still got obstructing traffic.
Failure to comply ---

As the First Young Guy starts his car ---

1ST YOUNG GUY

Goddam Cops. No wonder you can't walk out on the street at night. Guys are out there raping and robbing and the Cops are all up in the hills where it's nice and safe, giving parking tickets ---

The Young Guy guns out and he's gone ---

ON RITA

as she looks after the disappearing Cadillac -- her expression says: What the hell are you going to do? Then from the roof we hear Sam cry. Rita looks up ---

RITA'S POV (THE ROOF)

Sure enough, there's old Sam crying for his breakfast.

RITA

What do you want? Your breakfast?
(then)
Well I hope you like twinkies.

ON RITA

She smiles a little; Sam's home anyway. She gets into her car, drives into the garage. Gets out and goes up the stairs. We are holding as she opens the door and enters. It isn't until Sam, at last, comes down from the roof and goes through the little cat door and we hear a blast of music from Rita's stereo that we ---

FADE OUT

THE END

