

INTERNAL AFFAIRS

BY

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FINAL DRAFT

1. INT. GYMNASIUM, EAST LOS ANGELES - DAY (Story Day #1) 1.

A neighborhood gym. A worn banner: LACP YOUTH BOXING LEAGUE. A couple dozen 8-19 year old LATINOS, boys and girls, getting instruction, sparring, working out on the equipment. And, the usual collection of local would-be contenders, hustlers, elderly men.

TWO BOXERS IN A RING

Very tight on them so that all we get are muscled, glistening arms, shoulders, torsos, very rapid movement and the staccato SNAP of combinations. A kind of music. OVER this we hear VOICES:

FIRST VOICE/CHIEF HEALEY

(low, gravelly)

Who else have we got?

The fighting has stopped as one boxer shows the other how to twist his body on the hook. Focus on the instructor.

SECOND VOICE/TEETERS

Avila, Raymond....

CUT TO:

2. INT. A CONFERENCE ROOM - DAY 2.

Darkened. Eight upper-echelon police officials (some in uniform, some in suits) sit around a table selecting candidates for the Internal Affairs Division of the LACP.

COMMANDER TEETERS (39, bald spot, acts like an amiable technocrat; much tougher than he looks) continues from above, while most of the men read through Avila's file.

TEETERS

...Second in his class at the Academy; numerous commendations, you can read them. Born in Bell 1960. In a lot of trouble with the Youth Authority as a teenager, Southern California Golden Gloves welterweight champion. BA Cal State LA...

(CONTINUED)

2. CONTINUED:

CHIEF HEALEY

Mike's been grooming him for three years.

A dig which Teeters parries by admitting it.

TEETERS

You bet. In my opinion...

CUT TO:

3. INT. GYMNASIUM - DAY

3.

TEETERS (VO)

...Avila's the top younger officer on the force. Very bright, very capable. This is from his Vice CO: "the most tenacious investigator I've supervised"...

The instructing Boxer from above is now showing a 14-year-old girl how to throw a punch. She throws it hard, again, again. She's very good. They spar. No condescension.

TEETERS (VO)

On top of which he's got all kinds of very obvious community advantages.

CUT TO:

4. INT. CONFERENCE ROOM

4.

The end of Teeters's pitch. Healey shifts in his seat, looks to the end of the table.

HEALEY

What do you think, Commander?

JAEGER (50, a martinet), a Captain of the Internal Affairs Division.

*

JAEGER

(uncomfortable)

Chief, we've already got one and a half Latins in the division.

Stifled laughter, mutters: "One and a half?" "Reifsnyder's mother's from Argentina." Embarrassment at Jaeger's prejudice. Healey shakes his head, looks away.

(CONTINUED)

4. CONTINUED:

TEETERS

Try not to look at it that way,
Carl.

More laughter.

5. INT. GYMNASIUM - DAY

5.

The instructing boxer finishes working with another
kid, takes off his headgear. It's Raymond Avila.

CUT TO:

A5. INT. PARKER CENTER - DAY (STORY DAY #2)

A5.

Raymond, now in a stylish suit, enters the building.
We watch him cross the lobby.

6. INT. JAEGER'S OFFICE - DAY

6.

Where he is dishing out this spiel to Raymond.

JAEGER

Internal Affairs is the most
important division on the force.
We're the cops of the cops. We set
the tone...Therefore, an IAD
officer must avoid not only evil,
but the appearance of evil...
If cops are better than other
people, we must be better than
other cops. Los Angeles
consistently has the cleanest major
force in the country. That's
because of us.

He smiles. Raymond smiles.

JAEGER

Contrary to popular opinion,
officers in the field do not resent
us. They're glad we're there. By
keeping the force clean, we give
them the respect they need on the
street.

(CONTINUED)

6. CONTINUED:

He jumps up with an overbearing enthusiasm.

JAEGER

Let's get you started.

CUT TO:

7. INT. BULLPEN - DAY

7.

Desks, telephones, filing cabinets. Six IAD OFFICERS at work, no one even looks up.

JAEGER

Sergeant Wallace will be your partner and training officer.

They've stopped beside the desk of the only woman in the room. WALLACE is 30, tall, dark, attractive in a somewhat severe way.

RAYMOND

(extending hand)

Raymond Avila.

She shakes, indicates the file in her hand, Raymond's name on the flap. With a foot, she pulls over a swivel chair for him, gives Jaeger a tight grin.

WALLACE

We're fine.

A polite dismissal too subtle for Jaeger to fight.

JAEGER

Good then.

He goes. Wallace's eyes follow him with something less than complete love and respect. Raymond catches this, she sees him catch it, but her expression betrays nothing.

WALLACE

Take a look at this.

She slaps another file into his hand and is up out of her seat with Raymond following. Wallace doesn't waste time.

As they leave the room, a thick-necked man with a shaved head is on his way in, grabs Raymond's shoulder.

(CONTINUED)

7. CONTINUED:

GRIEB

Ramon.

RAYMOND

(big smile, they half-embrace)

Hey, Coach.

(to Wallace)

My old beat Sergeant.

GRIEB

(to Wallace)

He'll keep you on your toes; he's a sharp one.

WALLACE

We report to Lieutenant Grieb on the rare occasions we find him around the office.

Grieb laughs, continues past them. They go out into

8. INT. CORRIDOR - DAY

8.

Raymond and Wallace walking.

Raymond reads the file while she explains the case.

WALLACE

A brother gets pulled over on Devonshire, claims the Arresting Officer planted drugs to justify a search which led to the real drugs. Says the guy beat on him and his girlfriend.

He notes the file photo clipped to the manila folder.

RAYMOND

Van Stretch. We were buddies in the Academy.

(CONTINUED)

8. CONTINUED.

WALLACE
Which means?

RAYMOND
Nothing.

9. INT. INTERROGATION ROOM - DAY

9.

Wallace and Raymond with a black DRUG DEALER. He's in jail blues, one eye swollen shut, a discolored jaw.

DRUG DEALER
Before I'm out of the car, he's reachin' in my pocket. Doesn't tell me to empty them like he's supposed to, just...
(mimes reaching)
...out comes his probable cause...
(eyes widen in mock surprise)
...and he's inside my vehicle.
(giving it a sexual twist)

WALLACE
Where he finds more.

DRUG DEALER
Fruit of a poisonous tree. He's got no way in except this balloon he lays on me. It's a roust.

WALLACE
So your old lady mouths off.

DRUG DEALER
All she says is it ain't ours, 'cause it ain't, and he hits her in the face with the gun.
(mimes doing this to Wallace)
I try to stop it, so...KAPOW.
(backhands across Raymond)
He does it in front of these Valley assholes, to shame us... ~

He shakes his head against the rage. Raymond is looking at the file photo of Van Stretch. Wallace, indicating it:

(CONTINUED)

9. CONTINUED:

WALLACE
Let's go talk to him.

CUT TO:

10. INT. A SUNNY KITCHEN - DAY

10.

PENNY STRETCH (28, pretty, pragmatic) huddles against a wall whispering rapidly into a telephone.

Her husband VAN (from the file photo: 27, ex-surfer, hot-headed, weak) comes in. Penny quickly hangs up.

VAN
Who're you talking to?

PENNY
(frightened, hangs up)
No one, I just...

She cringes as he comes towards her.

VAN
Who were you talking to?

PENNY
Don't hit me.

VAN
Did you call your boyfriend to come protect you?

PENNY
I don't have a boyfriend.

VAN
Who you're not out dicking...
(hits her)
...every time I...

The blow was harder than he intended, and she stumbles backward, blood springing to her lip. He's immediately contrite.

(CONTINUED)

10. CONTINUED:

VAN
(going to comfort)
I'm sorry, I didn't--

Their 6-year-old son, SEAN, comes in having heard the noise.

PENNY
Don't touch me... That's it. It's
over.

VAN
What're you talking about?

He takes another step toward her. Sean think he's
going to hit her again, races to protect his mother.

SEAN
No! You can't hit someone
smaller...

Van grabs him.

VAN
Is this your business?
(Sean's too scared to answer)
Is it??

He shakes him. Sean starts to cry.

VAN
What're you crying for? I didn't
hit you.
(he cries harder)

Penny gets up and grabs Van's hair. She pulls him
off Sean and the two of them lock into each other.

VAN
Let go...or I'm going to hurt you.

Penny clings on.

PENNY
Is that how you get off now?
You used to be a man.

(CONTINUED)

10. CONTINUED:

CU of Sean watching the two of them fight. He picks up
an ashtray, intent on killing his father when...

A HAND STOPS HIS ARM COLD

He looks up at

DENNIS PECK

Dennis is 40; in most cop movies, he would be the hero,
the best friend and the worst enemy you could possibly
have.

Van and Penny disengage. She has blood on her face
from her cut lip. Van is suddenly like a child that
is caught doing something wrong. He is ashamed at
being seen like this by Dennis.

VAN
(relieved)
Dennis.

DENNIS
Whoa...boys and girls...what's
happening?

PENNY
(to Dennis)
...Get him out of here.

Sean runs to Penny and the two of them hug each other.

DENNIS
(to Van)
Why don't you grab some air?

Van walks out of the sliding doors to the back
yard.

PENNY
I thought you'd never get here.

11. EXT. HOUSE - BACKYARD - DAY

11.

Van is leaning against the guard rail. He is very
shaken and is fumbling for a line of coke. Dennis
walks up to him and stares him out.

(CONTINUED)

11. CONTINUED:

VAN
(quickly defending himself)
Believe me, Dennis...she's on
somebody's root...I smell it on her.

The thought makes him shudder. He gets out his coke,
is about to take a hit when Dennis smacks it out of his
hand.

VAN
(watching it scatter)
Ah, shit, Dennis, that was my--

Dennis slaps him across the face, then slaps him again,
again, again, until Van is crying like a baby. Then he
takes him in his arms, holds him until the sobs
subside.

DENNIS
Most people don't want to be happy.
They don't have the guts for it.

VAN
It's all hinky, man. Everything's
so fucking hinky... I didn't know
it would be like this.

DENNIS
But it is. If it was easy,
everyone would be where we are.

VAN
Where are we?

DENNIS
You know how many cops there are
with nothing? Divorced, alcoholic,
kids won't talk to them, can't get
it up...

(CONTINUED)

11. CONTINUED:

DENNIS (Cont'd)
 (Van looks away)
 ...sitting alone in their little
 apartments playing lollipop with
 the service revolver...

Van's creeped, feels this hanging over him.

DENNIS
 Get it together, buddy, or you're
 on your own.

Van looks at him, startled; Dennis nods that it's so.

CUT TO:

12. EXT. HOLLYWOOD FREEWAY - DAY

12.

We see Wallace driving Raymond on their way to the
 Valley.

RAYMOND
 What do you think?

WALLACE
 I always assume everyone's lying and
 I take it from there.

A high shot of the road cutting through the hills.

13. OMIT

13.

14. OMIT

14.

15. LOCKER ROOM - DAY

15.

A young black officer, DORIAN, comes up to Dennis as
 he, Van, and other officers changing into and out of
 uniforms.

DORIAN
 Dennis, can you get somebody to sub
 for me at the Galleria, Sunday?
 I've got to study for the
 Sergeant's Exam.

Dennis gestures that he'll take care of it. As Dorian
 leaves, someone shouts out:

(CONTINUED)

15. CONTINUED:

FARRELL

D-Day for the pussy posse.

Dorian laughs, acknowledging this. Meanwhile, a Latin officer comes out of the bathroom, heads for the door.

DENNIS

How's it going, Freddy?

FREDDY

(low, quick)

Hey, I'm gonna pay you back, man, as soon as we get the refinancing on the--

DENNIS

(gestures: it's not that)

I need you to work the Galleria Sunday, two to eight.

FREDDY

(thinks, winces)

I got Raiders tickets.

DENNIS

(indicating Farrell)

Give them to Farrell. He sees his boy Sundays.

Freddy's taken aback by this lack of sympathy, but Dennis has already left the locker room.

CUT TO:

A15. EXT./INT. DEVONSHIRE POLICE STATION/AMERICAN SEDAN-DAY A15.

Wallace at the wheel, Raymond reading Van's file as the car pulls up at the station. Wallace opens the car door.

(CONTINUED)

A15. CONTINUED:

WALLACE

What Jaeger told you, about your fellow officers respecting and honoring you...? as you probably know is complete crap.

(Raymond smiles)

Most cops hate our guts, to the extent they credit us with having any. They think we're climbers who went into IAD just for the promotions--which is true, not that we necessarily get them. They're polite because they're afraid of us, that's all.

(notices Raymond watching her, raises her eyebrows)

CUT TO:

16. INT. STATION/TOP OF STAIRS - DAY

16.*

Van and Dennis come out of the locker room. Judson walks over and hands Dennis his messages.

JUDSON

What are we Peck, your answering service?

Wallace and Raymond are about to go into Riordon's office when Van spots Raymond.

VAN

Raymond...Avila. What the fuck?...My partner, Raymond Avila, Dennis Peck.

RAYMOND

The Dennis Peck.

VAN

The Hillerman case, remember, at the Academy.

RAYMOND

That was something.

DENNIS

I got lucky.

(CONTINUED)

16. CONTINUED:

Dennis is checking Raymond out. Van grins at Raymond and then embraces him. *

VAN *

It's good to see you. You look great.

(to Dennis)

Check the threads. What are you doing?

DENNIS *

He's IAD.

Van is stunned. *

VAN *

IAD?

DENNIS *

He's here about you.

RAYMOND *

We need to talk to you. I'll be in the Captain's office.

(to Dennis)

Pleasure to meet you.

Raymond exits, leaving Van and Dennis. Raymond and Wallace casually watch through the glass as Dennis puts his arm around Van's shoulder. *

DENNIS *

Don't go getting confessional on them, huh?

17. INT. RIORDON'S OFFICE - DAY

17.

Van, Wallace, Raymond.

VAN

No! I ask them to empty their pockets, and they wouldn't. He's going like... Keep your hands off me.

WALLACE

Why were your hands on him?

(CONTINUED)

17. CONTINUED:

VAN

They weren't. Well, because he
wouldn't do what I, you know,
just... empty his pockets.

WALLACE

What prompted you to want to search
him?

VAN

(rolls eyes; women cops)
'Cause he's a dooper, it's obvious.
jumpy, fidgeting with his hands,
talking fast.

RAYMOND

Why'd you hit them?

VAN

I didn't.

WALLACE

You did.

VAN

I mean I did, obviously I hit them,
because they...got violent, made a
move for my gun.

WALLACE

Both of them?

(CONTINUED)

17. CONTINUED:

Van realizes he's jumpy, fidgeting with his hands, talking fast.

RAYMOND

They say you provoked it.

VAN

That's nigger bullshit...
(off their reactions)
Sorry.

WALLACE

You've had three 181s for excessive force in the last ten months. You're wearing a hole in the carpet.

A smart-ass remark; he replies in kind.

VAN

'Cause I stand up to assholes.

Implying that Wallace doesn't... She gives him a look..

WALLACE

We tested the stuff from his pockets against what you found in the car.

VAN

(brief panic)
So he had two stashes; one he used, one he sold.
(realizing the slip)
I mean, if they were different.

Now it's Wallace who smiles.

Raymond drops the formality, tries to address him as a friend.

RAYMOND

Off the record?
(Van nods)
If you need counselling, the department will provide it.

(CONTINUED)

17. CONTINUED:

VAN

Come on....

RAYMOND

If you have a dependency,--and lots do--you can go on suspension, deal with it, and be reinstated. But if you're caught using, you're off the force.

VAN

I don't have a problem.

Van's stonewalling like a frightened man.

RAYMOND

You sure?

VAN

I'm sure.

RAYMOND

You look like shit. --How's Penny?

VAN

Great. How's Kathleen?...We finished?

Raymond nods. As Van gets up:

WALLACE

Almost. We're going to need to see you down at Parker Center next week. You're entitled to choose an attorney and bring him with you.

Van exits.

WALLACE

All those friends you used to have on the force? You don't have them anymore.

CUT TO:
18. EXT./INT. MUSEUM OF CONTEMPORARY ART-DUSK/EVENING 18.
(STORY NIGHT #2)

A large reception for major donors.

Raymond, in a fresh, dark, double-breasted suit, moves among GUESTS, WAITERS, massive pieces of art.

Across a gallery he sees a good-looking BLOND WOMAN talking with two men. As he watches her, another woman, MAY (32, sexy) kisses his cheek. She works here.

MAY
(admiring the suit)
Look at you.

RAYMOND
(holds up hands in
innocence)
Kathleen.
(another subject, sympathetic)
I heard about Peter; sorry.

MAY
Good riddance to bad rubbish.

A tall, lightly-bearded man joins them. This is NICHOLAS HOLLANDER.

HOLLANDER
Hey, Sergeant...

Hollander is a real estate entrepreneur and art patron. He's 38 with the boyish playfulness of someone who's made a lot of money at an early age.

MAY
Mr. Hollander.

She and Hollander smile; they hate each other. May sees something she has to do and excuses herself.

HOLLANDER
You like art, Raymond?

Raymond looks around, his eyes find the blond woman again.

(CONTINUED)

18. CONTINUED:

RAYMOND

I'm learning.

The woman has noticed him, and she looks back.

Hollander hasn't missed this.

HOLLANDER

I'll tell you what I think: if you
already know how to look at it, it
isn't worth looking at.

Raymond is struck by the paradox and grins.

By now the blond woman has excused herself and joined
them. She greets Hollander familiarly and kisses
Raymond on the lips. They assert a brief private
moment unaffected by Hollander's presence.

KATHLEEN is trim, blonde, lightly tanned. She grew up
in Marina del Rey, the daughter of a middle-level
executive at McDonnell Douglas.

KATHLEEN

(admiring the suit)

Looks great.

RAYMOND

I don't know.

KATHLEEN

(laughs)

Lighten up.

HOLLANDER

Your beautiful wife says you got
promoted again. Congratulations.

Raymond inclines his head. Kathleen's prettily
embarrassed, expects him to be annoyed at her bragging.

KATHLEEN

The human press release.

Raymond smiles indulgently, puts an arm around her.
She leans happily against him.

(CONTINUED)

18. CONTINUED:

HOLLANDER

Where do you go from here?

RAYMOND

(measured)

I'm not sure. I'm eighteen units
from a law degree.

(Hollander grunts approval)

Maybe private practice.

HOLLANDER

Maybe politics.

Raymond and Kathleen exchange a glance.

RAYMOND

Maybe.

Meaning he's thought about it.

HOLLANDER

I know a lot of politicians.

(looks at him)

You ever kill anybody?

RAYMOND

(smiles)

I've never fired a gun except on
the range.

HOLLANDER

Then you're not ready for politics,
yet.

All three laugh, but Raymond thinks about that.

CUT TO:

19. EXT. A HOT DOG STAND, VENTURA BOULEVARD - NIGHT

19.

A pimp, BUSTER, sits on the hood of an immense, ghost-colored Chrysler. A prostitute, KEE (mocha skin, straight black hair) sits in the front seat drinking coffee.

Two others, CHERYL and DINA are at a metal picnic table with Van eating hot dogs, trying not to drip mustard on their clothing.

Dennis gets out of a squad car, greets everybody.

(CONTINUED)

19. CONTINUED:

They're all old friends. Leans through the Chrysler window.

DENNIS
(to Kee)
Hey, honey....
(they kiss cheeks)
Buster...

He and the pimp exchange soul brother handshakes.

DENNIS
The new vice commander's going for
a federal appointment--talking a
lot about enforcement--so we're
going to need some discretion
around her for a while, okay?

BUSTER
Better fade the perfume, girls.
(everyone smiles; he
takes Dennis aside)
I got a tip for you: some freelance
chemists you ought to check out.
Bancroft, Channing, I forget the
third. Big operation, it'll look
good. I'll get you the address.

DENNIS
This personal, Buster, or did you
just join Neighborhood Watch?
(Buster laughs)
You care if they get hurt?

BUSTER
Not that much.

Dennis strolls over to Van, greeting Cheryl and Dina.

DENNIS
How's business, ladies?

CHERYL
(mild outrage)
Nobody's even stopping. Don't I
look jappy enough?

(CONTINUED)

19. CONTINUED:

DENNIS

(smiles)

For me...

(greeting Van)

So how's you old buddy, Raymond?

Van curses. Dennis laughs as they walk away together.

VAN

I'm cool though.

(Dennis raises his eyebrows)

They didn't completely buy it, but
what could they say? It's me
against fucking superfly.

Dennis isn't convinced, but says nothing.

CHERYL

Hey, guys, please...?

Meaning they can't do business with police cars parked
here. Dennis waves obligingly as he and Van get in
their cars and drive off.

CUT TO:

20. INT. KATHLEEN & RAYMOND'S APARTMENT - NIGHT

20.

A small one-bedroom in one of the Park La Brea towers.
Raymond and Kathleen move back and forth from bedroom
to bathroom getting ready for bed.

RAYMOND

I thought it was the best one yet.
The food was great.

KATHLEEN

(pleased)

See, I knew it. I said, didn't I?

(Raymond laughs)

Now let's see how much they give.

She's washing her face. He comes into the bedroom,
glances through a loose-leaf police manual.

KATHLEEN

What'd you think of Hollander?

(CONTINUED)

20. CONTINUED:

RAYMOND

He's rich. They're all rich. How much money was there tonight?

KATHLEEN

Millions, billions, zillions.

She stands in the bathroom doorway brushing his teeth.

KATHLEEN

So what was he saying? He was almost saying he'd help you--politically.

He's charged up by this, won't let himself get excited.

RAYMOND

He was saying that if I get on the city council, he doesn't want any slow-growth initiatives messing with his industrial parks.

She laughs, pulls on a Raiders jersey, sits beside him on the bed. His arm goes around her, she snuggles; he keeps reading.

KATHLEEN

I think he knows you could be an incredibly attractive candidate for something.

He looks at her. They kiss. They start to get into it.

RAYMOND

Where's the device?

KATHLEEN

In my drawer. What time is it?

They look at the clock: 2:15. Kathleen groans.

RAYMOND

You'll sleep better.

KATHLEEN

(giggling)
Get out of here.

(CONTINUED)

20. CONTINUED:

She pushes him away, kisses him again, turns out her light. He rubs her side absently as he goes on reading.

CUT TO:

21. EXT. SUBURBAN STREET - EARLY MORNING (STORY DAY #3) 21.

Large, comfortable houses look down over the western end of the San Fernando Valley. Dennis's Cherokee pulls into the driveway of a two-story Spanish. An old Corvette, a couple of dirt bikes. In back is a pool with a pool house nearing completion. TWO CARPENTERS already at work. Dennis greets them. Van has just parked on the street, drags himself up the drive.

DENNIS

You okay?

(Van shrugs, exhausted,
depressed; Dennis puts a
hand on his neck)

Leave her be for a couple days. ---
She'll cool down.

Van smiles, nods, goes inside as Dennis hauls garbage cans to the curb, picks up a newspaper as a middle-aged JOGGER puffs up the hill.

DENNIS

Elbows in, counsellor. Beat the
drum.

The man waves. Dennis turns on a sprinkler; arches of water rise over the lawn.

22. INT. INSIDE HOUSE, KITCHEN - EARLY MORNING 22.

HEATHER (26, blond, frontier stock, four months pregnant) gives coffee to Van, breakfast to a three-year-old girl, MEGAN. They hear the door.

HEATHER

(to Megan)

Who's that?

MEGAN

Denny!

(CONTINUED)

22. CONTINUED:

She bounces out of her chair and runs to meet him.

DENNIS

Hey, little pig.

He sweeps her into the air; Heather gives him a kiss.

A 6-year-old, KEVIN, races in half-naked, leaps at Dennis who catches him with his free arm, kisses the top of his head.

DENNIS

What're you doing here, champ?

HEATHER

Lolly had a date. She dropped him off for the night.

He sets Kevin on a chair in front of a bowl of cereal. Van pretends to steal Megan's toast; she giggles, plays.

Heather reads Dennis phone messages out of a spiral notebook:

HEATHER

Doug Riordon. Kit wants a loan...

(makes a face)

A Steven Arrocas confirming the meeting.

(Dennis nods)

Jay, just to talk. Millie and Peter want to do something Saturday.

As Dennis absorbs this he places a call.

HEATHER

Also, I need money in my account.

DENNIS

Again?

She shrugs. An attractive 33-year-old woman, LOLLY (dark ponytail) comes through the kitchen door without knocking.

(CONTINUED)

22. CONTINUED:

LOLLY

Hi, everybody. Come on, Kev,
you've got school.

(to Heather)

Thanks, hon.

HEATHER

Sure. So...?

Lolly's eyes make a modified "Ooo la la." Heather
laughs. One of the carpenters comes in.

LOLLY

(touches Heather's stomach;
to Dennis)

She's beginning to show.

DENNIS

(into phone)

It's Dennis Peck; is he there?

(kisses Lolly briefly)

How was the date?

LOLLY

I'll never tell.

She shepherds Kevin back to the bedrooms. Heather
hands Dennis coffee, he sips pleasurably. She gives
the carpenter coffee.

DENNIS

(into phone)

Cool and low, buddy, how about
yours?

(laughs)

What do you know about this kid
Raymond Avila? Except that he gets
his toilet paper from Black&Decker.

CUT TO:

23. INT. IAD OFFICES - DAY

23.

Grieb and Raymond drink coffee while Wallace types the
report on Van.

WALLACE

We're fairly convinced he beat on
these people unprovoked. His story

(CONTINUED)

23. CONTINUED,

WALLACE (Cont'd)
keeps tripping over its shoes.
He's got an obvious drug problem.
(getting up)
Plus he was rude to me.

GRIEB
Nail his ass.

RAYMOND
(to Grieb)
What do you know about Dennis Peck?

GRIEB
A great cop. Maybe the best street cop in the city.

WALLACE
(typing)
The real Clint.

GRIEB
You'd like him. You should go talk to him.

RAYMOND
How come he's just a P2?

GRIEB
They used to beg him to promote. He wouldn't take the tests. Doesn't want to be a big shot P3 training officer. He likes it on the street.

WALLACE
He likes pussy--they say--in all its infinite varieties.

(CONTINUED)

23. CONTINUED:

Grieb's a little embarrassed to hear this from a woman.

RAYMOND

I thought he was married.

WALLACE

Only his wife's married.

CUT TO:

24. EXT. GALLERIA - DAY

24.*

Dennis and Van drive up in uniform.

25. INT. GALLERIA SECURITY ROOM - DAY

25.*

A bank of security monitors. Dorian and Dave Farrel
monitoring them. *

RUDY MOHR (52, tough, well-dressed, the head of the
company that contracts the security) is reading LAPD
Intelligence Files Dennis has brought him.

Van and Dennis are both here, and Rudy's assistant/
bodyguard. *

RUDY

Good...good...perfect.

(satisfied grunt)

Ain't nothing like the real thing,
baby.

DENNIS

I got another vice officer who
needs work. Good man; he knows his
way around.

RUDY

(reading files)

Can't use him.

DENNIS

You know what shoplifters hit this
place for every month? That's your
responsibility, Rudy.

(CONTINUED)

25. CONTINUED:

RUDY

'Cause your cops are pussies.
(indicating Van who laughs)
Like this one. They're all in the
toilet doing flute recitals.

DENNIS

(can't help smiling)
That's why you need more of them.

Rudy snorts, gathers up the files, stuffs them in a
briefcase. They conduct the following in low voices,
so the Guards won't hear.

DENNIS

Rudy...?

He gestures with his hand; he wants money. Rudy
pretends for a moment not to understand, then makes a
show of frustration.

RUDY

Listen, I just filed quarterlies. --
Can I give you a check this time?

A long look passes between them, neither says a thing.

DENNIS

Rudy, we accept two forms of
payment. Cash in full, or a check
plus your dick for collateral. You
get the dick back when the check
clears.

Van laughs. Rudy's indignant for a moment, then he laughs,
too, gives Dennis an envelope.

RUDY

(low, only to Dennis)
You talk to those Arrocas kids?

DENNIS

I'm going to see them.

RUDY

Be nice if you could help them out.

Dennis is non-committal as he and Van leave.

CUT TO:
26. INT. ESCROW/THRIFT - DAY

26.*

A small branch of an S&L. Penny, Van's wife, sits at her loan officer's desk across from Wallace and Raymond. The bruises she got the other day are still prominent on her face.

PENNY
(explaining them)
My son swung a door shut, I didn't
see it coming.

She looks at Wallace who obviously doesn't believe her, then at Raymond whose expression is sympathetic. Penny tries again, attempting to appear candid.

PENNY
Look, Van's a jerk sometimes when
he's had too much to drink, but--

WALLACE
Is that often?

PENNY -- --
No.

RAYMOND
Does he use drugs?
(Penny just looks away)

WALLACE
We can't help him unless we know
what the problem is.

PENNY
(without rancor)
You don't want to help him. You're
IAD, you want to nail his ass so
you can make Lieutenant. You think
I don't know what you're about?

At that moment her BOSS (Iranian, 48) enters. He nods pleasantly to Raymond and Kathleen, addresses Penny.

BOSS
Did you talk to Mr. Alouette?

She nods, gestures she'll be with him in a second. He continues toward his own desk at the back.

(CONTINUED)

26. CONTINUED:

RAYMOND
(his first question)
How's your marriage, Pen?

Said in a nice way, warmer, more intimate. Penny might want to respond, but habit won't let her.

PENNY
(matter-of-fact)
None of your business.

RAYMOND
You seeing anybody else?

PENNY
(a flash of anger)
Who told you that? Van?
(indicates Boss)
I'm late for the loan committee.

As they walk out.

WALLACE
(to Raymond, pleased)
That was intuitive.

RAYMOND
(nods his thanks)
Hungry?

27. EXT. BANK - DAY

27.*

The bank is set in a medium-sized, nicely landscaped mall. Raymond and Wallace are having lunch on a leafy patio across the parking lot.

Raymond watches a stunning BLONDE go past, walking two poodles, and as his gaze follows her, he realizes Wallace is watching her, too. He's a little embarrassed; Wallace raises her eyebrows in ironic comment.

Just then they notice Penny Stretch come out of the bank, get into a black Mercedes 560 and drive away.

RAYMOND
Nice car.

(CONTINUED)

27. CONTINUED:

WALLACE
Plus she had the Rolex.

They look at each other, both thinking the same thing.

28. INT. RESTAURANT - NIGHT (STORY NIGHT #3)

28.*

Well-lit, fashionable. He's led to a table where STEVEN ARROCAS (32, business suit) and his wife TOVA (28, a sexy redhead in a sleeveless dress) are seated on opposing red leather banquettes. Steven half-rises in greeting.

DENNIS
Mr. and Mrs. Arrocas?

Steven has just decided that he and Tova should sit together facing Dennis and is about to suggest this rearrangement...

STEVEN
Maybe we should switch so...

...when Dennis slides in beside her. Steven experiences a moment of uneasiness, but he has more pressing problems.

STEVEN
(reluctant to begin)
Would you like a drink of something?

DENNIS
I'm fine.

Steven, anxious for a delay, indicates to a WAITER that he wants a refill. Tova's getting impatient.

TOVA
(Israeli accent)
Did Rudy explain the situation?

DENNIS
Yeah, but I'd like you to go over it.

(CONTINUED)

28. CONTINUED:

STEVEN
(a painful duty)
We have a family business.

DENNIS
Klein Designs.

STEVEN
(a little surprised he knows)
We manufacture specialty floor
coverings. I run the company, I've
run it for two years, but my
parents....
(the very thought frustrates)
...they hold most of the stock.
They control everything.

The drink arrives, Steven takes a good belt. Tova
tries to master her exasperation. Dennis smiles at
her, she looks away.

STEVEN
(as if someone has advanced--
his parents' view of things)
You know, I understand...I
understand. They built it from
nothing. They were smart and
tough--I couldn't have done it, I
admit it...
(looks imploringly from Tova
to Dennis)
But the market's changed, and they
don't get that. They won't borrow,
won't leverage. I have ideas, they
won't listen. They think they know
it all.

He hasn't really gotten loud but thinks he has and
glances around self-consciously.

DENNIS
(cutting through)
What do you want me to do about it?

As he says this, he puts his hand on Tova's thigh. She
flushes, looks at her husband, but he's staring at the
tablecloth, summoning his courage.

(CONTINUED)

28. CONTINUED:

*

TOVA

Just stay it, Steve.

STEVEN

(with great difficulty)

I want my mother and father killed.

He looks up to see Dennis's reaction.

DENNIS

(laughs)

Really? Both of them?

(thinks)

Why not just have them declared
incompetent?

TOVA

(trying to ignore his hand)

They'd have to be grossly
mismanaging, and they're not. Just
bad enough.He strokes her gently. Her face remains impassive, but
her lips part a little.

DENNIS

How much do you expect this to cost?

STEVEN

Fifteen thousand dollars.

DENNIS

For fifteen thousand you'll get
some kid who'll leave his name and
address on the front door. And
when the police talk to him, the
first thing he's gonna tell them is
all about you and your lovely wife.

(the straight dope)

Believe me, Mr. Arrocas, this is
not the time to shop for bargains.Steven looks to Tova who's motionless against Dennis's
hand.

DENNIS

What were talking about is a
serious thing. You think about it,

(CONTINUED)

28. CONTINUED:

DENNIS (Cont'd)

I'll think about it. We'll talk in a few days.

STEVEN

Can I trust you?

DENNIS

Of course not...For all you know, this is a set up, and I'm going to turn you in.

At that he removes his hand. Tova's so startled she spills her water. He seems not to notice, stands up, shakes with Steven and Tova and walks out.

CUT TO:

29. INT. BULL PEN - NIGHT

29.*

Wallace and Raymond reading information off computer terminals.

WALLACE

Van moonlights fifteen hours a week doing security at the Galleria, plus thirty-eight a year from the department, plus her, say, twenty-five at the bank... Eighty, Eighty-five, a year, tops.

RAYMOND

Last March they bought a house in Chatsworth for four-oh-two, assumed a two-ten first, no other notes. A cabin at Lake Arrowhead, seventy-five down. The Mercedes, an '88 Bronco, a Honda 850 Interceptor, Evinrude 75 horse outboard, all free and clear. They spent over three hundred grand in the past eighteen months ...before they bought a quart of milk.

WALLACE

(the inescapable conclusion)
He's dirty.

(Raymond nods.)
What do you think he's doing?

(CONTINUED)

29. CONTINUED;

RAYMOND
Could be a lot of things.

WALLACE
Think he's doing it alone?

Raymond reacts: an interesting question.

30. INT. CORRIDOR - NIGHT

30.*

Raymond and Wallace walking toward the elevator.

WALLACE
What'd you think of Dennis Peck?
(he shrugs)
How come you asked Grieb about him?

RAYMOND
No reason, famous guy...

The elevator doors open. They get-in.

A30. INT. PARKING GARAGE - NIGHT

A30.*

Elevator doors open.

Raymond and Wallace get off and walk through the garage
towards their cars.

WALLACE
(walks a bit in silence)
Whatever Van's doing, the pay's
good.
(Raymond agrees)
Hard to believe he's running the
show himself.

RAYMOND
But Dennis could be.
(Wallace nods)
Which doesn't mean he is.

WALLACE
Afraid to go after him?

(CONTINUED)

A30. CONTINUED:

They've reached Wallace's car and stop to finish the conversation.

RAYMOND

No.

WALLACE

Powerful guy.

RAYMOND

(stops, ready to go
back upstairs)

We could check his financial.

WALLACE

We're not authorized.

He smiles, nods. She shrugs, waves, gets into her car.
He walks on towards his.

31. OMIT

31.

CUT TO:

A31. INT. STATION, LOCK-UP - NIGHT

A31.

Dennis and Van and Dorian, in uniform are heading out together when they run into

JUDSON

leading in a handcuffed, homeless man (RICHARD), an unreconstructed hippie, with a beaten face.

DENNIS

Jesus, Richard, what'd you do?

Richard eyes Judson, makes a non-committal grunt.

JUDSON

A bunch them were sleeping behind Gelson's. I ran him, he had outstanding warrants for traffic tickets.

RICHARD

I was supposed to start work tree-trimming tomorrow. Now I'm gonna lose that.

(CONTINUED)

A31. CONTINUED:

DENNIS
(regards Judson with contempt)
Take off the cuffs.
(Judson hesitates)
Take 'em off!
(as Judson complies, Dennis
reaches his pocket)
How much is bail?

DENNIS

counts four fifties off a roll, hands them to a BAIL
OFFICER.

RICHARD
(hardly knows what to say)
Dennis, man...

Officers have gathered to watch this unusual event.

DENNIS
(indicating Judson)
Did he hit you, Richard?
(as Richard hesitates)
He won't hurt you now.

RICHARD
He always hits us.

Dennis turns to Judson. Judson has four or five inches
and eighty pounds on him, but he backs away.

JUDSON
I'm not going to fight you, Dennis.

DENNIS
(backs him into a corner)
Apologize to the man.

Captain Riordon, the Division Commander, is embarrassed
for Judson, tries to intervene.

RIORDON
Dennis...

Judson hopes Dennis will back off for Riordon. He
doesn't.

(CONTINUED)

A31. CONTINUED:

JUDSON
(finally; it costs him)
All right, I'm sorry.

He walks quickly away, avoiding glances, but not before Judson hands Richard a twenty dollar bill, and Judson can feel the laughter behind him.

Dennis collects Van and Dorian, and they head out together.

CUT TO:

32. EXT. GARDEN APARTMENTS - PRE-DAWN

32.

Doorbell buttons. A finger runs down them to #17: BANCROFT, CHANNING, DWIGHT.

DENNIS, VAN and DORIAN in uniform. Dennis points: Van here, Dorian there, then stops them for a pep talk.

DENNIS
(half-whisper)
Remember, the most important thing
in an operation like this...
(they listen)
Make sure you have a good time.

They smile, relaxed, charged up. Dennis and Van move quietly up the exterior stairs.

33. EXT. SECOND FLOOR - PRE-DAWN

33.

An open walkway. A door with a 17. Surfboards propped against the wall; wetsuits over the rail. Dennis RAPS SHARPLY on the door.

DENNIS
You hear that toilet flushing?

VAN
Loud and clear.

We don't hear it at all, but it gives them license to crash THROUGH THE DOOR into

34. INT. APARTMENT - PRE-DAWN

34.

Filled with the equipment of a home drug lab. Glass

(CONTINUED)

34. CONTINUED:

breaking in

THE BEDROOM

As Dennis opens the door, a sleeping couple sit up wondering what's going on.

ANOTHER BEDROOM

Van bursts in. A woman is alone on a mattress. *

LIVINGROOM *

While Van and Dennis are in the bedrooms, another man sneaks out the livingroom window. *

A34. EXT. BACK OF BUILDING - PRE-DAWN

A34.

Dorian with a gun, waiting, scared. A FIGURE races around the corner of the building, something flashes in his hand.

DORIAN'S VOICE
FREEZE! POLICE!

The guy keeps coming. Dorian FIRES twice. The guy falls. A terrible silence.

DORIAN'S VOICE
Dennis!

35. SAME - ONE MINUTE LATER - PRE-DAWN

35.

Dorian, Dennis and Van stand over a blond youth sprawled on the asphalt.

DENNIS
(to Van)
Get an ambulance.

He runs off. Blood seeps out from under the youth.

DORIAN
(shaken)
Dennis, did I do wrong?

DENNIS
Too late to ask now.

(CONTINUED)

35. CONTINUED:

DENNIS (Cont'd)
(looking around)
Did he have a weapon?

Dorian's blank. Dennis slips a foot under the shoulder and lifts the body: no weapon. Dorian is sickened.

Dennis takes a large wood-handled knife from his sap pocket, wipes it clean and touches it to the blond youth's hand.

DORIAN
Hey, no, wait...

He doesn't like this. Dennis looks back at him.

DENNIS
Up to you.

Dorian has a terrible minute, finally closes his eyes, accepting the plan. Dennis places the knife, lowers the body over it.

36. OMIT

36.

CUT TO:

37. EXT. STRIP CLUB BAR - DAY (STORY DAY #4)

37.

Raymond gets out of his car, looks around.

38. INT. STRIP CLUB BAR - DAY

38.

Nearly empty. A beer truck is making a delivery. Sunlight streams through the open door.

Raymond sees Kee on stage rehearsing her strip act, is struck by her beauty.

Raymond is startled as Dennis claps him on the shoulder.

IN A BOOTH

Dennis pours two glasses from a pitcher of beer.

RAYMOND
(kidding about the beer)
Aren't we on duty?

(CONTINUED)

38. CONTINUED:

DENNIS

Twenty-four hours a day. To Duty.

He toasts. They drink.

DENNIS (Cont'd)

So...what's up?

RAYMOND

What do you know about Van
Stretch's drug problem...and his
marriage?

DENNIS

(affably)

Nothing I'd tell you.

(Raymond laughs)

A man's private life is private, no
matter what they think down at IAD.

RAYMOND

Contrary to what you think, I'm
concerned about him, why's he
beating up on his wife?

DENNIS

I beleive you have a very pretty
wife.

RAYMOND is surprised that he knows that.

DENNIS (Cont'd)

That's private unh? Maybe we
should stay away from wives.

RAYMOND

Do you?

DENNIS

Do I what? Stay away from people's
wives?

(laughs)

Who're we talking about? Van or
me?

RAYMOND smiles, raises his eyebrows.

(CONTINUED)

38. CONTINUED:

DENNIS

You know what I think about
wives...Yours, mine, Van's...most
of them are looking out for
strange, just like we are.

They both look over to where KEE is doing her routine
on the stage.

RAYMOND

Don't you believe marriage is a sacrament?

DENNIS

Some of them. Most people...you
show them something's sacred...
they'll want to violate it.

RAYMOND

That's why we have cops.

DENNIS

Yeah? Sometimes the cop's the guy
who wants to do it most of all.

RAYMOND

Except he's got himself under
control...right?

DENNIS

You tell me.

RAYMOND

If a cop loses control, then how
can society function?

They both take a drink and watch KEE as she goes into a
suggestive move.

DENNIS

Like this. Raymond...you go to
Mass? You believe in God?

RAYMOND is silent.

DENNIS

You think you've got rules. Don't
be too hard on people...because
maybe you've got it wrong.

(CONTINUED)

38. CONTINUED:

KEE'S rehearsal comes to an end and she steps off the stage.

DENNIS
What do you want Raymond?

RAYMOND
Tell me about Van.

DENNIS
How about a Versace suit?

KEE is walking past their table and DENNIS grabs her.

DENNIS
He'd look great in a Versace
wouldn't he?

KEE
(laughs)
He'd look great in anything.

DENNIS
Kee this is Raymond, Raymond...Kee.
Join us for a while.

KEE sits with them, next to RAYMOND.

DENNIS
My friend's been watching you.

KEE
I know.

DENNIS
You want her?

RAYMOND
In another life maybe.

DENNIS
Why wait, you might not get one.
(to Kee)
He likes you, but he's shy. Help
him out.

She stares at RAYMOND and suddenly it's a serious game.
She leans in on him and kisses him. RAYMOND goes with

(CONTINUED)

38. CONTINUED:

it and returns the kiss which goes on for a while. She puts her hand on his crotch and he pulls away, shoving her hand off him. She laughs loud.

DENNIS

Take her, she likes you, don't you?

KEE

A lot.

RAYMOND does nothing.

DENNIS

Last chance.

RAYMOND makes a face as if he is now bored, wants to get up so KEE gets up to let him past.

DENNIS

(dissapointed)

Ah, Raymond.....

RAYMOND

Someone's got to control themself.

DENNIS pulls KEE down next to him, puts his arm around her.

DENNIS

Not me.

RAYMOND reaches for the check but DENNIS grabs it before him.

DENNIS

On me.

Raymond looks at them, Dennis' hand on the back of Kee's neck. He walks out.

39. OMIT

39.

40. CUT TO:
INT. GYM - DAY

40.

A PUNCH IN THE FACE

A man staggers backward. He's a BOXER in a ring; heavy gloves, head gear.

Quickly, his OPPONENT advances, hitting him with hard, fast shots. He wants to stop it, but can't get the words out.

(CONTINUED)

40. CONTINUED:

FIRST BOXER

Hey, w-- Okay! Enough!

He holds up his hands in supplication. The aggressor finally understands, pulls off his own head gear; it's Raymond. He helps the other off with his; it's Teeters, sweating and panting.

TEETERS

(angry)

I'm thirty-nine years old. What the hell are you doing?

RAYMOND

(mortified)

Mike, geez, I didn't...

Didn't realize what he was doing, forgot Mike and thought about someone else. He helps Teeters out of the ring.

A40. INT. GYM - LATER

A40.

Raymond and Teeters catching their breath on folding chairs. Teeters tenderly probes his ribs. In the background, KIDS are sparring.

TEETERS

(changing the subject)

Okay, tell me.

(off Raymond)

Whatever you want to tell me.

Raymond smiles, touched that Teeters reads him so well.

RAYMOND

I'm investigating a cop, conduct unbecoming...

(small potatoes)

On the case, I've run into another officer, older, more powerful. I have no evidence against him-- nothing--but...

(searches for words to express such strong feelings)

I think he's corrupt. Deeply corrupt. I want to go after him.

(CONTINUED)

A40. CONTINUED:

TEETERS

Who is it?

RAYMOND

Dennis Peck.

TEETERS

Oh, Jesus.

RAYMOND

He practically told me he's dirty.
He even defended it.

TEETERS

He plays that game. I know Dennis.
He's a great cop.

RAYMOND

Mike, everybody in that division,
including the commanding officer,
bows down to the guy. Something is
going on out there.

TEETERS

(thinks a long beat)
My advice? You're exactly where
you want to be right now; don't
blow it. Do IAD on cruise control,
if nothing goes wrong, I'll bring
you back as an adjutant.

A rosy prospect. Raymond's real reasons for going
after Dennis are much deeper, but to satisfy Teeters,
and a side of himself, he tries to sound like a
pragmatist.

RAYMOND

Yeah, but if I break this, I can
call my own shots.

TEETERS

What if you don't break it? -You go after Dennis
Peck, right or wrong, and don't get him, you're
dead in the department. Dead.

B40. INT. GYM - LATER

B40.

Raymond and Teeters are putting on their coats preparing to leave.

TEETERS

And if you do get him, it could be even worse. He's got a lot of friends.

The warning reaches Raymond and worries him.

CUT TO:

41. EXT. SEPULVEDA BOULEVARD - DAY (STORY DAY #5)

41.

CHERYL (the "jappy" prostitute) and DINA on a corner. A car stops. Cheryl talks through the window, gets inside. It drives around the corner and pulls up.

42. INT. INSIDE CAR - 30 SECONDS LATER - DAY

42.

She's bent over the driver's crotch. Sound of a ZIPPER. Shot of the driver: it's DORIAN, at once excited and uncomfortable.

CHERYL (OS)

(impressed)

Whoa, Rinny, this thing all yours?

DORIAN

Just on loan.

CHERYL

So what're you up for?

DORIAN

Depends on what it costs.

He's uneasy, aroused, needs a money line before he can bust her.

CHERYL

Well, we can go on like this, or things could get nicer.

DORIAN

How much for nicer?

(CONTINUED)

42. CONTINUED:

CHERYL
(working him)
Or we can go all the way and have a
religious experience.

DORIAN
Sounds expensive.

CHERYL
Usually it's a hundred, but for an
introductory special, I'll go
sixty.

DORIAN
I've got bad news for both of us.

He shows his badge; she sighs, doesn't stop what she's doing.

CHERYL
Listen, officer, maybe we can work
this out in the vernacular. I do
my thing, you don't do yours, and
we're even.

(he sighs)
I could make you forget the way
home.

DORIAN
(gently frees himself)
I can't. I'm married.

CHERYL
Is that right? Your dick don't
look married. It looks like the
flagpole at Dodger Stadium.

CHERYL & DORIAN
(as one)
Except it's black.

43. EXT. SEPULVEDA BLVD. - DAY

43.

As they drive off, Buster, the pimp, watching from his
enormous Chrysler, curses to himself, picks up the car
phone.

CUT TO:
44. EXT. POLICE STATION - DAY

44.

Dorian walking Cheryl toward the lock-up when Dennis's Cherokee squeals to a stop beside them. He hops out. *

CHERYL
(relieved)
Along comes Jones.

DENNIS
You gotta let her go, man.
(off Dorian's reaction)
She's my snitch. I need her on the street.

DORIAN
She made me an offer, Dennis.

DENNIS
Go back, say it was a humbug, it was entrapment. You did it wrong.

DORIAN
I didn't do it wrong.

DENNIS
Say you did.

Dorian looks at the ground and shakes his head. He can't face Dennis, but he can't yield either.

DENNIS
Dorian, you needed money, I got you work. You needed time to study, I got that. Now I need something.

He doesn't even mention the knife.

DORIAN
I can't.

Dennis pulls Dorian's hand from Cheryl's arm. Dorian swings at him. Dennis ducks it and with his foot sweeps Dorian's feet out from under him. Dorian comes down hard on the pavement. Other COPS are watching.

DENNIS
(to Cheryl)
Get out of here.

(CONTINUED)

44. CONTINUED:

She runs to the gate, jumps in Buster's waiting Chrysler. It takes off.

Dennis helps up Dorian who tries to push him away, but he won't be pushed. His manner asserts that Dorian is still his friend, has lost nothing in his eyes.

DENNIS

(good-natured)

You've got a great reach, you just need to throw a shorter punch.

Dennis turns to face the watching cops who silently disperse. One of them is Judson. Hold on him.

CUT TO:

45. INT. DORIAN'S APARTMENT, DINING AREA - NIGHT
(STORY NIGHT #5)

45.

The table littered with books and police manuals. Dorian's WIFE (stylish) feeds their GIRL, 5, and a BOY, 2, while Dorian and Raymond drink beers. The T.V. is on.

DORIAN

It was my decision. I'd messed up the initial contact. It was entrapment. I'd have had to perjure myself in court.

RAYMOND

Then what was the fight about?

DORIAN

(careful)

That was personal, a personal trip.

(beat)

Who told you about it? Judson?

He's full of shit.

Raymond's smile acknowledges Dorian's mistrust.

5-YEAR-OLD GIRL

More chicken.

DORIAN'S WIFE

Say "please."

(CONTINUED)

45. CONTINUED:

5-YEAR-OLD GIRL
(defiant mutter)
Please.

Raymond smiles at the exchange as he flips through one of the manuals.

RAYMOND
You're studying for the Sergeant's
Exam?
(Dorian nods)
What're you interested in?

DORIAN
(relaxing a little)
Homicide, what else?

Raymond smiles in recollection at material he's already studied.

RAYMOND
Don't worry about this stuff, they
never ask it.

Dorian's grateful for the advice. He's becoming comfortable with Raymond, and that makes him want to get something off his chest.

DORIAN
You want coffee?

A45. INT. KITCHEN - NIGHT

A45.

Raymond and Dorian are both sitting at the kitchen table. The sound of Dorian's family and the T.V. come from the other room.

DORIAN
Dennis is my friend...
(Raymond nods)
You don't know a guy until you
stepped in shit, and he's there to
clean up...

He says this as if leading to something. Raymond waits, but nothing comes. Finally Dorian shakes his head and looks down.

(CONTINUED)

A45. CONTINUED:

Raymond stands, puts a hand on his shoulder by way of saying it's okay not to tell him. Dorian's surprised by the understanding, shows him to the door.

RAYMOND
(an afterthought)
What's your other job?

DORIAN
(rueful smile; so obvious he
needs a second job)
I'm a security guard at the
Galleria.

RAYMOND
Van Stretch works there, too.
(Dorian nods)
How'd you guys get that? Every cop
in the Valley must apply there.

DORIAN
(long beat)
Dennis knows the boss. He
recommended me.

Raymond betrays a quiet satisfaction: this is what he's been looking for.

46. OMIT

46.

CUT TO:

47. INT. IAD/BULL PEN - NIGHT

47.

Deserted except for Raymond on the phone to Kathleen.
He looks up as Wallace comes in. She's in a dress,
something more feminine than what we've seen; she pulls
her coat closed as if to conceal this other side of her
life.

WALLACE
This had better be good.

RAYMOND
Dorian Fletcher - works vice in
Northridge - had a beef with Dennis
Peck today over arresting a prostitute.
I talked to him, he wouldn't go into it.

(CONTINUED)

47. CONTINUED:

WALLACE

Amazing.

RAYMOND

But he did mention that he
moonlights working security at the
Galleria. Just like Van. I asked how
he got the job.

*
*
*
*

WALLACE

Through Dennis.

RAYMOND

(indicating file)

Peck is a paid consultant to Rudy
Mohr whose company contracts the
security. I want to know how many
other cops out there work for him.

*
*

WALLACE

You'd have to go through every
personnel file in the division.

Raymond rolls back his chair to reveal three stacks of
files on the floor behind him. Wallace grunts.

*

WALLACE

So we're going after Peck after
all.

(Raymond nods)

We understand that if we blow it,
or if we're wrong...we're fucked.

*
*

(CONTINUED)

47. CONTINUED:

*

RAYMOND
We won't blow it.
(Wallace isn't so sure)
And we're not wrong...Are we?

WALLACE
(a beat, shakes head)
No.

She picks up some of the files.

48. OMIT

48.*

FADE TO:

49. INT. IAD/BULL PEN - SEVERAL HOURS LATER - NIGHT 49.

The stacks that were tall are short. Their faces are weary. Raymond finishes his last file, rubs his eyes.

WALLACE

Go home. Get a shower.

RAYMOND

We have to pull files on Rudy Mohr.

WALLACE

I'll do it. Be back by nine.

He's motionless a moment, wearily stands, touches the top of her head on his way out. She doesn't stop writing.

CUT TO:

50. INT. RAYMOND & KATHLEEN'S APARTMENT - DAWN 50.
(STORY DAY #6)

Raymond stands in the bedroom doorway watching

KATHLEEN

asleep, her throat, shoulder, the liquid grain of her hair lovely in the half-light. He wants to touch her, yet is loath to disturb this sleeping perfection. Instead, he goes into

THE KITCHENETTE

Stands at the open refrigerator drinking milk from a quart carton. He HEARS WATER running.

RAYMOND

Hi...

(CONTINUED)

50. CONTINUED:

BEDROOM

The bed's empty. WATER from behind the closed bathroom door.

BATHROOM

He comes in. She's in the shower.

RAYMOND

Hi.

KATHLEEN

Close the door, it's cold.

He does, leans to kiss her, gets a minimal response.

RAYMOND

(over the sound of the water)
We got a break on the case. We
worked all night.

Expects her to be happy for him, interested as usual.

KATHLEEN

I have to go up to San Francisco
next Wednesday, talk Peter Stickney
into lending us a couple of his
Bruce Conners.

RAYMOND

Great...Staying over?

KATHLEEN

(beat)
I'll try to get the late flight
back.

He considers saying something else, lets it lie.

CUT TO:

51. INT. JAEGER'S OFFICE - DAY

51.

Jaeger, Grieb, Wallace and Raymond.

(CONTINUED)

51. CONTINUED:

RAYMOND

Fifty-eight current Devonshire officers work or have worked second jobs for Rudy Mohr.

(Grieb starts to object;
Raymond rattles on.)

If Peck hands out extra income to forty percent of the division, the possibilities for abuse are extensive. He can get people to cover for him when he's supposed to be on duty, but isn't. He can help his friends, hurt his enemies, control promotions and assignments. You can have, in effect, a single, low-ranking officer running the entire division.

GRIEB

This is bullshit. It's speculation. You can't--

WALLACE

And we're not even talking about his association with Mohr who is--

GRIEB

Do you have enough for a formal complaint?

(CONTINUED)

51. CONTINUED:

GRIEB (Cont'd)
(obviously not)
Then shut up.

An ugly moment. Grieb grimaces an apology, calms himself.

GRIEB
You're talking about one of the most productive officers on the entire force. Breaks major cases, conviction rate in the nineties, citations up the wazzoo. What do you want, a great cop who at the most bends it a little, because that's all it is, if it's anything, or some straight arrow pencil-neck who doesn't give you diddly? Which this department, with all due respect, is full of.

They all look to Jaeger who makes the safe move.

JAEGER
The Lieutenant's right. There's not enough to justify an investigation.

Raymond walks out angry.

A51. INT. CORRIDOR - DAY

A51.

Wallace hurrying to catch up.

WALLACE
(half-relieved)
Well, that's it. It's over.

RAYMOND
(turning on her as
if she'd betrayed him)
No, it's not.

He stalks off.

CUT TO:

52. INT. AN INTERROGATION ROOM - DAY (STORY DAY #7)

52.

Raymond (a new suit, a different day) on one side of a table showing documents to Van Stretch and his defense rep, SGT. TRAFFICANTE (48, big, New York accent). They barely glance up as Wallace enters.

WALLACE

What's going on?

Raymond doesn't answer. Trafficante finishes reading, gives Van a look: this isn't good.

TRAFFICANTE

So?

RAYMOND

We'll change our recommendation if he co-operates.

VAN

Co-operates how?

RAYMOND

You're involved in an on-going pattern of illegal activity.

(indicates the documents)

We know that you're not alone in this, and you didn't initiate it. You would have to help us identify the others, obtain evidence against them and testify in their prosecution.

Wallace can't believe she's hearing this.

WALLACE

Can I speak to you?

He holds up a hand.

VAN

And wear a wire.

RAYMOND

If necessary. Otherwise we'll recommend termination. And we'll get it. We have witnesses, we have a pattern of abuse. This time next week, you'll be off the force.

(CONTINUED)

52. CONTINUED:

His gaze never leaves Van whose own face is a mixture of uncertainty and anger. Van looks to Trafficante.

TRAFFICANTE

Give us a minute.

Raymond follows Wallace into

53. INT. THE CORRIDOR - DAY

53.

WALLACE

(low, but outraged)

You're not authorized to make that deal. It's a violation even to offer it.

RAYMOND

(too excited to care)

Did you see them? They wanted to talk. If Dennis was clean, there'd be nothing to talk about.

WALLACE

You don't even tell me you're going to pull this.

RAYMOND

(accusatory)

You said it was over.

She's angry, holds up a batch of papers: another violation.

WALLACE

You ran an unauthorized financial on Peck, too, didn't you?

(he doesn't deny it; she can't control her curiosity)

Anything?

He shakes his head, frustrated; she curses.

WALLACE

I'm the senior partner, your blunders go on my file. Retract the offer to Van, or I will.

(he doesn't budge)

What is Peck to you?...

(CONTINUED)

53. CONTINUED:

WALLACE (Cont'd)
(he has no answer)
Why don't you just pull them out
and see whose is bigger.

They glare at each other; Van and Trafficante come into the hall.

VAN
(defiant)
No deal.

Wallace is relieved. Raymond's frustrated, tries to read Trafficante, but he has a poker face.

54. EXT. CANYON ROAD - TWILIGHT

54.*

Lou and Elaine Arrocas are driving along in their Caddy. Elaine drives, Lou is on the car phone talking to his son, Steven.

LOU
...don't pay him 'til he sues us.
Then give him half.

A black and white police car turns onto the road behind the Arrocas' car. It is driven by Dennis Peck. After following them a moment, he turns on the flashing lights. Elaine pulls over onto a wide stretch of shoulder partially obscured from the road. Dennis gets out and walks up to the car and looks in the driver's window.

LOU
I'm sorry Officer, my wife didn't realize...

Dennis gets in the back seat.

55. INT. CAR - TWILIGHT

55.*

DENNIS
This is going to be difficult to understand. And painful. A contract's been put out on your lives.

(CONTINUED)

55. CONTINUED:

ELAINE

A contract??

DENNIS

Someone's been hired to kill you.

ELAINE

To kill us?? Why? Who cares if we
live or die?

LOU

(slams the wheel in fury)
That son of a bitch.

DENNIS

(gently)

I'm afraid it's your son, Steven.

ELAINE

What're you talking about?

DENNIS

I'm sorry. I know how it is.

ELAINE

(in pain)

This is ridiculous. Who did he hire?

DENNIS

He hired me.

ELAINE

You? A policeman?

DENNIS

There are policemen who'll do things
like that... Do you have other
children?

ELAINE

A daughter. She lives in Washington,
D.C.He screws a silencer onto a .22. Elaine looks to Lou
to see if she should be frightened.

DENNIS

How long have you been married?

(CONTINUED)

55. CONTINUED:

ELAINE
(happy to be distracted)
Thirty-nine years in September.

DENNIS
Do you love each other?

ELAINE
(eyes on Lou, wary)
Yes.

For a time it appears Lou isn't going to answer, but finally he manages a grunted assent. This puts Elaine's mind at rest.

Lou's face. The hard PUFF of a silenced bullet. Lou starts. Looks into the back seat.

56. EXT. CAR - DUSK

56.*

Another, fainter PUFF. Dennis gets out. He pushes the Caddy into the canyon below, then drive off in his police car.

CUT TO:

57. INT. DENNIS' HOUSE - NIGHT (STORY NIGHT #7)

57.*

Van in the kitchen, watches Heather take Megan off to bed. When they're gone, he picks up the phone.

58. INT. VAN'S HOUSE - ANOTHER PHONE RINGS - NIGHT

58.*

A woman's hand brings the receiver to her ear. It's Penny, Van's wife. She's in bed in the dark.

PENNY'S VOICE
Hello?...Oh, hi...I'm okay.
(dutiful--yet felt--sympathy)
....Yeah, we talked...What do I
think?

She runs a hand through her hair; this is torture. She turns on the light. Dennis is in bed with her, gives her a look.

PENNY
I guess we should try it
again...Don't cry.

(CONTINUED)

58. CONTINUED: *

Dennis puts a foot between her legs.

59. INT. DENNIS' HOUSE - NIGHT

59.*

Van trying to stifle his tears. (Throughout the scene his hand, from habit, reaches for drugs that are no longer there.)

VAN

It's 'cause I'm happy, baby. I love you and Sean so much, I can't...No, I know, but I just... Listen, I've been thinking, we've gotta change our lives. The whole thing ...I'm going into AA, NA. I went to a meeting with a guy from the station, and it was so kind of, I don't know, I...
(rattles on)

60. INT. PENNY'S BEDROOM - NIGHT

60.*

Silent save Van's voice through the phone: --- --

PENNY

(into phone, breathless)
No, I'm here.
(suddenly attentive)
What?...A clean breast of what?

She sits up, looks at Dennis, alarmed.

61. INT. DENNIS' HOUSE - NIGHT

61.*

VAN

Everything, all the stuff we've been doing with Dennis and...
(against her argument)
No, we've got to, honey. It's the only way to really fix this. We've got to start over. The money doesn't matter. What matters is...
(beginning to unravel)
Otherwise, it's all just hinkiness. Terminal who gives a shit...You know what I want? More than anything?

62. INT. BEDROOM - NIGHT

62.*

PENNY

Not now, baby, I'm half asleep.
I've got to work in the morning.
(on cues from Dennis)
You should be at work; we need the
bread ...Tomorrow afternoon. I'll
send Sean with my Mom. And Van,
don't make a clean breast of
anything until then, okay?...
Promise me?...Good...I love you,
too.

She hangs up, looks at Dennis. He rests his head
against the headboard, smiles slightly, sighs, picks up
the phone.

CUT TO:

63. INT. DENNIS'S HOUSE - DAY (STORY DAY #8)

63.*

Dennis on the floor playing with Megan. Van sits in a
chair, haggard.

VAN

(close to tears)
Without the job, what am I? I'm
nothing.

He waits for an argument. Dennis helps Megan set up
her dolls for tea.

VAN

I've got to get back with Penny and
Sean.

DENNIS

Sean's afraid of you.

VAN

I know. Christ...

He presses his fists into his eyes and shudders
violently.

VAN

Raymond offered me a deal.
(Dennis says nothing)
If I roll over on you, I skate.

(CONTINUED)

63. CONTINUED:

DENNIS

He doesn't have the authority to do that.

VAN

(pleading, threatening)

If it's just me, Dennis, if I'm alone, what's the difference? I've got nothing to lose.

Dennis gives Van a look, then comes over and starts to unbutton his shirt. Van's puzzled, frightened, pulls away. Dennis rips the shirt open, buttons popping. Nothing there. He lets him go.

VAN

You think I'd wear a wire on you?

DENNIS

(mild)

Don't ever threaten me.

VAN

I didn't. I wasn't. It's just Penny, man, I can't just, let it...Talk to her for me, Dennis. Please.

DENNIS

(thinks for a moment)

Okay.

VAN

Really? Great! Do it now?

DENNIS

I've got to go somewhere, first. I'll swing by later on. Can you stay with Megan until Heather gets home?

CUT TO:

64. INT. RAYMOND & KATHLEEN'S APARTMENT - NIGHT
(STORY NIGHT #8)

64.*

The middle of a fight. Or, rather, Kathleen is fighting, pacing up and down, while Raymond has pushed aside a take-out dinner and sits surrounded by paperwork on Dennis Peck.

(CONTINUED)

64. CONTINUED:

KATHLEEN

...No, I mean, why? Really, for what? We eat dinner together twice a week. I talk about my job, you don't care. You talk about yours, I don't care...

RAYMOND

You don't?

KATHLEEN

...We never fuck.

RAYMOND

Let's do it now.

KATHLEEN

I'm not in the mood.

Disgusted, she turns away and, not knowing what else to do, switches on the dishwasher. The remainder of the scene plays under its GRINDING SLURP.

KATHLEEN

(almost to herself)
I don't just go, you know, on, off like a...dishwasher. It's connected to the rest of my body.

This annoys Raymond, and he lets his gaze drift back to Dennis's paperwork; with a pencil he brackets one paragraph.

KATHLEEN

What're you doing? Are you working while we're fighting about this?

He makes a show of giving her his full attention.

KATHLEEN

No...No. This is what you like.
(indicating papers)
This is what turns you on, right?, instead of me. I'm just, Goddamn, I hate--

RAYMOND

Look, you say you don't want--

(CONTINUED)

64. CONTINUED:

KATHLEEN

Oh, really, is that the deal?

(Raymond's about to shout)

No, right, I said it. So, fine.

Let's admit it. Then you can do this, or with your fucking girlfriend...

RAYMOND

What??

KATHLEEN

...and I'll do what I want.

RAYMOND

What does that mean?

KATHLEEN

I don't know.

Now he's angry, has forgotten his work, but Kathleen can't enjoy her triumph.

RAYMOND

(coming toward her)

What does it mean?

Kathleen's startled but she won't be intimidated; she holds her ground and that snaps him out of it.

Shocked by his own rage, he leans on the dishwasher which throbs comfortingly beneath his hands. He doesn't hear the PHONE RING or see Kathleen cross the room to answer it.

KATHLEEN

Hello...Just second...

She puts it down, comes back across the room to continue the argument. The DISHWASHER changes cycles, becomes quieter.

KATHLEEN

I mean if you can sleep with other people, why can't I?

(CONTINUED)

64. CONTINUED:

RAYMOND

Are you serious? Are you talking
about Wallace? She's a dyke for
God's sake.

KATHLEEN

I'll bet.

(indicates phone)

It's for you.

Raymond hadn't realized it had rung, picks it up.

RAYMOND

Hello?

WALLACE'S VOICE

(mild)

Do you really think you know
anything about my personal life?

RAYMOND

(mortified)

Oh, Jesus, Wallace listen, I-didn't
know it was--

WALLACE'S VOICE

(cutting him off, calm,

urgent)

Van Stretch tried to reach you
here.

(as Raymond reacts excitedly)

I didn't take the message. It's
just written down. No return
number.

RAYMOND

He works at the Galleria. Call
there, see if he's on shift. Pick
me up outside.

He grabs his jacket, turns to Kathleen; she gets it.

KATHLEEN

I rest my case.

65. INT./EXT. DENNIS' CAR/STREETS - NIGHT

65.*

INSIDE CAR - DRIVING

DENNIS
So how you doing?

VAN
(forced upbeat)
It's gonna be okay. I'm getting my
head straight.

DENNIS
(with feeling)
Good for you.
(Van smiles)
Now we gotta get this complaint dropped.

VAN
(lights up)
Can we do it?

DENNIS
I talked to Chief Healey. You're a
good cop, he knows that. He says you -
might have to do a suspension.
(Van can live with that)
But if you go into a program, get
back with your family, he'd overrule
any recommendation to terminate.

Van is delighted.

VAN
All right!

He's practically floating. His wariness has vanished,
and he puts a hand on Dennis's arm by way of speechless
gratitude.

DENNIS
Check this out.

66. EXT. STREETS - NIGHT

66.*

At the left curb, illegally parked, a low-riding
Impala with tinted windows.

The patrol car stops behind it, slightly to the left.

(CONTINUED)

66. CONTINUED:

VAN
I'll take it.

He gets out, unstrapping his holster and resting his hand on the gun as he approaches. Van goes to the passenger window and looks in. He tries the door. It's locked. He walks around to the driver's side door and just as he reaches to try the handle, the door flies open.

He's blown backward onto the patrol car windshield. His face pressed against the glass, he sees

DENNIS

looking out at him. In that instant, Van knows Dennis set this up. Dennis grabs the car radio, calls for back-up, medical, etcetera--describing the black Impala as a blue Polara. He's done nothing about the Impala driver who's still here.

Then he steps out of the car, taking out his gun.

The Impala DRIVER knows Dennis, is just greeting him when Dennis fires twice blowing him back into his seat.

He cocks to shoot the PASSENGER.

INSIDE IMPALA

The PASSENGER knows he's next. In a panic, he lunges at the gas pedal, flattening it with his hand. The car lurches forward.

Dennis fires. The passenger grabs the wheel from below. The Impala swivels down the street, the dead Driver spilling out.

Dennis is about to follow in the patrol car when he sees Van, who has slid to the pavement, crawling pitifully toward him.

A moment of decision. SIRENS approaching. Dennis abandons the chase for the Impala guys. Instead he approaches

(CONTINUED)

66. CONTINUED:

VAN

who's trying to reach him, looking up.

Dennis squats, lifts Van's head to his lap and cradles it.

Van tries to speak. The SIRENS are closer.

DENNIS

(gently)

It's okay, buddy, everything's
okay.

He strokes Van's face tenderly, pressing his throat into the crook of his (Dennis's) elbow, and tightening to close off the carotid artery as he holds him to his breast.

As the first police back-up and ambulance arrives, Van lies against Dennis's chest peacefully dead, Dennis's eyes lowered in grief.

67. SAME - LATER - NIGHT

67.*

Police, ambulances, the whole scene. Another car pulls up. Raymond and Wallace get out. The first thing they see is Van's body being put into an ambulance.

Dennis is watching.

One of the policeman is broadcasting a description of Demetrio.

WALLACE AND RAYMOND

watching Dennis.

RAYMOND

He did this.

Wallace nods. As if sensing their thoughts, Dennis looks over. His eyes meet Raymonds, and both know, it's between them now.

68. INT. EAST L.A. NIGHTCLUB - NIGHT

68.*

Crowded, noisy. Raymond and Wallace push their way

(CONTINUED)

68. CONTINUED:

towards a handsome, flashy man about Raymond's age.
This is his cousin, Gregory. He greets him warmly.

RAYMOND
(in Spanish)
There were two guys in the car.
The dead one's a Mexican, the other
will be too. If Peck finds him,
he's dead. I need him first.

Gregory nods that he'll help, pleased Raymond asked.

69.	OMIT	69.*
70.	OMIT	70.*
71.	OMIT	71.*
72.	OMIT	72.*
73.	OMIT	73.*
74.	OMIT	74.*
75.	EXT. STREET/FUNERAL - DAY (STORY DAY #9)	75.

SEAN, VAN & PENNY'S SON

in a jacket and tie looking confused, walking.

A police funeral. Sean and Penny at the head of the
cortege. She starts to sob. Dennis enfolds her in his
massive arms. She shouts angrily; he muffles the words
against his shoulder.

RAYMOND

walking with Teeters, observing this.

RAYMOND
I don't think Dennis Peck should be
on the case. He's a witness to the
murder; it makes the investigation
look personal.

(CONTINUED)

75. CONTINUED:

TEETERS

I told you, it's tricky going
against Dennis.

RAYMOND

But worth it: Peck's close with
Chief Healey...

ON THE CHIEF

recognizable from the opening scene.

RAYMOND (VO)

...If he were tainted, it would get
on the chief.

RAYMOND & TEETERS

Teeters is intrigued by that possibility, but says nothing.

RAYMOND

Also, there's an officer Dorian
Fletcher I think should be working--
the case instead.

(CONTINUED)

75. CONTINUED:

TEETERS

Black? He was in Hollywood?

RAYMOND

He came out of there clean?

(no mean feat)

He's bright, honest, a good investigator.

Teeters is impressed with Raymond as always, tempted by the implicit offer.

TEETERS

All right, Peck's off the case.

Dorian Fletcher in relief.

If this fucks up, it's your problem.

(half-smile)

Dennis isn't going to like it.

76. OMIT

76.*

77. OMIT

77.*

CUT TO: *
78. INT. PARKER CENTER, VENDING MACHINES - LATE AFTERNOON 78.
(STORY DAY #10)

Raymond and Dorian opening snacks, walk down the hall. *

RAYMOND
Everything you tell your superiors,
tell me. Anything that comes down,
I want to be there.

DORIAN
(uncomfortable)
I'm not on assignment to you.

RAYMOND
Any arrest is yours, not mine. *
Publicity, medals, promotion...all *
yours. I just want to find the *
other guy who hit Van. And find *
him first. Otherwise, there's *
going to be no case. *

Raymond greets people as they pass. The sense of a *
power center; Dorian feels it. A teacher leads a group *
of students past Raymond and Dorian. *

DORIAN
This is about Dennis, isn't it?
(Raymond says nothing)
Listen, you ought to know, I can't
go against him.

(CONTINUED)

78. CONTINUED:

RAYMOND

I'm not asking you to. Just find
the guy. And don't feed Peck
information.

DORIAN

Finally I get it. How could I be
so stupid?

(Raymond turns back)

You got me on this case, didn't
you?

RAYMOND

You wanted homicide.

DORIAN

(laughs)

You're just like Dennis, man.
That's what he would do.

Dorian walks away. Raymond's non-plussed for a moment.

CUT TO:

79. EXT. PARKER CENTER - LATE AFTERNOON

79.

The usual mix of homeless and children with parents.
Raymond comes down the steps, Dennis comes to greet
him. They walk among the trees.

DENNIS

I want to talk to you about our
problem.

(CONTINUED)

RAYMOND

We have a problem?

He's pleased, assumes that Dennis's conciliatory tone suggests retreat, that he, Raymond, is now winning.

DENNIS

I think we got off on the wrong foot, and maybe that was my fault. I know I can come on a little strong and, well, look, no hard feelings.

He offers his hand. It's such a transparent con, Raymond can't help smiling. He shakes with an irony that makes it clear he's merely waiting to see where this goes.

Dennis sits on the edge of the fountain. Raymond joins him. They watch a 6-year-old boy with glasses flying a balsa wood plane.

DENNIS

You have any children?

RAYMOND

(children?)

Not yet...You have a little girl, right?

DENNIS

Megan. Megan's Heather's from before I knew her. I've got eight of my own.

RAYMOND

Eight. Jesus.

DENNIS

Three by my first wife, three by my second, two by my third, plus Heather's pregnant with number nine.

RAYMOND

That's a lot of child support.

(CONTINUED)

79. CONTINUED:

DENNIS

(shrugs)

I like kids. You like them?

RAYMOND

Sure.

DENNIS

Don't wait too long to get started.
You and your wife okay?

RAYMOND

(smiles)

We're great.

DENNIS

A lot of these young couples, they get so busy with their careers and everything, their, you know, "personal life" suffers. They still do it now and then, but they're squeezing it into the schedule, thinking about work right in the middle ... Pretty soon it gets to be almost an obligation, know what I mean?

Raymond smiles; he knows what Dennis is pulling.

RAYMOND

Not to me.

DENNIS

No, I'm sure. Not to you. You're not like that. But even you, maybe sometimes you do it a little too fast, right? You don't hug and kiss and fool around the way you used to. Maybe you just stick it in there the first chance you get because you're in a hurry to start, a hurry to finish, a hurry to make Lieutenant... Maybe you're in such a hurry you don't really enjoy the pussy anymore. And your wife doesn't seem to get off so much. And you wonder if maybe she's looking around. No reason, nothing happening, you just wonder...

(CONTINUED)

79. CONTINUED:

Clearly this touches something. Raymond tries to maintain his detached amusement, but at one point he almost gets up, then resettles on the bench.

RAYMOND

I think you're talking about yourself.

DENNIS

No, I'm talking about you, Raymond.

RAYMOND

(absently)

How would you know?

And he gets up and walks away as if uninterested.

DENNIS

Not from you, because you don't show your insides. But I see it in your wife. I see it in Kathleen.

RAYMOND

(stops, turns back)

When did you ever see my wife?

DENNIS

(stands)

Today. At the museum.

Raymond can't suppress a small reaction.

DENNIS

Blonde, had her hair up, two gold earrings here...

(touches left ear)

...green dress.

RAYMOND

My wife doesn't even own a green dress.

DENNIS

See how little you know her... Pretty girl, too. A little skinny for my taste, but they say skinny ones give good head. Is that right? Of course, you probably never--

(CONTINUED)

79. CONTINUED:

Raymond hits him in the mouth. Dennis stumbles backward but doesn't fall. He laughs.

DENNIS

Don't go Latin on me, Raymond.
You'll ruin your reputation.

(wipes blood off his lip)
I'll tell you what, I'm gonna fuck
her for a while, teach her how to
come, then she can show you what
turns her--

Raymond charges. Dennis throws a big roundhouse.
Raymond blocks it, hits him several times, very fast,
very hard.

Dennis lands on the pavement, blood streaming from his
nose. The homeless look on, curious.

DENNIS

(happy, sucks at the blood)
I heard you were a boxer. You're
pretty good.

Raymond starts to go, comes back, gives Dennis a
handkerchief for his nose, then walks away.

CUT TO:

80. INT. IAD BULLPEN - EVENING (STORY NIGHT #10)

80.

RAYMOND

(on phone)
Hi, honey, let me talk to Kathleen.

As he waits, Wallace comes in.

RAYMOND

(to Wallace)
You know how many wives Dennis Peck has?

WALLACE

Four.

RAYMOND

(into phone)
...Well where is she?....No, don't
bother, I'm coming over in ten
minutes.

(CONTINUED)

80. CONTINUED:

RAYMOND (Cont'd)
(hangs up; to Wallace)
Let's run complete backgrounds on
them. 1040s, real estate checks,
bank loans, everything...

And he's out the door.

CUT TO:

81. EXT. TEMPORARY CONTEMPORARY - EVENING 81.

Closed for the day; a GUARD lets Raymond in.

82. OMIT 82.

83. INT. AN OFFICE - NIGHT 83.

where Kathleen is on the phone talking business. She
takes off her glasses, signals to him she'll just be a
minute.

KATHLEEN
(into phone)
We originated and assembled the
exhibit, and we produced the
catalogue, but the insurance and
traveling fees...(etc.)

She finishes the conversation, gets up to greet
Raymond. She's wearing a green dress. Her hair is up.
She has two gold hoops in her left ear.

KATHLEEN
Hi.

A little shy, wary from their recent fights. As they
kiss:

RAYMOND
Hi.
(casually)
Nice dress.

KATHLEEN
Like it? On sale at Zeldin's.

Raymond's about to ask something when May comes in with
her coat.

(CONTINUED)

83. CONTINUED:

MAY

Ready?

KATHLEEN

It's okay if May comes with us,
huh?

She furtively signals her regret, she doesn't like it
either; he grimaces, but sounds sincere when he says:

RAYMOND

Sure.

CUT TO:

84. INT. RESTAURANT - NIGHT

84.

Raymond and Kathleen eating; May into the sake.

MAY

Then I did a little thing with
Burney Weston. From "The Dixon
Steele Show". He was after my ass
years ago at those roller skating
parties Cher used to have?

(Kathleen nods)

I ran into him, I'm single... What
a scuz. Great in bed, though,
God...

(makes face of exhausted
satisfaction)

Talk about polymorphous perverse.

Raymond can't believe he's hearing this. He looks at
Kathleen: the green dress, twin earrings...

CUT TO:

85. INT. RAYMOND & KATHLEEN'S APARTMENT - NIGHT

85.

Raymond, fully clothed, watches Kathleen change from
the green dress to her Raiders' jersey.

RAYMOND

What does she mean when she says
he's great in bed?

KATHLEEN

What does May mean? Probably that he's
not into barbed wire and fecal matter.

(CONTINUED)

85. CONTINUED:

RAYMOND
What do you mean?

KATHLEEN
Me?

RAYMOND
You've been with men?

KATHLEEN
(awkward)
I don't know. That he's confident.
Takes his time. That he makes you
feel you're good at it, too.

RAYMOND
But there are guys--like Harold--
who're just good at it technically,
right?

KATHLEEN
Will you stop about Harold? I
didn't even know you then. Yeah,
he was good. You're good. You're
great. We have great sex; when we
have it.

RAYMOND
We're both busy.

KATHLEEN
I'm not blaming you.

RAYMOND
This is a funny question. How much
of the time do you have pleasure?

KATHLEEN
Always. How often do I come? I
don't know. About half.

RAYMOND
What about lately?

KATHLEEN
(forces herself to be honest)
Less.

(CONTINUED)

85. CONTINUED:

His BEEPER goes off. He ignores it.

RAYMOND

Why is that?

KATHLEEN

I don't know.

RAYMOND

Do I make you feel you're good at it?

KATHLEEN

Sometimes.

RAYMOND

Sometimes not.

KATHLEEN

You asked.

A messy silence. Both thoroughly bummed.

RAYMOND

When are we going to have children?

KATHLEEN

I don't think we're ready yet.

He nods his agreement, and this depresses them both.

KATHLEEN

Go make your call.

CUT TO:

86. INT EAST L.A. BAR - NIGHT

86.*

Wallace, Dorian and Raymond enter the bar and join
Gregory who is sitting in a corner booth. *

GREGORY

His name's Demetrio Hara. He shot
the cop.

DORIAN

Van.

(CONTINUED)

36. CONTINUED:

GREGORY

(shrugs)

He'll be here early tomorrow. In a blue pick-up. He's gonna do some business, then leave the country.

(gestures: the rest's up to you)

RAYMOND

You'll be here to i.d.

(Gregory nods)

WALLACE

We've got to have back-up.

(trying to remember)

You need some kind of authorization. Who do we have to go?

RAYMOND

It has to be Dorian's operation.

DORIAN

I have to clear it with Riordon.

RAYMOND

No. Anything goes to Riordon'll get to Peck. This has to be quiet. You can go through Teeters.

DORIAN

I don't know...

RAYMOND

This is your shot, man. You take a cop killer, you're a sergeant.

(Dorian's torn)

I'll stay here. Wallace, go with Dorian, ask Teeters for support. But none of those SWAT maniacs. This guy's useless to us dead.

87. OMIT

87.

88. OMIT

88.

CUT TO:

89. EXT. WAREHOUSE - EARLY MORNING (STORY DAY #11)

89.

The yard is busy with WORKERS (what are they doing?).
Focus on one man: OSCAR.

RAYMOND (VO)

This is the meet. With the boots.
Everybody got him?

VOICES (Wallace's, Dorian's, others') coming through
WALKIE-TALKIES: "Yeah...Which one?...I see him..." As
we CUT around the yard and into the warehouse, among
the workers we notice:

--WALLACE in the cab of a delivery Van.

--DORIAN signing an invoice.

--OTHER COPS engaged in seemingly ordinary activities.

90. INT. A SMALL HOUSE BY THE GATE - EARLY MORNING

90.

Raymond on a microphone. Gregory with him. The
regular EMPLOYEES go about their business.

RAYMOND

Just remember, no shooting unless
absolutely--What the hell is this?

91. EXT. ROAD LEADING TO WAREHOUSE GATE - EARLY MORNING

91.

A TV NEWS CAMERA VAN coming down the road.

WALLACE (VO)

Somebody talked.

RAYMOND (VO)

Shit. If I find out who--

GREGORY (VO)

Here's the blue pick-up.

The pick-up appears, passes the CAMERA VAN (which has
pulled to the side) and goes through the warehouse
gate, past the little house where Raymond is.

WALLACE (VO)

There's two of them in the truck.

92. INT. LITTLE HOUSE - EARLY MORNING

92.

Raymond looks to Gregory who shrugs.

GREGORY
Demetrio's driving.

93. EXT. YARD - EARLY MORNING

93.

Oscar approaches the pick-up carrying a shopping bag.

RAYMOND (VO)
I think we should do it now.
Dorian?

DORIAN (VO)
Let's get it on.

Two milk trucks (?) converse on the pick-up, pinning it in. The swat team leap out; others approach on foot, guns drawn.

DORIAN
(into a bullhorn)
Put your hands above the dashboard.
(in wretched Spanish)
Pongen su manos...

Oscar and the two men in the pick-up (Demetrio and David) raise their hands.

INT. PICK-UP

Demetrio's reaching toward a shotgun in a rack on the underside of the roof.

As Dorian tells them to step slowly out of the car, Demetrio opens the door with one hand, FIRES THE SHOTGUN with the other.

A COP is blown backward.

The truck accelerates. Oscar vaults into the bed, draws a gun. GUNFIRE everywhere. Oscar's hit in the neck, holds it closed, keeps firing. The pick-up, blocked from reaching the street, races into

A93. INT. WAREHOUSE - EARLY MORNING

A93.

Workers dive for cover. Cops pursue on foot and in milk trucks. The pick-up races through the warehouse, out the rear door.

B93. EXT. REAR OF WAREHOUSE - EARLY MORNING

B93.

The pick-up swings right to reach the street, is blocked by a tractor trailer (milk trucks?), cuts left instead into

C93. INT. A NARROWER WAREHOUSE - EARLY MORNING

C93.

Filled with boxes. SMASHES through them, trying to get out, crashes into a platform the runs along three walls, eight feet off the ground.

D93. INT. FRONT OF NARROWER WAREHOUSE - EARLY MORNING

D93.

Raymond, Wallace, Dorian and a COP following. As they enter, they see the crashed pick-up, but no one in sight. They look around, confused.

A gunshot. DORIAN crumples. The others dive

BEHIND BOXES

WALLACE

(shouting)

Where are they?

No one knows. What's striking is how frightened these cops are. The Cop is hyperventilating. Raymond's adrenalin is pumping so hard he keeps dropping bullets as he tries to reload. Wallace is desperate to reach Dorian.

WALLACE

(half hysterical)

He's dying.

She starts toward him. The Cop drags her back.

THE COP

(screaming)

Stay here. You'll get killed.

A fistfight: Wallace and the Cop.

(CONTINUED)

D93. CONTINUED:

RAYMOND
(smashing at them)
Stop it!

But they're in a frenzy. He jumps out, drags Dorian back. He's in bad shape.

DORIAN
Blood.

WALLACE
(trying to calm him,
close the wound)
Medics are coming, you'll be--

But he isn't thinking about that.

DORIAN
No, blood!

Raymond realizes he's pointing to a box on the platform, slashed with red.

He and the Cop race to it. A trail of blood runs along the platform. They follow warily, climb onto the bed and cab of the pick-up, from there onto the platform.

DORIAN
(clutching Wallace)
I fucked up.
(she tries to quiet, soothe him)
What happens next?

Wallace doesn't know what to do, just holds him. Dorian's body contorts a final time. It never relaxes, as if even death there were no rest.

Weeping, Wallace pounds the box, then races after the others.

E93. INT. WAREHOUSE/RAYMOND AND THE COP - EARLY MORNING E93.

have traced the blood to a pile of boxes. They uncover Oscar, hand still at his throat, blood drenching his front. He tries lifting the shotgun, but he's too weak. Raymond kicks it away.

(CONTINUED)

E93. CONTINUED:

RAYMOND

Where are the others? Donde estan
los otros?

He's on a kind of cement balcony. Behind and below him
doors lead in different directions.

OSCAR

(defiant)

No entiendo.

WALLACE

(in a rage)

Let me ask him.

She pulls Oscar's hand from his throat; blood flows.

RAYMOND

(outraged)

Hey...

He tries to grab her, but in a fury she smashes him
away where the Cop grabs him.

OSCAR

(hoarse, desperate, dying)

Arriba! Arriba!

He points to a staircase behind them. Raymond and
Wallace rush through it. The Cop pulls Oscar's hand
down again, as he struggles futilely to free it.

94. INT. STAIRWELL - EARLY MORNING

94.

Raymond and Wallace edging up. Long, dark passages run
the length of the building, opening onto brilliantly
lit windows.

As they climb, they see MARKSMEN Dave Farrel creeping
along adjacent rooftops.

RAYMOND

Shit! I said no SWATS...

WALLACE

Dorian called Dennis.

(CONTINUED)

94. CONTINUED:

They reach the

A94. INT. TOP FLOOR OF THE BUILDING - EARLY MORNING

A94.

Long vacant stretches. He signals Wallace to wait here, then walks toward the far end of the building.

RAYMOND

(loud, in Spanish)

Demetrio...My name is Raymond
Avila. I don't want to hurt you.
I'm not going to shoot.

He's fully exposed, could be killed at any moment from any direction. He enters

95. A ROOM - REAR OF WAREHOUSE

95.

David is dead on the floor. Demetrio's about to climb out a window onto a fire escape. His shotgun's aimed at Raymond.

RAYMOND (Spanish)

There're cops on all the roofs. If
you go out there, you're dead.

He's so focused on what he wants that he hasn't thought to be afraid.

RAYMOND (Spanish)

Put down the gun. I won't hurt
you.

(Demetrio wavers)

Put it down. I promise. On my
mother's grave.

Demetrio puts down the shotgun. At that moment, Farrel, on a rooftop shoots him through a side window. The bullet drives Demetrio out onto

EXT. FIRE ESCAPE

He topples over

RAYMOND

No!

(CONTINUED)

95. CONTINUED:

He races to the window. Demetrio lies on a corrugated metal sheet ten feet off the ground. The Marksman's across the alley.

96. INT./EXT. WAREHOUSE/METAL SHEET - EARLY MORNING

96.

Raymond racing across the bottom floor, meets Wallace as he climbs onto the corrugated sheet.

RAYMOND

How is he?

WALLACE

Watermelon.

EXT. METAL SHEET

Demetrio attended by PARAMEDICS, films by news CAMERA CREW. Raymond hurls a CAMERAMAN aside, kneels beside Demetrio.

RAYMOND (English&Spanish)

Who hired you to kill Van Stretch?

(off Demetrio's puzzlement)

The cop you shot in the Valley.

Who hired you?

DEMETRIO (Spanish)

I didn't shoot him. It was Martino!

RAYMOND (English&Spanish)

Martino did it, I know. You're in the clear. But who hired you? A cop hired you, didn't he.

DEMETRIO

Si...Si...

RAYMOND

What's his name?

Demetrio's eyes close; Raymond shakes him back to consciousness.

RAYMOND

What's his name? The cop who hired you? Peck...

(CONTINUED)

96. CONTINUED:

DEMETRIO
Si...Dennis Peck...

So softly only Raymond can hear. He lowers his head with relief; finally he has proved something.

MEDIC
He's dead.

Raymond: there goes everything he just got.

A96. EXT. FRONT OF WAREHOUSE-TWO MINUTES LATER-EARLY MORNING A96.

Raymond in a rage, runs into Wallace.

RAYMOND
(enraged)
I want to know who that bastard is
who shot Demetrio. Fucking
Dorian... How is he?

WALLACE
Dead.

She indicates the body. He looks at her. This is heavier than either has ever imagined much less experienced.

97. OMIT 97.

98. INT./EXT. RAYMOND & KATHLEEN'S APARTMENT - NIGHT 98.
(STORY NIGHT #11)

A T.V. is playing silently. Raymond checks his watch and walks to the window and looks out over the pool. *

CUT TO:

A98. EXT. APARTMENT/POOL - NIGHT A98.

A couple swim and play in pool.

B98. INT. RAYMOND'S APARTMENT - NIGHT B98.

The PHONE RINGS. He goes to the desk (covered with papers) grabs it.

RAYMOND
Hello?

(CONTINUED)

898. CONTINUED:

KATHLEEN'S VOICE
(over PARTY NOISE)
Hi...

RAYMOND
(happy, relieved)
Hey... Where are you?

KATHLEEN'S VOICE
San Francisco, remember? Peter
Stickney...?

RAYMOND
Oh, right. Listen, something
happened today...I need to, ah...

KATHLEEN'S VOICE
I can't hear a thing. There're a
million people. Listen, we're
staying over, flying back in the
morning. I'll see you tomorrow
night...Oh, shit, no, I've got a
dinner....I'll be back by ten, ten-
thirty.

RAYMOND
Right.

KATHLEEN
I can't hear. I'll see you then.

He hangs up. An ugly thought: he tries to master it,
turn his attention to the work. The thought again...

99. INT. THE BEDROOM - EVENING

99.

Raymond going through Kathleen's underwear drawer. He
can't find what he wants, panics, finally locates a
tube of spermicidal gel and a diaphragm. Having found
them he feels like a fool.

He replaces them, straightens her things. On top is a
pair of panties, white silk, full cut, lace fringe.
Raymond touches them almost reverently, then, feeling
stupid, closes the drawer.

As he returns, he notices a news report on the
TELEVISION

Police action that is, in fact, film taken during the
shootout of the previous scene. Again the phone rings.
Raymond picks it up.

WALLACE'S VOICE
You watching this.

RAYMOND
(eyes on screen)
Yeah.

They're both silent, watching. A fragment of a shot of
Demetrio falling. People rush to the body. Another
shot: Raymond kneeling by Demetrio. Dorian's body...

WALLACE'S VOICE
Weird, huh?
(Raymond says nothing)
You probably want to get off. I
don't want to disturb your dinner.

RAYMOND
It's okay, I'm alone. Reading
Dennis Pecks's phone bills.

We see now the papers, copies of Dennis's phone bills
and a "backwards book" for finding the names of parties
called.

WALLACE'S VOICE
Catch this: the cop who shot
Demetrio is Dave Farrel, South
Central. Off-time he works
security at the Galleria.
(Raymond isn't surprised)
You're off tomorrow. Rest up,
okay?

Raymond agrees, hangs up. He looks up a number in the
backwards book. It's listed to Klein Designs. He
writes the name beside the number. It means nothing to
him. He looks up another.

CUT TO:

101. INT. LOLLY'S KITCHEN - MORNING (STORY DAY #12)

101.

A WOMAN'S HANDS WITH LACQUERED NAILS

ruffle expertly through money in an envelope.

LOLLY

Thanks.

She slips the money into an appointments calendar. The sense that this is a regular payment.

DENNIS

(blue blazer, tie)

So what's new?

LOLLY

(shrugs: not much)

Trish's into skiing. Costs a fortune.

DENNIS

When do you go to the store?

LOLLY

Noon.

DENNIS

We have time.

(head gestures off-screen)

LOLLY

(laughs)

The cleaning girl'll be here.

Dennis smiles, picks up his eyes.

DENNIS

If you have any problems, tell me first. I can take care of them.

She's puzzled. What does that mean?

102. EXT. LOLLY'S HOUSE - MORNING

102.

As Dennis comes out, we SEE HIM from a distant POV. He gets into his Corvette.

It backs out of the drive, comes down the block,

(CONTINUED)

102. CONTINUED:

flashing past the CAMERA which PANS with it, watching until it disappears down a hill.

An engine starts. A rented blue Toyota follows.

103. OMIT 103.

104. EXT. DEVONSHIRE BLVD. - DAY 104.*

The corvette pulls a sudden left. Raymond's in the wrong lane, has to continue past the intersection. *

105. EXT. TOYOTA - DAY 105.*

It accelerates ahead, goes left on *

106. EXT. A PARALLEL STREET - DAY 106.

He catches a glimpse of the Corvette at the first intersection, misses it at the second. He has to run stop signs to keep up, nearly has an accident. Finally he turns left down

107. EXT. A PERPENDICULAR STREET - DAY 107.

finds the Corvette coming straight at him. To avoid being seen, he makes a hard right, races one block, then another right.

108. EXT. AN INTERSECTION - DAY 108.

He's lost the Corvette. Then, up the street, he notices

109. EXT. ANOTHER STREET/VENTURA FREEWAY - DAY 109.*

Raymond looks around helplessly. Ahead, the corvette goes up a freeway ramp. The toyota speeds after it. *

110. EXT. VENTURA FREEWAY - DAY 110.

The Toyota two hundred yards back. The Corvette veers onto the Hollywood Freeway. Dennis is on the car phone. *

111. EXT. HOLLYWOOD FREEWAY - DAY 111.

The downtown skyscrapers. The Corvette takes an exit. The Toyota follows.

112. EXT. A CITY STREET - PAY PHONE - DAY

112.

The Corvette at the curb. Dennis on a pay phone back to the street.

DENNIS
(into phone)
Kathleen Avila, please...Kathleen
Hitchens, right...

The Toyota passes behind him. He watches its ripply reflection on a plate glass window.

DENNIS
(to himself, amused)
Come on Raymond, you can do better
than that.
(into phone)
Ms. Hitchens?...This is Dennis
Peck, from the police. I spoke to
you yesterday?...Right....

113. EXT. RAYMOND - DAY

113.

watching Dennis get back in the Corvette. He follows once more.

114. EXT./INT. ROOSEVELT HOTEL - DAY

114.

The Corvette turns a corner, pulls up in front of a hotel restaurant.

From a block away, Raymond watches Dennis leave the car with a valet and enter. Once he's inside, Raymond pulls closer, looks

THROUGH A WINDOW

Dennis being show to a table. Someone already there rises to greet him. It's a woman. It's Kathleen.

RAYMOND

can't believe this.

THROUGH THE WINDOW

He sees Dennis speaking, gesturing. Kathleen listen, smiles... laughs. A waiter brings wine. Pours two glasses.

A114. INT. RESTAURANT

A114.

Kathleen laughing at something Dennis has said, enjoying herself, but now she changes the subject.

KATHLEEN

You were at the museum the other day.

(Dennis nods)

This is about Raymond's work in IAD.

DENNIS

I'd just like to say, it's up to you, but it'd be best for your husband, for me, for the department, if he didn't know we'd had this talk. Most wives can't keep it to themselves; I have a feeling you can.

(Kathleen's flattered; she'd never talk now)

What we're asking, and please understand, this is in complete confidence, is whether you've noticed any changes in him recently, moods, behavior you're not used to...

Kathleen runs a hand through her hair. She's torn between an impulse to privacy and a need to talk.

KATHLEEN

There's been some adjustment.

B114. EXT. RESTAURANT

B114.

Raymond watching, but not hearing Kathleen's words. Dennis nods, understanding. Raymond wipes his lip.

C114. INT. RESTAURANT - END OF MEAL

C114.

The plates have been cleared, but still they talk.

DENNIS

Sounds like it's been tough.

Kathleen shrugs: she's not a complainer, but it's obvious. Dennis leans closer, entering her private space. A tingling anticipation.

D114. EXT. RESTAURANT

D114.

Raymond watching.

A TOUR BUS rolls into frame, obstructing Raymond's view. JAPANESE TOURISTS pour off.

Raymond's frustrated, backs up, then goes forward trying to see around it. He can't.

He gets out of his car, walks up the block until he can see

THE RESTAURANT WINDOW

The table is empty. A busboy is removing the table cloth.

RAYMOND

Uncertain. Are they about to come out? He ducks behind a parked truck. People emerge, but not Dennis or Kathleen. He hesitates.

E114. EXT. THE RESTAURANT

E114.*

Looking in at Raymond talking to a HOSTESS. She points to a back door. He goes through into

115. INT. HOTEL LOBBY - DAY

115.

Crowded with JAPANESE TOURISTS checking in. Raymond pushes to the front.

RAYMOND

Did a man and a woman just check in? She had a silk blouse, black skirt?

The Clerk gives him a look. Raymond slaps his badge on the counter. In no particular hurry, the Clerk studies it.

CLERK

(tracing along the boxes)
Yeah, they're in three oh six...

Raymond grabs the key, turns. The Clerk hurries after.

(CONTINUED)

115. CONTINUED:

CLERK
I have to go with you.
(calling)
Magda, could you take the desk.
(as Raymond calls elevator)
The stairs are faster.

116. INT. STAIRWELL - DAY 116.

Raymond taking them three at a time. The Clerk tries to keep up.

117. INT. A HOTEL SUITE - DAY 117.

Kathleen against a living room wall embracing Dennis, moaning at his touch. Her scarf falls to the floor, a stain of red. He carries her into the bedroom.

118. INT. STAIRWELL - DAY 118.

Raymond going up faster, leaving the clerk behind.

119. INT. HOTEL BEDROOM - DAY 119.

Dennis reaching inside her open dress. She moans, pulls at his heavy shoulders. His hand reaches between her legs, driving her wild. Her voice breaks...

120. INT. HALLWAY - DAY 120.

THE SOUND OF WOOD SPLITTING - THE ROOM DOOR BREAKING

As Raymond kicks it open and, gun drawn, bursts into

121. INT. THE LIVING ROOM - DAY 121.

The red scarf on the floor. Drawing his gun, he bursts into

122. INT. THE BEDROOM - DAY 122.

where Kathleen is embracing a BLACK MAN.

He's about to fire when he realizes that something is wrong. He grabs her away from the man.

It isn't Kathleen, but a redhead who looks nothing like her. And now we see they weren't embracing at all,

(CONTINUED)

122. CONTINUED:

merely unpacking their suitcase. They're fully dressed, quite proper.

BLACK MAN
(to Raymond, imperious)
Who are you?

The CLERK has come to the door. This isn't a suite, but an ordinary room. A coral-colored dress (not a red scarf) lies on the carpet just inside the door.

RAYMOND
(to the Clerk, confused)
Are these the people?
(the Clerk nods)
He's black.

DIGNIFIED MAN
(indignant)
What has my blackness got to do with anything?

He grabs Raymond who pushes past him, out the door.

CUT TO:

123. INT. MUSEUM - LATE AFTERNOON

123.

Raymond bangs into Kathleen's office. May looks up from an erotic video playing on small monitor on her desk.

MAY
She's not here. She called from lunch. She has to do some shopping; she might not be back today.

Raymond looks at an open appointments book on Kathleen's desk, checks tonight's engagement.

CUT TO:

124. INT. RAYMOND'S CAR - DRIVING - DAY

124.

He's shaken, confused.

125. INT. FLASHCUT-IN THE CORVETTE - ANOTHER FANTASY - DAY

125.

Dennis stroking Kathleen's thighs; she slides down in the seat.

CUT TO:

126. INT. IAD OFFICES/BULL PEN - EARLY EVENING

126.

Raymond checks his messages. Nothing. Turns to Wallace:

RAYMOND

Any calls?

WALLACE

Nobody...What happened to you this afternoon?

(off his puzzlement)

You roust somebody at a hotel.

Raymond closes his eyes. Jaeger stalks toward them, Grieb following.

RAYMOND

I didn't do a thing. I thought there was a crime in prog--

JAEGER

You know who that nigger is?

(Raymond's blank)

Benjamin L. Dawes, Assistant District Attorney of Camden, New Jersey. Which means he's got a working knowledge of that piece of shit Fourth Amendment you just violated.

(Grieb groans)

He's filing a complaint. You can get yourself a defense rep.

Raymond curses and stalks out.

127. INT. PARKER CENTER CORRIDOR - NIGHT (STORY NIGHT #12)

127.

Raymond walking toward the elevator. He pushes the elevator button.

128. INT. PARKING GARAGE/ELEVATOR - NIGHT

128.

Raymond riding down. The doors open, and before he can get off

DENNIS PECK

head-butts him straight in the face. Raymond staggers

(CONTINUED)

128. CONTINUED:

back onto the carriage, blood streaming down the front of his suit. Dennis pushes the UP BUTTON.

DENNIS

You know what she really wanted? I should've guessed. She liked it in the ass. It drove her out of her mind. She came so much, I thought she was--

Raymond tries to throw a punch. Dennis wades right through it, knee, hits him two crushing blows to the mid-section, then knees him several times in groin. Dennis pushes the EMERGENCY STOP.

DENNIS

Small ring kind of favors the puncher, huh?

Doubled over, Raymond still comes at him. Dennis pounds him about the kidneys and torso, driving him to his knees.

Glassy-eyed and drooling, Raymond gets up onto one foot.

DENNIS

You know what they say about Latin fighters, Raymond?

(kicks him in the gut)

They're too macho. They won't backpedal when they have to.

(kicks him again)

So they get used up young.

Dennis's big fists hammer him repeatedly. Raymond slumps to the floor.

A128. INT./EXT. ELEVATOR ROTUNDA - LOW ANGLE - NIGHT

A128.*

The elevator doors open.

DENNIS

There's no way you can handle me, Raymond. No way at all.

(beat)

Here, clean yourself up.

From his pocket he takes Kathleen's lace panties, wipes the

(CONTINUED)

A128. CONTINUED:

blood off Raymond's face and lays the panties next to Raymond. Dennis walks off. The elevator doors close.

129. INT. ELEVATOR/PARKING GARAGE - NIGHT

129.*

The doors open. A man starts to get on, then notices Raymond in the corner, still trying to get to his knees.

CUT TO:

130. INT. REX - NIGHT

130.

The most beautiful restaurant in Los Angeles. Kathleen at a large boisterous table. Nicholas Hollander is telling a story; everyone's laughing.

HOLLANDER

...So she said, "Barnett Newman pulled the shade, Rothko closed the door, and Ad Reinhardt turned out the light." And I said...

He trails off as notices RAYMOND ~~pushing past a~~ MAITRE D' toward them, his face and suit caked in blood. Kathleen rises in alarm.

KATHLEEN

My God, what happened?

HOLLANDER

You look like you could use a drink.

Raymond pushes him aside, steers Kathleen across the room.

RAYMOND

I have to talk to you.

(as they walk)

Where'd you go for lunch today?

KATHLEEN

Lunch??

(CONTINUED)

130. CONTINUED:

RAYMOND

Where did you go? Donde tu vis?
Who were you with?

KATHLEEN

No one. I went alone.

Raymond guides her into an unoccupied chair.

RAYMOND (in Spanish)

I came by the museum about three.
You weren't there.

KATHLEEN (in English)

I went shopping. Why are you--

RAYMOND (Spanish)

For what?

KATHLEEN (English)

A present for you. You want to
see?

RAYMOND (Spanish,
then English)

No...

(pushing up her dress)

...I want to see your underpants.

KATHLEEN

What?

He tosses her the blood-stained panties. She doesn't
get it.

RAYMOND

Those are yours.

KATHLEEN

They are, but not the ones I'm
wearing.

RAYMOND

The ones you're wearing you bought
this afternoon to replace these,
'cause you "lost" them somewhere.

(CONTINUED)

130. CONTINUED:

KATHLEEN
Are you insane?

She starts to get up. He flings her back into the chair. People react at neighboring tables.

RAYMOND
(unrelenting)
Who'd you have lunch with today?

KATHLEEN
(now she'd never tell)
None of your business.

Men are on their feet, but afraid to intervene.

RAYMOND
(building fury)
Con quien comiste lonche?
(she says nothing)
Putal!

She jumps up. He hits her hard, knocking her to the floor. He's standing in this elegant room, covered with blood, cursing his wife in Spanish

RAYMOND
[A torrent of Spanish profanity.]

Nicholas Hollander puts a calming hand on Raymond's shoulder.

HOLLANDER
Everything okay?...This isn't
really such smart politics.

Satisfied, he recollects his dignity, backs toward the door.

131. INT. EAST L.A. NIGHTCLUB - NIGHT

131.

Raymond comes through the door, brushing someone aside, stands there, disheveled, looking over the sea of brown faces.

A VOICE
Ola, primo!

(CONTINUED)

131. CONTINUED:

Cousin Gregory, at a table with two whores. Raymond sits with them. No mention is made of his bloody appearance. A glass is produced, filled, he drinks it down.

GREGORY
Como esta Kathleen?

Raymond gestures: he doesn't want to talk about it. Gregory gives a knowing look.

Raymond downs a second drink. He's smashed without knowing it.

He smiles at the whore sitting next to him, runs a hand through her thick hair and kisses her. She presses his face against her breasts, her hair covering him.

When the hair parts, her skin has darkened. She's become Kee, and he's entangled among her dark limbs on a stained mattress. We are:

132. INT. A ROOM - NIGHT

132.

Walls bare save a solitary religious icon, a typically Mexican mix of Catholic imagery with bloody touches of Indian religion. A kind of monastic sex until

THE DOOR BREAKS OPEN

As at the hotel earlier, only now it's Dennis who bursts in with a gun. (And, oddly, though it's night at the windows, sunlight floods through the doorway.)

Raymond pulls his own gun from beneath the bed covers and fires three times.

Three holes appear in Dennis's chest. Blood flows, but Dennis only laughs.

Raymond keeps firing. More holes appear, but Dennis stands there, unaffected.

A VOICE
Raymond!

We are:

133. INT. ROOM - EARLY MORNING (STORY DAY #13)

133.

Same room, same mattress, but now it's just a back room of the bar filled with bottles and boxes.

And the man at the door isn't Dennis, it's Gregory.

Confused, Raymond lowers the gun, looks around. He sits on the cot where he'd been sleeping, alone.

Gregory comes over and sits beside him, puts a hand on his shoulder.

CUT TO:

134. EXT. BAR - EARLY MORNING

134.

Raymond, squinting against the sun, looks around for his car.

These are like the streets where he grew up. WOMEN going to work as domestics in Hancock Park and Beverly Hills climb onto a bus. In an advertising panel on the side, a tuxedoed Latin suavely proffers a snifter of cognac.

As the bus pulls away, Raymond sees his car across the street behind it.

CUT TO:

135. EXT. APARTMENT COMPLEX - MORNING

135.

Raymond, coming from the parking lot, crosses the pool area (steam rising from the surface) and goes up a flight of stairs.

136. INT. RAYMOND & KATHLEEN'S APARTMENT - MORNING

136.

Kathleen stands motionless at the kitchen counter, a cup of coffee in her hand. She hasn't slept, hasn't changed her clothes. When she hears the DOOR OPEN, only her eyes move. She watches him cross the room.

KATHLEEN

I waited up all night. I have to talk to you.

He crosses the room toward her.

KATHLEEN

I want us to separate.

(CONTINUED)

136. CONTINUED:

He comes into the kitchen, grabs her, and she grabs back. The transition from anger to sex is instantaneous. They're pulling at each other, kissing, biting.

KATHLEEN

I didn't do anything.

His hands are under her dress, tearing away the undergarments. She pulls open his pants, popping the trouser button.

KATHLEEN

I didn't...With anybody...Never.

He lifts her onto the kitchen table. She opens her legs. He grabs her.

RAYMOND

Who's is this?

KATHLEEN

(wants him, means it)

Yours.

She pulls him into her, clutches at him.

137. FLASHCUT - SAME SCENE

137.

Same postures, but now it's Dennis fucking Kathleen and she loves it just as much, pulls at him.

138. BACK TO SCENE

138.

Raymond again.

RAYMOND

This is mine. It's mine.

He drives harder as if to assert his reality over Dennis.

KATHLEEN

(eyes closed, transported)

Yes. Yes.

She looks up, and again it's DENNIS she's saying "Yes" to, but we HEAR Raymond:

(CONTINUED)

138. CONTINUED:

RAYMOND

Mine! Mine!

And again it is Raymond. Kathleen comes, twisting from side to side, knocking objects off the table, the counter, and Raymond with her, bellowing like an animal.

Raymond collapses onto a kitchen chair beside her. Kathleen remains spread across the table, panting. She reaches out for him.

He puts a hand in her hair, holds her with absent affection. His face is wild with some new light, a mixture of strangeness and delight.

His gasping breath becomes a kind of hyperventilation, pumping himself up.

CUT TO:

139. EXT. APARTMENT - DAY

139.

Raymond (showered and changed), crosses the parking lot, gets in his car and drives off.

The perspective suggests that of someone watching. HOLD on the apartment complex.

CUT TO:

140. EXT. DIXIE CANYON - DAY

140.

A winch hauls Lou and Elaine Arrocas's crumpled Jaguar out of the ravine. This becomes

141. A TELEVISION IMAGE OF THE SAME SHOT
INT. DENNIS'S HOUSE, KITCHEN - LATE AFTERNOON

141.

Heather preparing dinner while the news plays on a countertop tv.

NEWSCASTER

...discovered the bodies of Louis and Elaine Arrocas, an Encino couple missing since last week. Each had been killed by a single shot in what police described as, "execution style." There were no immediate leads...

(CONTINUED)

141. CONTINUED:

At the mention of the name Arrocas, Heather stops everything and watches the set.

When the news spot is over, she goes to the spiral notebook in which she keeps phone messages, flips backward a few pages.

INSERT - NOTEBOOK PAGE

Among other handwritten messages: STEVEN ARROCAS CONF LUNCH 6/13

She flips back to the current date, thinks.

CUT TO:

142. INT. IAD OFFICES - LATE AFTERNOON

142.

Wallace enters, hurries over to Raymond's desk carrying a batch of computer printouts.

WALLACE

Look at this...

(now sees his bruised face)

Jesus, what happened to--

RAYMOND

(ignoring this, grabbing

at the printouts)

What do you have?

WALLACE

(grabbing them back,

unfolds them on the desk)

Dennis's various wives hold two to three million in real estate equity among them. None with apparent means. And look who writes all the mortgages.

RAYMOND

(reading)

Valley Fed...Penny Stretch.

CUT TO:

143. INT. A CHILD'S BEDROOM - EVENING (STORY NIGHT #13)

143.

Penny's tucking in Sean, kisses him.

(CONTINUED)

143. CONTINUED:

PENNY

Don't have dreams, okay? No dreams tonight. Promise?

SEAN

Is Daddy always going to be dead?

Penny's in torture; she holds him, then comes out into the

144. INT. LIVING ROOM - NIGHT

144.

where Wallace sits on the couch, the computer print-outs arrayed on the coffee table; Raymond stands by the window.

PENNY

I told you, you have to get out of here, I'm busy.

RAYMOND

Dennis coming over?
(she glares at him)

WALLACE

Take a look at these...

She indicates the computer print-outs. Penny stands, reading them. The name Valley Federal is circled in red in several places. Penny gets it right away.

RAYMOND

You've been participating in a money laundering scheme, in fraud, tax evasion, and violation of federal banking law. Testify against Dennis, and we'll keep you out of jail.

PENNY

(low, so Sean won't hear)
Fuck you. Those mortgages are legal. You can't do anything to me.

RAYMOND

You telling me those women qualified for loans on their incomes. You cooked the

(CONTINUED)

144. CONTINUED:

RAYMOND (Cont'd)
application figures. The guy
killed your husband, and you're
protecting him. Only one
explanation.

(Penny close to tears)
You're fucking him, too.

PENNY
Get out of my house.

WALLACE
(collecting the papers,
stands up)
We're going to see his wives with
this. One of them'll talk. We'd
rather make the deal with you, but
we're going to make it.

145. EXT. HOUSE - NIGHT

145.

Raymond and Wallace walking toward the car.

WALLACE
What now?

RAYMOND
We wait.

CUT TO:

146. INT./EXT. CHURCH - DAY (STORY DAY #14)

146.

Dorian's funeral. Smaller than Van's and blacker, and
somehow a grimmer, sadder scene.

Police OFFICERS in and out of uniform toss shovelfuls
of dirt into the grave, then pay respects to Dorian's
widow and children (recognizable from earlier scene.)

We see Dennis embrace Dorian's wife. They speak
(unheard); she's moved by what he says. He makes brief
but felt contact with the children, then joins

CHIEF HEALEY

They walk off together, speaking in low tones.

(CONTINUED)

DENNIS

This didn't have to happen. The man's dead because people didn't follow procedure.

HEALEY

(anger flashing)

Who didn't?

DENNIS

The cops who ran it. And the ones who supervise them.

(gaze indicates Teeters)

RAYMOND

On the opposite side of the crowd with Kathleen, watching, but not hearing, this exchange. He sees Healey approach Teeters. They talk, the conversation quickly becoming heated.

As he and Kathleen move forward in the line to Dorian's widow, Wallace joins them. She's never met Kathleen and, since Raymond's too upset by the circumstances for formalities, introduces herself.

WALLACE

Kathleen?

(Kathleen looks)

Deborah Wallace...

(off her uncertainty)

I'm the dyke.

Kathleen gives a little smile, touches her shoulder. There's not much talking. They reach the widow.

RAYMOND

(half-audible)

I'm sorry, Mrs. Fletcher. He was a, a good man, a good officer...We were there when it...at the time.

DORIAN'S WIFE

(cold)

I know.

Accusatory, she blames them. They HUMBLE condolences, walk away, all three too depressed to talk.

(CONTINUED)

147. OMIT

147.

148. OMIT

148.

149. EXT. DENNIS' BACK YARD - DAY

149.

Penny is sitting beside Heather. Behind them, Kevin, Sean and Megan are playing in the pool. Penny's eyes are red and swollen, and she starts almost guiltily at Dennis's entrance. He gives Heather a questioning look; she shakes her head.

HEATHER

How was it?

He makes a face, gestures: awful, what else? She grimaces sympathetically.

CUT TO:

150. INT. POLICE CONFERENCE ROOM - LATE AFTERNOON

150.

The one from the opening scene. Teeters balling out Wallace and Raymond.

TEETERS

(furious)

Dorian Fletcher died because you went into the situation without proper authorization, without following--

RAYMOND & WALLACE

He died because Dennis Peck...

WALLACE

Because somebody advertised what was supposed to be a quiet arrest. We deliberately didn't--

(CONTINUED)

150. CONTINUED:

TEETERS

Tell it to your lawyer, because if this becomes an official complaint-
-which it looks like it's going to-
-you're going to need one.

(the conclusion)

You're off Dennis Peck.

(as they protest, he becomes
angrier; to Raymond)

I warned you not to go after him.
You didn't listen. You didn't
follow procedure. So there is no
case. And you're off it.

RAYMOND

(jumps up, hot)

This is bullshit. He's pulling
your strings and you--

TEETERS

(exploding, jumps up)

Sit down! What you think you are,
some fucking cholo with a hard-on?

Raymond's momentarily rocked by the level of insult.

RAYMOND

Isn't that the gig? I'm the local
cholo. Don't you want me to play
the part?

TEETERS

The gig is you're a credit to your
race. You fuck up the p.r., what's
the point?

RAYMOND

I thought you were my--

TEETERS

You were wrong.

CUT TO:

151. INT. OUTSIDE CONFERENCE ROOM - LATE AFTERNOON

151.

Raymond and Wallace walking away. He's fuming.

(CONTINUED)

151. CONTINUED:

RAYMOND
(muttering himself)
Fuck him. We're not off anything.

WALLACE
There is no case. How can we be
off it?

He looks at her, can't help smiling. He feels better.

CUT TO:

152. INT. BATHROOM - NIGHT (STORY NIGHT #14)

152.*

Heather soaks in a tub, eyes closed. Dennis appears in the doorway, watches her for several seconds before she opens her eyes. They look at each other a silent moment.

DENNIS
How was your day?

HEATHER
The doctor says I'm fine.

He comes and sits on the edge of the tub. A trembling uncertainty.

DENNIS
Penny okay?

HEATHER
Yeah, it's just...she's alone. You know...

He nods, waits for her to go on. She says nothing.

DENNIS
If someone came around asking about
stuff, your real estate, anything,
you know what to say, don't you?

HEATHER
Who would come around?

DENNIS
(is she playing dumb?)
A guy from Internal Affairs,
Raymond Avila.

(CONTINUED)

152. CONTINUED:

HEATHER

Latin?

(Dennis nods, kidding)

Is he cute?

(he just looks at her)

If they're cute, you talk to them,
don't you.

DENNIS

Even if they're not.

She makes a face. He strokes her sleek, wet head; he's
tender and sexual, but with a trace of menace.

DENNIS

Did he contact you?

HEATHER

Fuck off.

DENNIS

(hand tightens slightly
on her head)

Did he contact you?

The pressure of the hand has taken Heather from anger
to surprised fear.

HEATHER

No.

DENNIS

Did anyone?

HEATHER

No.

He releases her head, stands and walks out of into

153. INT. THE BEDROOM - NIGHT

153.

Heather follows, pulling tight a terry cloth robe.

HEATHER

What's happening?

(beat)

We're in trouble, aren't we?

(CONTINUED)

153. CONTINUED:

DENNIS
Not if you don't talk.

HEATHER
I wish we didn't have to do this.
To live this way.

DENNIS
Be easier, huh?

He kisses her and goes out. Megan comes in. Heather holds her daughter tightly, surprising the girl.

CUT TO

154. INT. A PARKING GARAGE - DAY (STORY DAY #15) 154.*

Raymond's Toyota winds it's way up ramps, emerging onto

155. EXT. ROOF OF PARKING GARAGE - DAY 155.

The ocean spreads out in front of us. Only a few cars. The Toyota parks beside Dennis's Cherokee.

Raymond gets out of the Toyota, into the passenger side of the Cherokee.

156. INT. INSIDE CHEROKEE - DAY 156.

Heather at the wheel. Raymond waits. She says nothing for several seconds; this very hard for her. Finally:

HEATHER
You're investigating Dennis...
(no response)
You want to prove he's hiding money. I have information about that.

RAYMOND
Why would you give it to me?

HEATHER
I'm pregnant, and I have a young child. I can't go to jail.

Raymond looks out at the brilliant ocean.

(CONTINUED)

156. CONTINUED:

RAYMOND

You're too late.

(off Heather's surprise)

Penny Stretch already gave us all
we need about that.

HEATHER

(shocked)

Penny talked to you??

RAYMOND

She wrote the mortgages, she knows
the whole story. She implicated
you and Dennis's other wives.

HEATHER

Oh, God...

RAYMOND

I'd like to help you. What else
can you give us?

HEATHER

There isn't anything.

RAYMOND

What about Van Stretch? Dennis
killed him, had him killed. Give
us that.

Heather turns away. Her eyes fill with tears, but she
doesn't cry, only shakes her head against the
contradictions of her life.

HEATHER

I don't know about Van.

RAYMOND

Then something else.

(she shakes her head no)

If you go to prison, the court will
take away your children, put them
in foster homes.

HEATHER

You son of a bitch.

(CONTINUED)

156. CONTINUED:

RAYMOND
You're fucking right.

HEATHER
Get out.
(he opens the door)
Wait...
(he stops; she's in
torment)
Arrocas.

RAYMOND
What's Arrocas?

HEATHER
I don't know. A name. You figure
it out.

Puzzled, he starts to get out of the car.

RAYMOND
We can give you protection.

HEATHER
I'm carrying his child. He
wouldn't hurt me.

Raymond nods, leaves. Heather covers her eyes.

157. OMIT

157.*

CUT TO:
158. INT. SAME - LATER - DAY

158.

Raymond and Wallace making a case to Grieb. A
newspaper open: a headline: SLAIN COUPLE LEAD QUIET
LIFE. Photographs of Louis and Elaine Arrocas.

RAYMOND

The Arrocases owned a company,
Klein Design. The son,
whatshisname, Steven, is President,
but according to what we hear,
didn't have much voting stock.

GRIEB

So what?

RAYMOND

(shows him Dennis's phone
bill)

Dennis Peck made four calls to
Klein Design in the three weeks
before the parents disappeared.

GRIEB

(looks at phone bills)
Maybe he was redoing his kitchen.

WALLACE

The company's strictly a
wholesaler.

GRIEB

It doesn't prove anything.

RAYMOND

Just let us talk to Steven Arrocas.

GRIEB

Teeters says no. Jaeger says no.

RAYMOND

Fuck them. Okay? Please...?

(CONTINUED)

158. CONTINUED:

Grieb says nothing. Raymond and Wallace take that as an okay and are out the door. Grieb looks at the phone bills. This grieves him.

CUT TO:

159. INT. KLEIN DESIGNS - DAY

159.

SECRETARY

Mr. Arrocas left for the day. You
just missed him.

*
*
*

RAYMOND

You have his home number?

SECRETARY

We're not allowed to give that out.

Raymond's snatches up her rolodex, rifles through the
cards.

*
*

SECRETARY

You can't take that, can you?
Without a warrant or--

*
*

While she's trying to grab it back, Wallace reads the
call sheet.

*
*

(CONTINUED)

159. CONTINUED:

WALLACE
Shit, look at this.

INSERT - CALL SHEET

The last call on the list is: DENNIS PECK 4:08.

RAYMOND
Twenty minutes ago. Let's get over
there.

He yanks Steven Arrocas' card out of the rolodex and
they're out the door.

CUT TO:

160. INT. A HOUSE - DAY

160.

Large, expensively furnished. No one in sight. A
phone is RINGING. An answering machine picks up.

ANSWERING MACHINE VOICE
Hi, this is Steve. Neither Tova
nor I can come to the phone right
now...

As the message continues, the front door opens, and
Steven, himself, comes in. He hears the machine,
reaches for the phone, then stops himself. The BEEP
sounds.

RECEPTIONIST'S VOICE
Mr. Arrocas, this is Ginger, from the
factory. Two police...people were
just here. They took your address
out of the rolodex. I couldn't stop
them. I think they're on their way
to your house, so just so you know.
I'm sorry if this is a problem. I'll
see you tomorrow.

(CONTINUED)

160. CONTINUED:

Steve is panicked. The connection breaks, and in the silence he becomes aware of MUFFLED CRIES, fear or pain. He starts toward the sound. He stops at his desk and takes a gun out of the drawer. *

TOVA'S VOICE

Please...Please...

STEVEN

(becoming alarmed)

Tova?

He moves toward the back of the house.

CUT TO:

161. EXT./INT. STREETS/CAR - DAY

161.

Raymond and Wallace caught in traffic, furious, frustrated, Raymond pounding the wheel. He pulls a U-turn across lanes, cuts down

162. EXT. A SIDE STREET - DAY

162.

Finds himself at a dead-end. He turns the car violently around.

CUT TO:

163. INT. STEVEN & TOVA'S HOUSE, HALLWAY/BEDROOM - DAY

163.

Steven pushes open the door to find Tova bent over the bed while Dennis penetrates her from behind. She sees her husband, but is so far gone that she squeezes out a wild, desperate orgasm right into his face, then collapses on the floor in hysterical laughter.

Steven stares at them in speechless amazement. He lowers his gun. *

DENNIS

(catching his breath)

Hey, Steve, how's it going?

He continues to stare, dazed, at this terrible scene.

STEVEN

(wild with fear)

The police are coming. There's a message on the machine.

(CONTINUED)

163. CONTINUED:

DENNIS

(nodding; he knows)

They were on their way to your
office. That's why I told you to
come here.

TOVA

(laughter subsiding)

You told him??

STEVEN

(to Tova)

You said this wouldn't happen
again.

TOVA

It never stopped.

(off his reaction)

I fuck Rudy. I fuck your brother.

STEVEN

(going mad)

Are you serious?

DENNIS

(caressing her)

She's no good Steve.

(Tova laughs)

Except in bed. In bed she's terrific.

They kiss. Steven's sick.

STEVEN

(to no one)

I want to kill her. I want to kill
her.

DENNIS

Go ahead.

TOVA

(laughs, fondling Dennis)

Kill me, Steve.

(CONTINUED)

163. CONTINUED:

DENNIS
She hired me to kill you.

TOVA
(betrayed)
Hey...

Steven's shocked. Dennis puts the gun in his hand.
Tova stops laughing.

CUT TO:

164. EXT./INT. STREETS/CAR - DAY

164.

Raymond and Wallace forcing their way through traffic,
inventing lanes, flashing badges...

CUT TO:

165. INT. STEVE & TOVA'S BEDROOM - DAY

165.

Dennis holding Tova down his foot.

TOVA
Let me go!

DENNIS
Shoot her.
(Steven's afraid)
Shoot, you schmuck. Be a man for
once.
(Steven trembles)
SHOOT HER!

The THUD of a silenced bullet. Dennis winces. Tova's
screams are sucked down into a tiny gasp.

DENNIS
You hit me in the foot, Steve. Aim
a little higher this time.

We see neither Tova nor the foot.

TOVA (OS)
Dennis, please...please...

Like her cries when Steven came in; as if she's fucking
Dennis again. He presses the trigger. She's silent.

(CONTINUED)

165. CONTINUED:

STEVEN

(a terrible sob)
Jesus, God...What do we do now?

DENNIS

You're going to take your own life.
(off Steven's reaction)
You killed your parents and your
wife. Even if you beat it, what's
left? No one'll even talk to you..

STEVEN

You killed my parents. And you
made me kill Tova.

He twists Steven's wrist, pointing the gun back at his
face.

DENNIS

And you know what else? You don't
take responsibility for your
actions. You never grew up, Steve,
and now it's too late.

STEVEN

I don't want to kill myself.

DENNIS

But you have to.

CUT TO:

166. EXT.INT. STREETS/CAR - DAY

166.

Raymond and Wallace's car twisting up a hill in Los
Feliz. Wallace looking at the rolodex card, identifies
the house.

WALLACE

(pointing)
There!

Raymond squeals to a stop. They jump out, run to the
door, knock. No answer.

WALLACE

Cars in the driveway.

(CONTINUED)

166. CONTINUED:

RAYMOND
(indicating door ajar)
Something's wrong. [Technical
excuse for entering.]

167. INT. HOUSE - DAY

167.

They enter cautiously.

RAYMOND
Hello? Mr. Arrocas...?

They move through silent, half-darkened rooms. From somewhere, the sound of a radio playing OLDIES.

168. INT. HALLWAY - DAY

168.

They approach the door Steven opened earlier, push it open. The OLDIES are playing here, some innocent, romantic ballad.

169. INT. BEDROOM - DAY

169.

In the shadowy light, they can barely see Steven and Tova's bodies fallen together. Raymond hurries to them. They're dead. He pounds the wall in frustration; Wallace throws up.

RAYMOND
Twenty minutes! How did he know?
(looks at her)
You okay? You want me to call?

WALLACE
No, let me. I've got to get out here.

As she leaves, Raymond turns off the RADIO. With it gone he hears WATER RUNNING in the bathroom. He draws his gun, edges toward the sound.

CUT TO:

170. INT. HALL - DAY

170.

Wallace on the phone asking for ambulance, etcetera. While she's talking, she notices blood spots on the carpet.

(CONTINUED)

170. CONTINUED:

WALLACE
(to Raymond)
Look at this...

She starts to follow.

CUT TO:

171. INT. BEDROOM/BATHROOM - DAY

171.*

Raymond doesn't hear her because of the WATER. The shower is on full blast and the door is fogged. He assumes the stance, yanks the door open.

The shower stall is empty. With the gun he bangs off the water. A little blood appears on the grout between two tiles. As he stoops to look:

TWO GUNSHOTS

RAYMOND
Wallace?!

He races through the bedroom out into

172. INT. HALLWAY - DAY

172.

A figure flying down the hall (down the stairs?). Raymond starts after him when he sees

WALLACE

crumpled on the floor. A moment of indecision. He rushes to her. She's bleeding heavily.

RAYMOND
(pulling her to him,
frantic)
Wallace! Wallace!

CUT TO:

173. EXT./INT. STREETS/RACING AMBULANCE - DAY

173.

An ambulance hurtling through the streets, SIREN SHRIEKING.

174. INT. AMBULANCE - DAY

174.

Raymond trying to keep Wallace's gurney steady while

(CONTINUED)

174. CONTINUED:

PARAMEDICS work feverishly on her.

Her eyes open, flicker, confused, find Raymond.

WALLACE

It was him.

(Raymond looks, realizes
she's conscious)

It was Peck.

RAYMOND

(to a Paramedic)

You hear that?

WALLACE

(to the Paramedic)

Dennis Peck shot me.

(a little smile)

Unprovoked.

The paramedic nods, acknowledging, has no idea why they're telling him. The vehicle lurches. Raymond holds her steady. She becomes aware of the activity around her.

WALLACE

This all for me.

RAYMOND

Sshh...Relax.

WALLACE

(half there)

I am relaxed. You relax.

He laughs a little, becomes serious, looks at her fondly.

RAYMOND

Listen, that thing I said--dyke?--I
didn't mean, I mean, I meant it,
but...

WALLACE

But you like me anyway, huh,
Raymond?

He's close to tears, holds her hand.

CUT TO:

175. INT. HOSPITAL WAITING ROOM - DAY

175.

Raymond with Teeters.

TEETERS

Okay, I admit it: you were right.
You're a hot shot, I always said
so.

He offers his hand. Raymond knows he's full of shit,
shakes it anyway. A SURGEON appears in greens; they
turn to him.

SURGEON

(good news)

Evidently she's too sarcastic to
die.

Raymond laughs, nearly cries. Teeters puts a hand on
his shoulder.

SURGEON

I'll fill in the details later.

He goes back out. Teeters glances at this watch.

TEETERS

(starts toward elevators;
Raymond with him)
I've got to go coordinate this;
we've got people at Dennis's house,
everywhere he goes...

RAYMOND

I've gotta be there to take him.

TEETERS

We'll try.

RAYMOND

No, it's mine.
(indicating bloody
clothing)
I'm gonna run home and change and
meet you at the tower.

As they start to leave, Grieb hurries in, eyes full of
concern.

(CONTINUED)

175. CONTINUED:

TEETERS

She's going to make it.

GRIEB

Thank God.

TEETERS

(to Raymond)

Coming?

RAYMOND

I want to talk to Eddie a minute.

As Teeters walks out of the room, Raymond drives a fist into Grieb's stomach, doubling him over. He dumps him in a chair, pins him to the wall, a forearm against his throat.

RAYMOND

You told Dennis we were going after Steven Arrocas.

(Grieb's in too much pain
to speak)

No one else knew. That makes you accessory to murder.

(with a frightening fury)
You're going to jail, and if
anything's wrong with Wallace--
Anything, anything!--I'm going to
rip you in half.

A strange, new viciousness in Raymond.

GRIEB

(choking)

Let me go...

(Raymond presses harder;
Grieb's speechless,
strangling)
Wait a second...I can't....Let me
go, or I'm gonna...You're right,
okay, just let me...

Raymond eases off. Grieb coughs for several seconds. He's miserable, guilt-ridden.

GRIEB

When I saw Dennis's phone bill...

(CONTINUED)

175. CONTINUED:

GRIEB
(shaking head)
...I had to ask him about it. I
had to. He's my friend.

RAYMOND
I was your friend.

GRIEB
He's Dennis Peck. I knew him
twenty years. He's done things for
me, saved my ass, saved my fucking
life. What am I supposed to do?

Raymond gives a rueful smile, turns Grieb loose, walks
over to

A PAY PHONE

Raymond holding. It RINGS several times. He's about
to hang up when it's answered.

KATHLEEN'S VOICE
Hello?

RAYMOND
You're there. Great.

176. OMIT

176.

CUT TO:

177. INT. RAYMOND & KATHLEEN'S APARTMENT - DUSK

177.

The room is dark. A rectangle of light where the door
to the hall is open. Kathleen has just dumped
groceries on the counter and grabbed the phone.

KATHLEEN
I just got in.

RAYMOND
I need to borrow your car. Mine
got left somewhere.

KATHLEEN
I'll come get you.

(CONTINUED)

177. CONTINUED:

RAYMOND

No, a cab's faster. I've got to change clothes anyway. I'll be there in ten minutes.

She hangs up. She closes the front door, turns on the light. She doesn't notice spots of blood on the carpet like at Steve and Tova's.

She returns to the kitchen, puts away the groceries, carries a package of toilet paper down the hall into

THE BEDROOM

darkened, and from there into

THE BATHROOM

where she switches on a light, puts the paper in a cupboard. She picks up a brush and returns to

THE BEDROOM

brushing her hair. She brushes in front of a mirror in the half-dark and suddenly a FIGURE is standing right beside her. She GASPS.

DENNIS

Don't say anything. Don't scream.

She can see a gun in his hand. He leads her to the bed, turns on lamp, beckons with the gun for her to sit down. She perches nervously on the foot.

KATHLEEN

What're you doing here?

DENNIS

Waiting for Raymond.

KATHLEEN

He's out of town. He just called to say he'll--

DENNIS

Be here in ten minutes.

(CONTINUED)

177. CONTINUED:

DENNIS (Cont'd)

(indicates bedside phone)

Then we'll finish up, and I'll be on my way.

KATHLEEN

Why do--

DENNIS

Sshh. Don't talk. Please. 'Cause there's nothing to say. All right? Raymond and I have something to do. We've done other things, and now we have to do one more.

(looks at her)

Once you start, you have to go the end, wherever that is, wherever. Understand?

She nods.

DENNIS

No, you don't. You think you do, but you don't. It's like if you had a baby you'd do anything for the baby. You'd go to the end of the line and beyond, no question, because it's your baby. It's you, and it's not you, and that's more than just you. This is the same. Exactly the same. Because there are things that are more important than anything else. Most people don't know that. They cling to their shitty little lives even though they're not worth anything. But the best is a life that doesn't matter so much. Where you can give it up because you're more than your life.

He's silent for a minute. He's pale, sweating, yet strong as ever.

DENNIS

I have to kill him.

(off her)

I'm sorry, really, because I like Raymond in a way. I appreciate him.

(CONTINUED)

177. CONTINUED:

DENNIS (Cont'd)
(smiles, then lapses into an
unthinking silence until he
checks his watch)
Is he usually on time? Raymond
would be on time, wouldn't he?
Don't answer. I'll tell you
something. When you had lunch with
me, you had a good time. You
relaxed, you opened up, didn't you?

She says nothing.

DENNIS
My foot hurts. Could you take off
my shoe. I can't bend down.
(gestures with gun)
Take it off.

She starts to. He stiffens against the pain. She does
it gently, but even so Dennis nearly passes out.

Once it's off, an alarming amount of blood pours out...
Kathleen is horrified, about to speak, but Dennis puts
the gun to his lips.

DENNIS
Sshh. There's nothing to say.
Take off the sock.

She carefully peels it off. The foot is swollen,
blackened. Kathleen can't look. Dennis regards it
stoically.

DENNIS
Not so good.

178. OMIT

178.

179. INT. APARTMENT - NIGHT (STORY NIGHT #15)

179.*

Raymond sees the grocery bags in the kitchen.

RAYMOND
(calling)
Where are you?

He walks down the hall, pushes open the door

180. INT. BEDROOM - NIGHT

180.

Dennis, one hand over Kathleen's mouth, holding her as she struggles. The other fires a gun.

The bullet goes right through Raymond's upper chest, spinning him backwards out of the room.

Dennis is up. Kathleen breaks free.

KATHLEEN

Raymond!

Dennis hurls her across the bed, moves toward the door just as Raymond charges back through it.

The grapple like standing wrestlers, smash along the wall, waltz THROUGH A GLASS SLIDER onto

181. EXT. BALCONY - NIGHT

181.

and right through a rail, as they fall together into

182. AN ILLUMINATED SWIMMING POOL

182.

Underwater: Blood plumes from Raymond's chest and Dennis's foot like skywriting.

The struggle continues, furious, but silent, slowed, weightless.

Raymond pulls his gun. Dennis knocks it loose, and it floats away, CLINKING distantly against the cement bottom.

They fight over Dennis's gun which fires, the bullet SCREECHING through the water.

Raymond is out of breath, tries to surface. But Dennis drags him deeper. Raymond flails desperately, but Dennis is stronger.

Raymond is losing strength. His hand gropes wildly for the fallen gun. It's inches away, but he can't turn his head to look, and his hand keeps missing it.

(CONTINUED)

182. CONTINUED:

Then one finger touches it, the fingers fan out desperately. He gets a grip. He puts it to Dennis's head. He pulls the trigger.

Nothing happens. He pulls again. Nothing. He pulls a third time.

A SCREECHING. Dennis's head snaps back. He looks at Raymond. Blood issues from his mouth, and his body collapses down over Raymond's shoulders.

Raymond's spent, exhausted. He tries to free himself from Dennis's grip, but can't untangle their limbs. He tries to push himself to the surface, but with the weight of Dennis, he hasn't the strength.

He gives up.

They drift together, like twins in amniotic fluid, the cloud of blood enclosing them.

A woman's arm appears from the top of the frame. It reaches Raymond's hair and pulls him up. It's Kathleen. She separates the bodies, drags Raymond up out of frame. Dennis floats on alone.

183. EXT. POOL SURFACE - NIGHT

183.

Kathleen pulls Raymond out of the water.

Kathleen performs mouth-to-mouth resuscitation.

Raymond opens his eyes.

184. OMIT

184.*

THE END

124. CONTINUED:

RAYMOND
Ready for politics.

THE END