

REVISIONS:

2/12/90 Blue
2/14/90 Yellow
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3/12/90 White/Green
Cover
3/26/90 White/Pink
Cover

NEW JACK CITY

Written by
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Based on an Original Screenplay "Nicky"
by Thomas Lee Wright

JACMAC FILM, INC.
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FADE IN:

1 INT: NIGHTCLUB 1

The deepest bass, pulsating thunder of rap music. BODIES dance, twist, gyrate, fusing to the rhythm in a spontaneous combustion of searing colored light.

2 LOW ANGLE 2

The CAMERA SWIMS UPSTREAM through the DOPE BOYS and their GALS. Tight skirts, slick neon flesh, the Roaring Twenties of today, the New Jacks.

The CAMERA CONTINUES towards the back of the club, PUSHING IN ON a narrow rectangular window as one by one, FOUR FOURTEEN-YEAR-OLD BOYS, wearing black leather Mother of Africa pendants and geometric afros, squeeze through the back-alley window. They drop to the ground like thieves, anxious to drink in the latest cultural phenomenon.

Suddenly a huge hand DROPS INTO FRAME like a vice collaring one of the boys.

BOUNCER (OS)

I done told you Pee Wee's Play-house Niggas to stay outta here!

3 EXT: ALLEY - NIGHT 3

In one CONTINUAL FLUID CAMERA MOVE, WE FOLLOW as the back door bursts open and the boys pitch out into the slick alleyway like roaches with the light on, hollering, laughing and slapping skin.

MUSCLE BOY

(in hysterics)

Yo! Yo! He effed you up!

DARK KID

(mooning)

Kiss the baby, Hoe.

4 EXT: STREET - NIGHT 4

The boys lead us on a surrealistic, fast-paced tour of "the block." Pre-dawn, eerie back-lit abandoned cars, open fire hydrants, DEALERS, HUSTLERS scrambling. An OLD MAN sweeps up in front of his shop. One of the last bastions of sanity in a neighborhood under siege by the madness of crack.

4 CONTD

4

Across the street a group of bare-chested and bloated MIDDLE-AGED JUNKIES soak down two Mercedes-Benz AMG 300Es. Washing and worshipping the autos like golden calves.

MUSCLE BOY

(as they pass)

Look at those monsters. Cleanin' up after Doctor Frankenstein.

TALL-SLIM BOY

(as they pass)

'Least it's honest, man. They ain't breakin' no laws.

MUSCLE BOY

You flippin? But I understand it; you the one wanted us to get jobs at McDonald's --

(as he and the other boys snicker)

Why go for \$3.00 an hour when you can make \$500 a day selling rocks for Nino --

With the exception of the Tall-Slim Boy -- who looks irritated -- the boys vigorously agree.

For the first time, WE CUT OUT of our FLUID ONE SHOT and INTO --

5 HAND-HELD MODE (CINEMA VERITE)

5

The CAMERA APPROACHES the boys as they take their places on the stoop. A slinky, sinister opus of New Jack swing kicks from a ghetto blaster on the bottom step.

VOICE (OS)

Yo ... you know where Nino Brown lives?

The boys look up suspiciously, RIGHT INTO CAMERA, bracing for action. As CAMERA CLOSES IN TIGHTER ...

MUSCLE BOY

And ... why should I tell you? One day he paid me \$100 to stand in line and get him some fish and chips, 'cause he didn't want to get out of his Benz.

*

Muscle Boy sneers at the others, as the CAMERA PANS to the Dark-Skinned Kid.

5 CONTD

5

VOICE (OS)

What about you?

DARK KID

I ain't telling you shit. Our team took first place in his basketball tournament last summer, and he bought the whole team red Honda scooters.

(suddenly recognizing speaker)

Yo ... Yo! You 5-0. This dude is a cop! A cop!

The CAMERA WHIPS AROUND as the four boys scatter. The junkies panic and run, painting the street white with suds. The CAMERA TEARS DOWN an alley after the Tall-Slim Boy. High speed chase, combat style. Finally, the kid, cornered and tired of running, says:

TALL-SLIM BOY

(right into camera)

Yeah ... I know where the fuck Nino lives. He beat this kid who was scramblin' for him with a Louisville Slugger, poured gasoline on him and set him on fire after he shorted him \$5.00.

(beat; tears in eyes)

I hope you kill his black-hearted ass.

*

6-16 OMITTED

6-16

SUPERIMPOSE: THE CITY, MID-'80's

17 EXT: MACOMBS BRIDGE - TRAFFIC PASSING - NIGHT

17

Not much; it's late at night. Then --

18 SCREAMING MAN

18

suspended over the side of the bridge. It is twenty stories down to the water.

The muscle-man mountain holding the screaming man is DAVID "DUH DUH DUH" MAN BUTLER. Nino Brown's 25-year-old stuttering force of one. Dressed in subdued Gucci polo shirt and gabardine slacks. Duh Duh Duh Man has the screaming man by his ankles; he is screaming at the top of his lungs. Screaming man loses a shoe. Duh Duh Duh holds it in his hand. (NOTE: He will stutter at the director's discretion.)

18 CONTD

18

DUH DUH DUH

Damn.

Drops the shoe. Down it goes. SPLISH. The black Harlem River swallows it whole.

Screaming man now dangles by one leg.

A YUPPY BLONDE with evening clothes begs them not to drop her drug-dealing boyfriend who looks like a young investment banker. *

YUPPY CHICK

Please, please, let my baby go!
He's been one of your best salesmen -- you'll get the money.

RONNIE "NINO" BROWN gets out of a white Jeep; 27 years old, taut and dangerous-looking man shark carrying a walking stick with a silver lion's head on it. He walks over, smiles and comforts the girl. She gives him a bewildered, pitiful look. *

NINO

It's okay, ma'am. That's just what we're planning to do. Let him go.

Nino cold-cocks the woman with left hook -- she's out like a light. Stepping over the sprawled-out body, he walks to the edge.

NINO (contd)

Take off his other shoe.

Nino pulls the lion's head off his cane, REVEALING it's a dagger. He slices open the man's foot.

SCREAMING MAN

Oh, no! Please, young blood!

NINO

(carving)

Don't start bitchin' up now, Heywood. I told you not to be smokin' that zootie.

SCREAMING MAN

Oh please, my God in heaven, Nino, no, please. Give me another chance. I -- I owe out so much money, but I'll pay you! Just give me some time!

18 CONTD

18

NINO
 Brothers don't wait to get paid.
 Money talks and bullshit runs
 the marathon.

Nino nods. Duh Duh Duh grabs his pant legs. The pants
 slide off.

Screaming man falls through the dark night. SPLISH.
 Silence.

Nino walks back to the Jeep. No remorse, it's just a job.
 Duh Duh Duh looks over the edge.

DUH DUH DUH
 Can't see nothin'.

Duh Duh Duh tosses the pants and returns to the Jeep.
 He and Nino drive off.

19 ON PANTS

19

floating south, down the dark currents of the Harlem
 River.

19A EXT: HARLEM - WHITE LETTERING ON HUGE OUTDOOR
MURAL - DAY

19A *

CAMERA PANS DOWN toward the street as we hear the
 Lord's Prayer. The CAMERA COMES TO REST ON:

19B TWO MEN

19B

standing on the western corner of 129th Street and
 St. Nicholas Avenue. It is summer -- dusk -- Friday
 night.

MICHAEL "SCOTTY" APPLETON, the handsome but more
 threatening-looking guy, looks at the slightly younger --

Somewhat comic-faced -- RENNY "POOKIE" ROBERTSON. As
 Pookie bows his head, reciting the Lord's Prayer,
 Scotty looks on in disbelief and impatience.

SCOTTY
 (bewildered)
 Amen ... ?

Pookie looks up at Scotty, smiles.

POOKIE
 I like to say a prayer before I
 start scramblin'. Keeps everybody
 honest. See what I'm sayin'?

19B CONTD

19B

SCOTTY
Whatever ... What's your price?

POOKIE
Seventeen.

SCOTTY
Seventeen thousand for a kilo?
That's pretty steep, my brother.

POOKIE
This ain't Delancey Street, and
you ain't gonna jew me down,
homeding. That's my price ...
Take it or leave it.

They just look at each other, trying to stare each other
down, waiting each other out.

SCOTTY
Come on, my brother. God is
with you, right? Fourteen kay.

POOKIE
(antsy)
It's getting late, man. You
wanna do this correct, or not?
Seventeen.

Scotty frowns. He shuffles from side to side.
Reluctantly, he hands his attache.

SCOTTY
It's all there.

Pookie opens the attache.

19C ANGLE - INSIDE ATTACHE CASE 19C

Neat bundles of 20 and 50-dollar bills in rubber bands.

19D BACK TO SCENE 19D

Pookie nervously looks up at Scotty; he spits a glob of
green mucus in Scotty's face, punches him in the stomach,
and takes off up the hill. Scotty stumbles -- wipes his
face -- gives chase.

19E EXT: PARK - DAY 19E

Hamilton Park; broken-down swings, teeter-totters, monkey
bars. YOUNG CHILDREN and their TEENAGE MOTHERS watch as
19F Scotty chases Pookie into basketball court. 19F

19F CONTD

19F

Pookie pulls a cheap revolver from his pants waist -- fires at Scotty -- misses. Mothers grab children to protect them.

19G ANGLE

19G

Just before Pookie reaches the crowded basketball court, with a cowboy-cock of his head, Scotty removes a nine millimeter from his pant-waist, and shoots Pookie in the ankle. Pookie screams, drops. Attache falls; bundles of money are scattered around the court. The HOOPSTERS -- a mix of street guys, older blue-collar guys, and even a shirt-tie-and-gabardine-slacks guy we will later come to know as KAREEM AKBAR -- look ... but no one makes a stupid move. Scotty gathers the money, places it back into the attache. He looks in Pookie's attache -- it's stuffed with newspaper. Pookie calls for help. Scotty, the hip-hop supercop, goes over and punches him in head and face.

SCOTTY

You think you slick, filthy, blasphemous, dopefiend mutha-fucka. Hawk-spit in my face? And then try to shoot me, too? Slick this ...

VOICE #1

Yo, he's messin' that kid up ...

VOICE #2

Beatin' his monkey ass ...

VOICE #3

Uh-oh, five-oh, y'all.

Sirens scream out, but Scotty doesn't hear them, because he's wrapped up in his assault. Other guy is screaming for help.

19H ANGLE - FOUR UNIFORMED OFFICERS

19H

run into the crowded court, and try to yank Scotty off of his victim -- A fellow officer, HOWARD BRICKS, tries to calm him down.

BRICKS

Let 'im go, Scotty. You got him, you got him ...

SCOTTY

"Eff" that, man. He spit in my face, and tried to rob me --

19H CONTD

19H

Scotty is strong; he wrestles away from two officers, until all four finally pin him on the ground, huffing and puffing.

20-

22B OMITTED

20-

22B

DISSOLVE TO:

23 EXT: BILL ROBINSON BASKETBALL COURT - DAY

23

GERALD "GEE MONEY" WELLS, 23 -- Nino's loyal right-hand man -- plays a pickup basketball game. Gee Money makes shot.

GEE MONEY

Pay the bill, pay the bill.

Pay up, ducks.

DOPE BOYS reluctantly hand over the cash. Gee Money walks over to a park bench to take a breather. He counts up the spoils.

24 ANGLE - NINO

24

arrives at the curb in the Jeep. Duh Duh Duh leans on the horn.

Gee Money looks up, and smiles, seeing that it's his partners-in-crime. He jogs over to the Jeep, and gets in. Duh Duh Duh pulls off.

25 INT: JEEP - DAY

25

Nino pats Gee Money on the shoulder.

NINO

Man, you 'member when we played for Reverend Oates on the MOAB "Biddy" Squad.

*

GEE MONEY

Yeah, I was 11, and you was 13, and were the baddest backcourt in each-one-teach-one.

NINO

(gets serious)

Yeah, well, that was when we wasn't makin' no money. And now that we are, you out here shootin' jumpers and what not. Business must be good.

GEE MONEY

(grins)

It will be. Peep this out.

Gee Money pulls a tiny vial from the jacket of his sweatsuit. It is filled with small pieces of white-colored rocks, that look like chips of soap. Nino studies the vial, and then Gee Money.

NINO

Free base. So what?

DUH DUH DUH

Yo, you know the rules. Us brothers don't get high.

GEE MONEY

Aw, shut up and drive, ya non-talkin' bastid.

Nino gives Gee Money a concerned look.

NINO

My brother, my brother. You been makin' money outside the family?

Gee Money is hurt and offended. As he tries to play it off.

GEE MONEY

I have been doing a little experimentin'.

NINO

How you mean?

GEE MONEY

At the clubs. After some of the fellas would step away from the blackjack table, and the bar, and get ready to buy a fiddy or a hundred dollars' worth of sniff, I would set them up with a hit of base in the back room. And yo, fifteen minutes after leaving the club, they would be back. With two or three people with 'em. And bus' this ...

NINO

What?

25 CONTD

25

GEE MONEY

They didn't come back for the cocaine. They came back to buy the base.

Nino looks at Gee Money, and then out Jeep's window. He is in deep thought.

NINO

You soundin' like this is gonna change the world.

GEE MONEY

I don't know about all that. All I know is that hard-core, career dope fiends, and even the cokeheads like the number runners from way back -- Cisco Kid and Billy Bucks -- be comin' into the clubs to get a taste of the base. They be goin' crazy over this, Nino. And the bitches? -- They'll do anything for it.

(evil smile)

I got my bozack done every day last week. Several times a day.

Gee Money has Nino's undivided attention.

Nino is quiet for a moment, absorbing everything that he's just heard.

NINO

Let me think about this.

26 EXT: HARLEM STREET - DAY

26

Duh Duh Duh Man and Gee Money are riding in the Jeep. It is late morning. They cruise steadily, almost slowly.

27 ANGLE - INSIDE ROVER

27

Gee Money looks out the window, eyeing each street corner -- east to west -- as if he is looking for someone.

DUH DUH DUH

So you really think this base is the new, high-powered shit, huh?

27 CONTD

27

GEE MONEY

No question. We gonna come off,
and in a big muh-fuckin' way, too.

(beat)

Wait -- yo, there's Keisha, up
there on the corner of 129th Street.

DUH DUH DUH

Uh-oh. Look like she gettin' ready
to beat somebody down.

28 ANOTHER ANGLE

28

A gorgeous, coffee-colored young woman stands near Volvo in the doorway of a run-down tenement. This is KEISHA LEWIS, 20, a member of Nino's crew. She is sinewy, built like a swimmer. She argues with TWO YOUNG WHITE BOYS in an expensive Volvo, with Connecticut plates. She is holding one of them by the face. The white boys are terrified.

WHITE BOY #1

Get the fuck off me, you nigger
bitch.

KEISHA

Yo pale muthafucka, don't play
with me, 'cause I ain't your moms;
Bitch askin me some shit, like,
"Am I selling pussy and cocaine?"

WHITE BOY #1

Right. Just get your fuckin' hands
off me.

Keisha pulls up her shirt and removes a nine-millimeter from the waist of her jeans. Hear white boys yell like girls.

KEISHA

Shut the fuck up and get out the
car. Both of you! Now!

White boys get out of the Volvo, whimpering, shaking. They are in their early twenties and dressed like Ivy League preppies.

Keisha trains the gun on them. SEE she is enjoying this.

KEISHA (contd)

Is that what you think of all black
women? Nigger bitches?

WHITE BOYS
(sounding like
little girls)
No! No!

KEISHA
Did you know that black women rule
the world? Did you know that I
come from a line of royalty; like
the Queen of Sheba, and Nefertiti?
Did you dumb, racist asses know
that?

WHITE BOYS
(hysterical)
Yes! Yes!

KEISHA
Kill that noise? Get on your knees,
and lick the ground.

White boys look at each other, bewildered. Keisha clicks
the cartridge of the "nine."

The white boys seem indignant.

Keisha fires a shot over their heads; white boys begin
bowing and licking the ground.

29 ANOTHER ANGLE

29

Gee Money and Duh Duh Duh pull up in the Jeep. SEE and
hear them laughing it up.

Gee Money jumps out of the car and grabs Keisha play-
fully. The white boys run to their Volvo and speed off.

GEE MONEY
Whas up, baby doll? You tryin'
to put heads to bed early in the
morning, or what?

KEISHA
Tryin'd to teach them dumb basti.
somethin' about our history.

GEE MONEY
Get in the car, Miss Garvey. We
got an important meeting tonight.

*

Gee Money and Keisha get in the Jeep. They all drive off.

DISSOLVE TO:

30 EXT: HARLEM NIGHTSPOT - NIGHT

30

Welcome to the Spotlite on this late August night. Hear the powerful thunder of rap music muffled behind the thick oak doors of the club. The entrance under the awning is well-lit.

SEE the cars pulling up to the entrance of the club: BMW, BENZ -- Jeep. Nattily-dressed TEENAGE BOYS and GIRLS depart from the expensive chariots.

The music is loud. Jungle drums, jungle rhythms, and jungle words. Everything you know and hate about black youth. OLD SOULS with junior high school faces sit at the bar drinking from splits of Dom Perignon and Moet and run head games on the gangster GROUPIES -- "stunts" -- in tight silk skirts.

SEE bodies twist, gyrate, and contort.

Nino, Duh Duh Duh, and Gee Money make their way back to the offices in the Spotlite; the dancing throng parts like the Red Sea, paying reverential deference to the kingpin as he walks past --

31 ANGLE

31

Scotty is dancing with TWO FINE YOUNG WOMEN as Nino walks by -- Both men make brief eye contact -- Nino and his boys then disappear --

32 INT: OFFICE - NIGHT

32

This office/conference room in the back of the Spotlite is plush, but not gaudy. Nino, Gee Money, Keisha, Duh Duh Duh, SELINA, Nino's 28-year-old, buxom, attractive Donna Karen-clad girlfriend, and Kareem Akbar -- the same handsome (Buppy) brother we saw at the basketball court earlier --

NINO

(condescending)

You must like slumming, Kareem. What would make a high-class guy like you leave a good computer programming job at Citibank, come uptown and work among a den of thieves?

Laughter from the crew.

KAREEM

A blind man in the dark could see that. Arithmetic and common sense, the difference between the 800 dollars a week and 6,000 a week.

32 CONTD

32

SELINA

My cousin also likes the fact that you're in the tradition of Joe Kennedy.

NINO

Good -- Because you gotta rob to get rich in the Reagan-Bush era. They running a strange program, y'all.

KEISHA

I'm telling you.

NINO

... This is an administration that creates an economic situation -- more poor and disenfranchised people than this country has ever known -- and then pretends it doesn't exist.

GEE MONEY

Meanwhile, the rich get richer ...

KAREEM

... And richer ...

NINO

But since Gee Money told me six months ago that the cocaine glut in our clubs could be used to an advantage, Reaganomics has given us a hell of an opportunity. A lot of people have given up on hope. And that's gonna make us rich.

SEE Nino remove a vial of base from his pocket, and place it in the middle of the table.

*

NINO (contd)

In times like this, people wanna get high. Real high. And real fast.

Gee Money picks up and scrutinizes it.

*

GEE MONEY

Yo, it looks like base, but it ain't.

KEISHA empties vial on table and cuts the contents with a knife.

KEISHA

What? People crazy over something that looks like cracked-off pieces of soap?

NINO

It takes too much caine to make base -- ain't no real profit in base -- it's too expensive and it's too much trouble. And like you Gee Money I also have been doing some experimenting and discovered by cutting the caine with comeback we make more product not less ... It's just like turning iron into gold! This is going to change our future. Just like big business when you change your product you change your marketing strategy. Gone are the days of sellin' on street corners, in dark alleys, or in the bathroom of some bummy-ass bar. When there's too many different places to look after, too many different things can go wrong --

GEE MONEY

Yo, Nino, I don't get it. Whaddup?

NINO

It's about combination and consolidatin', that's whaddup.

KAREEM

(starting to understand)

What're you planning to take over, some building?

Nino paces the room like a military strategist --

NINO

The Carter apartments ...

Everyone reacts.

NINO (contd)

That's right, we're gonna take over a whole apartment complex. We'll set up a lab to make the product, Kareem can hook up a computer system to keep track of money, product and workers. We'll have a security force to screen customers, ward off rival crews, and lookouts to alert us of police. One place to sell our product, one place to collect our money. We'll own this fuckin' city.

The brothers look at each other; it dawns on them that this is a brilliant, ground-breaking plan ...

NINO (contd)
This city will become New Jack
City.

DUH DUH DUH
Youse a genius, Nino. A pure,
stone, undulated -- I mean, unta-
lutite --

GEE MONEY
Man, please shut the fuck up,
before you have a seizure, or
something.

Everyone laughs.

GEE MONEY (contd)
Nino, my brother, it is a brilliant
plan.
(worried)
What about the feds trying to bum
rush the operation, Nino?

NINO
(calm)
I've got a plan for that, too.
(grin)
I call it the December 7th.
"December 7th Plan" in full effect.

GEE MONEY
(understanding)
You are a genius, Nino.

Nino smiles.

NINO
A few things do concern me, though.
One: Fat Smitty controls the
scramblers around the Carter. It's
time to sing that Fat Bitch a lullaby!

KEISHA
(smiles)
Rock-a-bye baby.

GEE MONEY
He's as good as Elvis, Nino.
What's the other thing you were
gonna speak on?

32 CONTD

32

NINO

... Let's buy a little cooperation,
a little loyalty and respect.

GEE MONEY

(puzzled)

What?

NINO

I was thinking we could build a
community center for the Moab
Church. A place where kids could
play ball, get tutored, etc.

SELINA

Reverend Oates is gonna love that.

NINO

Last, but not least, we need a name
for the product. Some shit that
people will recognize immediately.

KAREEM

White rock?

GEE MONEY

Nah, man. How about Keisha's
description.

KEISHA

(puzzled)

What, soap?

GEE MONEY

No, cracked off pieces of soap.
Why not just call it crack, Nino.

33 LOCEE - NINO

33

a crazy glint in his eyes. A sly smile.

NINO

Damn. Crack.

33A OMITTED
thru
33F

33A *
thru
33F

34 EXT: BUSY CORNER - HARLEM - DAY

34

Near southern corner of the Carter Projects, cars are
pulling up to YOUNG MEN in dreads and multicolored knit
caps; SEE young men exchange small manila envelopes

34 CONTD 34

for cash coming from extended arms from the driver's side of the cars. Marley's "Redemption Song" wafts from a red Jeep on that corner.

35 ANGLE 35

Gee Money's white Jeep pulls up to the corner. Keisha and Duh Duh Duh accompany Gee Money outside.

36 ANGLE 36

In front of the red Jeep, a fat but somewhat muscular man in his late 40's, SINCLAIR SMITH, aka FAT SMITTY, dressed in work coveralls, slaps around TWO YOUNG SALESMEN, cursing them out in a thick Caribbean accent.

37 ANGLE 37

Gee Money leans out of white Jeep's back-seat window, and yells:

GEE MONEY

Yo, Fat Smitty. C'mere for a minute. I need to speak with you.

Fat Smitty turns around, angry and confused.

FAT SMITTY

Who the fuck are you?

GEE MONEY

Old man, I'm here to tell that out of all of the blocks in this fair city, Nino Brown has picked yours.

FAT SMITTY

Who the fuck is Nino Brown ...
What the ...

Fat Smitty is furious -- goes on a rampage, yelling, cursing, kicking the white Jeep's doors --

8 INSIDE JEEP 38

Gee Money looks at Keisha; she removes her "nine" from the waistband of her pants, clicks the cartridge.

39 ANGLE 39

SEE Keisha open the door of the Jeep, and jump out. Before the bewildered wildman has a chance to react,

39 CONTD

39

Keisha puts the "nine" right next to his temple, and pulls the trigger twice.

Blood flies everywhere; it splatters the white Jeep. Fat Smitty falls in the street, shaking as if he's having a seizure. Activity on the street is frozen -- SOME PEOPLE run for cover. Keisha kicks trembling body of Fat Smitty out of the way, and jumps back in the white Jeep. It jets off. Hear Gee Money's voice as they pull off:

GEE MONEY

Now that's how you kill a low-level drug dealer, my brothers. Get right up on the muthafucka and bye-yow! ... blow his muthafuckin' brains all over the sidewalk. In broad daylight.

DISSOLVE TO:

40 OMITTED
thru
45

40
thru
45

46 INT: GOTHIC CATHEDRAL - DAY

46

The REVEREND walks down the aisle through the huge cathedral. Some churches are built as monuments to God. This one was built to house him. In short, it's splendid. The Reverend, a little awed by it all, sits in the front row, waiting. Suddenly Nino appears behind the startled Reverend. *

NINO

I asked you to join me here because one day, Reverend, you're going to have a church just like this or better. No more second-rate anything.

The Reverend just stares.

NINO (contd)

You know something?

Nino dumps a plastic bag of neatly bundled \$100 bills out. The Reverend is pleased. Nino smells the bundles of bills. *

NINO (contd)

I love the smell of money; old money, new money. Just as long as it's real money.

46 CONTD

46

REVEREND

Now that's a sin I haven't heard
of, son.

Nino smiles at the Reverend.

NINO

Why you always call me that? I'm
not your son.

REVEREND

I don't calls you son 'cause ya
mine. I calls ya sun 'cause ya
shine.

They laugh.

NINO

Well, this is only my first
charitable donation -- \$400,000.
-- to the community; between me
and you on the "Q.T.," of course.

REVEREND

Of course. Thank you. Now we
can finish construction on the
community center in less than a
year. The basketball courts in
Bill Robinson are too raggedy,
and the kids need a place to play
when it gets cold.

NINO

Bet.

Nino looks into plastic bag, and takes out one more bundle
of money, and throws it on table -- in Reverend's lap.

NINO (contd)

Psyche. You thought I forgot
about your daughter Mary's
wedding. Here's \$50,000.

Reverend Oates is pleased.

REVEREND

Bless you, son.

NINO

She's getting a good man in
that kid, Phil McKie. He's a

(MORE)

46 CONTD

46

rookie, but he's a smart cop; he
knows when to call me.

Nino exits. WE HOLD ON a slightly troubled Reverend. *

SUPERIMPOSE: TWO YEARS LATER

46A EXT: HARLEM BUILDING - COME UP TO FULL COLOR - DAY 46A.

Black Fury rolls up on Harlem brownstone near 139th and
7th Avenue. Building is a series of renovated condo
apartments.

Three men jump out. "DEE-TEE" BRICKS, 30's, handsome,
Brooks Brothered Federal District Attorney; VIC MORRIO,
tough white wiseass, crew cut, one hoop earring, leather *
jacket, combat boots, 29's -- special narcotics agent --
and special surveillance expert PARK guards copiously
stoop as Morrio and Bricks run into the building.

46B INT: SCOTTY'S LOFT - DAY 46B

Raw space, lot of light. WE PAN an extensive book
collection, framed photos of Malcolm and Garvey.

CLOSE UP - BATHROOM

A beautiful girl, MARIA, freshens up in the mirror,
meticulously painting pouty lips.

OUTSIDE IN LIVING ROOM

Scotty checks himself in the living room mirror, adjusts
his African robe.

The girl starts to strip off her office clothes, opens
her briefcase. Removes sexy lingerie from a gift box
marked, "Love, Scotty."

Scotty throws his most seductive record on the stereo,
augmenting the mood and fluffs up the bed in anticipation.

46C INT: BROWNSTONE STAIRCASE 46C

Armani cap toes run upstairs.

46D EXTREME CLOSE UP - SILK STOCKINGS 46D

being rolled up long, shapely legs. Then fastened with
a garter at the thigh.

Scotty opens the bed, pauses, then closes it back up so
it doesn't come off deliberate.

46D CONTD

46D

She lets down her hair, looking devastating.

Scotty lights incense, last-minute cologne check. Remembers something, pulls an Uzi and a revolver from under the bed pillow and stashes them under the bed just as his lady steps out of the bathroom. For the first time WE REVEAL her in her new high-cut lingerie. She is a knockout.

SCOTTY

(grins)

Baby, you got a body to make a vibrator work without batteries.

* She smiles. Lies down seductively beside Scotty.

MARIA

It's been too long.

46E EXT: LOFT DOOR
EXTREME CLOSE UP - MORRIO

46E

expertly picks Scotty's complicated locks with high-tech hardware.

46F INT: LOFT

46F

Maria gazes up into Scotty's eyes. He seems momentarily distracted, then she kisses him ... Suddenly instinctively, the man pulls her to the floor as Bricks, weapon drawn, leaps in from the now open fire escape and Morrio busts in through the door.

Door busts open; Morrio and Bricks train guns. They both freeze. There on the floor is Scotty's Uzi trained on Morrio; his pistol covering Brick's crotch. It's a Mexican stand-off.

SCOTTY

If one of you motherfuckers even breathes, you'll sing the part on "Always and Forever."

BRICKS

(nodding to Morrio)

Thank you, Detective Morrio.

Morrio lowers his weapon slowly with a sardonic grin. There is instant tension between Scotty and himself.

MORRIO

(under his breath)

He looks like a bitch to me.

46F CONTD

46F

 SCOTTY
What did you say?

 MORRIO
 (scratching his
 groin)
Huh? Oh, I said, I got an itch.

 BRICKS
 (trying to break
 tension)
So you skeezin', or what?

 MARIA
 (exits to bathroom,
 pissed)
I don't believe this shit!!

 SCOTTY
 (upset)
Baby, please listen ...
 (to Bricks)
You're still a silly-dilly
motherfucker!

 BRICKS
And you're a too-far mother-
fucker; remember that kid, you
almost killed that kid. I told
you about that hiphop cop stuff.
It's irrational. This ain't a
war zone.

Morrio makes himself at home, nosing through Scotty's
book collection. Scotty eyes him, disconcerted. Morrio
stops and coolly peeks in at Scotty's lady getting
dressed in the bathroom.

 SCOTTY
 (angry)
Wrong.
 (grinning)
Like Malcolm said, "by any means
necessary."
 (sharply)
I'm telling you, it is a war out
there and I'm a soldier.

Suddenly Maria storms out of the bathroom past Morrio.
He checks out her butt.

 MORRIO
 (clowning)
An onion that'll make you cry.

46F CONTD

46F

SCOTTY
(incredulously)
Who the hell is this psychedelic
blotta-acid clown? You crazy or
what?

Both men just stare at each other.

BRICKS
This is Detective Vic Morrio
special forces, ex-Coast Guard
Captain. Explosives, expert ...
Hell of a cop but --
(grins)
He's a dedicated reject just like
you, Scotty. A wild man that no
one else wants.

MORRIO
(extends his hand
pleasantly)
He means I'm expendable.

SCOTTY
(ignoring him)
So why did you come here? To
watch me get the poo-poo?

BRICKS
(nodding to Morrio)
To drop a name on you.

MORRIO
(slapping a file
in Scotty's hand)
Nino Brown and his sidekick,
Gerald "Gee Money" Wells. They
call themselves Cash Money
Brothers. They used to stick
up check-cashing joints and two-
two-bit jewelry.

SCOTTY
Two privileged kids from Espla-
nade Gardens; thrill-seekers.
I hate them. What up?

BRICKS
We need evidence ... of murder,
racketeering, conspiracy, even
tax evasion proof that will stand
up in court. The department has
never been able to make anything
stick on Brown.

46F

46F

SCOTTY

No shit, 1/3 of the department
probably is on Nino's payroll.

(eyeing Morrio)

The other 2/3 don't give a shit
what happens up here until it
affects their community.

MORRIO

(threatening)

So whatcha sayin'?

BRICKS

(steel in his voice)

Listen ... I've been authorized
to form an independent drug-
fighting unit, and I'm picking
you.

SCOTTY

(caught off guard)

Yeah? -- Why me?

BRICKS

You're from the neighborhood.
I can trust you and most of all
you give a shit.

SCOTTY

What's the catch?

BRICKS

Morrio here goes with you.

Scotty reacts, Bricks grabs him, serious as cancer.

SCOTTY

This big Captain Ahab-lookin' --

BRICKS

(interrupts)

That's right, man, this ain't
gonna be another one of your wild-
ass solo acts, Scotty. Morrio
here is the only cop I could find
crazy enough to team up with you.
This is my shot, man, you fuck up
it's on me, got it? So you in or
out?

The three men stare at each other until Morrison breaks
the silence.

46F CONTD

46F

MORRIO

(smiles)

That's what they called me in
the Coast Guard.

Scotty could care less. Morrio examines his Uzi.

MORRIO

You got a permit for this, partner?

SCOTTY

(icy calm)

I'm your boss, you will refer to
me as boss ...

(pensive, to Bricks)

Thanks, man ... I needed to get
back in the war.

BRICKS

Hey, hey -- Squash that; there is
no boss. You two are a team, and
you're being put together for a
reason.

SCOTTY

(sarcastic)

Which is what, Nostradamus?

BRUCK

(exiting)

You'll find out soon enough.

MORRIO

Kool and the Gizang with me.

(beat)

I just don't want no shit.

SCOTTY

(cool)

Don't start none, won't be none.

47 EXT: HARLEM ROOFTOP - ANGLE - DAY

47

On the roof of a tenement building across the street
from the Carter Houses, Scotty and Morrio both dressed
undercover as homeless persons. Scotty snaps a picture
with a miniature camera. Morrio pulls out an ultra
modern surveillance camera and speaks into a micro-
cassette recorder.

MORRIO

(clowning)

0800 suspects hand out consumables
the natives are restless.

47 CONTD

47

SCOTTY

Shut up, Ahab.

(looking at Nino)

Ten years as a murderous, robbing
dog in this community, and now
Nino Brown is trying to purchase a
conscience. I ain't going for
his Robin Hood shit.

*

48 EXT: ENTRANCE TO CARTER COURTYARD - ANGLE - DAY 48

Two white mini-vans are surrounded by a huge crowd. As
the CMB members pass out a soulful Thanksgiving feast
to the needy.

49 ANGLE 49

Another white mini-van pulls up.

50 BACK DOORS OF MINI-VAN 50

swing open; Keisha and Kareem lift plastic-wrapped,
portable heaters out of the truck, and gently place them
on the curb. The crowd spots the other truck, and
stampedes towards the heaters.

51 ANGLES 51

SEE bummy YOUNG BLACK MAN -- 10 or 20 years old --
dressed in a grimy-greasy, torn down coat, dirty and
tattered jeans, dirty and run-down sneakers. His hair
is matted.

52 CLOSE - YOUNG BLACK MAN 52

It's Pookie, the guy Scotty shot earlier. His eyes are
yellowed, his lips are ashen-white.

53 ANGLE 53

Pookie, walking with a Ratzo Rizzo limp, pushes and shoves
people out of the way who are waiting to get a turkey;
he "bogarts" his way to the front, facing Nino and his
crew.

POOKIE

(excitedly)

God bless you, Nino, God bless
you. At least somebody cares
about the needy. Can I get a
turkey and some food, chief?

Nino is slightly amused.

53 CONTD

53

NINO

Look at you; just look at your
funky blass ass. First you wanna
be a stick-up kid, but you got
shot. Now youse a basehead.
You all fucked up, Pookie.

POOKIE

I know. I'm very ignorant and
socially deprived.

Nino shakes his head, smiling. He gives Pookie a turkey
and a tray of food.

NINO

Here, man. Knock yourself out.
If you clean yourself up, I might
give you a job.

54 EXT: CARTER HOUSES HALLWAY - NIGHT

54

Hallway is dim; littered with small manila coin envelopes,
glassine bags, and what seems like hundreds of miniature
vials and tiny colored plastic tops. On the wall is
some graffiti -- PAN TO elaborate block lettering that
reads "CMB ... ON AND ON."

55 ANGLE

55

SEE Pookie and a young but emaciated GIRL sitting on the
floor of the hallway, taking the last drags from a glass
pipe.

56 CLOSE - POOKIE

56

He's out of it.

57 ANGLE

57

Between both dope fiends is a moldy turkey, barely
wrapped in foil.

POOKIE

You don't deserve this turkey no
more -- I hooked you up for that
last get-high.

Young and emaciated girl, dressed in a raggedy trench-
coat, bummy blue prom dress, and bummy Air Jordans --
who is also in another world -- looks at Pookie as if
he's lost what little mind he has left. WE SEE their
high makes them very hyper, almost maniacal.

57 CONTD

57

SKINNY GIRL

Why I gotta be owin' you -- I
just did you two times on this
staircase ... you think I like
doin' that? I was prom queen
of King High School. This is
beneath me.

Skinny Girl takes another drag from the pipe. Hear
Pookie laugh.

POOKIE

It's empty ...
(condescending laugh)
Muthafuckas kill me talkin' about
what they used to be. Look at
you now ...

Pookie makes a grab for the turkey -- Skinny Girl snatches
it back.

58 CLOSE - POOKIE

58

His eyes light up even brighter.

Suddenly, he punches her in the chest. Hear the thump.
Skinny Girl jumps to hit him, but she's too stunned.

SKINNY GIRL

What the -- ?

POOKIE

(irrational)
Didn't I hook you up ... didn't
I walk six blocks up on Broadway
to buy this pipe from a Iranian
muthafucka who couldn't even
speak English but still tried to
cheat me outta five bucks ...
didn't I still speak to your mother
this morning after she called me
homeless bastard?

SKINNY GIRL

(crying)
Yes ...

POOKIE

Then it's my fuckin' turkey.

Skinny Girl tries to grab the turkey. Pookie slaps her
in the head, and grabs it back.

59- OMITTED
6059-
60

61 EXT: CARTER STAIRCASE - NIGHT

61

A CROWD has formed at the exit to the staircase; they are watching Pookie and the Skinny Girl fight over the dated turkey. We hear the Skinny Girl screaming as she tussles with Pookie who is overpowering her, by way of sheer madness. The crowd is very vocal.

VOICE #1

Kick him in the nuts, baby.

VOICE #2

Beat her ass, Pook. Take that pussy, too.

VOICE #3

Man, you ain't gotta take that pussy. She'll do the wild thing for \$5.

62 ANOTHER ANGLE

62

Pookie is on top of Skinny Girl now, trying to choke her to death.

POOKIE

It's my turkey. My turkey.

Suddenly, an attractive, middle-aged BLACK WOMAN breaks through the crowd, and tries to pull Pookie off the girl.

WOMAN

Stop it! You stop beatin' on her. I said stop it!

63 ANOTHER ANGLE

63

Scotty "Da Nang," dressed as a homeless man, rushes into the hallway and pulls Pookie off of girl, and snatches Pookie into the staircase.

64 INT: STAIRCASE - NIGHT

64

Even dimmer than the hallway.

SCOTTY

You beat up a woman for a moldy old turkey? You're a pitiful excuse for black manhood.

POOKIE

(indignant)
Fuck you, you bum-ass, homo, sleepin' on subways and beggin' for money, stink ... motherfucker.

(MORE)

64 CONTD

64

POOKIE (contd)
 (recognizes Scotty)
 Oh shit! It's you!
 (screams hysterically)
 You, this ain't no do do roach
 motherfucker. He's a cop. He's
 a cop. He's a cop.

Scotty slaps Pookie upside the head, puts the barrel of
 the gun in Pookie's mouth. He nervously scans the empty
 stairway.

SCOTTY
 If you don't shut up, I'll blow
 your fuckin' brains out.

DISSOLVE TO:

65 EXT: OUTSIDE ENTRANCE OF CARTER - ANGLE - NIGHT 65

Scotty is forcefully handcuffing Pookie, and about to
 read him his rights, when Pookie begins to cry and plead.
 Scotty is nervous, doesn't want to blow his cover.

POOKIE
 Please, man, I don't want to go
 back to jail. I don't want to be a
 crack head. I was wrong beatin' on
 that girl like that, but I don't
 have no control over this crack shit.
 It's taken over my mind, my body --
 Please, help me. Please.

66 SCOTTY 66
 (pissed)
 Stop cryin', you comin' with me.

As he drags Pookie down the steps Morrio who has come
 as back-up, is caught completely off-guard. He quickly
 pretends to be a bum urinating.

MORRIO
 (panhandling)
 Dollar nine for a bottle of wine?

66A INT: SCOTTY'S LOFT - DAY 66A *
CLOSE UP - TV

A video of crack babies shaking violently FILLS THE
 SCREEN as Scotty, Maria and Pookie watch.

POOKIE
 Yo, why we watchin' this shit,
 man? I'm booking.

66A CONTD

66A

SCOTTY
 (reeling him in like
 a comic fish)
 I'm your ghost of Christmas past,
 Pook.

66B OMITTED

66B

66C INT: SCOTTY'S LOFT

66C

MARIA
 (explaining)
 These are cocaine and crack babies.
 Born carrying a psychic ball and
 chain they didn't ask for. It's
 my job to try to keep them alive
 ... I don't always succeed.

POOKIE
 (recoiling)
 What ya tryin' to do, give me
 nightmares? ... Damn!

SCOTTY
 (menacing)
 Here's the deal. I don't take
 your narrow ass to jail if you
 go with my lady to the center and
 clean up. But if you leave ...
 brother, it's you and me. Got it?

Pookie nods, unable to speak 'cause Scotty has him by
 the throat.

SCOTTY (contd)
 (sincerely)
 Good luck, my brother ... the monkey
 is a monster.

Maria and Scotty share a look as she leads a shaken
 Pookie out.

66D- OMITTED
66E66D-
66E

67 INT: SPOTLIGHT CLUB - BACK ROOM - DAY

67

At a table are Nino, Duh Duh Duh, Gee Money, and the
 rest of the Cash Money Brothers.

67 CONTD

67

NINO

(on phone)

Fuck that fat-ass Frazier. What do you mean he won't give up those apartments. I'll take care of his big ass.

Nino hangs up phone as FRANK "FRANKIE NEEDLES" LAPONZINA, 1st lieutenant of the Armeteo crime family, is led into the room by Gee Money.

NINO (contd)

We're honored.

FRANKIE NEEDLES

(nervously looks
around the table)

I'm honored. Really.

(on the silence)

We understand that you have a new Peruvian connection.

NINO

(cool)

What about it?

FRANKIE NEEDLES

You did this without notifying Don Armeteo, who takes such things as an insult. We also understand that you have centralized your operations in one area, as opposed to street corners we "leased" to you, and the clubs -- like Shagazzy's and the Spotlight -- which we practically gave you.

NINO

Get to the point.

FRANKIE NEEDLES

My point is you guys fuckin' moved three million dollars in cocaine every three months with our help. We never shook you down for the clubs, nothin'. And now you cut us out of our agreed upon ten percent? Well, we have to renegotiate.

67 CONTD

67

NINO

Well, message boy, you go back
and tell Don Armeteo that renego-
tiating is out. The Cash Money
Brothers are a self-contained
unit now. But I tell you what:
you come back and see me next
week, and I'll order up some --
 (look at crew)
-- Collard green linguini.
You'll love it.

Nino and crew crack up. Needles laughs uneasily, gets
up. Nino and Italian shake hands. Needles leaves.

GEE MONEY

Yo, Nino, I don't know if you
should have done that, man;
Frankie's an OK guy ...

NINO

(interrupting)
Later for them scungili-eating
motherfuckas. They'll either
roll with it ... or it'll roll
right over them.

DISSOLVE TO:

68 EXT: HARLEM SUPERMARKET - DAY

68

A crowd of hysterical PEOPLE -- mostly young and middle-
aged female shoppers with kids and pushcarts full of
groceries -- gather around Pookie, who looks comical in
a tattered shirt and tie, singing his own words to the
"operatic version" of "Sanford and Son."

POOKIE

(really lousy operatic
off-key voice)

Well, it was me and Freh-ed a
working father and son, you see
-- me and Freh-ed he always
hollered at me; and Julio and
his goat.

69 INSERT - HOMEMADE SIGN

69

that reads: "I WAS THE UNDERSTUDY FOR LAMONT. AS YOU
KNOW, THE SHOW WAS CANCELLED, AND MY LIFE HAS BEEN
DOWNHILL EVER SINCE. PLEASE HELP A TALENTED ENTERTAINER."
A plastic plate filled with a few coins sits next to it.

70 ANOTHER ANGLE

70

Out of nowhere, Scotty comes and grabs Pookie by the arm, pulling him off to a corner. Pookie is startled, but regroups quickly --

POOKIE

Thank you. You've been a wonderful audience. By the way, this is my agent, y'all, and he just got me a new TV show --

Scotty shoves Pookie up against a wall outside the supermarket. He looks at Pookie like --

SCOTTY

I don't fuckin' believe you, man. You never quit, do you?

POOKIE

Man's gotta make a livin' somehow.

SCOTTY

But yo' ass can't sing.

POOKIE

That's your opinion. You can't appreciate true artistry.

SCOTTY

Bullshit artistry, no, I can't.
(beat)
You just couldn't stick with the program. Don't you want to be free of the pipe?

POOKIE

I'll free myself. I don't need to sit around in a circle with a bunch of muhfuckas cryin' and talkin' about how roached out their lives are. I couldn't stay and listen to that nonsense.

SCOTTY

I bet your ass could stay in jail, though. I could haul your ass in for assault on that girl in the hallway.

POOKIE

(scared)

You takin' me to jail?

SCOTTY

No.

70A INT: SCOTTY'S LOFT - DAY

70A

Pookie is handcuffed to a beam in Scotty's loft --

POOKIE

Help! Rape! Youse a homo type
of muh-fucka trying to boonk
me? Look, man, if your girl
left why don't you just buy some
pussy, man? You make good
money --

*

70B INT: SCOTTY'S LOFT - DAY

70B

Maria enters with her own set of keys and some groceries.
WE FOLLOW her to the kitchen. She spots Scotty in his
robe bending over inside the fridge. She sneaks up and
gooses him a good one. Pookie spins around wearing
Scotty's robe. They both freak. Scotty, reading on the
couch, cracks up laughing.

70C INT: SCOTTY'S LOFT - LATER

70C

Scotty and Maria cook dinner. Pookie cuts fresh
vegetables. Maria brings him a healthshake.

MARIA

(joking)

Drink this, Superman. It'll put
some lead in your pencil.

(teasing)

It works for Scotty.

Maria talks to Scotty quietly as Pookie slurps down
the shake and makes himself at home.

MARIA (contd)

(slightly pissed)

I hope you know what the hell
you're doing bringing this guy
into the house.

SCOTTY

(pensive)

Yeah ... me too.

70D Scotty doing one-armed push-ups -- Pookie trying to 70D
imitate him, failing, and then doing "girl" push-ups.
Morrio watches, fixing a transistor. He's wary.

70E Pookie drinking juice, eating fruit, as Scotty 70E
watches carefully.

70F Pookie throwing up. Scotty hands him a towel. 70F

70G EXT: MARCUS GARVEY PARK - DAY 70G*

Pookie jogging comically with Scotty in the wee hours in the morning near Marcus Garvey Park -- Pookie stops, Scotty leaves him way behind -- comes back and drags him along with him -- In VO we hear:

POOKIE (VO)
Man, why I gotta do all this
shit? Why I gotta work with
you?

SCOTTY (VO)
Because it's about giving back
what you took away from this
neighborhood. It's payback
time, Pookie.

71 EXT: SPARTAN'S SOCIAL CLUB - ANGLE - DAY 71

Frank Needles gets out of the back of a black Mercedes 500 sedan, and goes inside the club --

72 INT: SPARTAN'S CLUB - DAY 72

Dark and dimly lit in burgundy tones. A huge, polished maple bar sits off to the side; a few heavy-set modern ROMANS in Borsalino hats and sharkskin suits sit at the counter sipping on Seagrams and ouzos. A few play pool at an expensive billiard table smack dab in the middle of the club.

73 ANGLE - DON ARMETEO 73

A wiry and handsome gentleman in his 60s -- sits at a table flipping through a Sports Illustrated, looking at some pictures of Michael Jordan.

Frankie sits down and joins him.

73 CONTD

73

DON ARMETEO

Fuckin' Mooyan isn't human I tell ya. He must have an M.X. missile instead of a cock, he gets up so high --

FRANKIE NEEDLES

(interrupting)

Our snitch was right. Nino and his Cash Money Monkeys are dealin' with those spicaroos up on Broadway and 171st. And he doesn't even deny it. Nor does he accept our partnership anymore. Gee Money was cool. But it was that fuckin' hard headed Nino.

74 INT: VAN - DAY

74

Around a battery of receivers and hi-tech recorders, Morrio, Scotty, and Park listen in on the Don and Frankie, with super thin, state-of-the-art headsets:

DON ARMETEO (VO)

Well, you know what I say; you lay down with Peruvian dogs, ya wake up with Spanish fleas. Nino will itch soon, and we'll be there to scratch the hell out of him.

DISSOLVE TO:

75- OMITTED

75-

77

77

78 EXT: STREET - DAY

78

Springtime in Harlem. Rush hour ... PEOPLE coming home from work. WE MOVE THROUGH a crowd whose attention is riveted on -- Shocking profile of a NAKED FRAZIER, manager for the Carter, sobbing hysterically, fingers laced behind his head, prodded down the yellow center line of Seventh Avenue near 150th Street, which is teaming with rush hour traffic.

He is walking toward a gas station.

Nino Brown, scowling, flanked by Duh Duh Duh and Gee Money. He has taped the muzzle of a shotgun to the naked man's neck, and he's speaking in real low and sinister voice --

NINO

Now you're gonna give up those apartments and turn over control of the Carter to the brothers, right, Frazier?

78 CONTD

78

FRAZIER
 (blubbering)
 Yessir, Mr. Brown.

NINO
 If you don't, the -- well ... I guess
 the shotgun accidentally goes off,
 and your head is blown off before you
 get your clothes back? Y'unnstand?

FRAZIER
 Yessir, yessir ...

The same old man from the introduction looks on at the
 profane parade, with disgust and anger.

Our man Pookie, standing amidst the crowd on the side-
 walk -- his mouth agape -- has seen it all.

78A EXT: CMB OPERATION - MONTAGE - DAY 78A

(NOTE: With exception of the protest scene there is
 no dialogue in this montage; instead, we hear a cappella)

78B A group of New Jack Swing-styled KIDS in front of 78B
 the Carter singing a cappella; gunshots break out,
 the kids scatter, but we hear song play through
 montage. As WE PAN UP --

CUT TO:

78C Nino and Reverend Oates in construction hats, watch- 78C
 ing CONSTRUCTION WORKERS build the community center.

78D CMB WORKERS evict a FAMILY and start demolishing 78D
 their apartment, knocking out a wall.

(NOTE: This scene will have dialogue speech to be
 written)

78E A FEW COPS watch as a group of PROTESTERS outside 78E
 the street police precinct, with placards reading
 "Police don't see that crack is breaking our backs,"
 cheer on political and community SPEAKERS (speech to
 be writ^{en}) who make anti-drug speeches. Old man from
 the naked Frazier parade is among the protesters; they
 are made up of concerned parents, teachers, young kids,
 community leaders.

78F Nino walks coolly into someone's apartment and starts 78F
 tossing their belongings out the window. He is about
 to throw the cat out when the LITTLE GIRL attacks him.
 Nino slaps her across the room, her MOTHER sobs.

78G A young TEEN MALE chokes an elderly, gray-haired WOMAN, in an apartment. He pushes her to the floor. He then runs into the bedroom, and goes to a specific dresser drawer. Teen opens the drawer, spots a photo -- 78G

78H INSERT - COLOR SNAPSHOTS 78H

of the teen in Sunday finest, hugging the gray-haired woman, also in her Sunday finest, standing outside of a Harlem church.

78I Duh Duh Duh in a Harlem barber shop, getting "CMB" cut back of his head. He turns around, showing off his new gold teeth. 78I

78J Teen tosses the photo to the side. He finds a envelope, and removes five twenty dollar bills ... Meanwhile, gray-haired woman sits on sofa crying, shaking her head ... Teen buys dope from CMB worker hall. Pookie watches. 78J

78K Kareem supervises the counting of some money. 78K

78L CMB workers setting up rows and rows of long tables in the Carter basement. 78L

78M There is a shootout between TWO RIVAL GANGS in this dilapidated neighborhood -- Bricks and Parks return fire. 78M

78N Inside Carter Pookie now employed is given a CMB jacket. 78N

78O Another apartment is burned out, a PREGNANT WOMAN and CHILD are evicted. HUSBAND shot. 78O

78P Scotty comforts the now homeless little girl who cradles her frightened kitten. 78P

78Q A TAILOR fits Nino in a new suit. 78Q

78R CMB workers install fortifying iron doors in Carter like a fortress. 78R

78S Morrison watches Carter through long lense. Speaks into recorder. 78S

78T Kareem supervises the counting of more money, only now they have to weigh it. 78T

78U OMITTED 78U *

78V WE PAN BACK DOWN TO the same group of New Jack- 78V
 styled kids as they finish the a cappella. Only the
 seasons have changed. So has the Carter.

END MONTAGE.

CROSS FADE TO:

79 OMITTED 79

79A EXT: KOREAN FRUIT STAND - NIGHT 79A

Directly across the street from the Carter Projects,
 this is the typical Korean produce store in Harlem;
 fresh fruit and vegetables, fresh fish, etc.

79B INT: BACK ROOM OF FRUIT STAND - NIGHT 79B

This is not a back room at all; this is a hi-tech
 surveillance station. SEE a gaggle of reel-to-reel
 machines, chlorine-blue VDT screens, TV monitors
 showing various angles of the entrance to the Carter
 courtyard, and a few stacked rows of small black boxes
 that look like stereo receivers.

Pookie looks nervous. Scotty and Morrio listen.

He is about to run down the CMB operation from memory,
 which will be flashback scenes.

80 EXT: CARTER COURTYARD - ANGLE 80

SEE a potential CUSTOMER arriving at the Carter court-
 yard entrance -- SEE customer present a card to a NB
 worker --

POOKIE (VO)

... It took me some time, but
 I've been through the whole joint;
 here it is. First, when you get
 to the entrance, you got to show
 a membership card to a runner ...

81 OMITTED 81

82 EXT: CARTER COURTYARD - ANGLE - NIGHT 82

SEE the entrance of the courtyard. It is really busy
 tonight. lots of PEOPLE are coming in and out at a
 rapid pace, but the movements seem staged, choreographed,
 designed.

GO BACK TO:

83 INSERT

83

White embossed card with a series of numbers under some bar coding that reads: CASH MONEY BROTHERS MEDICINE CLUB --

MORRISON (VO)

... Like a video club ...

POOKIE (VO)

... Dig that ... Nino got this shit hooked like "Mission Impossible."

84 OMITTED

84

85 INT: CARTER HALLWAY - ANGLE - NIGHT

85

SEE customer escorted into the well-lit and clean hallway of one of the buildings. See CMB worker sitting at a table with a computer, and a stamp. The customer hands worker his membership card; worker uses a wand plugged into the computer to read the bar-coding on the card. Customer hands worker a \$5 bill, which worker drops into a metal cylinder on the side of the desk. Worker stamps the customer's hand, and then speaks into his baseball cap-headset, as we hear the Pook --

POOKIE (VO)

... You're escorted up to the second floor, the worker rings the buzzer in this code, a little panel in the door opens, and you get the crack ...

SCOTTY (VO)

... Calls in the order to where?

86 OMITTED

86

87 INT: CARTER APARTMENT - "MACY'S" - NIGHT

87

SEE WORKERS in smocks and gloves arranging what seems like thousands upon thousands of crack-filled vials on rows of tables, into specific groups of twenty -- when one of the workers gets a call on his headset, he takes twenty vials over to another worker who is sitting at a table next to a thick, iron plate fortified door, which has a slide-away panel built into --

POOKIE (VO)

... Call goes into a place they call "Macy's"; the place where you actually get the crack. A worker takes you over to 223, where one worker reads the stamp on your hand under an ultraviolet light. From there ...

88 INT: CARTER APARTMENT - MACY'S DOORWAY 88

See customer and CMB WORKER #2 at the door of "Macy's."
Hear worker #2 ring the buzzer in a code -- two long
buzzes, one short -- the panel opens, and the vial is
passed through by #5.

89 INT: FRUIT STAND - NIGHT 89

Scotty is shocked, but his bemused look seems as if
he's almost impressed by this elaborate setup.

MORRIO

Nino is one sick genius.

SCOTTY

(cynical)

Yeah, a mind is a terrible thing
to waste. So what happens next?

POOKIE

... Well, you can either take your
goodies home and get high, or, you
can stay at The Enterprise.

SCOTTY (VO)

... The what? ...

90- OMITTED 90-
93 93

94 INT: THE ENTERPRISE - BOILER ROOM 94

Steam. Smoke. Dripping vapor. Rats. A depressing sight.
Not that the place is sloppy; it is clean and neat --
fifteen card tables around the room, two chairs to a
table. Two small glass pipes, and two small lighter-
torches sit on top of the table, along with a high-tech
neon light made like a candle. It makes the room look
like some sort of weird bistro --

CMB WORKERS patrol the room with automatic weapons, to
keep some sense of order -- but all the seated are
anesthetized -- PANNING the faces at each table -- SEE
dead eyes and dead souls with hollow cheeks sucking on
glass pipes -- hear sucking sounds -- as the neon high-
lights each face -- SEE a variety ... ELDERLY MEN and
WOMEN, wealthy BUPPIES, TEENAGE GIRLS with CRYING BABIES
in strollers near the tables -- like blue ghouls whose eyes
sit back in their sockets. SEE our customer escorted to
a table, and get to work, as we hear Pookie --

POOKIE (VO)

... On the street, they say when you're
smoking crack, that you're beamin' up

(MORE)

94 CONTD

94

POOKIE (VO contd)
to Scotty; you're goin' to another
 world. They call that room The
 Enterprise ...

SCOTTY (VO)
 ... They got all the apartments in
 that building? ...

POOKIE (VO)
 ... Yo, man, are you deaf or what?
 It ain't just a few apartments --
 the brothers control the whole joint.
 Yeah ... Nino Brown ... a mad scientist
 ... what did Marvin say on that album
 ... "the boy who made slaves out of
 men ... "

95- OMITTED 95-
 120 120

121 EXT: SPOTLITE CLUB - NEW YEAR'S EVE - ANGLE - NIGHT 121

SEE a convoy of expensive cars -- and expensively dressed
 -- Black TEENS stop at the entrance of the club and show
 gold cards to two huge, menacing DOORMEN --

122 INSERT - GOLD CARD 122

Reads: The Spotlite, Ltd.

123 INT: SPOTLITE - ANGLE - NIGHT 123

The joint is jumping, even more so than we saw in the
 beginning. The spot is a crowded, young gangsters'
 paradise.

124 INT: SPOTLITE - ANGLE - GAMBLING ROOM - NIGHT 124

SEE a crowd of Black elegant TEENAGERS gambling.

125 INT: SPOTLITE - ANGLE - OFFICE - NIGHT 125

PAN the walls of office -- SEE photos of various CMB
 operations.

126 ANOTHER ANGLE 126

SEE all the Cash Money Brothers assembled for a toast;
 Gee Money, Duh Duh Duh, Keisha, and Kareem.

All are dressed stylishly -- looking like they were torn
 right out of the pages of G.Q. and Vogue -- and are here

126 CONTD

126

celebrating their huge success in the underworld. Selina has her tarot cards spread out on the table. Nino looks over her shoulder as she turns over the last card; he waits.

SELINA

There is power in your future ...

NINO

(grinning)

Of course!

(kissing Selina)

You're my good luck charm ... We got it all, my brothers. The drugs, the gambling, the car service. This is the fruit of hard work, the belief in the entrepreneurial spirit, the new American dream.

KAREEM

Amen to that!

Hear a chorus of Amens.

NINO

(raising a glass)

A toast; to my brothers, in life to my brothers, until death, HAPPY NEW YEAR!

Everyone raises their glasses. Hear them intone --

EVERYONE

To C.M.B. ... on and on. I will treat my brother as I treat myself.

127 ANOTHER ANGLE

127

Nino puts his arm around Gee Money, and walks him over to a corner of the room. This is a private conference between the two.

NINO

(smiling)

My brother, my brother, you are a big reason for this success. But this ain't about success. This is about survival. We can't go out like Puss Head and Blackie lying shot in the hallway over a ten-dollar bag. We had to be smarter and we had to look out for each other.

127 CONTD

127

GEE MONEY

(appreciative)

I feel the same way, Nino. You know that.

NINO

Nothing or no one will ever come between us. Never, my brother.

They smile and hug each other; pats on the back.

NINO (contd)

Let's go out there and get loose, Money.

128 INT: SPOTLITE - ANGLE - PARTY AREA - NIGHT

128

SEE Nino, Gee Money, Duh Duh Duh, Selina and Keisha wade through the oceans of REVELERS and WELL WISHERS.

SEE revelers reach out and touch Nino, as if by touching him, they will be filled with his special street magic. Nino visibly enjoys this adoration.

Now SEE the crew make their way to a table beside the dance floor where a woman is waiting for them: a lithe, 27-year-old, Amazon-like stripper named UNIQUA FORD.

See Nino and Uniqua make serious, sexually-charged eye contact. It's electric --

Before the crew arrive at the table, Nino yells into Gee Money's ear --

NINO

Yo, is that the skeezer you met at Frankie's strip joint?

GEE MONEY

Yeah, Uniqua? ...

NINO

You fuckin' her correctly, or what? I know I'd be like ... Yo!

Nino gives a vigorous pelvic thrust, to an imaginary partner; SEE Gee Money doesn't like what he's hearing.

GEE MONEY

Well ... yeah, I've bust them draws once. But I just met her.

(emphatic)

I need time to get to know her.

128 CONTD

128

NINO .
 (eyes don't leave Uniqua)
 I heard that, Money.

*

Nino turns to sit down and talk to other people. Gee Money stands there for a moment, trying to figure out what he's going to say. He's pissed at Nino for this.

Duh Duh Duh and Keisha hang alongside.

129 ANOTHER ANGLE

129

Frankie Needles and two man-mountains in Armani suits are sitting at a table next to Nino and Co., eyeing them intently. There is a small, gift-wrapped statue on their table.

FRANKIE NEEDLES
 Nino, hey Nino, my ace-boon-coon --
 C'mere for a minute. You too rich
 to say hello to an old friend, now?
 C'mere.

Gee Money greets Frankie, but Nino shows disdain and impatience for Frankie Needles, but he forces himself to be cordial.

NINO
 Well, if it ain't the thinking man's
 Rocky. How the fuck are you, Frankie
 Needles?

FRANKIE NEEDLES
 Just great. Look, Nino, the Don and
 I were thinking, let's let bygones be
 bygones. We congratulate you on your
 new success, and as a show of good faith,
 here's a gift from the Don.
 (beat)
 Open it --

Nino gives a curious look to the package, as the brothers gather around him, bracing for action --

130 ANOTHER ANGLE

130

Nino picks up the package, unwraps it, and stares at -- a porcelain lawn jockey -- noose around its neck -- in big, white lips and black face -- Frankie Needles and his boys are snickering. Nino is in shock for a moment --

FRANKIE NEEDLES
 To the head nigger in charge -- All the
 best, babe --

130 CONTD

130

-- And then Nino cracks up with laughter, before smashing the figurine against Frankie's head. He goes down with a yelp, screaming and bleeding. As TWO HENCHMEN jump to their feet ...

BIG GOON #1
You little drug-pushing chump change
nigger, you think you can get away
with something like that?

Nino doesn't move -- he looks at his crew and smiles.
All brace for action.

NINO
I just did.

Keisha steps between them.

KEISHA
You better step off, Gigantor.

BIG GOON #1
Why you little black bitch ...

Keisha reaches into the jacket of her skirt suit -- about to pull out her pistol -- but Duh Duh Duh pulls her away. He goes into action, punching Big Goon #1 in the windpipe, and roundhouse kicks him in the nuts ... Big Goon #1 goes down, yelling in falsetto --

The other big white goon jumps in, but Duh Duh Duh fore-arms him in the nose -- down goes this goon. Duh Duh Duh confiscates the guns of Needles and his henchmen. BOUNCERS come running. Nino grabs his cane, cuts off Frankie Needles' ponytail, and throws it in his face. *

NINO
(motions)
Get their silly asses outta here.

Bouncers usher them out of the place like so much trash.

Once again, Nino and Uniqua make strong eye contact.

Neither Gee Money or Selina is pleased by this.

131 EXT: SPRING VALLEY MANSION - ANGLE - NIGHT

131

SEE a lush Tudor mansion, surrounded by trees. A man-made pebble-lined brook sits off to the side.

DISSOLVE TO:

*

132 OMITTED 132

133 INT: SCREENING ROOM - ANGLE - NIGHT 133

Set up tastefully, almost like a mini version of New York's Beekman Theater. It's dark; a movie is being shown --

134 INSERT 134

SEE the ending of DePalma's Scarface, where the corpse of Tony Montana lies near the sculpture with the inscription: The World Is Yours.

135 ANOTHER ANGLE 135

As the lights go on, SEE Nino, Gee Money, Selina, and Uniqua sitting on a beautifully expensive leather sectional sofa, drinking Cristal champagne from crystal glasses, and eating French bread and cheese.

Nino is feeling the champagne, and so is Uniqua. They make it a point to touch each other as they talk. Gee Money is pleasant, but SEE he is wary of the thing happening between Nino and Uniqua. Selina is stewing, but being very discreet about it.

NINO

The world is mine.

GEE MONEY

And the Brothers', too. Don't leave us out.

UNIQUA

(interrupting Gee Money)

It is yours, Nino. Only you won't be as careless as Tony Montana.

Nino takes Uniqua's hand and caresses it.

NINO

(pleased)

Gee Money, I like this girl of yours.

UNIQUA

(bristles)

He ain't got no papers of a leash on me.

SELINA

(sharply)

Well, you know what happens when dogs ain't got a leash; they run the streets and try to fuck everything in sight.

135 CONTD

135

Uniqua gives Selina a smiling, but vicious glance. Selina stares back coldly.

GEE MONEY

It's true, I don't own her, Nino.

(nervous)

But she ain't nothing to come between us, right?

Nino doesn't even hear Gee Money; he's high and somewhat rowdy, now. He takes his champagne glass and throws it against the wall --

NINO

The world is mine!!

He shouts. Selina is taken aback. SEE Gee Money is miffed, because Nino is acting like he's out of control.

136 CLOSE ON UNIQUA

136

SEE fire, passion, and opportunity in her eyes. She gets up, and dances in front of Nino, a slow seductive turn on. Uniqua slowly begins to strip. Selina and Gee Money don't believe what they're seeing. Nino is enjoying every minute of this.

GEE MONEY

Uniqua, what the ...

UNIQUA

*

(to Nino)

A man like you needs to leave a legacy;
a son -- a mark to let the world know
he was here.

Nino takes a swig from the champagne bottle.

NINO

(slurring a little)

You know you're absolutely right?
Not that I haven't been trying --
right, Selina ...

137 ANGLE - SELINA

137

is shocked and hurt; she tries to keep a stiff upper lip. Gee Money is embarrassed --

GEE MONEY

Hey -- Nino ...

NINO

She can't have kids ...

137 CONTD

137

Selina quietly walks out of the room, tears streaming down her face -- Nino is unaffected --

NINO (contd)

(chuckles)

... She can't fuck, either. Maybe that's why ...

More chuckles.

GEE MONEY

That ain't right, man.

NINO

Well, she can't.

UNIQUA

(totally insensitive)

That's too bad.

GEE MONEY

You should go get her, man. Really ...

SEE it finally register with Nino that he hurt Selina.

NINO

You're right, Money.

Nino goes after Selina.

Gee Money turns to Uniqua.

GEE MONEY

Why did you say that? I told you before she couldn't make no babies.

138 INT: GUEST BEDROOM - NIGHT
ANGLE ON SELINA

138

sitting on the bed, staring at her tarot cards in shock as Nino comes in. She tries to hide them. Nino awkwardly tries to comfort her.

SELINA

(far away)

Nino, you know I've always been straight with you ... You promised we'd get married three years ago.

NINO

We already married.

138 CONTD

138

SELINA

No. We have lived together for five years, and ... I love you. And now you're beginning to take me for granted.

Nino, angry, slaps Selina and jumps out of bed. She yells, begins to cry. He catches himself, tries to calm down.

NINO

*

Okay, yeah, you gave me a couple books to read and you did help me build the Brothers.

(angry again)

But look, I was your ticket from a life of boredom. I was your shoulder to cry on, when your rich doctor daddy was too busy making his rounds at Harlem Hospital, when your mother was too busy shoplifting at Bloomingdale's. Don't start throwin' shit in my face, 'cause I'm a boomerang, y'understand?

Nino storms out of the room, leaving Selina racking with sobs on the bed. CAMERA FOLLOWS him to the screening room, where he watches Uniqua -- clad in skimpy, red undies, now -- undress and stroke Gee Money, whose eyes are closed. She never takes her eyes off of Nino; in fact, she is undressing him with her eyes.

139 CLOSE - NINO

139

a man possessed.

140- OMITTED

140-

141

141

DISSOLVE TO:

142 INT: BACKROOM FRUIT STAND - DAY
ANGLE - SCOTTY, POOKIE, MORRIO, PARK, BRICKS

142

Bricks is chewing Scotty out. Again.

BRICKS

I told you about this "any means necessary" shit. Now you put a notorious crackhead on the payroll?!

(sneers at Pookie)

Look, all that Kinte cloth and zig-zag fadies and fight the power? It's fashion.

(MORE)

BRICKS (contd)

Real power never goes out of style.
And while we're busy stylin' and
profilin', there are some heavy hitters
sittin' behind their desks waitin' for
us to fall. That's what I'm about.
That's what I'm working for on the
inside.

SCOTTY

Excuse me, Mr. Inside, anytime you want
to bring your inside ass on the outside
just let me know.

MORRIO

Excuse me, but is this some Black shit?
Because I'd like to go on record a
saying this "Pookie goes undercover
thing" is a major-fuckup waiting to
happen.

SCOTTY

(furious at Morrio)
Yes, this is some Black man shit. So
mind your toy John Gotti ass business!

MORRIO

(explodes)
Fuck John Gotti, pussy, I'll wax and
Simonize your yellow ass --

SCOTTY

(furious)
You gotta bring ass to kick ass, so come
on wid it.

Bricks is about to break up the melee, but Pookie beats
him to it --

POOKIE

If they don't believe I'm trying to
get better in recovery, and that I
can't handle this operation
(beat)
then let them send Ahab in the Carter
along with the National Guard!

BRICKS

(defeated)
You know we can't do that, because
everything will be destroyed before
we cross the street. And we need a
(MORE)

142 CONTD

142

BRICKS (contd)
video of the operation and the
evidence of the financial records
so our case can stand up in court.

SCOTTY
Okay, then. Now you see this ain't
no fuckin' movie; this is real life.
Pookie's workin' for Nino.

POOKIE
... Yeah, I'm on lookout from seven
P.M. to seven A.M., in one of the
apartment windows.
(beat; laughing)
They even made me fill out an appli-
cation, asked if I still got high --
They knew me from before, 'cause I was
one of their first loyal customers --
I was wild, too.

143 ANGLE - PARK

143

walks over to a table and picks up a belt.

144 INSERT

144

SEE a leather belt with a thick rectangular buckle.

The front of the buckle is very shiny and dark, as if
it's made of onyx. On the backside of that buckle are
two very thin and long wires.

145 ANOTHER ANGLE

145

SEE all the men look at the belt curiously. Park
explains.

PARK
This belt is really a video camera,
Pookie. The wires are transmitters
that will be taped to you, just as if
you were wired for sound. It will pick up
your communication to us, in addition
to the sound and images around you, it
will also pick up shit you can't even hear.

MORRIO
(easing up)
You'll be okay. Just relax.

*

PARK
We're really counting on you, Pookie.
(MORE)

*

145 CONTD

145

PARK (contd)
 You can tie us into their nerve center
 and help us destroy CMB.

BRICKS
 Let's make this airtight.

146 ANGLE - POOKIE

146

tries to look confident; but he also looks a little
 fearful.

NOTE: DISSOLVES will be used to transition in and out
 of the scenes involving Pookie's infiltration into CMB.

DISSOLVE TO:

147 INT: CARTER APARTMENT WINDOW - NIGHT
 ANGLE - POOKIE

147

wearing the CMB baseball cap/headset -- MOVE from left
 to right in the window --

148 INSERT - BELT BUCKLE

148

149 EXT: INSIDE CARTER COURTYARD - ANGLE - NIGHT

149

SEE a lot of activity; CMB security patrolling the
 grounds, CUSTOMERS being searched by CMB workers, a
 variety of customers moving from building to building --

150 INT: FRUIT STAND - BACK ROOM SURVEILLANCE - NIGHT
 VIDEO MONITOR

150

displaying all the goings-on in the courtyard --

151- OMITTED

151-

153

153

154 INT: CARTER STAIRCASE - ANGLE - NIGHT
 TWO WEEKS LATER

154

SEE Pookie and Kareem walking up the staircase, to one
 of the apartments.

KAREEM
 Yo, Pook, I been telling Gee Money
 how good a worker you are ...

*

155 INT: FRUIT STAND - ANGLE - BACK ROOM SURVEILLANCE -
 NIGHT

155

All the agents -- Scotty, Morrio, Park, Bricks -- are
 watching Kareem on the monitor --

155 CONTD

155

 KAREEM (VO)
 (on monitor)
 ... And how many customers you've
 brought in. And you're just a lookout.

 POOKIE (VO)
 (on monitor)
 So what did he say ...

156 ANGLE - SCOTTY

156

 is pleased -- almost gloating in the direction of Bricks.

 SCOTTY
 This might be the big kahuna, gentlemen ...

 Bricks is frowning.

157 INT: OUTSIDE CARTER APARTMENT DOOR - NIGHT

157

 KAREEM
 They like shit like that. Anything
 that makes them more money, they like.
 Mattah fact, you might get a better
 position. And that means a bigger
 salary.

 POOKIE
 I'm with that.

158 ANGLE - KAREEM

158

 rings the buzzer in code -- two shorts, three shorts,
 two longs -- and a menacing CMB worker opens the door.

159 INT: CARTER APARTMENT - SYSTEMS ROOM - NIGHT

159

 SEE a battery of telephones, rows of wall charts.
 Systems.

160 INT: FRUIT STAND - ANGLE - BACK ROOM SURVEILLANCE -
 NIGHT

160

 SEE Scotty clench his fists triumphantly. Bricks is
 pleased and mesmerized, as is Park. Morrio is still
 not convinced.

 SCOTTY
 The big kahuna, baby. Systems.

 BRICKS
 He's inside, boys.

161 INT: CMB SYSTEMS ROOM - NIGHT 161

It's busy in here. CMB workers are all around; on the phones, punching up data on the computer terminals, marking off specific areas on the wall charts with red magic markers.

162 ANGLE - GEE MONEY AND KAREEM 162

Gee Money is speaking to someone on a cellular phone. As he spots Polkie and Kareem, he terminates the conversation, and walks over to them.

KAREEM
This is the man.

Gee Money hugs Pookie.

GEE MONEY
Mr. Stick-up, what up? You still
larcenous, or what?

POOKIE
(laughs)
I wouldn't dare try and steal from
y'all; you'd kill me.

GEE MONEY
Nah; we've known each other too long.
Plus, you've brought in some good
business for us, man.

POOKIE
I can't take all the credit ...

163 INT: FRUIT STAND - BACK ROOM SURVEILLANCE - NIGHT 163
INSERT

Pookie on the monitor --

POOKIE (VO)
... A good product will always bring
out the customers ...

164 INT: CMB SYSTEMS ROOM - ANGLE - NIGHT 164

Gee Money, Pookie and Kareem in their huddle --

164 CONTD

164

GEE MONEY

Well, we reward our moneymakers.
I want to move you to another
position.

SEE Pookie look eagerly around the systems room --

POOKIE

I'd like to take a shot on one
of those terminals.

(lying)

I took computer programming at
City College ...

165 ANGLE - KAREEM

165

KAREEM

Can you program, Pascal?

POOKIE

Nah -- you know -- people change,
lose interest.

GEE MONEY

So you still on the pipe, or
what?

POOKIE

No -- I -- No.

166 INT: FRUIT STAND - BACK ROOM SURVEILLANCE - NIGHT
INSERT

166

On the monitor, SEE Gee Money, cool, calm.

GEE MONEY (VO)

(on monitor)

Good.

167 ANGLE - SCOTTY

167

looks a little worried --

168 INT: CMB SYSTEMS ROOM - NIGHT

168

GEE MONEY

... This is not what I had in
mind for you anyway. You're work
in "Macy's" ...

169 ANGLE - POOKIE

169

tries to smile, but he looks apprehensive --

 POOKIE
 "Macy's"? Really? ...

 GEE MONEY
 That's right. And if you do as
 good a job there as you did as a
 spotter, well, the sky is the
 limit, 'gus.

Pookie looks uncertain.

 POOKIE
 I feel honored that you have this
 confidence in me.

170 ANGLE

170

SEE Gee Money give Pookie a vigorous slap on the back.

 GEE MONEY
 We take care of our own.
 (beat)
 You can go back to your post, now.
 You'll start in a few days.

Pookie nods to both Gee Money and Kareem, and is about to leave the systems room, as his transistor picks up Gee Money whispering to Kareem; Pookie doesn't hear this, but the cops obviously do --

 GEE MONEY (contd)
 I want you to keep an eye on that
 kid.

 KAREEM
 Why -- what's wrong?

 GEE MONEY
 He's light-fingered, so keep an eye
 on the product.

171 OMITTED
 178

171-
 178

179 INT: "MACY'S" (CMB SALES APARTMENT) - ANGLE - NIGHT 179

SEE CMB workers in smocks arranging the thousands of crack-filled vials upon the rows of tables, into the specific groups of twenty.

180 ANGLE - POOKIE 180

one of the workers in his pocketless smock, plastic lab gloves, and CMB baseball cap --

181 OMITTED 181-

182 INT: CMB "MACY'S" APARTMENT - ANGLE - NIGHT 182

SEE Pookie looking around, nervous, as he gathers the vials together; on the sneak, he carefully removes two vials from the table, opens his mouth, and secretly tucks them under his tongue --

DISSOLVE TO:

183 INT: POOKIE'S APARTMENT - LIVING ROOM - NIGHT 183

SEE the living room: small, cluttered, and dirty. Pookie sits on the second-hand sofa, emptying the contents of one vial into a small glass pipe --

He torches the pipe -- tries to put it to his lips --

184 INSERT 184

Pookie's hands are shaking --

185 CLOSE - POOKIE 185

tears streaming down his cheeks --

186 ANGLE 186

Pookie holds the pipe for a second -- throws the pipe and its contents to the floor -- hear it crashing -- SEE Pookie put his head in his hands, and cry -- then after a moment -- gets on his hands and knees searching for crack.

187 OMITTED 187

DISSOLVE TO:

188 EXT: RIVERSIDE PARK - DUSK 188

WE DOLLY with Morrio, Scotty, Pookie and Bricks as they move through Riverside Park, overlooking the river. Morrio seems on edge.

BRICKS

Look, man, the timetable has shifted forward. I don't know how much longer I can keep this investigation funded with nothing to show ... Frankly, I don't think your man Pookie is ready.

POOKIE

Ready?! I don't look ready? I
was born ready, money grip!

MORRIO

Yeah, ready to be a dead crackhead.

SCOTTY

(warning)

Don't fuck with me!

(blocks Bricks' path)

Look, the man is already inside, all
we need is more time before he has
access to all the information we need
to put Nino away.

Bricks stands there facing Scotty as if about to say
something, but there's no need to. He nods approval
and walks away.

MORRIO

In my opinion, we pull him out now
while we still can.

BRICKS

(pissed)

When I want your opinion, I'll give
it to you. Scotty, I'm against it,
but ... it's your call.

MORRIO

(disgusted, exiting)

It's your funeral.

Scotty and Pookie are left standing alone in the park.
The gravity of their situation weighing on them.

POOKIE

We told them, man ... Ready? Shit.

SCOTTTTY

Listen, you better be ready! 'Cause
you owe me. You owe me, you owe this
community, you owe yourself, you even
owe my mother.

Pookie looks sideways at Scotty's last statement; Scotty
gives Pookie a long, threatening look --

SCOTTY (contd)

That's right, you owe my mother.
It was a fuckin' junkie like you
(MORE)

188 CONTD

188

SCOTTY (contd)
that killed my mother in 1974.
Didn't take no money, no jewelry,
didn't take nothin' from her but
her life --
 (about to break down,
 but shows restraint)
Even if you don't have it to give,
you better find it, Pookie. 'Cause
you owe a whole lotta people.

Scotty leaves Pookie standing there alone. Pookie looks doubtful.

DISSOLVE TO:

189 INT: CMB "MACY'S" - ANGLE - NIGHT

189 *

SEE Pookie looking at vial after vial --

190 INSERT

190

CAMERA SLOWLY PANS vial after vial -- SEE vials begin to CROSS FADE into other vials, until the white particles begin to make us dizzy.

191 CLOSE - POOKIE

191

He's sweating, wide-eyed, and feverish.

DISSOLVE TO:

192 INT: POOKIE'S APARTMENT - INSERT - NIGHT

192

SEE six empty vials on the bummy coffee table --

193 ANGLE

193

Pookie sits slumped on the sofa, clutching a glass pipe, looking simultaneously crazed and pitiful. Tears stream down his face.

194 INT: CMB "MACY'S" - ANGLE - NIGHT

194 *

SEE Pookie along with the other workers, organizing the vials on the long rows of tables. Pookie is acting very hyper, and very goofy. Hear him whistle the tune, "Whistle While You Work."

195 INT: FRUIT STAND - ANGLE - BACK ROOM SURVEILLANCE -
NIGHT

195

Agents look at each other, as they hear Pookie whistling, and see the other workers on the monitor look at him strangely.

195 CONTD

195

MORRIO

Something's wrong with Scotty's guy.

The agents look at Scotty; SEE Scotty is frustrated.

BRICKS

What's happening with Pookie, Scotty?

SCOTTY

I have no idea.

MORRIO

You should; he's your guy. Your plant.
And your responsibility.

SCOTTY

(sharply)

Hey! Hey! Don't jump the gun, okay?!

PARK

But there is something wrong with your
guy, Scotty ...

196 INT: CMB "MACY'S" - ANGLE - NIGHT

196

SEE all of the workers looking at Pookie like he's crazy
now; he's doing some vigorous jumping jacks --

197 INT: FRUIT STAND - BACK ROOM SURVEILLANCE - NIGHT
INSERT

197

SEE the CMB sales room pictured on monitor going up and
down --

BRICKS

What is this, Scotty, some kind
of secret code for help?

MORRIO

(pissed)

No, it's a Black thing.

198 ANGLE

198

Scotty pounces on Morrio like a wild animal, knocking
him to the ground with several punches. But Morrio is
tough as hell, kicks Scotty in the chest, as everyone
jumps in.

BRICKS

Break it up! We have to fight a
much bigger war in the streets ...

At that moment, all agents are drawn to a voice from the
monitor.

199 INT: CMB "MACY'S" - ANGLE - NIGHT

199

Gee Money and Duh Duh Duh have entered "Macy's," and just stand, observing Pookie --

GEE MONEY

Hey, fool -- what the fuck are you doing? ...

POOKIE

(huffing, puffing)

Well, I'm trying to keep in shape. This is a tough job, and you gotta be in shape to do it.

The workers in the room laugh uneasily. Gee Money and Duh Duh Duh are poker-faced.

GEE MONEY

This ain't no gym.

200 INT: FRUIT STAND - ANGLE - BACK ROOM SURVEILLANCE - 200
NIGHT

All of the agents watching the floor of the CMB of sales apartment going in and out of the monitor.

POOKIE (VO)

(on monitor)

The big Japanese companies like Sony and Toyota do provide an exercise break for their workers ...

201 INT: CMB "MACY'S" - ANGLE - NIGHT

201 *

POOKIE

... They believe a strong body makes a strong mind. These workouts also boost the workers' morale ...

SEE Gee Money and Duh Duh Duh run over and snatch Pookie off of the floor. Gee Money is furious.

GEE MONEY

You must think I'm stupid! You are high, motherfucker.

Pookie looks bewildered; Duh Duh Duh holds him and Gee Money kicks him in the nuts --

202 INT: FRUIT STAND - ANGLE - BACK ROOM SURVEILLANCE - 202
NIGHT

The agents react to the scenes on the monitor --

202 CONTD

202

SCOTTY

(panics)

Shit! His cover is blown.

MORRIO

We gotta move.

BRICKS

Call in some backup now!

Morrio does as he's told.

203 INT: CMB "MACY'S" - ANGLE - NIGHT

203

Pookie doubles over, as Gee Money snatches off Pookie's shirt. He sees the wire, and how it's connected to the belt.

Gee Money rips the wire and belt off Pookie. Belt buckle-monitor falls face-up on the floor.

GEE MONEY

(deadly)

So you are Five-O, huh?

(to Kareem)

Put "Dec. 7th" in full effect
for ten. Alert all workers
Five-O.

(to Duh Duh Duh)

Take this boy and
(looking down into
video belt)

Kill him three times!

Pookie cries into monitor --

POOKIE

(on monitor)

Scotty! I told you I was gonna die!

204 OMITTED

204

205 INT: FRUIT STAND - BACK ROOM SURVEILLANCE - NIGHT

205

The TV monitors crackle, distort, and go black. Agents are startled.

206 INT: CMB "MACY'S" - NIGHT

206

Gee Money crushing belt buckle with his heel.

206A INT: FRUIT STAND - SURVEILLANCE ROOM - NIGHT

206A

MORRIO

(suddenly alarmed)

Wait a minute. What's this Dec. 7th
shit?

BRICKS

(grabbing body armor)

Dec. 7th ... Dec.

(realizing)

The day they bombed Pearl Harbor.

SCOTTY

(realizing)

They got a fucking bomb!!

MORRIO

(loading weapon)

Dec. 7th for ten ... ten minutes,
that's gotta be the evacuation time.
If so, the residents of the Carter
have ten minutes to evacuate or die.

PARKS

(freaking)

I'm calling the bomb squad!!

BRICKS

(loading pistol)

It'll take 'em thirty-five minutes
to get here minimum. We got less
than ten!!!

SCOTTY

(to Morrio)

You're the plastic explosive techno
expert always tinkering with shit,
right?

MORRIO

(putting on flac vest)

You fuckin' crazy? My exposure to
"de-activating" is minimal at best.
Besides, we don't know how sophis-
ticated it is, we don't even know
where it is! I'm not qualified to ...

BRICKS

(exiting)

You just got promoted.

206B KAREEM'S FACE

206B

reflected in the digital counter of the high tech bomb.
It reads 9:07.

207 SERIES OF ANGLES 207

SHOWS all of the CMB workers breaking down the operations -- systems, "Macy's," etc. -- destroying all drug paraphernalia.

208 EXT: SEVENTH AVENUE AND 151ST STREET - ANGLE - NIGHT 208

SEE Scotty and the other agents racing towards the Carter.

DISSOLVE TO:

209 SERIES OF ANGLES 209

209A OMITTED 209A

209B CMB workers lock down steel gates and vanish through secret hatchways. 209B

209C Gee Money -- in the systems room -- snatches all floppy disks from a small box. Duh Duh Duh is pouring gasoline all over the room; lights a match. 209C

Flames seem to LICK AT THE CAMERA.

DISSOLVE TO:

210 CARTER ENTRANCE - BASEMENT DOOR - NIGHT 210

Our guys ram open the door, Bricks in the lead. Suddenly the cop standing next to Morrio is shot down, head exploding like a melon. Bricks returns fire and tries to restrain Scotty, but too late; Scotty races right into the mouth of burning building. A CMB gunman, using a PREGNANT TENANT as a hostage, fires on Scotty. Morrio instantly lays down cover for Scotty, expertly nailing the gunman. Park and another cop follow their lead.

210A INT: CMB HALLWAY - DOWNSTAIRS - CARTER AND STAIRWAY 210A

Scotty races through smoking hallway, hustles a FEW TRAPPED TENANTS out and smashes through a steel gate.

210B INT: SYSTEMS ROOM 210B

Bricks blasts a CMB worker. Morrio searches for the bomb.

210C INT: CMB HALLWAY 210C

Morrio blows a heavy door with plastic explosive, saves a screaming CHILD, and searches for the bomb.

210C CONTD

210C

MORRIO

(to himself)

Where would ya put a bomb to blow
a building? ... the foundation ...
the basement!

211 INT: ENTERPRISE - BASEMENT - NIGHT
SCOTTY'S POV - A BURNING GAUNTLET OF FLAMES

211

but no Pookie and no bomb.

SCOTTY

(bellowing)

Pookie!!

211A CLOSE UP - BOMB

211A

Digital clock reads 1:16.

212 EXTREME CLOSE UP - DUH DUH DUH

212

hidden in the shadows, eyes ablaze with hate, as Scotty
races by, followed by another cop.

Suddenly Duh Duh Duh's huge hands strike like lightning,
snatching in the cop like a rag doll. He snaps his neck
like a chicken and leaves him slumped to the ground,
lifeless.

213 UP AHEAD

213

Scotty blasts through another gunman and dodges a
falling support beam. Scotty sees the silhouette of
a man sitting in a chair, looking over his shoulder.
Scotty, frantic, races forward.

214 CLOSE UP - POOKIE

214

dead, strapped to the chair, his head literally twisted
180 degrees the wrong way!

214A Duh Duh Duh creeps forward towards Scotty's back and
is about to leap from the shadows when a voice yells.

214A

MORRIO

FREEZE!!!

Both Duh Duh Duh and Scotty freeze as Morrio runs forward
just inches from the hidden Duh Duh Duh man.

Scotty looks up, eyes filled with rage over Pookie's death.
Morrio rolls on his back and freezes. There, wired under
Pookie's chair is a huge high tech bomb. It reads 0.54
seconds.

214A CONTD

214A

MORRIO (contd)
(sweating bullets)
If you had touched Pookie, we'd be over.

Duh Duh Duh hides as Bricks, Parks and another cop pile into room.

SCOTTY
(nervous)
We found it. Forty seconds to go.
(to Morrio)
Okay, man, do it.

MORRIO
(confused)
There's too many friggin' wires, man!!

SCOTTY
(starting to lose it)
Then pick one!!

BRICKS
(trying to stay calm)
Scotty, be cool.

SCOTTY
Cool my ass, we got no fuckin' time!!

MORRIO
(freaking)
Will everybody shut up!

CLOSE UP of Duh Duh Duh man, and evil glint in his eye, as he hits the power switch. The alarm stops. The place goes completely black. The only sound is the ticking clock and pounding hearts.

BRICKS
What the fuck's going on??

MORRIO
I can't see!!

PARKS
Someone's in here!! Jesus Christ
someone's here!!

MORRIO
Light a fuckin' match!!

Just then they hear a blood curdling scream as one of the cops gets strangled. Parks starts firing into the darkness at random.

214A CONTD

214A

SCOTTY
(lights match)
Next motherfucker moves gets a
bullet in his ass ...
(to Morrio)
Go ahead, man, make a choice.

CLOSE UP illuminated digital clock reads 0.29.

Morrio closes his eyes and slowly lifts the whole bomb out from under the chair; it's connected at the base by three wires, a red, a white, and a black.

MORRIO
(nervous)
Disconnect the black ... Slowly.

All the faces huddle together as Scotty does as he's told. They heave a collective sigh of relief. Scotty waits for further instructions. Clock reads 12 seconds.

MORRIO (contd)
One of these is the ground, one isn't.

SCOTTY
Well?

BRICKS
Choose.

Clock reads eight seconds. Scotty reaches for the red.

MORRIO
Wait!!

Clock reads five seconds.

SCOTTY
Which one then, shit?!

MORRIO
I don't know!!

Clock reads three seconds. Morrio reaches for the white, then hesitates.

PARKS
Two seconds left.

Morrio touches the red, then the white again.

SCOTTY
ONE SECOND LEFT!

214A CONTD 214A

Morrio closes his eyes, at the last second, pulls the red ... the ticking stops. *

Bricks finds the power switch; the other cop is laying there dead, but no sign of anyone else in the room. *

215 OMITTED 215

216 INT: MANSION - MORNING 216

Nino and Uniqua are entwined in bed, their bodies naked, limp, and sweating, after making love.

A warm summer wind ruffles the white linen sheets on their bed. The phone rings; Uniqua picks it up.

UNIQUEA

Hello?

217 INT: GEE MONEY'S BEDROOM - ANGLE - DAY 217

Gee Money is hurt -- angry, hearing Uniqua's voice.

GEE MONEY

I knew I shoulda treated you like a prostitute. You ain't nothin' but a high-priced hoe. Put Nino on the phone, bitch.

218 INT: MANSION - DAY 218

Uniqua motions for Nino to take the phone. He doesn't like being disturbed from this relaxing moment --

NINO

Yeah?

GEE MONEY (VO)

I know you're having a good time, but we were infiltrated.

NINO

(angry)

What?!

GEE MONEY (VO)

We had to shut the Carter down.

NINO

Get your asses out here now.

DISSOLVE TO:

219 EXT: GRAVEYARD - DAY

219

Pookie's funeral is a modest affair. Just a FEW PEOPLE; couple of DEA agents, police officers, homeless stand at the graveside as --

The coffin is lowered into the ground.

220 ANGLE - LATER

220

Agitated, Bricks corrals Scotty and Morrio off to the side.

BRICKS

The governor and Washington is blaming me for losing tens, damn near hundreds of thousands of dollars in time, not to mention manpower. The operation was a failure. We didn't arrest any of the people, we didn't get any evidence of the finances.

(beat)

Now we could still be out there fighting scum like Nino except for two things: I gambled on you and you gambled on a fucking crackhead!

Scotty lunges and grabs Bricks by the lapels. Morrio jumps in, separating them.

MORRIO

That's enough, man!

SCOTTY

(fighting back the tears)

I'm sorry you lost your budget. But Pookie's mama lost a son.

(beat)

And I lost a friend.

BRICKS

Scotty, let it go. The operation's over.

SCOTTY

I can't let it go. Don't you see what's happening here? It's a war zone. Shootouts on playgrounds, kids dying.

Scotty storms off. Bricks glares at Morrio, then exits. WE HOLD ON Morrio, the man in the middle.

CUT TO:

221 INT: MANSION - DINING ROOM - DAY

221

All of the brothers are sitting at the long oak table, in a tense meeting. Nino is pacing the floor, accompanied by his Rottweiler. He stops behind the chair of Gee Money. SEE Gee Money is wary.

NINO

Gee Money, you fucked up big-time.
You're incapable of running things.

Nino whacks Gee Money across the back of his neck. Gee Money yelps, and jumps to his feet, defensively. Nino looks at him like he's crazy, as does everyone else in the room.

NINO (contd)

Sit your five-dollar ass down
before I make change.

GEE MONEY

(backing down)

Kareem brought him to my attention
... We have 300 people working for us.
I can't keep my eye on every single
one of them. Maybe if you was taking
care of business, instead of ...

Nino shoots a menacing look to Gee Money --

NINO

Instead of what? ...

GEE MONEY

Nothing.

Suddenly Nino strikes out, pulling the knife from his walking stick and stabbing Kareem's hand, pinning it to the table. He raps the dog's chain leash quickly around Kareem's neck choking him.

NINO

I never did like you, pretty
muthafucka!

Duh Duh Duh calms Nino down, saving Kareem's life.

NINO (contd)

You know, Money, you slippin'.
You lettin' some petty shit like
who I'm fuckin' affect you.

Nino looks long and hard at Gee Money; Gee Money wants to stare him back, but drops his eyes --

221 CONTD

221

NINO (contd)
Brothers, something like this can
never happen again ... never.

DISSOLVE TO:

221A INT: SCOTTY'S LOFT - DAY

221A

Scotty pummels the heavy bag viciously as Morrio once
again picks the lock entering. He stares at Scotty.

SCOTTY
You ain't invited and I ain't in
the mood to talk.

MORRIO
(putting on gloves)
Ya know I'm Italian ... my ancestors
brought a lotta drugs into this
country. I hate every one of those
fucks that kept the supply line goin'.

SCOTTY
(boxing Morrio)
You want me to cry for your fucked up
history?

Suddenly Morrio knocks Scotty on his ass.

MORRIO
One: I know what you're feeling,
man; I've been there. Two: I
convinced Bricks ... He's giving
us more time to nail Nino.

SCOTTY
(knocking Morrio down)
Three: Never drop your guard.

222 OMITTED

222

222A EXT: ALLEY BEHIND FRANKIE'S STRIP JOINT - NIGHT

222A

Frankie Needles swaggers out of the back door. Out of
nowhere, Scotty grabs him, and Morrio puts a gun to his
temples, flashing his badge.

MORRIO
Behind door number one, your body
is found busted up, and stinking.

SCOTTY
Or door number two you hook me up with
Gee Money and collect reward, Nino Brown.

222A CONTD

222A

FRANKIE

(grins)

Well, let's make a fuckin' deal,
Monte.

222B INT: FRANKIE'S STRIP JOINT - NIGHT

222B

A sexy STRIPPER dances on the bar in BG. Frankie has his arm draped around Morrio who, with his hair slicked back and Boss suit, looks surprisingly like a handsome Frankie clone. Gee Money sits across from Scotty who has been transformed into "Carlos Rivera," complete with neat five-o'clock shadow.

FRANKIE

(playfully cuffing
Morrio)

Us Italian boys got to stick
together or the spics 'n' the
moulys here will be runnin'
everything.

MORRIO

(jokes, hiding
his disgust)

Guido's of the world unite.

GEE MONEY

(concerned)

Frankie, I warned Nino not to ...

FRANKIE

(cutting him off)

Hey, listen. I was outa line too
... But you and me, we always had
an understandin'. Besides, I
needed a haircut.

(indicating Morrio)

Now my cousin and his friend here
are hungry, and I got a feeling
they could give you a sweeter deal
than any Peruvian; enough to maybe
throw in a little finder's fee for
Frankie, huh?

GEE MONEY

(to Morrio)

If I decided to swing with your
offer ...

SCOTTY

(interrupting)

Yo, you insisted on meeting my supplier,
that's okay. You met him. But from
now on, if we deal, you deal with me.

222B CONTD

222B

Morrio nods, agreeing. Gee Money pauses, then turns to Scotty.

GEE MONEY

You will cut me a side deal, twenty percent. You will be obligated to report to me and me only. Gimme your number.

Scotty scribbles his number on a napkin. Gee Money grins.

GEE MONEY (contd)

(pauses)

Now before I consider this offer seriously, I think we have to inititate these two boys ... right, Frankie?

Frankie Needles grins ominously. Scotty and Morrio are shitting bricks.

FRANKIE

(cold)

No other way.

(to Morrio)

You choose fire or ice?

MORRIO

(hesitating)

Hey, I don't get this shit ...

Scotty glares at him.

MORRIO (contd)

Okay ... Fire.

They all look to Scotty.

SCOTTY

(calm)

Ice.

CUT TO:

222C INT: FREAK ROOM - NIGHT

222C

Frankie leads the guys through the club into the Freak Room. The black light REVEALS sexy LADIES everywhere handling the SPECIAL CLIENTS.

GEE MONEY

(slapping Frankie on back)

Yo, Frankie, I can't tell you how much I missed your wop ass!

222C CONTD

222C

A gorgeous oiled GIRL comes up to them with flame red hair and shamelessly unbuttons Morrio's shirt.

FRANKIE

This is Fire!

Scotty and Morrio share a look, when suddenly a gigantic, muscled LADY-WRESTLER-TYPE with silver mane of hair and G-string, blocks Scotty's path, towering over him.

GEE MONEY

And this is Ice!

Ice drags Scotty off before God gets the news; the other guys, including Morrio, can't help breaking into hysterics, unnoticed, Frankie slips to a phone, picks it up ...

FRANKIE

Don Amato? Nino is about to itch!

223- OMITTED
225

223-
225

226 EXT: BILL ROBINSON BASKETBALL COURT - DAY

226

It's a beautiful late-spring day. Nino and Gee Money are engaged in a fierce one-on-one basketball game. They are pushing, shoving, elbowing each other.

ANGLE - YOUNG KIDS

cheering Nino on. Nino frowns at them.

NINO

Yo. Shut the fuck up!

227 ANGLE - DUH DUH DUH, KEISHA, AND KAREEM

227

look on, a bit embarrassed --

228 ANGLE - NINO

228

goes up for a lay-up; knocks Gee Money to the ground in the process.

GEE MONEY

Yo! Fuck is up?

NINO

Shut up and play ball.

229 ANGLE - SCOTTY

229

approaching Nino and Gee Money on the court. Nino looks at Scotty -- and then cuts his eye toward the brothers --

230 ANGLE - BROTHERS

230

going for their guns, keeping a wary eye on Scotty --

SCOTTY/RIVERA

(Spanish accent)

... The candy is sweet.

Although Keisha, Duh Duh Duh and Kareem don't take their hands off of their firepower, all of the brothers relax a bit, except for Kareem. He eyes Scotty like he's seen him before.

KAREEM

(to Keisha)

Yo, I've seen him somewhere before.

GEE MONEY

Mr. Rivera, I presume.

Scotty extends his hand. Before they can shake, Nino knocks their hands away -- Scotty is offended.

SCOTTY/RIVERA

(Spanish accent)

What up, bro'?

NINO

I don't know who you really are, bro', that's what up. I know you're supposed to be this new contact, but I don't trust you. So get the fuck outta here.

Scotty tries to calmly protest, but Nino snaps his fingers, and all the brothers -- even Nino and Gee Money -- train their guns on Scotty --

NINO (contd)

Money, I want you to escort Mr. Rivera out of the court and off the block. If he tries anything, lullaby him.

Gee Money smiles, nods his head. He escorts Scotty out of Bill Robinson, gun in the small of his back.

GEE MONEY

Don't forget our discussion in Frankie's. I'm going to be the next kingpin.

231 OMITTED

231

232 ANGLE - GEE MONEY - DAY

232

sits on the edge of the bed, sweating; the hand holding his "glass dick"/crack pipe, is shaking. He talks nervously on a European-style telephone --

GEE MONEY

(excited)

... That's right, Nino, I checked him out. He's cooler than a fan and his product is sixty percent less than what the brothers are payin' now. That will free up a lot of money to do more things ...

233 EXT: LIMO CRUISING ON MAJOR DEEGAN EXPRESSWAY - DAY

233

INSIDE LIMO

Duh Duh Duh is beside Nino who talks on the cellular phone to Gee Money --

NINO

... Like take over another city project. Let's roll with it, and get stronger ...

234 INT: GEE MONEY'S BEDROOM - DAY

234

Gee Money is even more enthused --

GEE MONEY

... Most definitely ...

235 INT: NINO'S LIMO - ANGLE - DAY

235

NINO

But I'll tell you something, Money --

236- OMITTED

236-

237

237

237A INT: WAREHOUSE - DAY

237A

Bauhaus. Exposed beams, wires, big ceilings.

Scotty -- bare-chested and sweating -- nervously is bound and gagged in a chair, as Keisha and Duh Duh Duh have nine millimeters at each one of his temples.

NINO (VO)

If he is a cop, I'm gonna kill him, and then I'm gonna kill you --

CROSS FADE INTO:

238 ANGLE

238

Kareem smashes Scotty's belt buckle carefully, then breaks the heel off Scotty's shoe, looking for a transmitter --

KAREEM

It's a regular shoe, boss.

239 ANGLE

239

Relieved, Scotty laughs through his gag. Reluctantly, so do the others. Nino pulls gag off of Scotty's mouth.

SCOTTY/RIVERA

You watch too much "Get Smart," bro'.

NINO

(tickled)

You might be right. But I'm always careful. Now, let's do business.

Nino unties Scotty, shakes his head.

240 EXT: BLOCK PARTY - DAY

240

Early afternoon in June. The construction is finished on the Moab Community Center. Lenox and Seventh Avenues (on 141st Street) have been blocked off for this block party.

241 ANGLE

241

As Teddy Riley music shakes block down, REVEREND OATES is giving a speech in front of the spanking new facility draped with brightly colored streamers. MIDDLE-AGED and ELDERLY PEOPLE gather around Reverend Oates as he speaks, but the YOUNG ADULTS, TEENS and KIDS eating hot dogs, burgers, and ice cream, begin to gravitate toward an expensively-dressed Nino Brown, who is walking into the block with the Cash Money Brothers.

DISSOLVE TO:

242 EXT: NEWSSTAND - DAY

242*

smack dab in the middle of the block.

The old man from the Frazier parade at the counter checking the paper. A YOUNG BLACK KID sweeps the floor. TWO YOUNG BLACK KIDS rush over. *

KIDS

(breathless)

Yo! He's out there! With the bee-em. Givin' away free stuff!

242 CONTD

242

Kid throws down his broom. OWNER comes out from the back.

OWNER

Who is?

KIDS

The money man! Nino Brown! He's
on the block!

Kid is about to run outside with his friends.

OLD MAN

Git yo' ass back here.

Reluctantly, kid comes back.

243 THEIR POV - NINO BROWN

243

Surrounded by adoring young fans, he thrives on the
attention, signs autographs. Hands out gift-wrapped
presents.

244 BACK TO SCENE

244

Old man and newsstand owner frozen.

OWNER

Have mercy on us ... he's like
Michael Jackson to them ...

OLD MAN

What you expect ... the papers
and TV been playin' him up.

OWNER

One boy told me that Nino is beatin'
the white man at his own game ...

OLD MAN

Sonofabitch is an embarrassment to
all black people.

OWNER

You know it.

OLD MAN

The white man loves an ignorant
bastard like him; one who feeds
his people genocide in silk suits
and fancy cars.

Newsstand owner continues staring out.

244 CONTD

244

Old man removes a worn German Luger from his jacket *
pocket; loads the gun, and then quietly slips it back
in his pocket.

Newsstand owner returns to his cash register. The old *
man leaves and walks into the street. Owner watches him
go, moved by the truth of what the old man said.

245 EXT: STREET - DAY

245

Young people gather around. Nino is flanked by the
brothers, including Gee Money, Duh Duh Duh and Scotty/
Rivera.

Old man comes out of the newsstand. CAMERA FOLLOWS him
to the edge of the group.

OLD MAN
I wanna talk to Nino Brown.

SCOTTY/RIVERA
I ain't like that, popi.

Old man grabs Scotty by the lapel.

OLD MAN
Tell him I wanna talk ...

Old man releases Scotty, who looks at him like he's crazy.

OLD MAN (contd)
Right now!!

People take notice.

246 SCOTTY'S POV - NINO

246

moving up the sidewalk. Duh Duh Duh and Gee Money push
through, followed by Keisha and Kareem, who are acknow-
ledging and goofing with the onlookers.

247 HOLD

247

OLD MAN
I have come to haunt Nino Brown.

KEISHA
(for others)
Haunt yourself, old man.

VOICES
Better step off, grandpa. Fuck
around and get your Geritol ass
fucked up. Word ...

247 CONTD

247

Kareem takes hold of the old man's arm. Remarkably agile for his age, old man punches Kareem in the mouth. Screams, shouts, woos. Kareem falls to the concrete.

Several people take hold of the old man who keeps screaming at Nino --

OLD MAN

Idol worshipper! You pray to that white genie in the bottle. You're killing people with your white witchcraft, those little devils you put in little bottles. Youse an idolater!

Reverend Oates is embarrassed; he tries to sneak out of the block, but is unsuccessful.

VOICE #1 (OS)

What you know about this, Reverend Oates?

VOICE #2 (OS)

It's a shame before God; he in league with a drug dealer.

VOICE #3 (OS)

... Like shaking hands with Satan ...

Duh Duh Duh steps up and smacks the old man in the jaw.

VOICES

Yo, lullaby the old bastard. Put 'em to sleep.

Nino waves people aside, moves to the old man who's sprawled on the sidewalk. Stands over him menacingly.

NINO

Look at you. In a year or two, they'll be marking your tombstone. But I'll be around.

Old man slowly stands, gathers himself.

OLD MAN

These kids, all these people run up and gather 'round you like you God Almighty. Like you love them. Demons ain't got no love.

247 CONTD

247

NINO

What you gonna give them? Some
of the same empty yang you riffin'
to me? Youse an old fool.

Nino turns and starts to walk away --

Duh Duh Duh blocks the old man's path --

248 INSERT - OLD MAN'S HAND

248

reaching for gun in his pocket.

249 ANGLE - OLD MAN

249

removes rusty German Luger, and is about to fire on
Nino --

250 ANGLE - SCOTTY/RIVERA

250

As the old man's gun jams, Scotty runs up behind old man
and pushes him to the ground --

Duh Duh Duh, Kareem, Keisha and Gee Money draw automatic
pistols from their pants and train them on the old man.

More screams and people scatter in every direction.

SCOTTY/RIVERA

(quietly, to old man)

Don't do that, popi ... Come on,
now ...

Nino swaggers back, staring a challenge at the old man.

Newsstand owner and kid emerge from his shop to take the
old man's arm. Scotty relinquishes his hold as the owner
and kid escort the old man back into the shop.

PULL BACK, leaving Nino and his crew frozen in a monstrous
tableau on the sidewalk -- The rulers of New Jack City.

PAN UP TO ice-blue sky.

*

251 OMITTED

251

DISSOLVE TO:

251A INT: INDOOR POOL - DAY

251A *

as Nino dives into the pool. When he steps out, a
beautiful ORIENTAL GIRL hands him a towel. He takes
another sip of Cristal.

251A CONTD

251A

NINO

This is some fly shit, huh? Like
some James Cagney, George Raft-
type shit.

SCOTTY/RIVERA

That's how you livin', bro'; like
a giant.

Nino leads Scotty into the steam room where they get a
Korean geisha massage.

251B INT: STEAM ROOM

251B

NINO

Yo, good looking-out, Dukes, on
that madness that happened earlier.
Gee Money fucked up again. He
should have seen it coming. That
old man was serious about tryin'
to do me.

SCOTTY/RIVERA

Here's something you might not find
so funny, bro'. Your boy -- Gee Money?

NINO

Yeah.

SCOTTY/RIVERA

He tried to cut a side deal with me.

Nino is very angry, but checks himself in front of Scotty.

NINO

Well-well-well-um-um-um. Can't
trust nobody, huh?

SCOTTY/RIVERA

I got your back.

NINO

(surprised)
Yeah? you do?

CUT TO:

251C EXT: BATH HOUSE - ROOFTOP - NIGHT

251C

The stars glisten, as Nino and Scotty sit on lawn chairs
-- fully dressed, impeccably dressed, continuing their *
conversation from the steam bath --

251C CONTD

251C

Nino gets up and walks up to the rim of the roof; looks over and down --

NINO'S POV - HUMAN ANTS, TOY CARS, TINY BLINKING LIGHTS
the view of a giant --

Nino takes a swig; he's startin' to get nice -- fingers
a beautiful leather African pendant around his neck --

NINO

No education, no job, no hope, just
say no? What the fuck could I have
said yes to? I'm the embodiment of
free enterprise. The American dream
come true.

SCOTTY/RIVERA

Is selling drugs like we do a dream
or a nightmare, bro'?

NINO

Society denied me the chance to get
in on the bottom, so I came in at
the top my own way. I'm a business-
man just like the Capones, the
Vescos, the heads of state. We make
our own heaven and hell right here
on earth.

(pause)

I was born in hell.

SCOTTY/RIVERA

We haven't seen hell yet -- this era
is just the beginning of sorrows --

A beat, he takes a swig; looks down --

ANGLE - HUMAN ANTS

NINO (OS)

I feel like a fuckin' giant; I feel
I could just squish them ants, like
it ain't nothin' -- I feel there
would be no retribution at all --
I'm invincible.

(beat)

You ever feel like that? Like you
could do shit, and get away with it?

SCOTTY/RIVERA

No --

251C CONTD

251C

NINO

Come on, Dokes; you never did something so fucked-up that you got away with it, and you never told nobody --

SCOTTY/RIVERA

Well, one time, I put on this ski-mask, and bought a toy .355 magnum, and robbed this grocery store -- Mr. Broadnax. I got a bag of potato chips. I got hit by a car the next year.

Nino is amused.

NINO

So? What is that supposed to mean?

SCOTTY/RIVERA

It means that life is a Pirelli tire doing ninety miles an hour on the F.D.R. Whatever goes around, comes around.

NINO

That's deep.

SCOTTY/RIVERA

Your turn.

Nino takes a long swig from the bottle; he places it down gently on the rug. He looks troubled.

NINO

When I was sixteen, I was in this crew called the L.A. Boys. One day --

*

Nino's voice is faltering -- Scotty is almost holding his breath.

NINO (contd)

They said I had to prove my loyalty by killing somebody. I said, "An enemy, or what?" He said, "No, that's too easy. It's gotta be an ordinary person." So I went down to 123rd Street, got a bag of Red Devil Angel Dust, smoked, and got crazy zooted. I walked up --

*

(clears his throat)

(MORE)

251C CONTD

251C

NINO (contd)
on this lady -- I didn't know who
she was, and I was so high, I didn't
care -- coming out of P.S. 200 --

Look of terror, and shock on Scotty's face.

Scotty drops his head -- He's straining to control himself.

NINO (contd)
Jughead had the gun planted on
this junkie he was using to take
out other junkies who owed him
money.

(beat)
You must think I'm a demon, huh?

Scotty's eyes -- Pure hatred.

252 INT: SPOTLIGHT - DAY

252

Revelry. Jubilant. Raucous. The PATRONS of the club
are tuxedo down. Hugo Boss. Armani; silk white jackets,
black silk pants. Keisha and OTHER WOMEN look flyin' in
white dresses.

A haute couture gangster dream. Basshouse Bugaloo is
pumping from the sound system.

ANGLE - A TABLE

piled with exquisitely-wrapped gifts, and envelopes marked:
"To the newlyweds."

ANGLE - NINO

sits like an African chieftain in a finely-crafted, high-
backed mahogany chair; Benin and Ibo culture semiotic are
carved into the arms and legs of the chair. Nino holds
the leash of his dog at his feet.

The GROOM comes over, hugs Nino. Nino hands him a fat
envelope; groom embraces Nino, walks off.

ANGLE - REVEREND OATES

dressed impeccably as a Methodist minister in smock and
robe, approaches Nino.

REVEREND OATES
It's the time, son.

Nino notices Scotty is gone.

252A INT: SPOTLITE OFFICE - DAY

252A

Scotty unlocks a window, expertly slipping in a piece of copper from his pocket to connect the alarm current and not set it off.

NINO (OS)

Yo, Rivera; where are you? It's time to step!

252B Scotty leaves. As he reenters main club room, 252B
Kareem smokes him over; still can't remember where he's
seen Scotty before. Scotty joins everyone.

NINO

Where were you?

SCOTTY

Getting some shit out of the system.

Everyone looks at each other, puzzled; then they laugh, except Kareem.

NINO

Well, when you gotta go, you gotta go.

DISSOLVE TO:

252C INT: CATHEDRAL - DAY

252C

A wedding. It's beautiful; black people dressed right out of the pages of G.O. and Elle. PAN icons and stained-glass of church.

Reverend Oates and his DAUGHTER. FLOWER GIRL PROCESSION led by a doll-like SIX-YEAR-OLD. The groom.

252D INT: SPOTLIGHT OFFICE - DAY

252D

INTERCUT this scene as needed.

- A) Morrio expertly climbing into the Spotlite office *
window that Scotty left open.
- B) He searches office, cracks safe.
- C) Morrio narrowly escapes the wrath of Nino's dog *
who surprises him.
- D) Morrison eventually steals a floppy disk marked
"FINANCIAL REPORTS."

SMASH CUT TO:

252E ANGLE - ALTAR 252E

The ceremony. Reverend Oates conducts the ceremony.
The man and woman exchange vows, rings, kiss and glue to
each other forever. Amen.

253 EXT: GRANT'S TOMB 253
ANGLE - SINGER BILLY BOSS

singing something as excited FOLKS celebrate, drinking
and eating refreshments, a full-out party.

ANGLE - TWO CARS

pull up near the church, unnoticed. TWO ITALIAN MEN
get out, in dark glasses, speaking on walkie-talkies.

254- OMITTED 254-
260 260

261 EXT: GRANT'S TOMB - DAY 261
SIDE ANGLE - OUTSIDE

Suddenly a LITTLE KID screams. People come running as *
Duh Duh Duh stumbles in the crowd bleeding.

262 ANOTHER ANGLE - OUTSIDE 262

blood and automatic gunfire everywhere.

263 ANGLE - FRIGHTENING CONFUSION 263

The wedding people are running for cover, in doorways,
in alleys, under cars.

264 ANGLE - ITALIANS 264

are really hit men from the Armeteo family, armed with
Uzis and AK-47s. They spray the sidewalk with bullets.

264A ANGLE - GROOM 264A

jumps in front of his wife; withdraws badge and gun.

GROOM

I'm a police officer; put your
hand --

He is cut to shreds with bullets. His brand new widow
screams, runs for cover.

265 OMITTED 265

266 ANGLE - REVEREND OATES 91 266
 jumps into a nearby dumpster for cover.

267 ANGLE - NINO, GEE MONEY, KEISHA, KAREEM, SCOTTY/
 RIVIERA 267
 crouch and line up behind a Jeep, firing on the Italians.

268 ANGLE 268
 In the heat of battle, Scotty realizes he has a clear
 shot at Nino. He raises his gun, points it at Nino's
 head --

NINO (VO)
 I didn't stay to see her body drop;
 I just ran.

 -- changes his mind; he returns fire at the Italians.

269 ANGLE - KEISHA 269
 nails one of the Italians with two shots that pierce
 his chest.

270 ANGLE - ITALIANS 270
 scramble to get back inside their cars and hightail it
 out of the block.

271 ANGLE - KEISHA 271
 breaks Rambo-style -- an Uzi in one hand, an AK-47 in
 the other. She runs into the street firing at the
 Italians, savagely taking down two more.

272 ANGLE - ONE OF THE ITALIANS 272
 takes careful aim, and cuts Keisha down in the middle of
 the street. Blood pours all over her body, as she falls
 limp in the street.

272A ANGLE - NINO 272A
 sees one of the Italians aiming at him; he runs to
 grab the little flower girl from the frightened parents'
 grasp. He runs for cover, using her as a shield. She
 is cut open like a water balloon. Her father tries to
 help his baby. He is killed.

 ANGLE - MOTHER
 screaming. In shock.

273 SERIES OF QUICK IMAGES

273

Pink ribbon skids in the breeze.

Mother, father and toddler daughter lie lifeless and bloody on tenement stoop.

Gee Money cradling Keisha's head in his arms, crying.

Duh Duh Duh is trying to say something; Nino moves in closer --

DUH DUH DUH

(weakly)

They said ... Don Armeteo wanted
to say ... hello ...

273A ANGLE - SCOTTY

273

looks at Nino, and can't believe how much of a monster he is.

274 INT: JUDGE'S CHAMBERS - DAY

274

JOHN LAWSON sits on a desk, examines the floppy disk.
Bricks stands next to him.

BRICKS

Lawson and myself go way back
to law school. He's been assigned
as the prosecuting attorney.

*

SCOTTY

You know that sonofabitch used a
little girl as his bulletproof vest.

BRICKS

He's still gonna fall.

MORRIO

*

(pulling out photo)

Looks like they've taken over the
Ellington already.

LAWSON

We've got to take him down right
once and for all.

(holding up disk)

This is a start, but it's not enough.

274 CONTD

274

SCOTTY

(pissed)

What about Pookie's video?

LAWSON

I've gone over it. It helps, but it's still not enough.... because Nino's not in any of the video tapes at the Carter. He's becoming Mr. Untouchable.

SCOTTY

So, how many more people have to die, man? I coulda killed this muthafucka today, myself!

LAWSON

Can we catch him in a drug buy or get a witness not afraid to testify in court and connect all the dots? Nino's got incredible connections. Can we nail any of them? Tie them to Nino?

SCOTTY

Listen. We set the Brothers up to buy from me and I've made sure Nino doesn't trust Gee Money.

MORRIO

Well, get it all on film.

275- OMITTED
277

275-
277

278 INT: SPOTLIGHT OFFICE - DAY
ANGLE - NINO

278

seated in his royal African throne. Drinking from a bottle of Cristal with one hand, holding on to the arm rests tightly with the other to keep from going off on Selina. Scotty, Gee Money, Duh Duh Duh and Kareem sit around uncomfortably, waiting for Nino to explode.

ANGLE - SELINA

pacing back and forth, reading Nino his rights.

SELINA

I love you, but I can't take it anymore, Nino. The blood, the carnage, the lies. You parade
(MORE)

278 CONTD

278

SELINA (contd)
that bitch Uniqua in front of me,
in front of everybody, like it
ain't nothing. After all I've
done for you --

In a flash, Nino gets up, left hooks her; as she is down
on the floor, he shakes up the bottle of champagne piss
down on her. She is drenched, furious.

SELINA (contd)
(furious)
Anathema to your soul!

Scotty helps her up.

Selina braces herself against Scotty ... glares at Nino.
Scotty escorts her out. Nino is unaffected.

NINO
Cancel that bitch. I'll buy another
one.
(beat)
I don't believe in that superstitious
shit, anyway.

279 INSERT - DUH DUH DUH'S HANDS

279

wrapped in bandages.

280 BACK TO SCENE

280

NINO
(on phone)
... What do you mean, you made me ...

281 EXT: SPARTAN'S SOCIAL CLUB - DAY

281

A storefront on East 116th Street. A FEW MIDDLE-AGED,
PORTLY ITALIAN MEN -- some in silk suits, some in colorful
knit shirts and porkpie hats -- sit on lounge chairs in
front of Spartan's. DON ARMETEO, in a money-green silk
suit, paces the concrete, speaking on a cellular phone.

DON ARMETEO
We made you ... We gave you every-
thing. Shagazzy's, the Spotlite,
the street corners. You got cute,
nigga, and so had to get spanked ...

282 INT: SPOTLITE OFFICE - DAY

282

Nino is steamed.

282 CONTD

282

NINO

... I invented crack. I own this city, you fuckin' spaghetti-eatin', slicked-back, greasy-haired bitch --

Nino hears the phone click. Don Armeteo hung up. Nino nods to Duh Duh Duh.

283 EXT: SPARTAN'S SOCIAL CLUB - DAY

283

Don Armeteo and his men share a laugh about something.

284 ANGLE - A HIGH-TECH MOTORCYCLE

284

roars fast down 115th Street --

285 ANOTHER ANGLE - TWO MEN

285

dressed in all black, and black hoods -- one literally riding shotgun with his back to the driver, and holding two Uzis -- are zooming down the street.

Before the don and his men in front of the Spartan can react, the motorcycle is on the sidewalk; a torrent of automatic fire kills the don and every single man in front of the club. Burst of blood like red rain pours into the gutter. The motorcycle jets off as quick as it came.

286 INT: SPRING VALLEY MANSION - BEDROOM - NIGHT
ANGLE - NINO

286

sits on a lounge near the bed, his black executioner's hood in one hand, stroking his black rottweiler with the other. He has one of Selina's tarot cards in his hand.

CLOSE UP - THE CARD OF DEATH

WE PUSH IN ON his evil face.

287- OMITTED
291287-
291 *

291A EXT: ROOFTOP - DAY

291A

Across the street from the garage, Park looks through a high-powered video camera at all the activity going on in the garage.

292 INT: GARAGE - DAY
CLOSE UP - TRUNK OF BMW

292

Trunk opens, hands reach in to pull out a briefcase.
PAN UP TO REVEAL Scotty.

SCOTTY
(pauses, coolly)
So where's my money?

NINO
(cold as ice)
Open the briefcase.

292A EXT: STREET/INT: UNMARKED POLICE CAR - DAY
CLOSE UP - MORRIO AND BRICKS

*

looking tense.

MORRIO
(into walkie-talkie)
What the fuck's taking him so long?

*

292B EXT: ROOFTOP - DAY

292B

Park watching through a scope.

PARK
(in walkie-talkie)
Nino's not moving ... shit!

292C INT: GARAGE - DAY

292C

SCOTTY
(trying to keep his
cool)
I thought we were friends.

NINO
This ain't personal. Friends are
friends.
(moving in)
This is business.

Kareem holds up a briefcase of money as the brothers
shift uneasily, as if ready for anything.

CLOSE UP - SCOTTY

nervous as hell as he opens up his own briefcase.

SCOTTY
It's all here, man.

292C CONTD

292C

CLOSE UP - KAREEM

watching Scotty as Scotty reaches into the case, pulling out the dope. Suddenly Kareem flashes back to the playground where he first saw Scotty.

KAREEM

Yo, I knew I knew Rivera -- He's Five-O!

Gee Money breaks away from Nino and leaps out TOWARDS CAMERA. He pushes Nino into the warehouse.

GEE MONEY

Ditch it!

Nino hesitates, looks in both directions, runs into the darkness of the warehouse with Gee Money.

292D EXT: STREET - DAY

292D

Police cars screech to a halt, surrounding the building, some circling back around to cut it off.

Morrison, Park and Bricks all jump from their cars, guns drawn.

292E INT: GARAGE - DAY

292E

Nino, Gee Money and Kareem start to run out the entrance and are pursued by law enforcement officers.

ANOTHER ANGLE

Duh Duh Duh fires wildly at a couple of the agents, missing.

Morrison fires at Duh Duh Duh, hitting him twice in the head, once in the chest. Duh Duh Duh falls to the ground, bloody and lifeless.

ANGLE

Nino and Kareem get away. Gee Money tries to shoot it out with Bricks; he gets wounded in the shoulder. He puts "two" in Bricks -- Gee Money escapes.

ANGLE - SCOTTY

runs over to a bleeding Bricks; cradles his head in his hands --

SCOTTY

Come on, hang in, man.

292E CONTD

292E

MORRIO
(to a cop)
Get an ambulance!

Bricks spits up blood.

292F INT: HOSPITAL - NIGHT
OVERHEAD SHOT - SCOTTY SITS BY BRICKS' SIDE

292F

Bricks is asleep and hooked up to tubes, but Scotty just seems content to be near his old friend. Morrio is there, too.

Suddenly Bricks stirs; it takes a moment but he recognizes Scotty and beckons him closer.

SCOTTY
Rest, man. No need to talk.

BRICKS
Sc ... Scotty.

SCOTTY
It's cool. Rest, man.

Scotty smiles, holding back emotion.

BRICKS
Hey Scotty; get Nino before
he gets you ... "By any means
necessary."

Bricks closes his eyes, fatigued, as MACKINTOSH, an older high-ranking officer enters the room.

MACKINTOSH
(cold)
Detectives Applegate and Morrio?

Both cops nod the affirmative.

MACKINTOSH (contd)
(pissed)
The operation has been terminated.
(MORE)

292F CONTD

292F

MACKINTOSH (contd)
Both of you are suspended ...
And when Bricks feels better,
let him know his status is under
review.

Scotty reacts, pissed, but Morrio holds him back as
Mackintosh exits the room.

CUT TO:

293- OMITTED
294

293-
294

294A EXT: SCOTTY'S LOFT - NIGHT

294A

Two tiny figures sitting on top of Scotty's dome
loft.

PUSH IN; it's Morrio and Scotty overlooking a
twinkling Manhattan, drunk as shit. Scotty breaks
the silence, plays a beautiful tune on an old
harmonica, then stops.

SCOTTY
(pensive)
You know, I did get Pookie
killed.

MORRIO
You're on some new self-pity
shit. I ain't with it.
(beat)
What happened to the war we
were supposed to fight?

Scotty just shakes his head.

SCOTTY
Don't you see we're losing the
war?

Morrio grabs Scotty, shakes him.

294A CONTD

294A

MORRIO

You're the one who called it
a war, remember?

(beat)

Got a brother, Anthony. He's
a fuckin' vegetable. In '77
he smoked a bag of dust he
bought from a dago. He jumped
off our roof. He thought
Avenue U had turned into a
pool.

Scotty is surprised; feels sorry for Morrio.

SCOTTY

I'm sorry, Ahab. I didn't
know --

MORRIO

(interrupts)

You freakin' assumed. Like my
father did a month before
Tony's Olympic dive. Dad used
to sit around the dinner table,
talkin' about how the jungle
bunnies in Harlem were going
crazy with the Angel Dust,
screwin' up his construction
site.

(beat)

Walls, Scotty, that's what's
fucked up about America. The
only way to tear down the
walls, to beat Nino Brown,
is to take the war to him.
Later for this by-the-books
cops shit. Let's go after him
as fuckin' outraged members of
the community.

SCOTTY

I see why Bricks put us together.
We're both too far motherfuckin'
out to save the world.

294B EXT: MACOMBS BRIDGE - NIGHT

294B

Nino is looking through the mesh fence into the murky
depths, toying with the handle of his deadly walking
stick. Gee Money walks towards him, approaching
cautiously, nervously.

294B CONTD

294B

GEE MONEY

(awkward)

How you livin', my brother?

Nino's eyes turn into daggers --

NINO

(raw)

You cut a muthafuckin' side deal
with him, didn't you?

Gee Money is visibly shocked by this revelation.

GEE MONEY

Who told you -- He told you that
shit?

(fumbling for words)

NINO

Look at Cain, my brother's keeper;
stumblin' and fumblin'. Don't lose
no sleep over it. I'm not going
to wait for him to find me, I'm
going to find him.

ANGLE - NINO

grabs Gee Money by the lapels, reaches in his pocket,
pulls out a crack pipe over an emotionally-broken Gee
Money.

NINO

And I know you ain't, either --
fuckin' with this shit --Nino tosses pipe over the bridge's mesh fence; it falls
into the murky depths.

NINO (contd)

Now I see how you let that mutha-
fucker infiltrate; you were used,
you fool. But I'll tell you some-
thing that can keep me from killing
you right now. You better kill that
cop and kill him dead, Money. Or
I'm going to kill you.Nino walks off into the night, as Gee Money shudders on
the ground.

DISSOLVE TO:

295- OMITTED
306

295-
306

307 EXT: STREET - DAY

307

Morrio and Scotty amble along munching pizza, in last night's clothes.

MORRIO

(serious)

Somethin' I been meaning to ask
you; that chick, Ice -- did you
bust the poo-poo, or what?

SCOTTY

(laughing, patting
his butt)

Man, kiss the baby.

They turn a corner. Scotty stops in front of a school,
pensive.

307A EXT: P.S. 200 SCHOOLYARD - DAY

307A

MORRIO

Your moms was a principal here,
right?

Scotty looks at Morrio as if to say, "How'd you know?"

MORRIO (contd)

(walking ahead)

I'm a cop, remember.

Scotty watches as some of the beautiful CHILDREN play
with the TEACHER.

TEACHER

If you just say no, what are
you going to say yes to? Yes
to education.

KIDS

(in pledge allegiance
unison)

We say yes to education, we say
yes to dedication. We climb up to
a higher station of new spiritual
motivation to make a positive impact
on our nation.

DISSOLVE TO:

307A CONTD

307A

ANGLE - SCOTTY

leans on the chain link fence, and smiles at all of the electric activity of the youth, until he looks down at his feet -- the smile fades --

308 INSERT - EMPTY CRACK VIALS, AND THEIR COLORED TOPS 308

309 ANGLE - SCOTTY 309

sadly reads his mother's words of wisdom.

An interesting, hand-painted sign on the chain link.

310 INSERT - SIGN 310

"EACH GRADE YOUR CHILD GRADUATES REPRESENTS ANOTHER STEP IN THEIR FUTURE."

- Geneva Appleton
Principal 1964-1976

311 ANGLE - A JEEP 311

pulls slowly, quietly around the corner of the school.

312 INT: JEEP 312

Gee Money takes a hit off of a crack pipe; his eyes are glassy. He takes out an Uzi and rolls down the window. Teenager from newspaper stand is at the wheel -- Gee Money leans out of the window, fires, simultaneously. Morrio knocks Scotty to the ground. Gee Money hits a school kid, but misses Scotty. *

ANGLES

Scotty rolls on ground, removes his Uzi handgun, and fires several rounds into the Jeep that has begun to try and jet off.

ANGLE - JEEP

moves in a straight line, begins zigzagging and crashing into school wall.

Both Gee Money and the kid are dead.

313- OMITTED

313-

316A

316A

316AA BOAT BASIN

316AA

*

316B EXT: HARLEM BLOCK - NIGHT

316B

Scotty runs up on the stoop we saw in the beginning of the film -- WE REPLAY the exact same scene, only this time WE SEE that the cop who's asking where Nino lives is, in fact, Scotty.

As before, Scotty corners the tall kid in the alley, but this time we play out his whole speech.

TALL KID

(right into camera)

Yeah. I know where the fuck Nino lives. He beat this kid who was scramblin' for him with a Louisville Slugger, poured gasoline on him and set him on fire after he shorted him \$5.00.

(tears in his eyes)

I hope one of you cops will kill that motherfucker. He's upstairs, apartment 6C, but watch out, he has a bodyguard on the roof!

316C EXT: NINO'S ROOFTOP - NIGHT

316C

One of Nino's bodyguards lights a Cuban cigar. Suddenly a long cord wraps around his neck. Morrio chokes him with lightning speed. Scotty snatches the man's cigar and takes a puff. Morrio then removes a high-tech sub-machine gun with laser and silencer and runs back inside building.

316CC INT: ROOF STAIRCASE - NIGHT

316CC

Morrio takes out two of Nino's bodyguards.

316D INT: NINO'S SECRET APARTMENT - NIGHT

316D

Plush studio -- Nino is in his boxers on sofa, and Uniqua kissing his stomach -- his dog watches them curiously, then hears something upstairs; he looks out window.

316E EXT: BUILDING - NIGHT

316E

Crowd begins to form; familiar faces in crowd -- Old man, the widow, Mrs. Gathers -- whose daughter Nino used as a shield in wedding gunfight -- the tall kid from the stoop, and others --

SCOTTY'S POV - THE WINDOW

literally rushing at us with lightning speed.

316F INT: APARTMENT

316F

The window explodes as Scotty comes swinging through, riding on the bodyguard. Nino goes for his gun, blasting his own man as Scotty bails.

The dog surprises Scotty, leaping up, clamping Scotty's arm in a death grip, but Scotty burns the shit out of his snout with the cigar, as suddenly Nino kills the lights. Everything goes silent except for the sound of the whining dog.

Scotty's heart races.

Suddenly Uniqua lashes out with a butcher knife. Scotty ducks and punches her out cold. She falls over the couch.

Out of nowhere Nino jumps down from a balcony, firing. Scotty rolls. They go for each other like wild men, tooth and nail, as the weapon skids out of reach.

Nino gets the best of him, the guy can really fight; he is bruising Scotty up pretty bad. Just as Nino is about to finish him off -- Scotty fights brutally, jailhouse-street.

CUT TO:

316G EXT: NINO'S FIRE ESCAPE

316G

as the sun starts to come up. Window flies open -- Scotty drags Nino out onto the steel fire escape, still whipping him.

SCOTTY

*

Here are you ants, Insect King.

(louder)

I got your ants for you --

316H ANGLE - SIDEWALK

316H

SCOTTY

(a beat)

These are the ones you would squash and kill -- with no retribution -- This ain't business, bitch ... this is personal.

ANGLE - SCOTTY

is beating a bruised, bloody and almost -- with the exception of his boxer shorts -- butt-naked Nino down by a fire hydrant. Scotty rips African pendant from Nino's neck -- Crowd reacts.

316H CONTD

316H

SCOTTY

How can you poison our people and
wear the Mother of Africa pendant?
You don't deserve it!

VOICE #1

Kill the motherfucker.

VOICE #2

The murderer of our community, of
our children.

BABIES in carriages and strollers wail --

ANGLE - SCOTTY

He is crazed. He begins to beat down Nino some more as
group eggs him on. Morrio joins Scotty.

CROWD

(as one)

Kill him! Kill him!

Suddenly Bricks' car screeches around the corner and
speeds down the block. Bricks leaps out of the car,
arm in a sling, followed by Selina. Just as Scotty is
about to administer the death blow, Bricks grabs Scotty,
restraining him.

BRICKS

No, Scotty. We can't go out like
this.

Both Morrio and Scotty move to do Nino until:

SELINA

(strong)

Kill him and you're no better than
he is ... I'll testify against him.

Nino glares death at her.

SELINA (contd)

That's right, even if it means my
life I'll testify.

NINO

(whispering to Scotty)

I'll be out in a week. You're a
dead man.

333 INT: BRONX COUNTY COURTHOUSE - MAIN COURTROOM - DAY 333

PAN a JURY OF TWELVE; a cross section of Black, White and Latino people. Hear VO of State Prosecutor John Lawson.

LAWSON (VO)

We're here today to prove beyond a reasonable doubt, that Nino Brown is guilty as charged; ten counts of drug trafficking, one count of assault with intent to commit murder, and three counts of first-degree homicide.

Lawson addresses jury.

LAWSON (contd)

It is your duty as jurors -- respectable citizens of the community to decide whether this man is innocent or guilty.

ANGLE - SPECTATORS' GALLERY - BRONX COURTHOUSE

packed with spectators, comrades of CMB, victims of CMB. Selina, Kareem, Frazier, Reverend Oates, and Frankie Needles sit right behind the prosecution tables.

ANGLE - DEFENSE TABLE

A nervous but cautious Nino with his lawyer, JED KURTZ, a smarm-meister in an Armani suit.

ANGLE - PROSECUTION TABLE

An anxious Morrio, a pensive Scotty, even Bricks, his arm in a sling.

ANGLE - SPECTATORS' GALLERY

334 MONTAGE SCENE

334

Kareem on witness stand being grilled by Lawson. Frazier on witness stand. Frankie Needles on witness stand. Selina on witness stand, in tears.

SELINA

Yes, he is all those things and more.

DISSOLVE TO:

335 ANGLE - NINO ON WITNESS STAND

335

Questioned by Lawson, Nino looks like a rat backed into a corner.

335 CONTD

335

LAWSON

Mr. Brown, you've heard all of the witnesses' testimony. Do you still maintain you are not guilty as charged?

NINO

(pauses; defiant)

That's right. You're guilty ...

(as the court reacts)

Yeah, lawmakers like you and politicians and Colombian drug lords who all lobby against making drugs legal just like they did with alcohol during Prohibition are guilty. This scenario is bigger than just Nino Brown's, this is the American way ...

*

ANGLE - FACES OF JURY

Despite their better judgement, some are impressed by Nino's testimony. Morrio and Scotty seem concerned.

*

BACK TO SCENE

LAWSON

(handing some photos
to Nino)

Mr. Brown, I'm sure the court has been enlightened by your geopolitical tirade, but unfortunately, society at large is not on trial here ... You are on trial, Mr. Brown.

ANOTHER ANGLE - LAWSON

showing picture of dead girl to the court.

LAWSON

Mr. Brown, were you or were you not head of the murderous drug-dealing cartel, GMB, that was responsible for this child's death?

(as he's showing
the pictures)

And many more like her.

NINO

(quietly, obviously
upset)

Yes ...

335 CONTD

335

LAWSON

Speak up, Mr. Brown.

NINO

Yes, I was a member, but I was forced into this way of life ... I started dealing drugs when I was twelve. I didn't have an education like you, Mr. Lawson. I had nothing. Sure, I wanted out, but they threatened to kill my mother.

SCOTTY

Fuck this soap opera shit. He's a rabid dog.

MORRIO

And we're gonna send his ass to the pound.

LAWSON

Who are you talking about, Mr. Brown?

NINO

(breaking down)

Them ...

Kareem and Uniqua both react to Nino's outburst.

LAWSON

Who?

NINO

Look at him; Kareem Akbar. He's the educated brother from Citibank. The brains behind it all ... I was a victim ... Don't you see? I couldn't get out.

The court erupts in pandemonium as Nino fingers his own men, breaking the most sacred of street codes. Morrio and Scotty smell a rat.

TIME CUT TO:

336 INT: MAIN COURTROOM - DAY

336

BAILIFF

The jury will adjourn while they reach a decision.

336 CONTD

336

 SCOTTY
 (as Lawson joins them)
You don't believe that lying and
crying "General Hospital" shit?

 LAWSON
 (sitting down with
 them)
Doesn't matter what I think, it's
the jury.
 (dropping the lawyer
 rap)
But for what it's worth ... I think
we got him, man.

337 CLOSE ON CLOCK

337

as it ticks away the seconds slowly.

338 SCOTTY'S POV

338

Nino talks to Jed Kurtz who in turn talks to POWEL, the
supervising attorney over Lawson. Jed Kurtz and Powell
both approach the bench and speak with the JUDGE, but we
are unable to hear them.

339 ANOTHER ANGLE

339

 SCOTTY
 (concerned)
What's the discussion?

 MORRIO
Relax ... or wait the fuck outside.
You making me nervous, shit.

*

Finally the jury files back in one by one, somber faces.
Impossible to read their expressions. Both Morrio
and Scotty are as nervous as stallions by a castrating
machine.

*

 BAILIFF
Your Honor, the jury has reached
a verdict.

 JUDGE
Will the foreperson please stand
up and read the verdict.

Everybody tenses. WE PAN the faces as the foreperson
stands.

 JUDGE (contd)
To the ten counts of drug trafficking?

FOREPERSON

Guilty.

The court reacts, elated.

JUDGE

(banging gavel)

Order ... Order ... On one count
of assault with intent to commit
murder?

FOREPERSON

Guilty.

Nino seems impassive as the crowd reacts vocally, approving
the verdict. ONE WOMAN, obviously a church-going sister,
reacts with:

WOMAN

Amen. Guilty as sin!!!

JUDGE

To the three counts of murder in
the first degree.

FOREPERSON

Guilty.

The court goes nuts. Scotty grabs Morrio. They
embrace tightly, two soldiers in from the war.

*

MORRIO

(emotional)

You did it, man.

*

SCOTTY

(fighting the tears)

No, man ... We did it.

The judge has to bang his gavel a full four minutes just
to silence the vindicated court. Nino sits there, cold
as ice, and winks at Scotty.

JUDGE

(upset)

Order ... Order in the court ...
In light of the discussion with
the supervising attorney for the
prosecution, and counsel for the
defense, it is my unfortunate duty
to grant the government motion and
(MORE)

339 CONTD

339

JUDGE (contd)

dismiss the case of U.S. vs. Nino Brown.

(visibly shaken)

Mr. Brown, you are free to leave.

SCOTTY

(numb)

What the fuck does that mean?

LAWSON

(suddenly realizing)

State's evidence ... They must've cut a deal for Nino to turn over his connections.

Morrio tries to restrain Scotty as he blasts through to the smug Nino. *

SCOTTY

Ain't that much state's evidence in the world to protect you from me. If I wasn't wearing a badge, I would've killed you a long time ago. That was my mother you killed in P.S. 200. That was my community you killed uptown. You've destroyed a whole generation of kids. I could've been like you, but I had a conscience!

Scotty removes his DEA shield from his pants pocket and throws it at Nino.

CLOSE - NINO

grins as Morrio draws Scotty away. *

340 EXT: COURTHOUSE STEPS - DAY

340

Nino and Kurtz are surrounded by the PRESS, and a CROWD of cheering NEW JACK TEENS -- and horrified respectable ONLOOKERS --

REPORTER #1

Mr. Brown, what do you think of all this?

Nino just smiles sardonically at his subjects, his ants.

Bricks, Scotty and Morrio come out of the courthouse -- *
dejected -- Nino, who -- along with Jed Kurtz -- are
working their way to a waiting BMW --

340 CONTD

340

At the same time, Scotty and Morrio spot someone walking *
towards Nino --

ANGLE - OLD MAN

He walks up, cuts mystically through crowd -- up to a
disbelieving Nino.

OLD MAN

(to Nino, in loud voice)
This day, idolater, thy soul is
required in hell.

Old man removes a rusty Luger from his jacket.

Bricks is about to run down and do something -- Scotty *
and Morrio pull on his arm -- they look at each other
-- they re-enter the courthouse through separate entrances.

ANGLE - OLD MAN

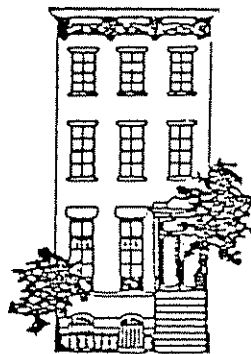
pumps three shots in Nino's head -- a bloody Nino falls
to the ground, dead. Group scatters, screams -- Jed
Kurtz is in a state of shock -- COPS run out and subdue
old man -- he doesn't resist -- screams -- confusion --
The end of the world.

SILENCE

CRAWL SHEET

"Although this is a fictional story,
the New Jack City exists in every
major metropolis in this country.
If we as a nation don't begin to
confront the problem of crack and
other drugs realistically -- without
slogans and promises, but examining
what motors the human soul on the
course of spiritual self-destruction
-- then New Jack City will continue
to thrive, and we will be doomed to
disappear in the shadows of its demonic
skyline."

THE END



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