

**DEEP COVER**

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Story by

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**SHOOTING DRAFT**

**EXT. CLEVELAND STREET - NIGHT (1970)**

rattles  
black  
JOE

Rain. Christmas lights. A rusted out '56 Lincoln  
down the bleak boulevard. In it: JOE STEVENS, an angry,  
man in his late 20's, beside him his 10-year-old son,

**JR.**

buildings,  
down a  
silence:

Joe Jr. stares out the window at passing: boarded  
whores with raincoats over their heads trying to flag  
john, a black Santa, a knot of drinkers. Breaking the

**JOE STEVENS**

Your mother okay?

**JOE JR.**

Yes, sir.

snort a

They stop at a light. Joe Stevens tries to furtively  
little something. He spots Joe Jr. watching.

**JOE STEVENS**

(firm, without irony)

Don't you do this shit, boy. Don't  
you ever fuckin' touch it, you hear  
me?

Joe Jr. stares, silent; Joe Jr.'s about to hit him.

**JOE STEVENS**

(continuing)  
You hear me, goddam it?

The boy nods. Satisfied, Joe Sr. draws in the stuff. It makes him feel good, strong, worried and determined all at once.

**JOE STEVENS**  
(continuing; charged up)  
What do you want for Christmas?

**JOE JR.**  
I don't know.

**JOE STEVENS**  
(light changes; he accelerates)  
You don't know?? You gotta know what you want, boy, if you ever expect to get it.

A sudden charm to his bravado. Joe Jr. smiles uncertainly. Joe Sr. grins back, pulls up in front of a liquor store.

**JOE STEVENS**  
(continuing)  
Wait here. This won't take a minute.

Joe Jr. doesn't notice or doesn't remark that his father, just before entering the store, draws a handgun from beneath his coat.

The boy gazes dreamily at the street. The lunatic Black Santa marches by, ranting to himself ("Then the white man say..."). The RAIN HAMMERS on the roof and windshield. Joe Jr. breathes on the glass, fogging the scene.

From the store: MUFFLED GUNFIRE.

Joe Jr. looks that way. Another GUNSHOT, then: His father comes out the door clutching money in one hand.

doesn't

He strides toward the car with a reckless pride. He  
notice:

The liquor store door opens behind him.

car  
his

A SHOTGUN BLAST. Joe Stevens' guts splatter onto the  
windshield. A look of terrible amazement; he sinks to  
knees.

**JOE JR.**

Daddy!!

He jumps from the car, kneels by his father.

The STORE OWNER (47, Slavic) drags the gun toward them,  
bleeding profusely.

**STORE OWNER**

(enraged, almost to  
tears)

Fuckin' niggers... fuckin' niggers...

**JOE STEVENS**

looks at the money in his hand: two 20's, two 5's.

**JOE STEVENS**

Fifty bucks... fifty goddam bucks.  
(looks up at his son)  
I'm sorry...

pocket

He stuffs the blood-soaked bills in the boy's shirt  
and dies. Joe Jr. looks up at...

**THE STORE OWNER**

boy

Bloody, nearly unconscious, he aims the shotgun at the  
who is too frightened to move.

**JOE JR.**

Please, Mister...

pulls the

The man dies on his feet. As he falls backward, he  
trigger, the BLAST shattering the car windows.

drawn,  
motionless  
HIS

Cop cars SQUEAL up. Uniformed cops leap out, guns  
survey the scene. Then one notices Joe Jr., staring  
at his father and the store owner, dead together. ON

**EYES:**

**DISSOLVE TO:**

**THOSE SAME EYES**

a  
-- but older, harder, colder. They're concentrating on  
paper before him.

**TITLE: 17 YEARS LATER**

**INVENTORY**

**CLOSEUP - THE MINNESOTA MULTIPHASIC PERSONALITY**

Hundreds of TRUE/FALSE questions...  
1.) I have never indulged in any unusual sexual  
practices.

Hundreds of TRUE/FALSE questions...

1.) I have never indulged in any unusual sexual

**(T/F)**

2.) I have often felt that strangers were looking at me  
critically. (T/F)

3.) When I was young I occasionally stole things. (T/F)

Joe Stevens marks these TRUE, FALSE, FALSE then comes  
to:

4.) A person's station in life is at least partially  
determined by his race. (T/F) We are:

**INT. A ROOM - DAY**

uniform,  
eyes at  
Joe,  
Thirty-seven Black Cleveland police officers (many in  
including Joe) are taking the MMPI. Some roll their  
the questions. Some try to copy answers. Others, like  
work with rapid concentration.

Marks it  
But he gets stuck on #4. Marks it false. Erases it.

hear true. Erases that. Ponders. Goes on to: #5. At times I  
so well it bothers me. (T/F) He marks that true.

**INT. INTERVIEW ROOM - DAY**

a GERALD CARVER, 36, an ambitious government lawyer with  
relaxed, vaguely hip manner, looks over the file of the  
him. ingratiating BLACK OFFICER sitting across the desk from

**CARVER**

Officer Leland? You know the  
difference between a black man and  
nigger?

the Leland is startled, insulted, but doesn't want to blow  
interview. He smiles weakly, shakes his head no.

**CARVER**

(continuing; pleasant  
smile)  
Yeah, most niggers don't.

aside, Stung, Leland tries to laugh. Carver puts his file  
picks up another.

**CARVER**

(continuing)  
Nice to meet you.

**INT. SAME - ANOTHER INTERVIEW**

file. A SECOND BLACK OFFICER is powerfully built, politically  
conscious, takes no shit. Carver's leafing through his

**CARVER**

So, Winston, what's the difference  
between a black man and a nigger?

finished, Winston is out of his chair before the question is  
and drags Carver by the shirt front halfway across the desk  
hisses into his face:

**WINSTON**

Who the fuck do you think you're

talking to?

Carver smiles cheerfully past Winston's cocked fist.

**CARVER**

Thanks for coming in.

Carver

Nonplussed by this cool dismissal, Winston stalks out.

picks up the next file, unfazed.

**INT. SAME - ANOTHER INTERVIEW**

for

Joe Stevens watches Carver reading his file and waiting

finds

an answer. When none is forthcoming, Carver glances up,

Stevens looking right back at him.

**STEVENS**

The nigger's the one who falls for  
your bullshit.

smiles:

He says it pleasantly, without belligerence. Carver

he's found his man. He offers his hand.

**CARVER**

Gerald Carver, United States District  
Attorney. Call me Gerry.

**INT. A DARKENED ROOM - DAY/NIGHT**

time

ON A TV SCREEN: a grainy black-and-white tape, date and

light

stamped at the bottom. A grungy street, palm trees. The

from the monitor dimly illuminates Carver and Stevens.

and

On SCREEN the CAMERA finds: A MAN in jeans, sneakers

sweatshirt on a street corner.

**STEVENS**

He ought to be wearing a sign.

**CARVER**

You can tell he's a cop?

Stevens laughs: it's obvious.

got  
Cop's  
go.

A real DRUG DEALER joins the cop. UNDERCOVER COP: "You  
it?" DEALER: "In the motel, right over here..." The  
uneasy, keeps glancing back toward the CAMERA as they  
go.

**STEVENS**

He keeps looking for his back-up.  
Now, the other guy knows it, too.

**CARVER**

Then why's he taking him to the room?

**STEVENS**

(why else?)  
To rip him off.

Carver studies Stevens in the darkness, impressed.

hear  
UNDERCOVER

ON SCREEN: The figures disappear into the motel. We  
their voices. DEALER: "Here, try some of it."

COP: "Uhh... No, I don't..." DEALER: "Why not, you  
sonofabitch?" Two bursts of SOUND DISTORTION.

bolts  
CAMERA

A plainclothes cop, TAFT, (black, stocky, powerful)  
from behind the CAMERA, sprints toward the motel. The  
wobbles after him.

**STEVENS**

(continuing)  
Too late.

motel

ON SCREEN: The CAMERA (jerky, hand-held) nears the open  
door. Taft is bent over the Undercover Cop's body.

**TAFT**

Oh, Bobby... Jesus, Jesus...  
(to the CAMERA)  
Get an ambulance -- and back up.  
Now!

pushes the  
Taft's

He slams the wall, starts past the CAMERA. Carver  
pause button; the tape freezes on a jerky image of  
face.

**STEVENS**

(focussed on Taft)  
Who is he?

**CARVER**

Charles Taft. LAPD Narcotics.

**STEVENS**

He's a good cop.

**CARVER**

He's a great cop. Two [names citation]  
and a [another citation]. As tough  
as they come and twice as honest.

Carver watches Stevens watch Taft, smiles at something.

**STEVENS**

But the cops aren't getting it done  
here, are they? Gotta try something  
new...

desk: He opens a manila envelope, dumps the contents on the  
driver's license, social security card, high school  
transcript, prison records... all in the name of  
William G. Hull. No photos.

**STEVENS**

(continuing)  
Who's John Hull?

**CARVER**

You are. If you want to be.  
(off Stevens)  
Most undercover guys don't know what  
they're doing because it's a day  
gig.  
(indicates dead cop  
on TV)  
I need somebody who goes under and  
stays there; six months, a year,  
five years...

**STEVENS**

What does he have to do?

**CARVER**

Buy drugs. Sell drugs. Feed me  
information.

**STEVENS**

He's a snitch.

**CARVER**

He's a drug dealer. A criminal. A scumbag. But for the right side.

(beat)

I want you to come to Los Angeles on loan to the Justice Department as a federal agent. Your experience there will be credited toward your seniority here. And you'll come back to Cleveland a P3 or higher.

**STEVENS**

(uncomfortable)

I can't do that. I've got a wife and kids.

**CARVER**

You're separated from your wife, she's filled for divorce. You see your kids every other weekend.

Stevens takes a breath: this is awkward to explain.

**STEVENS**

(almost a confession)

All my life I've stayed away from that stuff. I've never touched drugs.

**CARVER**

(tolerant)

Come on, a little grass...?

**STEVENS**

Not grass. Not nothing. I never even had a drink.

(his motto)

Never have, never will. You don't understand. I made a choice in my life.

**CARVER**

What's to understand? You saw your father killed when you were ten, and you decided you wouldn't be like that.

(off Stevens' surprise,  
Carver grins)

I'm God, I know everything. You wanted

to be a good boy, so you became a cop. Hiding out in uniform... That's why you got the hard-on for Taft.

**STEVENS**

It's not that simple.

**CARVER**

(opening Joe's file;  
as if reluctantly)  
I'll tell the truth, Joe. You're never going to be a Taft.

**STEVENS**

I don't believe that.

But he does.

**CARVER**

(looks at MMPI results)  
You ever take a look at your psychological profile? You score almost like a criminal.  
(reading)  
"Resents authority..."

**STEVENS**

I do not.

**CARVER**

"...Exaggerated moral standards, but with no underlying value system." Look at the anger, the repressed violence, it's almost off the scale...

**STEVENS**

Let me see that...

Carver hands him the scores which are, of course, just clusters of numbers. Stevens is upset, though oddly unsurprised, as if this only confirmed his secret

fears.

**CARVER**

Why'd you join the force?

**STEVENS**

(awkward, but felt)  
I wanted to be of use.

**CARVER**

Well, now you can be. You won't be

Taft, but maybe you'll be something more... interesting.

(sits back)

There's a man named Ramon Gallegos who supplies 60% of the cocaine to the West Coast. He's smart, smooth, and sufficiently elusive that we don't even have an adult photograph of him. However, his uncle is Hector Guzman, an important Latin American political figure. Gallegos uses Uncle's connections to get product into the country, and everyone we've sent after him has ended up like that...

Indicates dead body on TV.

**STEVENS**

Why would I be different?

**CARVER**

You already are, that's the point...  
(indicates file, test scores)

You've got the ability and the personality to go underground and blend in completely. That's what the others couldn't. Some part of them showed. That's why they're dead. See, there's only one rule in this game.

Stevens raises his eyebrows: what?

**CARVER**

(continuing)

Don't blow your cover.

**EXT. WORKING CLASS CLEVELAND NEIGHBORHOOD - DAY**

Stevens parks outside a small, well-maintained house.

As he

gets out, he spots a GROUP OF KIDS (black and Hispanic) playing down the street. He's not pleased about that.

**STEVENS**

(calls to them)

Joe-J, Carmen...

him

A BOY, 7, and a GIRL, 5, (both light-skinned) run to

shouting, "Daddy," jump into his arms, competing for attention, as if they haven't seen him in ages.

**STEVENS**

What were you doing with those kids?

**JOE-J & CARMEN**

Playing...

**STEVENS**

(displeased)

Your mom lets you play with them?

**JOE-J & CARMEN**

Yes, sir... Yes, sir.

Sensing  
this, he attempts to embrace them which he can do only awkwardly.

out the  
screen door. She and Stevens bristle at each other.

**STEVENS**

I thought we talked about this. The older brother up there's got a sheet with --

**TERRY**

Lay off it. They're just kids...

Both are ready to fight, but restrain themselves. A big Polynesian, TITO comes out the door.

**TITO**

Hey, Joe.

**STEVENS**

Tito...

Terry.  
A moment of surprise, then he gets it. He looks to  
She gives a little shrug, refusing to be embarrassed.

**INT. KITCHEN - FIVE MINUTES LATER**

Stevens is trying to seem interested in Carmen's little drawings.

**STEVENS**

They're real nice, honey. Is that a horse?

**CARMEN**

(exasperated)

Daddy! It's a bunny...

She puts her arms around him.

**CARMEN**

(continuing)

I don't want you to go away, Daddy.

**STEVENS**

It's my work. I've got to.

Joe-  
this

Over her shoulder he sees Terry sitting with a subdued J. Her face seems to say, "See, I told you..." Avoiding accusation, Stevens notices a bruise on Carmen's arm.

**STEVENS**

(continuing)

What happened to you there, baby?

**CARMEN**

Tito did it.

**STEVENS**

(instantly outraged)

He hit you?!

(up in a fury)

God damn it, what's he doing touching her? I'm gonna...

Terry intercepts him on his way out of the room.

**TERRY**

She was running behind his chair when he got up. It was an accident.

(he's uncertain)

A complete... total... accident.

his

sympathetic

Stevens looks at Carmen who giggles. He's humiliated by own temper, attempts to calm himself. Terry puts a hand on his shoulder.

**DISSOLVE TO:**

**EXT. LOS ANGELES - AERIAL SHOT - DAY**

the  
The immense sprawl, the arterial flow of the freeways,  
blinding light. We DESCEND...

**INT. TRAIN STATION - UNDERGROUND - DAY OR NIGHT**

now  
People getting off, among them the former Joe Stevens,  
known as JOHN HULL. He's carrying a suitcase.

**INT. TRAIN STATION/EXT. STREET - DAY**

Hull goes up the stairs onto a downtown street.

**EXT. ANOTHER STREET - DAY**

selling  
ease,  
belongs  
among  
South L.A. neighborhood. A 13-year-old BLACK YOUTH  
drugs through a car window. Hull walks by. He's at  
looking around, his manner subtly announcing that he  
here, just as in the train station he seemed to belong  
the commuters.

**EXT. TRANSIENT MOTEL - COURTYARD - DAY**

shoes)  
A fat BLONDE WOMAN (61, large white glasses, tiny  
leads Hull down a corridor.

**BLONDE WOMAN**

Television mostly. I was on "Sky  
King" twice, "Ramar of the Jungle."  
That was a silly show. The jungle  
was mostly flats...

his  
nails and  
They pass an open door where a 6-year-old boy, JAMES, a  
latchkey, sits on the stoop playing Gameboy; inside,  
mother, BELINDA, a broken down whore, is doing her  
drinking Pepsi. She looks up, bats her lashes at Hull.

**BLONDE WOMAN**

(continuing)

You want my advice, I'd stay away  
from that bitch.

Hull  
lounges  
She opens the door to the room across the hall. A dump.  
walks in, drops his duffle: he'll take it. The Blonde  
in the doorway. He closes the door.

**INT. ROOM - DAY**

money,  
mirror. He  
expressions.  
Hull empties his pockets on the dresser. Looks at his  
room key, identification. Looks at himself in the  
touches his clothes, his face, tries on different

himself  
(NOTE: Throughout the film, Hull continually checks  
out in mirrors, both to adjust his appearance to the  
circumstances and as if in an attempt to recall who he  
"really" is.)

**EXT. 79TH AND FIGUEROA - TWILIGHT**

people  
new  
On the seam between South-Central and USC. Lots of  
out: children, students, dealers, whores. Hull with a  
haircut.

**EXT. ANOTHER, SIMILAR CORNER - DAY**

transactions.  
Dealers (most in mid-teens) meeting cars, making  
All this casually observed. EDDIE comes up the street,  
reciting his version of an old street toast.

**EDDIE**

On the day of the King's castration,  
all the counts and no accounts were  
down on the deck with Georgia Tech  
taking turns in the back seat...

never  
drugs for  
money.  
Those dealers not at car windows, gather around. He  
speaks to them, goes on declaiming as he exchanges

appearance  
Hull watches, talking to another street person. His

continues to change: clothes, posture, walk, gestures  
subtly conform to the environment, a bit like Zelig.  
Throughout the film his appearance shifts, depending on who he's with.  
We always recognize him, but each time he's different.  
going. He walks up to a dealer, makes a quick buy and keeps  
But he sees them and is seen.

**INT. AN OFFICE - NIGHT**

Hull drops eleven foil balls on a green blotter. Carver  
counts out money for him.

**INT. HULL'S MOTEL ROOM - DAY**

He sits at the window, eating a burrito, watching  
little James play in the courtyard.

**EXT. STREET - EVENING**

Hull approaches another Dealer, the 13-year-old seen  
earlier (angelic face). Like Hull, he's trying to act tough.

**HULL**

Whatta you got?

**13-YEAR-OLD DEALER**

(voice just changing)

Nickel rock, dime rock. Excellent  
shit.

Hull exchanges a folded twenty for two foil balls. He  
walks off. He has gone twenty feet when...

**RED RANGE ROVER**

SQUEALS to a stop opposite the Dealer.

A huge young black man, IVY (23, all in red with a red  
the headband), leans out the passenger window, shouting at  
13-year-old.

**IVY**

What the fuck I tell you about being here?

Everyone turns to look, but Hull's view is blocked.

**13-YEAR-OLD DEALER (O.S.)**

No, wait...

**IVY (O.S.)**

Too fuckin' late.

POPPING noises. Ivy is waving an automatic weapon. Everyone on the street but Hull has hit the ground.

**IVY**

(enjoying it, shouting)

Get down, motherfuckers!

Ivy laughs and fondles a girlfriend as the car ROARS off. He sees Hull, pretends to fire, laughs as Hull, too, ducks. When Ivy's gone, he runs to where a CROWD has gathered around...

**THE 13-YEAR-OLD**

lying in the street, a bullet hole in his head, eyes open. He twitches and kicks, blood pulsing from the neat wound. Then he's dead. The faces around him (young, old, many races) watch with a variety of emotions.

**CROWD**

Who is he?... Why'd they shoot him?... Ivy did him, man... He's in the wrong fuckin' place... That poor boy... Get his beeper...

Cops push through to the body. As the crowd disperses, Hull can't take his eyes off the boy. When he finally does, he sees Eddie, drink in hand. Their eyes meet, and Eddie, a rapper, raises his eyebrows in brief acknowledgment of sorrow.

**EDDIE**

(sadly)  
He done done, ain't he?

**EXT. LEWAZZ - NIGHT**

**TITLE: TWO WEEKS LATER**

A bar with a neon bird for a sign. Hull enters.

**INT. LEWAZZ - NIGHT**

birds  
(long  
red nails) greets him familiarly.

**BARTENDER**

How's it going, John?

**HULL**

I'm in there.

long  
become  
his  
Without being asked, she sets him up a Dry Sack with a  
red straw. (NOTE: He never touches the drink.) Hull's  
appearance has continued to change. His clothes have  
flashier, he has an earring, the start of a goatee.  
Eddie approaches the bar compulsively reciting one of  
toasts.

**EDDIE**

(to himself)

"Where's the Queen," said the King.  
"She's in bed with laryngitis." "Is  
that bastard still in town?... Fuck  
the Queen," said the King, and ten  
thousand knights straaaained at their  
utmost...

(to the bartender)

Pina colada times two and a white  
wine.

like  
he  
He goes on muttering under his breath, tapping his foot  
any crankhead. He notices Hull, greets him as someone  
can't place but knows he's seen around.

**EDDIE**

(continuing)

How you doin', Dudley...

Tries to remember name.

**HULL**

John.

**EDDIE**

John, man, right...

Clasp hands. Eddie takes his drinks, carries them to...

**A TABLE**

where he rejoins a white man, DAVID ELIAS (30s, slick, powerful) and a well-dressed BLACK WOMAN (mid-20s,

good-

looking). She gets the wine.

her

Elias rises to let her out. As the woman passes Hull on

perfect

way to the restrooms, their eyes meet: an instant of

for

chemistry. He's struck. Her features open, grow sensual

like,

a moment, but then, as if seeing something she doesn't

there.

her eyes flick away, and she walks by as if he weren't

**INT. CARVER'S OFFICE - NIGHT**

room,

(NOTE: Hull invariably meets Carver in this anonymous

the

distinguished only by the green blotter and a view of

psychiatrist,

city. This simple regularity suggest visits to a

out.

Carver probing, testing, teasing, trying to draw Hull

torment.)

And they feel like therapy, at once a respite and a

a

More foil balls on the blotter beside boxes of 3x5  
photographs. Photos of Eddie and David Elias are up on

corkboard, the beginning of a pyramid.

**HULL**

Eddie something... a motormouth...

he supplies the street dealers...  
buys from him...

(reads name on back  
of photo)

David Elias... who apparently buys  
from a guy named Barbolla or  
something. But I haven't seen him.

pins  
Carver produces a photo of a handsome Latin in his 50s,  
it on the board above Elias.

**CARVER**

Barbosa, Felix.

**HULL**

There was also a woman, but she's  
not here.

(as Carver reaches in  
a drawer)

I saw a kid killed. Twelve, thirteen  
at the most. Turf war.

of  
Carver shrugs: these things happen. He hands Hull a lot  
cash, much more than expected. Hull does understand.

**CARVER**

Get to Elias. Then to Barbosa.

**HULL**

You can't rush this stuff.

**CARVER**

Rush it, please. I want art, John,  
not reality. Budget hearings start  
in April, and I need Gallegos by  
then. They won't give us funding for  
three ounce buys.

**HULL**

We're not just doing this for the  
funding, are we?

**CARVER**

Without funding, we aren't doing it  
at all.

**TITLE: TWO WEEKS LATER**

**INT. CRACK HOUSE - DAY**

curtains.

Tom

year-

automobile

notice

his

each

Virtual darkness save splinters of light between the

Pipes burn here and there in the gloom. Ten or fifteen crackheads huddle around a battery-operated TV on which

Brokaw is narrating an NBC documentary on drugs. A 12-year-old sits against a wall too stoned even for television.

Hull approaches Eddie, regally installed on an bench seat-cum-sofa, a lit pipe in one hand. We barely notice the redhead kneeling between his legs, face buried in his crotch. He greets Hull from wrecked bliss. They know each other now.

**EDDIE**

My man, Dudley, he's so fud-ley...

onto

Brokaw,

Hull greets Eddie, some of the others, drops familiarly an adjacent auto seat. The patrons are making fun of laughing, exchanging fives.

**HULL**

Eddie, man, I need...

concentration.

Eddie holds up a hand telling Hull to wait. His mind is elsewhere. His features contract in brief

**CHORUS OF COMMENTS**

Whatever happened to that Drug Czar motherfucker?... He gave up 'cause he finally realized he didn't know nothing about any of that shit...

off

More laughter, etc. Eddie's concentration peaks, breaks into a sigh and a smile.

Eddie sings a satisfied little song...

a

pretty a

The redhead rises from Eddie's crotch, and we see it's a boy, seventeen going on death; he might have been year ago.

for  
mouth  
laughs,  
the

Eddie passes him the crack pipe, lets him suck greedily  
a few seconds before ripping it out of his scabrous  
and offering it to Hull, who, with a grimace that gets  
declines. The others continue to watch and comment on  
speech.

**EDDIE**

So what is it you need so bad, blood?  
Need, need, need??

**HULL**

A whole K, quick as you can get it.

**EDDIE**

(impressed, a trace  
of envy)  
Comin' in the world, Dudley.

**HULL**

(winning grin)  
All because of my man...

Eddie likes that, holds out a hand. Hull hits it.

**EDDIE**

Give me a day.

Hull nods, rises.

**EDDIE**

(continuing)  
Stick around, let the bitch Hoover  
you, too.

Indicating redhead.

horror,  
with a

In all these scenes, Hull acts indifferent to the  
but here the effort costs him. He masters his disgust  
joke.

**HULL**

Only if you Clorox him first.

Everyone laughs, even the boy.

**EXT. STREET - NIGHT**

immediately  
his mid-  
Eddie comes out the back door of a building, is  
collared by Taft (the cop on the videotape). He's in  
40s, stocky, balding.

**TAFT**

(cheerful, gregarious)  
Eddie Shitface! Where you been, boy?

crumples.  
Eddie breaks free, runs three feet before HERNANDEZ (a  
muscular Mexican) knees him in the groin. Eddie

**TAFT**

(continuing)  
Eddie, I don't think I introduced  
you to my new partner, Michael  
Hernandez...

**HERNANDEZ**

Pleased to meet you, Mr. Shitface...

**EXT. STREET - NIGHT**

sit  
him  
Eddie folded over his wounded nuts. Hernandez and Taft  
on crates to either side. The drugs they've taken from  
are neatly arranged on a garbage can lid.

**HERNANDEZ**

You have the right to remain silent...  
You have the right to an attorney...  
You have the right to go back to  
Ontario for eight-to-ten on a second  
offense...

**EDDIE**

(in several kinds of  
pain)  
Oh, man, I can't go back in there, I  
just can't.

**TAFT**

(soothing)  
'Course you can't, child, 'course  
you can't. That's why you're gonna  
start giving us some help.

**EXT. DAVID ELIAS'S HOUSE - NIGHT**

A pleasant, Santa Monica neighborhood. Spanish style house.

**INT. ELIAS'S HOUSE - NIGHT**

Pleasant, tasteful. Elias's wife, NANCY, (dressed like the attorney she is) sits in an alcove-study reading a real estate contract through half-glasses. Elias himself is helping his daughter, MIRANDA, 7, with her homework. He is 38, with the body and bearing of a powerful man.

**ELIAS**

Again. Three times four.

**MIRANDA**

Seven.

Elias is not a sweet Daddy. It should make us uncomfortable to watch him push his daughter.

**ELIAS**

No. You're adding again, you have to multiply. Three and four is seven. Three times four is...

**MIRANDA**

Twelve.

**ELIAS**

Three times five.

The DOORBELL.

**NANCY**

Can you get that?

**MIRANDA**

Eight.

**ELIAS**

(getting up; more about the answer than the door)  
Damn it.

**MIRANDA**

Why can't I just use a calculator?

**INT./EXT. FRONT DOOR - NIGHT**

Carver's  
he's  
paranoid,  
high-voiced  
dwarfs,  
can  
Hispanic  
his

Three men: FELIX BARBOSA (whose photo we saw in office). Barbosa is a veteran of the coke business, but doing too much of the drug now; he's sweating, unstable. With him is GOPHER, early 60s, a wizened old con who Barbosa keeps the way Spanish kings kept for amusement and luck; like the court jester, Gopher say anything he wants without fear. Behind them is an kid, CHINO, 17, a thug.

Elias knows them all, but is not happy to see them at door.

**ELIAS**

What are you doing here?

**BARBOSA**

We've got a problem, David.

**ELIAS**

Call me on the phone.

**BARBOSA**

Your friend Eddie just started bending over for the cops.

"Shit..." and

This is very bad news. Elias murmurs a shaken, steps outside, half-closing the door behind him.

**BARBOSA**

(continuing)

They busted him, and he's dealing to save his ass.

**GOPHER**

Which is how he'll lose the skinny little thing.

**ELIAS**

Did he give us up?

**BARBOSA**

Not yet, but he will if he has to,  
and eventually he'll have to.

**MIRANDA (O.S.)**

Daddy! I thought we were doing my  
homework.

**ELIAS**

I don't think he'd talk about us.  
He'd try not to.

**BARBOSA**

If we whack him, he definitely won't.

**MIRANDA (O.S.)**

Daddy!!

**ELIAS**

(to Miranda)

Just a second.

(to Barbosa)

Not yet. Let me check on this, first.

**BARBOSA**

(taunting)

Nobody said you had to do the dirty  
work, David. I'll take care of --

**ELIAS**

Felix, if he's a problem, we'll kill  
him. I'll kill him myself.

just  
look  
does,  
herself

He doesn't realize until it's too late that Nancy has  
then opened the front door to see where he went. They  
at each other, a terrible moment: she knows what he  
hates it, can't bring herself to leave him, hates  
for that.

**ELIAS**

(continuing)

Nancy, get out of here.

**NANCY**

For you; it's Eddie.

door. She hands him a cordless phone, goes inside closing the

**BARBOSA**

You got a tasty wife, David. No wonder you don't want us coming here.

**ELIAS**

(warning him)

Don't talk about her that way.

Barbosa laughs.

**GOPHER**

He can't help it, David, it's his nature.

**ELIAS**

(into phone, chipper)

Eddie... Sure, man, what do you need?

**INT. A BOXING GYM - NIGHT**

guys Elias joins Eddie and Hull to one side. In the b.g. two sparring.

**EDDIE**

David, this is John, John, David.  
Eddie, this is Eddie. Everybody ready?

**HULL**

(to Elias)

So what's this, you want to meet me?

**ELIAS**

(charming, touch of  
mockery)

I like to know the important customers.

am. Hull makes a show of weary patience, gestures: here I

**ELIAS**

(continuing)

You're taking a lot of weight for a guy we hardly know. Where're you moving this stuff, John? We haven't seen you around. We like to have a sense who your customers are.

**HULL**

Ah, come on, man, do Macy's tell the Gimbel motherfuckers?

**ELIAS**

(beat; watches him)

Eddie, forget this guy, he's a cop.

He gets up, walks away.

**ON HULL**

He's blown it. He's been made. The crushing failure. He rallies himself to indignation.

**HULL**

What is this shit, Eddie? I thought you were the man.

Eddie's sickened, wants to get paid, owes Taft a bust.

**EDDIE**

Nobody's the fuckin' man. Go to your place. I'll call you.

**EXT. GYM/INT. A VAN - CONTINUOUS TIME**

looks

Taft and Hernandez, watching the gym. Hull comes out, up and down the street carefully. Taft sits up, pays attention.

**TAFT**

This is our collar?

Hernandez grunts.

**TAFT**

(continuing)

Who is he?

**HERNANDEZ**

Some scumbag...

about

Hull

cop's

But Taft clearly thinks there's something different Hull. He's not sure what, but it troubles him. (NOTE: makes a little move that Taft will later realize was a move. For now he can't quite place it.)

**EXT. PARKING LOT - CONTINUOUS TIME**

Eddie pleading his case to Elias.

**EDDIE**

He's no cop, David. He's an animal.  
You see his eyes? You never see a  
cop with those eyes. I know this  
shit, man, you don't.

**ELIAS**

(giving him an opening)  
What's going on, Eddie?

**EDDIE**

Twenty-six thousand cash is what. We  
need it, David. We're behind.

he's  
envelope  
Elias studies Eddie: is he a rat? Elias hopes not, but  
going to find out. He hands a fat Federal Express  
through the window.

**ELIAS**

(a warning)  
I want him to get it all, Eddie.

Eddie bows in gratitude, hurries off.

**EXT./INT. HULL'S MOTEL - NIGHT**

across  
watches,  
Hull's unlocking his door when Belinda, the hooker  
the hall, comes out to talk. Her 6-year-old, James,  
silent.

**BELINDA**

(a crackhead)  
Mr. Hull... Mr. Hull...

**HULL**

(wearily)  
What's happening, Belinda?

**BELINDA**

Now you know, Mr. Hull, I was to the  
welfare this afternoon, but the bus,  
you know what I'm saying?... the one  
bus, and then the other, and when I  
got there they'd gone and changed

the time on me, without notification. They's supposed to give notification, ain't they? They said I got a thing in the mail, but I don't remember, I don't think they sent it, so now I'm off the welfare, plus I forgot to take James for his shot... for the school? Which otherwise they let him go. And he's gotta learn, he's gotta learn, don't he, Mr. Hull, you tell him, so's he can better hisself.

Hull slouches in the doorway, fingers to his eyes.

**HULL**

(to James)

You had any food today, James?

**JAMES**

(disclaiming any need)

I had Ding-Dongs.

**HULL**

(sighs, gives him  
money)

You go to the Mexican place over there, and get the chicken tostada or the beef and bean burrito or both. And a milk.

**JAMES**

I don't like milk. I want a --

**HULL**

(an order)

You get the milk! And get something for your mother, too.

(to Belinda)

What do you want?

**BELINDA**

Now, Mr. Hull, if you just --

**HULL**

(to James)

Two tostadas, two burritos, two milks.

Gives him another bill. The boy runs off.

**BELINDA**

You now, I look out for my James best I can, Mr. Hull, but it's hard.

Now you like the boy, don't you?

Hull grunts.

**BELINDA**

(continuing)

I know you do. And I was thinkin' if you wanted to take care of him, that might be good for him. Give him a male figure to look up to.

**HULL**

Look, Belinda, I can't...

**BELINDA**

If you could just give me something for him. Say five thousand dollars...

(off Hull's shock)

Or maybe four thousand. I couldn't give up my boy for less than four thousand...

PHONE. Hull is rescued from this horror by the ringing PAY

He runs down the hall, grabs it.

**HULL**

It's me. I'm here... Where?... five minutes.

He dashes past Belinda into his room.

**BELINDA**

Or you could just give me a part now...

from He closes the door, takes the money Carver gave him out  
by: behind the mirror, dashes back outside. As he rushes

**BELINDA**

(continuing)

Let me do somethin' for you, Mr. Hull. Let me do a little somethin' for you.

He keeps going. The Blonde Woman addresses Belinda.

**BLONDE WOMAN**

No solicitin' in the halls. I told you that before.

**BELINDA**

(spunkier than we've  
seen)

I ain't doin' shit. Bitch...

**EXT. TACO STAND - VENICE AND LA BREA - NIGHT**

distant  
money  
the  
sudden  
voice

A handful of customers under a mud sky. The THROB of a helicopter. Hull pulls into the lot beside Eddie's BMW. He climbs into the BMW, tosses Eddie a brown envelope; spills onto his lap. Eddie does a quick count, produces Fed Ex envelope. The usual white stuff. Hull's about to taste when the chopper swoops in with a blinding overhead light. A BULLHORN booms down like the voice of God.

**AMPLIFIED VOICE**

This is the police. Remain inside the vehicle. Place your open hands against the windshield so that they are clearly visible...

**HULL**

Christ...

**EDDIE**

(a strategy)

Spread the floor, Dudley.

(rap sound effects  
with rhythmic head  
spasms)

A-ga, a-ga, a-ga, a-ga...

door  
stand.  
runs

Eddie starts the car, and Hull rolls out the passenger as the BMW races across the lot. Two black-and-whites and an unmarked converge on the stand. Hull can't reach his car. He vaults a metal rail and runs off between two buildings.

Taft Hernandez jumps out of an unmarked and races after him.  
speeds the car out onto the street.

**HULL**

Ex running. Police and SIRENS pursuing. He hurls the Fed  
him. envelope into a dumpster. HELICOPTER light sweeps over

right As he cuts around a building, Taft opens a car door  
into his face. Hull goes down hard.

**TAFT**

(into car radio)  
Thank you kindly...

Hull He waves at the helicopter which goes away, kneels over  
air. who is twitching spastically on the ground, gasping for  
Hernandez arrives carrying the Fed Ex envelope.

**TAFT**

(continuing)  
How you doin', child?...

him, Hull is astonished to look up and see Taft looming over  
speak: the man he remembers from the videotape. He tries to

**HULL**

(barely audible)  
You...

**TAFT**

(briefly puzzled)  
Me? Of course, it's me. You know me?

Hull shakes head, winces.

**TAFT**

(continuing)  
Hurts, huh?

Hull tries to curse.

**TAFT**

(continuing)

Here, I want to show you something.  
You have kids?

two  
He takes out his wallet, opens it to pictures of his  
children, a boy and a girl, seven and eight.

**TAFT**

(continuing)

These are mine. Aren't they the most  
beautiful children you ever saw?

in his  
Hull groans, twists in pain. Taft sticks the pictures  
face. Hull is affected by the children despite  
everything.

**TAFT**

(continuing)

Yeah, I know, they kind of leave you  
speechless. So let me ask, if someone  
put a gun to your baby's head,  
wouldn't you kill him if you could?

Hull just looks up.

**TAFT**

(continuing)

Me, too. And you're the bastard with  
the gun.

He takes the Fed Ex envelope from him.

**HULL**

(hoarse; his first  
words)

You know the difference between a  
nigger and a black man?

**TAFT**

Don't jive me, boy.

**HULL**

The nigger's the one covers Whitey's  
ass by puttin' the brothers in jail.

pain.  
Taft yanks him hard to his feet; Hull cries out in

**TAFT**

You ain't my brother.

**INT. COURTROOM - NIGHT**

is  
want  
attractive,  
Hull is led in with other handcuffed PRISONERS. Carver  
here, catches Hull's eye. Hull shakes his head; doesn't  
Carver to intercede. A woman PUBLIC DEFENDER (26,  
harried) addresses the prisoners.

**PUBLIC DEFENDER**

Hi, I'm Shelley Weissbrod. This is  
only an arraignment, a preliminary  
hearing, but if you don't have money  
for an attorney, the Public Defender's  
office can...

shoulder.  
Hull is listening to this when a BAILIFF taps his

**BAILIFF**

You've got counsel. Over there.

smiles,  
Puzzled, Hull sees the back of a suit conferring with a  
PROSECUTOR. The suit turns. It's DAVID ELIAS who  
offers his hand. Hull is stunned. Elias enjoys that.

**HULL**

You're a lawyer??

**ELIAS**

I'm your lawyer.

**HULL**

Who hired you?

**ELIAS**

(smiles)  
It's pro bono. If you don't want me,  
there's Shelley. She's good. She  
just can't provide special services...

**HULL**

Like what?

**VOICE (O.S.)**

(calling the next  
case)  
John Hull...

**ELIAS**

Getting your case called first.

Elias addressing the court.

**ELIAS**

(continuing)

Your Honor, I believe the preliminary police toxicology report will show that the substance seized from my client was Mannitol, a baby laxative. We move for immediate dismissal.

Hull is surprised at this news. The Judge looks to the Prosecutor who waives objection. Gavel.

**ELIAS**

(continuing; to Hull)

We're out of here, Dude.

As they walk toward the back, Taft approaches Hull.

There's  
already a deep pull between these two, and in Taft's  
presence,  
Hull can't sustain the tough street act. We almost see  
the  
little boy inside him.

already a deep pull between these two, and in Taft's  
Hull can't sustain the tough street act. We almost see  
little boy inside him.

**TAFT**

(to Hull, amused)

Baby laxative, they sold you some bad shit.

**DRUNKEN PRISONER**

(to Hull)

You have a constipated baby, and you're in jail? What kind of a father are you?

**TAFT**

A father who don't know his own children, ain't that right?

A long look between them, broken when Elias takes  
arm, leads him away. Elias cheerfully greets a couple  
hookers waiting arraignment. Hull furtively grabs his  
sleeve.

Hull's  
of  
sleeve.

**HULL**

(under his breath)

You sold me Mannitol, motherfucker.

**ELIAS**

(under his)

If it hadn't been, asshole, you'd be in jail right now... Come on, I want you to meet some people.

**EXT. LEWAZZ - NIGHT**

the  
After hours. The place is closed. A couple of cars in lot. Elias's BMW pulls in.

**INT. LEWAZZ - NIGHT**

Gopher  
Elias  
Deserted except for one table where Eddie, Barbosa, and Chino are eating shrimp. They look up as Hull and approach. Eddie's astonished to see Hull.

**EDDIE**

Dudley, Dudley, Fo-Fudley...

**ELIAS**

Surprised to see him, Eddie?

Eddie looks around, uneasy.

**ELIAS**

(continuing)

John got busted and kept his mouth shut. Can't say that for everybody, can we?

**EDDIE**

What are you saying? Are you saying me? Are you saying something about me?

**GOPHER**

Tell the truth, Eddie. Be honorable. It's all you got left.

**EDDIE**

Shut up, you little faggot.

**ELIAS**

The cops made you give them somebody. We know it.

considers

Eddie looks around. Everybody's looking at him. He lying, but realizes it's pointless.

**EDDIE**

All right, so what? I mean, so what, man? You got the money. Twenty-six G. Twenty-six, David. Count it.

**ELIAS**

Next time you might trade us.

**EDDIE**

Never.

(turns to Barbosa)

Never, Felix, never. Come on, man, you know I'd never...

Hull observes Barbosa become the power center.

**BARBOSA**

(softly)

I know you never will.

**EDDIE**

Felix, no. Don't be... I'm worth money to you. Let me give you money.

**BARBOSA**

Why? You don't owe me anything.

**EDDIE**

Another twenty-six grand... Just to show you... Fifty.

**BARBOSA**

Why not a hundred?

**EDDIE**

(that's so much)

A hundred??? Felix...

Barbosa's impassive.

**EDDIE**

(continuing)

Okay, a hundred.

**BARBOSA**

Give it.

**EDDIE**

Tomorrow. Twenty-four hours.

**BARBOSA**

Now. Ten seconds.

**EDDIE**

Felix, I need time. I --

**BARBOSA**

One... two...

**EDDIE**

I don't have it right now. But I can --

**GOPHER**

(sadly)

Then goodbye, Eddie. I forgive you  
for what you said to me.

**EDDIE**

(pleading)

Twelve hours. Tomorrow morning.

**BARBOSA**

Six... seven...

(to Elias)

You want to do it, David?

Elias looks stricken. Barbosa laughs. Eddie jumps up.  
turns away, can't bear to watch this.

Hull

**BARBOSA**

(continuing)

Nine...

**EDDIE**

grabs the first thing he lays eyes on, a tiny snail  
plunges it into Barbosa's neck.

fork and

As if it were a fly bite, Barbosa flings the table  
and, with a long knife already in his hand, guts Eddie  
groin to breast bone. Eddie falls like a suddenly  
sack.

aside

from

emptied

Elias can't help gasping.

Hull looks away, hiding his horror.

Barbosa rips the fork out of his neck and hurls it at  
the  
body.

**BARBOSA**

Piece of shit!

Elias stares at Eddie's body, transfixed. Horrified,  
fascinated, afraid, in awe. Barbosa turns to Hull.

**BARBOSA**

(continuing)

What'd you think?

**HULL**

At least it was clean.

**BARBOSA**

(pleased, to Elias)

What about you, bar mitzvah body?  
First time you saw somebody die?

**ELIAS**

(eyes fixed on the  
body)

No.

(catching breath)

At camp... when I was fourteen... a  
friend of mine was water skiing...  
The motorboat ran him over... A junior  
counsellor was driving.

**BARBOSA**

You should kill a man some day, David,  
it's liberating...

(walking out)

Summer camp. I'm in business with  
somebody who went to summer camp.

Everyone else is silent, grave.

**INT. ELIAS'S HOUSE - KITCHEN - EARLY MORNING**

Through sliders we see a small pool. Elias and Hull sit  
over  
uneaten omelets. Both still shaken by the previous  
scene.

**ELIAS**

Eddie, man... He was always nice to

my daughter.

**HULL**

How'd a guy like you get into this?

**ELIAS**

The way most drug lawyers do: clients paid me in product, and I had to move it. Soon I was doing more dealing than law. But this was '83, '84, there was so much money we thought it would never end.

**HULL**

Yeah. And now...?

**ELIAS**

The road gets rougher. Cocaine's a dying business.

**HULL**

Then what are we doing here?

**ELIAS**

People are always going to want to get high. Every society has ways to alter consciousness.

**HULL**

Because they can't bear reality.

**ELIAS**

(smiles)

We all need our delusions, only the means change: psychedelics, opiates, prayer, orgies, human sacrifice...

**HULL**

What's next?

Elias puts a finger to his lips.

**HULL**

(continuing)

Why aren't you selling it?

**ELIAS**

I know how to make it and market it. But I need capital. That's the only reason I'm hanging out with an asshole like Barbosa.

(feels his hatred of

Barbosa)  
And because I can't get to the big  
guys.

**HULL**

Who are the big guys?

**ELIAS**

Gallegos, et cetera.

**HULL**

(reacts to the name)

Why can't you get to them?

**ELIAS**

What do you care?

Hull shrugs: he doesn't.

**ELIAS**

(continuing)

Anyway, designer drugs have a bad  
name: ice, ecstasy, tar -- there's a  
limited market for Parkinson's  
disease. But what about completely  
safe, almost legal, terrific shit  
you can go to work on and do your  
job better than you ever did it  
straight?

**HULL**

Sounds like a dream.

They hear someone coming.

**ELIAS**

(closing the subject)

In dreams begin responsibilities.

**HULL**

Tell me about this new shit.

**ELIAS**

Some other time, John, when we know  
each other better.

(as Miranda enters  
kitchen)

Hey, bunnela.

(she snuggles against  
him; Elias enjoys it)

Five times two.

**MIRANDA**

It's too early. Don't bother me.

than He hugs her, kisses her, much more openly affectionate  
Hull was with his own children. Hull notices that.

**MIRANDA**

(continuing; head in  
her father's chest)  
Seven.

Elias whispers in her ear.

**MIRANDA**

(continuing)  
Oh, yeah... Ten... Who's he?

**ELIAS**

That's my friend, John. This is  
Miranda.

**HULL**

Hi, Miranda.

the Miranda gives Hull a shy greeting. Nancy hurries into  
kitchen, handsome, busy, ready for work.

**NANCY**

Come on, honey...

**ELIAS**

Nancy, this is John.

Miranda Nancy nods briefly in Hull's direction. Elias kisses  
go who grabs the back-pack her mother proffers, and they  
out. When they're gone:

**ELIAS**

(continuing; on Nancy's  
chilliness)  
That's not about you. It's, she's...  
judgmental about what I do.

to He When they're gone, he opens louvered doors onto a  
washer/dryer, takes a sports bag off a shelf, gives it  
Hull. Hull looks inside. White powder. He tastes. Real.

hefts the bag.

**HULL**

That's more than I bought.

**ELIAS**

Half we owe you. The other half's on consignment. A token of our esteem.

**HULL**

You're having trouble moving it.

Elias doesn't deny it.

**HULL**

(continuing)

Make me your partner. I'll help you get your capital.

**ELIAS**

I don't need a partner. I need a salesman.

**INT. CARVER'S OFFICE - DAY**

crack  
Now in daylight. Two separately wrapped kilograms of cocaine on the green blotter.

**CARVER**

I can't buy this much shit. I haven't got it in the budget.

**HULL**

What am I supposed to do with it?

**CARVER**

You're a drug dealer, John. Deal drugs.

Hull just looks at him. Carver doesn't blink.

**HULL**

You know how this goes, Gerry. It won't stop here. You know what they're going to ask me to do pretty soon, to prove I'm down. What am I supposed to do then?

**CARVER**

Don't blow your Carver.

saying. Hull: a moment of horror as he realizes what Carver is

**MUSIC -- A DRUG DEALING SEQUENCE**

**INT. HULL'S APARTMENT - NIGHT**

It's He's filling glass vials with crack. Hundreds of them.  
can't tedious work. He spills some, curses. He stops. He  
believe he's doing this. He goes on doing it.

**CARVER (V.O.)**

You're still thinking like a cop,  
John. Forget that. Cross the line.  
Be what you are. You're a criminal.  
You don't give a shit about other  
people. You're just trying to survive.

**INT. CRACK HOUSE - DAY**

Eddie. Hull doling out vials to DEALERS seen earlier with

**HULL (V.O.)**

I can't do this shit. I just can't.

**EXT. A STREET - DAY**

Hull's DEALERS going up to cars as before, only now they're  
BMW. dealers. A well-dressed Black businessman buys from his

**CARVER (V.O.)**

But you want to be of use. You want  
to get drugs off the street, don't  
you?

**HULL (V.O.)**

That's why I'm here.

**EXT. SAME - ANOTHER TIME**

Another sale: Teenagers on foot.

**CARVER (V.O.)**

Well, this is the cost. Pay it or go  
grow flowers someplace.

**EXT. HULL'S MOTEL - ANOTHER TIME**

seen  
He comes out of the motel talking to a Dealer we've  
above.

**HULL**

You can't back down with them. You've  
got to project strength, from inside,  
you know?

The Dealer nods. Across the street Hull sees:

little  
A blue sedan. Taft and Hernandez. Taft gives Hull a  
nod and grin.

**EXT. STREET - ANOTHER TIME**

Hull sitting in an aging Trans Am, making entries in a  
notebook. Across the street he watches:

from  
A PREGNANT WOMAN (19), a squawling baby in arms, buying  
one of his Dealers.

He kicks the dash in frustrated anger. Under the MUSIC:

**HULL**

Cocksucker...

Dealer,  
As soon as the woman's gone. He goes over to the  
slaps his head, slaps it again. Under the MUSIC:

**DEALER**

(hurt, confused)  
What'd you do that for?

**HULL**

(walking off)  
'Cause I can, motherfucker, 'cause I  
can.

**EXT. SAME - ANOTHER TIME**

baby  
A white housewife making a buy from a new mini-van, a  
in the car seat.

**EXT. STREET - TWILIGHT**

hassling  
curses.

Two USC football players (letter jackets, huge)  
BIJOUX, a woman dealer, pushing her, she pushes back,

up

Suddenly Hull comes running up, shoves them apart. He's  
yelling, pointing a finger in their faces. Elias comes  
behind, calmer.

as

Hull is smaller than either USC kid, but they back down  
he curses them. Under MUSIC:

**HULL**

...Touch her again, motherfuckers,  
I'm gonna mess you up.

him  
Hull

A brief scuffle. Hull decks one USC, and Elias pulls  
off. The kids leave. Elias doubles over with laughter.  
yells at Bijoux and walks off.

**EXT. APARTMENT HOUSE - DAY**

It's  
skimpy  
thinks

Hull (looking at written address) knocks on a door.  
opened by a beautiful, dark-skinned black woman in a  
robe. She looks at him with disarming frankness. He  
he must be in the wrong place.

**HULL**

Is David Elias here?

**ELIAS (O.S.)**

Momentito...

stepping  
woman

Through the door we see him emerge from a bedroom  
into his loafers, buttoning his shirt. He gives the  
along, dark kiss, caressing her body.

**ELIAS**

Jacqueline, ho-ney...

She laughs, closes the door. As he and Hull walk to the  
street, Elias sings happily to himself:

**ELIAS**

(continuing)

"Who's making love to your old lady... while you're out make love...?"

(cheerful)

How come I like balling black chicks so much?

**HULL**

'Cause you're a racist asshole. You feel like you're fucking a slave, and it gets you off.

**ELIAS**

Oh, don't mau mau me with the Malcolm X shit. Tell me you're not chasin' white pussy every chance you get.

**HULL**

I don't dig white women.

(knowing that's a lie)

Even if I did, it wouldn't mean the same thing.

**ELIAS**

Sure, it'd be the slave fucking the master. Hegel talks about it. Just like me, but the other way around.

**HULL**

Fuck Hegel. Who the fuck is Hegel? Some smart-ass kike that talks backwards?

Elias laughs, gets into Hull's car. Hull's angry, takes  
a beat before he gets in.

**ELIAS**

Everybody digs the other, John. They dig their own, and they dig the other.

**HULL**

Does your wife dig black guys, David? Did she fuck Eddie? Does she want to fuck me?

**ELIAS**

(mock-terrified)

Ooo... you mean with that great big purple dick of yours? I hope not. She'd never be impressed with my

little thing again.

**HULL**

You think what impresses her now is your dick?

**ELIAS**

(musing)

What does impress her?

Hull can't help laughing. He starts the car.

**EXT. BETTY'S STORE - DAY**

wearing Elias and Hull approach. Hull's carrying a satchel and a new leather jacket.

**INT. JEWELRY STORE - DAY**

and American As they go in, Elias switches the OPEN sign to CLOSED turns the latch. The store is filled with Latin folk art, particularly masks which line the walls.

comes dress the BETTY STONE, the woman Hull saw with Elias at the bar, out from the back. She is 27, a bad girl trying to way she thinks a banker who went to Vassar dresses for success. She's also a little strung out.

reprise gaze. She and Hull recognize each other at once, (a brief of that moment of perfect chemistry) but she avoids his

**ELIAS**

Betty, this is John, my new associate.

**MCCUTCHEON**

Your new Eddie. I hear the old one wore out.

**ELIAS**

Factory recall. John's going to be a good customer. He does a lot of wash.

won't Hull puts the satchel on a display case. Betty still

She  
test

look at him, opens the satchel, begins a quick count.  
does this with a speed and sureness that suggests high  
scores.

**HULL**

So how's this place work?

Betty doesn't answer, so Elias covers the awkwardness.

**ELIAS**

Betty wires the money to a store in  
Aruba in payment for things they  
never sent her. They deposit the  
money in a bank there that turns  
around and loans her money she never  
has to repay. That way it doesn't  
turn up as income for the IRS. Welcome  
to the laundromat.

**MCCUTCHEON**

David, you talk too much.

**ELIAS**

She doesn't trust you.

looks in

Hull has taken down a mask, puts it over his face,  
a mirror.

**HULL**

How much is this?

**MCCUTCHEON**

More than you can afford.

**HULL**

I'll take it.

Elias.

She produces a vial of coke, looks questioningly at

**ELIAS**

By all means.

She draws out six lines. Elias does two.

**MCCUTCHEON**

(offering him the  
straw)

Come on, Eddie 2... you're up.

**HULL**

No, thanks.

refusal  
first,  
a  
more  
violence  
the  
attractive.  
seems  
hates

NOTE: Betty is acutely attuned to Hull, and in his she senses -- albeit unconsciously -- two things: that he doesn't trust himself on drugs, therefore, he's dangerous guy and, therefore, exciting; and, second, important, the refusal bespeaks a repudiation of the and danger and, thus, a longing for goodness. Despite seeming contradiction, she finds this even more But because she feels herself to be bad, his goodness only a judgment against her, and so she thinks she hates him.

**MCCUTCHEON**

Who is he, my mother?

**HULL**

(smiles)

Never have, never will.

Betty ignores him, does her lines.

**MCCUTCHEON**

(taunting Hull)

Ooh... Cocaine, I love it and I hate it and I love it. The disease is the cure.

She and  
Elias are stoned; he's not.

She can't help looking at Hull who's looking at her.

**MCCUTCHEON**

(continuing)

Don't look at me. Elias, tell him not to look at me. I don't like the fucker.

But Elias is too busy vacuuming up Hull's leftovers.

**ELIAS**

(sniffling)  
John's an ascetic Negro; he wants to  
make sure you know he's not a jungle  
bunny.

**HULL**

Watch your mouth, David.

**ELIAS**

But he's got another side. You should  
seen him on the street the other day  
with these two USC kids. Do the spade  
bit for her, John.

(black accent)

I'm gonna mess you up, muthafugga...

the He sticks his finger in Hull's face just like Hull with  
boys.

**HULL**

Don't call me a spade. And don't  
tell me to play black.

He says it gently, but Betty hears the edge.

**ELIAS**

(hurt, disappointed)

Come on, John, you do it so well.

(falling into it)

Ah ain't playin', muthafucka. Ah  
ain't playin'.

Hull glares; Elias refuses to be intimidated.

**ELIAS**

(continuing)

Don't fuckin' dis me, muthafucka.  
Fucka... fucka... fucka a... fucka  
b... fuck b-hive... fucka, fucka,  
fucka...

Elias dances around repeating "fucka" until it's almost  
musical.

Hull picks him up and slams into a wall.

**HULL**

Say it again, and I'll kill you.

strong Elias throws Hull back against a display case. He's

and unafraid. They're ready to fight.

**MCCUTCHEON**

Grow up, assholes!

slowly

This half snaps them out of it. Still glowering, they relax, release each other.

**EXT. STREET - NIGHT**

watching the  
story.  
may

Hull sits in the Trans Am eating a sandwich and street as a DEALER leans in the window telling his sob story. There's an authority to Hull's manner that tells us he may not like this job, but he knows how to do it.

**DEALER**

...The guy ripped me off, man, so I don't got the money, I don't got the stuff and --

**HULL**

(eyes on street)  
You gotta pay anyway.

**DEALER**

Oh, but, man...

As he raps on, comical pathos, Hull spots in his side mirror...

**THE RED RANGE ROVER**

the

coming slowly this way. Ivy in the passenger window, barrel of an automatic weapon glinting in the

streetlight.

**HULL**

Shit...

Hull glances up: Bijoux is selling on the next corner.

The Range Rover passes the Trans Am. Ivy leans out.

to

Hull flings open the Trans Am door, throwing the Dealer to the ground. He jumps from the car:

**HULL**

(continuing)

Bijoux!!

the  
bounces  
She turns. Sees Ivy. She puts out her hands to block  
shots. The SOUND of the gun is inaudible. The barrel  
slightly. Bijoux sprawls backward.

from  
Bijoux: dead on the sidewalk, limbs askew, bleeding  
many wounds.

Hull, standing over her, covers her face.

**EXT. SAME - MUCH LATER THAT NIGHT**

Elias  
down.  
The body has been taken away, the crowd has cleared.  
sits on the hood of the Trans Am. Hull stands, staring

**ELIAS**

It wasn't your fault.

(no response)

What could you have done?

**HULL**

She worked for me. I'm supposed to  
protect her.

Elias knows that's true, and it leads to another truth.

**ELIAS**

We have to kill him.

Hull looks up.

**ELIAS**

(continuing)

Or we lose all authority with the  
other dealers. And one of them'll  
kill you.

Hull looks up, startled.

**ELIAS**

(continuing)

You've got to assert now, or you're  
dead.

Hull sees the truth of that and slowly nods.

**ELIAS**

(continuing)

And if we kill Ivy, we control this whole territory.

**HULL**

That guy who works for Barbosa can do it, Chino.

**ELIAS**

No. If we use Chino, it's Barbosa who's asserting. It'll be Barbosa's territory.

(again: his hatred of Barbosa)

It's gotta be us.

**HULL**

Right.

**ELIAS**

And if it's us, it's gotta be you.

Hull's Meaning he can't do it. Hull knows that. A long beat on face as he reaches the inevitable decision.

**HULL**

(to himself)

Don't blow your cover.

**ELIAS**

What?

**HULL**

If I do this, we're partners. Equal partners on everything.

resolve. Elias offers his hand. Hull stands up, a sudden

**HULL**

(continuing)

Let's go.

**ELIAS**

(afraid)

Now...?

But Hull is already moving.

**EXT. STREET/INT. ELIAS'S CAR - NIGHT**

parks  
Hull and Elias driving, looking for Ivy. Elias double  
by two prostitutes.

keeps  
We STAY in the car with Hull who's silent, frightened,  
trying to warm his hands.

prostitutes.  
Outside, Elias is talking and laughing with the  
laugh.  
We see them point. He gives them money, kisses. They  
He gets back in the car.

**EXT. A DANCE CLUB - NIGHT**

MUSIC  
The Range Rover parked in front. Elias's car stops.  
pounds from inside. Then one CONTINUOUS SHOT:

same  
They pass the club, other store fronts... Turn at the  
corner... Turn into an alley... Down the alley past the  
back to  
buildings... The rear door of the club... To the next  
street... Turn... Turn... onto the original street,  
the front of the club. They stop again.

**HULL**

Go wait around back.

Elias nods. A beat. They look at each other.

**ELIAS**

I want to see you in that alley.

submitting  
Hull's so terrified he seems calm. With an air of  
himself to fate, he gets out and walks into the club.

**INT. CLUB - NIGHT**

and  
Crowded and BOOMING and strobe lit. Hull pays the cover  
climbs a staircase to a...

**CIRCULAR BALCONY**

with its

that overlooks the dance floor. On stage: a RAP ACT  
throbbing beat and below Hull a sea of dancers.

--

in

Hull circles the balcony. It isn't hard to pick out Ivy  
he's all in red, dancing with the woman we saw him with  
the Range Rover the first time.

his

next

the

Hull reaches the steps again and starts down, keeping  
eye on Ivy. The number ends. In the pause before the  
one, Ivy can be seen excusing himself, heading toward  
rear of the club.

way

The next number begins. People dance. Hull pushes his  
through the dancers to...

**INT. REAR OF CLUB - A SHORT HALLWAY - NIGHT**

leading toward the rear door they saw from the alley.

**MOVING DOWN THE HALL**

A woman's room. A men's room. Hull goes into...

**INT. MEN'S ROOM - NIGHT**

take

unable

Ivy is peeing into a urinal. He's so huge he seems to  
up all the space in the tiny room. Hull stares at him,  
to look away.

MUSIC.

He notices Hull. All dialogue is UNDER the POUNDING

**IVY**

What're you looking at?

Hull stares at Ivy's face. Ivy considers this rude.

**IVY**

(continuing)

You want to suck it, bitch?

(offers his dick)

Or drink it?

doesn't Laughing, he turns, urinates on Hull's pants. Hull  
move.

**IVY**

(continuing;  
recognizing him)

Oh, I know you. You're the bitch  
whose whore I wasted tonight, ain't  
you?

it Somebody pushes on the outside of the door. Hull holds  
closed with his back.

**IVY**

(continuing)

I gotta take care of you, too, huh?

He reaches into his pants for the butt of a gun.

Hull is frozen.

Ivy starts to draw it out.

hand Hull steps forward, grabs Ivy's gun arm. With his other  
jacket, he clumsily pulls a silenced .22 from inside his  
Ivy's puts it in the underside of Ivy's jaw and SHOOTs twice.  
straight to brains spray upward onto the wall, and he slides  
the floor. Hull steps out into...

**INT. SHORT HALL - NIGHT**

and An Hispanic busboy coming out of the kitchen sees him  
the gun in his hand, freezes.

we Hull walks past him and out the back door. From inside  
fall see Hull go down three steps, stumble in the drive and  
to his knees, the gun CLATTERING away from him.

A couple that had been making out, stops, looks.

the It takes Hull a moment to gather himself. He picks up  
gun, gets into Elias's car. It drives away.

**INT. HULL'S MOTEL ROOM - NIGHT**

doesn't

Alone, he looks at his face in the mirror. As if he know the person there.

wooden  
onto

With a knife, he draws out something hidden inside the backing of the mirror. A manila envelope. He empties it the dresser:

blood-  
picks

Mementos among which we see, carefully preserved, the soaked bills his father gave him. Hull ignores them and up...

**PHOTO OF HIS CHILDREN**

fix

He smooths out the folds, stares at it as if trying to this in his thoughts.

**EXT. MOTEL COURTYARD - PAY PHONE - DAY**

Hull on the phone. He's unusually excited, even moved.

**HULL**

...Carmen, it's me. It's Daddy...

**INT. HULL'S HOUSE - CLEVELAND - DAY**

excitement.

Carmen on the phone, jumping up and down with

**CARMEN**

Daddy!!

**HULL (V.O.)**

(through phone)

Hi, baby. How are you? I miss you!

**CARMEN**

What?

**HULL (V.O.)**

I miss you...

**CARMEN**

(thrilled)

I miss you, too, Daddy...

**EXT. MOTEL COURTYARD - DAY**

his  
Hull pressing the phone to his face, trying to master  
emotions.

**GRAINY 16MM FILM - A LABORATORY MAZE**

head,  
things.  
A lab rat with a metal electrode protruding from its  
is running a maze at high speed. A VOICE explaining

**VOICE**

(young, nasal, too  
smart)

The maze leads in two directions. At  
one end the rat can obtain a food  
pellet. At the other...

(pointer indicates  
each end)

...it receives electrical stimulus  
to a very specific area of the  
cerebellum...

is  
the  
route.  
The rat reaches this second destination, pushes a bar,  
stimulated. A lab worker (white coat, gloves) picks up  
animal, replaces it at the start. It runs the same

**VOICE**

(continuing)

This rat, like 86% of the others in  
the experiment, chose the electrical  
stimulus repeatedly and exclusively.  
It continued to do so until it died  
of malnutrition.

ANOTHER SHOT -- the rat dead.

**INT. A LABORATORY - DAY OR NIGHT**

department  
electrical  
A 21-year-old RENEGADE from the Cal Tech chemistry  
(red hair, freckles, glasses held together with  
tape), a brilliant nerd. He picks up...

## **A MOLECULAR MODEL**

Colored balls stuck together with wooden dowels.

### **CAL TECH**

This is an addictive amphetamine with time-space distortion, delusions of grandeur -- or maybe they're real -- tending to be impulsive, sometimes violent behavior. Psychotropic adaptation for late monopoly capitalism. It's illegal, and you can buy it on any street corner.

He tears off some of the balls, sticks on new ones.

### **CAL TECH**

(continuing)

This increases energy, attention, cognitive powers, yet with a smooth, almost opiate-like emotional surface. Ideal for the post-political, post-rationalist global marketplace and 24 hour lifestyles. It's completely legal and can only get it here, in my lab.

### **ELIAS**

(to Hull, proudly)

Randy's a genius. His professor told him he could win the Nobel prize.

### **CAL TECH**

Nobel prizes are for wussies.

### **HULL**

What does this shit do to you?

### **CAL TECH**

I'm on it now. It's like cocaine only better.

(offers him powder on  
a slide)

Want some?

### **HULL**

I don't take drugs.

### **CAL TECH**

(unoffended)

Your mistake. This is designed for the top end of the market. For people

who want to master reality, not avoid it. Because it's synthetic, you don't grow it, refine it, or -- best of all -- import it.

**ELIAS**

What would it take to manufacture this stuff in quantity?

**CAL TECH**

With a million dollars, I could produce enough for a limited market at about two bucks a pop.

(makes a face: fair)

But then with five million, or better yet ten, the cost would drop to thirty cents, and we'd have enough for the whole world.

**ELIAS**

I'm going to put two hundred fifty thousand into your corporate account. You cheat me, Randy, I'll use your bladder for a bagpipe.

(to Hull, with a vengeance)

We're going to put Barbosa out of business.

Elias is very happy. He leads Hull out.

**INT. CARVER'S OFFICE - DAY**

Ivy's  
board  
lost in

On the pyramid chart there's a black border around photo, as around Eddie's. A photo of Hull is now on the beside the one of Elias. Hull stares out the window, thought.

**CARVER**

(dismissive)

Synthetic shit?? Sounds like a 20/20 segment...

his

Hull shrugs: it's not that important. Carver turns to real interest.

**CARVER**

(continuing)

So, what was it like?

**HULL**

(still looking out)  
What was what like?

**CARVER**

Popping Ivy...

**HULL**

You knew.

**CARVER**

I'm God, remember?

**HULL**

(looks back out)  
Then you should know how it was.

Carver smiles, but he's non-plussed by Hull's new detachment.

**CARVER**

You didn't clear it with me. You're getting independent. That's good.

Hull smiles.

**CARVER**

(continuing)  
How're we coming on Gallegos?

**HULL**

He supplies Barbosa. To get to him we'll have to take quantity.

**CARVER**

Then you've got to --

**HULL**

That's what killing Ivy did. I'll get to him soon.

Carver's impressed.

**HULL**

(continuing)  
Is that it?

**CARVER**

(seeing him to the door)

I want you to get a new apartment.  
Something expensive.

**HULL**

I like where I am.

**CARVER**

That shithole? You're big time now.  
Act it. And get some clothes. Spend  
money. Have fun. That's an order.

**INT. HULL'S MOTEL - OFFICE - DAY**

Woman

Hull in a new, expensive suit, gives the big Blonde  
cash.

**HULL**

Whether I'm here or not, no one else  
uses that room. And change the linen  
twice a week, just like now.  
(starts to go, stops,  
more money)  
And make sure James gets what he  
needs. And something for you.

He adds another bill. She smiles.

**INT. A RENTED CONDOMINIUM - DAY**

another

Views, open space, expensive furnishings. Hull (in  
fancy suit) is hanging a couple of Betty's masks. He's  
meticulous about their placement.

Elias wanders out from the other rooms, looking around.

**ELIAS**

(impressed, envious)  
Nice place. Nice suit.

checks

Hull has a moment of self-consciousness about the suit,  
himself out in a mirror -- a private moment.

coffee

Elias flops on a couch, puts his feet on an antique  
table.

**HULL**

Hey...!

brushes  
Elias is

He hurries over, lifts Elias feet to the floor. Hull  
the wood, inspects it carefully, fusses, worries...  
amused.

**ELIAS**

You pick all this shit out yourself?

**HULL**

A Jewish lady in the store helped  
me.

**ELIAS**

(mock touched by racial  
harmony)

Aw... Very nice. Understated. I'm  
impressed.

He's

Hull starts to place stacks of cash in a briefcase.  
momentarily mesmerized by all the money.

**HULL**

(to himself)

Fifty bucks, fifty fucking bucks...

**ELIAS**

You sold it all?

Hull nods.

**ELIAS**

(continuing)

I'll order a couple more keys from  
Barbosa.

**HULL**

Order ten.

**ELIAS**

Ten??

**HULL**

Better twenty.

**ELIAS**

(afraid of that)

I don't want to push it.

**HULL**

I do. We've got a bigger territory,

we need more product. I want to deal directly with Gallegos. It would save us money.

**ELIAS**

Barbosa'll never let us near him.

Hull closes the briefcase, ushers Elias toward the door.

He's going out, too.

**HULL**

If we buy twenty, Gallegos'll come to us himself.

**ELIAS**

How do you know?

**HULL**

When I bought a key from Eddie, you came to me.

Elias laughs, surprised, afraid.

**HULL**

(continuing)

Who's above Gallegos?

**ELIAS**

Guzman, but he's... Don't ask so many questions.

**HULL**

How else will I learn?

(hint of a threat)

Call Barbosa, David, put in our order... Because we have to split this, and there isn't enough here for both of us.

Elias feels the threat.

**EXT. BETTY'S JEWELRY STORE - NIGHT**

Despite the CLOSED sign, a light's on inside. Hull knocks.

No response. He keeps knocking without let-up until:

**BETTY'S VOICE**

(annoyed)

Nobody's home, go away.

stopping  
of  
off.

He knocks harder. Finally she appears in the doorway,  
short when she sees it's him. She's immediately aware  
white streaks on her grey suit. she tries to brush them

**MCCUTCHEON**

(doesn't want to let  
him in)

Look, I'm tired, why don't you...

door.

Hull holds up the briefcase. She sighs, unlocks the

**INT. BETTY'S OFFICE - NIGHT**

fixedly to

A bill counter totting up the cash. She watches it  
avoid looking at him, but she feels the chemistry.

**MCCUTCHEON**

Why do you look at me like that?

**HULL**

How do I look at you?

**MCCUTCHEON**

Like you know something I don't.  
Like you're better than me.

candor

That catches Hull off-guard, and he responds with a  
she didn't expect.

**HULL**

I don't think I'm better than you. I  
don't think I'm better than anybody.

to

She's startled by this remark and instinctively drawn  
him.

**HULL**

(continuing)

But I do know something... You can't  
stop thinking about me.

his  
him.

Embarrassed, she looks away. He takes her hand, and at  
touch something yields to her. She lets him draw her to

on

His kiss is strangely tender, searching. It turns Betty  
incredibly. She melts into him.

**MCCUTCHEON**

Let's go back here...

She leads him into...

**THE SMALL OFFICE**

He's

a

on a

She's sweet and loving, but her sweetness scares her.  
all over her, but she pulls back for a moment. There is  
couch and before it a coffee table with coke scattered  
plate.

**MCCUTCHEON**

(indicates coke)

Do this... do it with me.

She offers him a straw. He doesn't take it.

**MCCUTCHEON**

(continuing)

This is where I'm at. You want to be  
with me, it's gotta be there.

**HULL**

I don't do that.

**MCCUTCHEON**

Never have, never will.

**HULL**

It's for fuck-ups.

**MCCUTCHEON**

What do you think, you're not a  
nigger? You're a nigger as much as  
me.

**HULL**

More.

feels he

Finally

She's angry, hurt, confused, wants to love him, but  
won't let her, or she won't let herself. It's torment.

she's released by a KNOCK on the door. She goes out  
to...

**THE FRONT OF THE STORE**

Lets in Elias. He smells the tension.

**ELIAS**

(amused, jealous)  
Having fun?  
(neither answers; to  
Hull)  
I talked to Barbosa. He'll see us  
now.

of  
Elias  
Hull turns to Betty. Both want to go that way instead  
this, but events are leading somewhere else. He follows  
out.

**EXT. A SALSA CLUB - NIGHT**

MUSIC pouring into the darkness.

**INT. CLUB - NIGHT**

Kids dancing to a live STAGE ACT. High in a wall: a lit  
window.

**INT. THAT ROOM - NIGHT**

bar,  
below.  
Chino and  
Very different from the club. A comfortable room with a  
tables, filled with men much older than the dancers  
Barbosa and Gopher at the bar with Elias and Hull.  
other SHADOWY FIGURES lurk in the room's depths.

**BARBOSA**

Ten kilos? You're always late on  
two.

**HULL**

Not ten... twenty.

Barbosa's impressed.

**HULL**

(continuing)  
The more we have, the more we can

move. There're markets we can't open  
because we don't have the inventory.

Barbosa's coked to the eyeballs, mean and dangerous.

**BARBOSA**

Finally some balls on this team...  
(taunting Elias)  
Come work for me, John. I'll give  
you your own franchise. You can supply  
Elias, lean on him when he's late.

**ELIAS**

Go fuck yourself.

Barbosa laughs.

**HULL**

I'm with David.

**BARBOSA**

Why? He give you his "designer drugs"  
pitch. He's never going to do it.  
He's a shmuck.

**ELIAS**

Don't talk to me that way.

**BARBOSA**

I'm not talking to you at all. I'm  
talking to John.

**GOPHER**

It's the cocaine. Don't listen to  
him. Felix, you've had enough...

**BARBOSA**

Shmuck.

Chino Elias goes for him. He's fast and strong, and it takes  
and Hull to pull him off.

**GOPHER**

Praise God they don't let guns in  
here.

**CALMING VOICES**

"None of that in here..." "Take it  
outside..."

own

Barbosa's laughing, but his cheek is flecked with his blood, and his eyes are dead.

**BARBOSA**

David, you've been working out, you're getting strong. Are you quick, too?  
(shadow boxes)  
Come on, I'll give you a shot at me.

**ELIAS**

Any time, any place.

**BARBOSA**

Right here, right now. Do this.

He puts his hands out, palms up.

**ELIAS**

This? What is this?

**BARBOSA**

You know, you slap me, I slap you.  
(mimes that game)  
Come on, it's fun. Like summer camp.

guidance.

It doesn't look fun. Elias glances at Hull for

**HULL**

Don't waste your time.

**BARBOSA**

Stay out of this.  
(to Elias)  
Come on, you can do it, David, you're not a shmuck.

with

Elias puts his hands out, palms up. Barbosa covers them his own. ON THE HANDS: Barbosa's broad, muscular with gold rings and a Rolex; Elias's paler, slighter, a band and a slim watch.

thick

wedding

**BARBOSA**

(continuing)  
Slap my hands. Just slap them.

snake,

Elias looks Barbosa in the eye. He's trying to be a

tries

but he's more the mouse. He looks away and as he does  
to...

Slap him with both hands but hits only...

big

Air. The room breathes. Barbosa turns his rings so the  
surfaces point down.

**BARBOSA**

(continuing)

Now it's my turn.

**GOPHER**

It's Barbosa's turn. He's gonna kill  
the white boy.

**ELIAS**

One more.

**BARBOSA**

No, you went, Davey, now it's my  
turn. First to four wins, like the  
World Series.

Elias covers Barbosa's palms with his own.

**GOPHER**

Oh, God, I can't look.

back.

ON THE HANDS: Barbosa tenses his hands. Elias yanks  
Barbosa's hands haven't moved.

**BARBOSA**

You remember the rules? If you flinch,  
I get to hit you.

knife

He slaps Elias across the face. Hull starts forward. A  
appears. He stops.

**BARBOSA**

(continuing)

Again, shmuck.

holds

Elias covers Barbosa's hands. Barbosa tenses. Elias  
firm, and Barbosa quickly slaps both hands, hard. Elias  
doubles over, holding his hands in pain.

**GOPHER**

One.

**ELIAS**

That was two.

**BARBOSA**

No, this is two.

Hull,  
He slaps him again, a stinging crack. Elias looks to  
but they're across a canyon. Hull lowers his eyes.

**GOPHER**

Oh, and it hurts. Mercy, it hurts.

Elias  
sound  
silent.  
he  
ON THE HANDS. Barbosa moves his hands a millimeter, and  
flinches again. Barbosa smacks him across the face. The  
reverberates through the room. Now even Gopher is  
Tears run from Elias's eyes, blood from his mouth, but  
doesn't move.

**GOPHER**

(continuing)

Three.

**A VOICE**

Felix! No mas. Finito.

**A MAN**

30's,  
accompanied  
someone  
steps forward out of the shadows. He is young, mid-  
handsome, European features, beautifully dressed,  
by a guard we'll know as MOLTO. Someone murmurs to  
else:

**SOMEONE**

Gallegos...

Hull reacts. Their eyes meet.

**GOPHER**

The fight is over! The Ambassador  
from the South has spoken!

**ELIAS**

(refusing any mercy)

One more.

Barbosa shakes his head, ashamed now in front of Gallegos.

**ELIAS**

(continuing)

One more! We're not finished!

(people are silent)

Four was the match.

He holds out his hands. Barbosa resumes the stance, then waits, waits, waits, and finally brings both hands down, terribly hard, the sound of the slap is awful.

**BARBOSA**

Four.

**HULL**

Okay, that's it. Get away.

Hull leads Elias to the door right past Gallegos. Their gazes meet again. As they go out they hear Gallegos BERATING Barbosa in furious Spanish.

**INT. STAIRCASE - NIGHT**

Trembling, Elias holds his bloody hands against his chest, as Hull leads him in silence down the steps.

**ELIAS**

Look at me. Look at me, damn it!

He barely whispers, but it's like a shout. Hull, who'd been avoiding his gaze, forces himself to look. Elias's humiliation is so profound it almost ennoble him. Finally:

**HULL**

Why did you do it?

**ELIAS**

I needed it. They taught me what I needed to know. That I'm not part of

them, and I never will be. That they don't respect me. That I don't deserve respect. Because I'm a shmuck, John. I'm a shmuck...

and  
death,  
He laughs a terrible laugh. The door behind them opens, Barbosa appears with Gopher. Everyone is ready for but:

**BARBOSA**

David, I'm sorry. It's a crazy time, and... you know... I'm doing a little too much coca... I'll buy your kid a pony... anything you want... Let's forget about it.

never  
them  
face.  
He comes down the stairs, offers his hand. Elias will forget about it, but he silently takes the hand, holds in his own bloody paws, looking directly into Barbosa's

Elias  
to  
Barbosa becomes uneasy, manages to extract his hand. and Hull continue down and out the door. Gopher gushes Barbosa.

**GOPHER**

I am so proud of you. You can be cruel, and you can be kind. And just now you were kind. Proud, proud, and more proud. That's me.

**BARBOSA**

Shut up.

**INT. BOXING GYM - NIGHT**

know  
talking.  
Barbosa, Gopher with Hernandez, Taft's partner. Now we Hernandez is corrupt: that's how they knew Eddie was

**BARBOSA**

I got nothing to give you, my man. I'm an il-liquid son of a bitch.

**HERNANDEZ**

Felix, I keep telling them, "I have informants down there, I'm working guys, I can't say who..." If you don't have money, give me busts, or they're gonna start wondering about me.

**GOPHER**

They're already wondering.

**BARBOSA**

(deadpan)

You can have Gopher.

**GOPHER**

Oh Gawd...

**BARBOSA**

How about a lawyer?

**GOPHER**

(knows who he means)

Felix, don't do this.

**HERNANDEZ**

(he knows, too)

Great, lawyers are great, Jewish is best. But I need spades, too. The politicians want dark facts to scare the suburbs so they'll vote Republican.

**BARBOSA**

Lawyers and spades; I got the trifecta: two dealers and a girl who does their wash. Two niggers and a kike; all Democrats.

**HERNANDEZ**

You're my man. And afterwards...

Hernandez rubs thumb against fingers.

**BARBOSA**

When this is over, I'll send you to Hawaii, Maui. It's very beautiful in Maui, it's a very spiritual place.

**HERNANDEZ**

I just want money.

And he's gone.

**GOPHER**

I wouldn't trust that man when he's  
out of rifle range.

Barbosa looks tired.

**GOPHER**

(continuing;  
premonition of  
disaster)

Don't do this, Felix. It'll go wrong.  
Kill Elias if you have to, honey,  
but don't set him up for this. It  
damages your prestige.

Barbosa faces his cocaine. He tries to resist the pull,  
then  
yields. He does another line. It's his friend. He loves  
it.  
He picks up a cellular phone, dials.

**BARBOSA**

David, you're awake, I'm impressed...  
I'm sorry about what happened...  
Listen, I'll get you twenty boxes,  
like you wanted. You were right, you  
should have what you need... Tomorrow  
night... Bring your partner and that  
girl with the store, Betty... I need  
her advice on something. I want us  
to have fun, like we used to. We'll  
go to that shrimp place, okay?...  
Good... Me, too, David.

(hangs up; does another  
line; drawing it  
deep into him)

Yes!

**INT. CARVER'S OFFICE - BEFORE DAWN**

Hull jacked up, excited, pleased with himself. As he  
paces,  
Carver observes his beautiful suit, shoes, expensive  
watch.  
He looks much better than Carver.

**HULL**

We're getting twenty kilograms  
tomorrow.

(notes the lightening  
sky)

Tonight. I made it happen. I pushed Elias, now he doesn't make a move without me.

**CARVER**

You run Elias.

**HULL**

I control him. Barbosa's selling it to us because he thinks I can move it...

(now the big news)

And last night I met Ramon Gallegos.

Carver sits up fast. Hull likes that.

**HULL**

(continuing)

We're getting the dope from him; it's still coming through Barbosa, but Gallegos will approach me soon on his own. We're going to get him, Gerry. We're going to bring him and the whole thing down.

Carver sits back, grimaces.

**HULL**

(continuing)

What's your problem?

**CARVER**

(looking out window)

My problem? My problem is that you don't really know what's happening.

**HULL**

(sardonic)

Oh, so, tell me what's happening, Gerry.

**CARVER**

Barbosa is setting you up tonight.

**HULL**

Bullshit.

**CARVER**

He's dealing you to Taft and Hernandez. You're going to be taken down as you receive the drugs. They're putting together the arrest team

right now.

That rocks Hull. He is up, pacing.

**HULL**

What do we do?

**CARVER**

You stay away. We're going to take them down.

**HULL**

Who? Elias and Betty? Don't be silly.

**CARVER**

My boss wants a bust right now. He goes before the oversight committee next week. He needs something to justify the budget.

**HULL**

(imploring)

I'll get him something. Give me ten days, and I'll get him Gallegos on a plate.

**CARVER**

Too late. The whole thing's set up.

**HULL**

Gerry, what are you telling me? I need Elias... and Betty. You arrest them, and you're throwing away everything I've set up.

**CARVER**

It's out of my hands.

Hull walks out.

**CARVER**

(continuing)

John, don't go near that bust.

**EXT. 96TH STREET NEAR THE AIRPORT/INT. A CAR - NIGHT**

Elias (no sleep) driving. Betty in front. Hull in back.

**HULL**

We shouldn't go to them. Maybe they come to us.

**ELIAS**

He wouldn't.

They pull into the lot of a boarded up restaurant where Barbosa and Chino stand outside of a limousine.

**EXT. BEHIND AN AIRPORT MOTEL - NIGHT**

gym  
scopes.  
Taft and Hernandez in the same van that was outside the earlier. They're watching THROUGH BINOCULARS, night They spot Elias's car.

**HERNANDEZ**

(whispering into radio)  
Here they are. Nobody move until we see the green suitcase.

**EXT. PARKING LOT - NIGHT**

kiss.  
The two groups meeting. Barbosa gives Betty a courtly

**BARBOSA**

(flirtatious)  
I'm sorry for dragging you out so late, but I have to be careful.

**MCCUTCHEON**

It gives me confidence.

**HULL**

knows  
watching planes descend into the airport, nervous. He what's coming, but how does he handle it?

**HULL**

Let's see what we've got.

Chino  
day-glo  
Elias takes a satchel out of the rent-a-car trunk. opens the limousine's trunk. Inside is an over-sized green plastic suitcase. He is about to pick it up.

**HULL**

(continuing; spotting  
the police van in  
the adjacent lot)  
Don't touch it.

Everyone looks at him, then the direction he's looking.

**BARBOSA**

What is this?

**HULL**

Something's wrong. What's that van doing there?

Everyone looks. They can barely see the van. Hull pulls  
a gun.

**HULL**

(continuing)

This is a bust. The minute we take the stuff, they'll be over us.

**BARBOSA**

He's crazy, David. I thought you were the crazy one, but it's him.

Hull puts the gun to Barbosa's head, addresses Chino:

**HULL**

Chino, pick up the suitcase and give it to Elias. I'll only kill him if something goes wrong.

Chino moves to pick up the suitcase.

**BARBOSA**

No!!

Everyone looks at Hull amazed, even Chino.

**ELIAS**

(softly)

Fucking A, John...

**HULL**

Okay, everybody in the car.

He throws the money in the limo truck, slams the lid.  
He's running the show now, and everyone knows it. He's winging it, but confident and strangely calm.

Elias, energized by Hull's command, grabs Barbosa and

throws

him toward the limo.

**HERNANDEZ'S POV THROUGH NIGHT SCOPE**

**TAFT**

We have a problem.

**HERNANDEZ**

Shit! Shit! Shit!  
(aiming rifle; Hull  
in sights)  
Enough of this...

**TAFT**

No!

**EXT. TWO CARS - NIGHT**

toward  
Hull shepherding everyone into the limo. He glances  
the van. On instinct. He pulls Chino to him.

**A RIFLE SHOT**

Chino's head explodes. Betty screams.

**BARBOSA**

(screaming at van)  
Don't shoot... Don't shoot...

**INT. VAN - NIGHT**

Taft hurling Hernandez against the wall.

**TAFT**

Goddam it, what the hell are you  
doing?

**EXT. TWO CARS - NIGHT**

Hull  
SIRENS. GUNFIRE. Elias drags Barbosa into the limo.  
throws Betty into the front seat. The limo takes off.

**EXT. STREET/INT. LIMO - DRIVING - NIGHT**

Barbosa in  
Windows  
Hull driving, Betty up front. Elias with a gun on  
back. Hull slaloms the limo through police GUNFIRE.  
are blown out. Glass everywhere.

**MCCUTCHEON**

(weeping)

I asked for this... I asked for it...  
It's my fault...

**HULL**

(calm, eyes on road)

Relax. We'll make it.

She looks at him, stunned yet soothed by his certainty.

**BARBOSA**

He's a cop. He has to be. How else  
would he have known?

**HULL**

If I was cop, you'd be face down  
back there.

**MCCUTCHEON**

How did you know?

**HULL**

The whole thing smelled. Changing  
his mind about the stuff. Meeting us  
way out here. And I'd seen cops in  
that van before. Hernandez is dirty,  
that's who he's using.

**ELIAS**

(to Barbosa)

Get out of the car.

He starts to open the door.

**HULL**

David, not now.

**ELIAS**

Yes, now!

**INT. TAFT AND HERNANDEZ'S CAR - NIGHT**

Racing. Taft at wheel, raging at Hernandez.

**TAFT**

Who are you, man? Who the fuck are  
you?

**HERNANDEZ**

(stonewalling)

I'm me.

**INT. LIMO - DRIVING - NIGHT**

**ELIAS**

He traded us to the cops. Just like Eddie. Eddie, who was nice to my daughter, had to die because that's the rule. And you were vulgar about my wife, Felix, so at the very least the same rule applies to you.

**BARBOSA**

I'll give you money. I'll give you a million. Anything you want.

**ELIAS**

I want you to get out of the car. Get out of the fucking car. Out of the fucking --

**MCCUTCHEON**

(near tears)

No, no... we can't do this.

**HULL**

(turning around from front seat)

Stop it, David, or we're...

Elias wheels on him, sticks the gun in his face:

**ELIAS**

(in a fury)

Look at my hands!

He holds them up: swollen, black and blue, cut up.

**ELIAS**

(continuing; to Barbosa, softly)

Get out of the car.

Barbosa's frozen. Elias grabs his hand, SHOOTs a bullet through. Barbosa screams...

**MCCUTCHEON**

No!

**HULL**

Goddammit!

other. Elias wheels on them, swinging the gun from one to the

**ELIAS**

Stay out of this, or you'll die.  
You'll both die. Everyone'll die.

the His fury makes anything seem possible. He pushes open  
door. Trembling, Barbosa starts to climb out.

The limo enters a tunnel, police still in pursuit.

Halfway out, Barbosa stops.

**BARBOSA**

I can't...

forward. The Elias SHOOTS him in the butt. He shrieks, jerks  
cops are getting close behind.

Other cops waiting at the far end of the tunnel.

lane. Hull hits the brakes, spins a 180 into the opposite

succession Barbosa is flung out of the car and plastered by a  
of fishtailing vehicles.

at: Hull speeds back the other way. They're going straight

**INT. VAN - COMING STRAIGHT AT THEM - NIGHT**

chicken, but Taft and Hull, the two drivers, lock eyes. It's  
some more than that. Two men set against each other who, for  
reason, want to be friends.

At the last instant, the van swerves away, but:

**ELIAS AIMING AT TAFT**

Taft sees the gun too late. He can do nothing.

Hull's gaze follows Taft's. He sees Elias, deliberately  
swerves, sending the SHOT wild.

**INT. LIMO - RACING - NIGHT**

**ELIAS**

I had him!

**HULL**

You want to kill a cop?? Don't be stupid.

The limo speeds away.

**EXT. STREET/INT. LIMO - DRIVING - NIGHT**

The windows shot out. Hull and Betty silent, shaken.

Elias

charged up, happy.

**ELIAS**

Everything is different. We're the Colombians now.

(radiant)

This is the greatest night of my life. Terrible but great. Felix was right...

**MCCUTCHEON**

(appalled)

About what?

**ELIAS**

He said I should kill a man. He was right.

**MCCUTCHEON**

My God.

**ELIAS**

Barbosa was a roach. Do you miss him? Will anybody in the world miss him?

**MCCUTCHEON**

Are you a roach, too?

**ELIAS**

(happily)

Yes. Thank God.

**MCCUTCHEON**

(to Hull)

What about you?

He's silent, keeps driving. She's had enough.

**MCCUTCHEON**

(continuing)

Stop the car.

Hull looks at her.

**MCCUTCHEON**

(continuing)

Stop it!

He brakes to a stop. She jumps out, leans back in.

**MCCUTCHEON**

(continuing)

No more laundering, no more anything.  
I'm finished with this.

And she disappears into the night. Elias watches her  
go.

Hull resumes driving.

**ELIAS**

She knows too much. We have to kill  
her.

**HULL**

No! She's with me. She's not going  
to talk.

(looks at Elias)

You touch her, I'll kill you.

**ELIAS**

She's your responsibility then.

Hull accepts it.

**ELIAS**

(continuing)

We're going to get the money now,  
John. Enough for the new drug. We're  
going to be rich. We're going to be  
so rich that we're going to leave  
the world of ordinary people and  
going to a higher realm. I mean that.

**HULL**

They're going to come after us.

**ELIAS**

(matter-of-fact)

It's a hardball game. We're hardball

players.

**EXT. COMMERCIAL STREET - EAST L.A. - NIGHT**

and a  
he's  
the  
SPANISH.

Hernandez comes out of a bodega with groceries, wine woman. He nuzzles her as he lets her into his car. As getting behind the wheel, Molto (Gallegos' guard) stops door from closing. The conversation is entirely in

**HERNANDEZ**

It wasn't my fault.

**MOLTO**

It never is.

wheel.

He SHOOTs him in the head. Hernandez slumps against the The woman screams. Molto walks away.

**EXT. AN APARTMENT COMPLEX/INT. BETTY'S APARTMENT - DAWN**

through

Hull finds a door, pushes the buzzer. Betty looks the glass. She's afraid of him.

**MCCUTCHEON**

Don't kill me. I'm not going to talk.  
I swear. Please.

but  
her to  
on

Then she looks closer and sees not murder in his face, need. She opens the door. Without a word, he gathers him. She can't resist him now. Her mouth is everywhere him.

**INT. HER BEDROOM - DAWN**

away

Betty gasping in the wake of pleasure, turning her face from him, she feels so exposed.

**MCCUTCHEON**

Don't look...

She hides her face in his neck.

**INT. SAME - LATER**

first  
They lie in each other's arms, relaxed together for the  
time. A wonderful, unprotected openness.

**HULL**

(softly)  
Tell me about you.

**MCCUTCHEON**

(half-kidding)  
Everything worth knowing you just  
found you.

EXTRA  
ear.  
He laughs. They begin to make love again. Suddenly: AN  
HAND stroking Betty's hair. She gasps. A gun in Hull's  
Another in her face. Guns all around.

**HULL**

Don't hurt her.

see  
Hands pull him out of bed, leave her there alone. We  
Molto, two or three others.

**EXT. A CEMETERY - MORNING**

grave.  
RAMON GALLEGOS lays a bouquet of white lillies on a

He kneels, whispers a prayer, crosses himself.

hold  
European  
He rises and walks to where Molto and the other guards  
Hull and Elias. Gallegos is in his thirties, more  
than Barbosa. He has a distinctly mild manner.

**ELIAS**

Who's grave?

eyed  
An impudent question, but Elias seems strangely bright-  
despite the guns held on him.

**GALLEGOS**

My wife's. She died of leukemia three  
years ago.

(looks around)  
I like to be among the dead. They

never interrupt you.

(turning to them)

Felix Barbosa started out as a skinny fourteen-year-old fucking Yankee businessman in Bogata hotels. He grew up. He made himself strong and rich, but getting there made him sick, and that killed him. So he lost everything for the same reason he'd gotten it in the first place. Now we'll see if you can do as well.

They

A PRIEST going by greets Gallegos who responds warmly.

chat a minute in SPANISH. The Priest leaves.

**GALLEGOS**

(continuing)

Felix owed me one million eight hundred thousand dollars.

He addresses this to Hull; Elias feels left out.

**GALLEGOS**

(continuing)

When you killed him, you bought the debt; now you owe it to me; you get to keep thirty percent, like he did. You have three days.

Gallegos turns to leave.

**HULL**

Who did Barbosa collect from?

**GALLEGOS**

If you don't know, you shouldn't have killed him.

made of

He notices Hull's earring: two tiny dice, the spots minuscule jewels. Unembarrassed, he fingers it.

**GALLEGOS**

(continuing)

Cute... Can I have that?

Hull's ear  
fingers

Without waiting for an answer, he yanks it out of and walks away, leaving Hull bleeding through his fingers before a stone cross.

**EXT. A GHETTO STREET - NIGHT**

on  
Hull  
adjacent

A club on the corner. THROUGH A WINDOW we see a RAP ACT  
the stage, their MUSIC pumping out onto the street.  
pulls up in a Jaguar. He and Elias go through a door  
to the club.

**INT. BUILDING HALL/INT. GOPHER'S ROOM - NIGHT**

and  
closed.

The MUSIC is still audible here, though muffled. Elias  
Hull are pushing at door Gopher is trying to hold

**GOPHER**

I don't want you in here. You killed  
the man, and I loved him. I don't  
want to have anything to do with  
you.

miserable  
immense  
MUSIC.

Elias kicks it open, and they enter Gopher's tiny,  
domain. He's wearing some sort of negligee and an  
naked woman fills his bed. We still hear the MUFFLED

**GOPHER**

(continuing; apoplectic)  
I'm a sixty-three-year-old man! I'm  
a grandfather! Would you hit a sixty-  
three-year-old white man? Would you  
hit your own grandfather?

**ELIAS**

(slaps him against  
wall)  
Listen, you fucking monkey, you know  
who owed him money, and we know you  
know. Tell us or --

Hull pulls him off. Elias is angry. They struggle.

**HULL**

He'll tell us. Gopher, just...

Meaning: deal with me or deal with Elias.

**GOPHER**

You can't tell anyone it was me.

The MUSIC continues OVER the following sequence:

**INT. CRACK HOUSE - DAY**

Elias arguing with a dealer. He slaps him around.

**TIGHT ON HANDS**

Money is exchanged. The money is stuffed in a satchel.

**INT. A LAW OFFICE - DAY**

A well-dressed lawyer (30's) talking with clients, a distinguished couple in their 60's.

restrain  
is  
politely  
moment.

The door BANGS open and a secretary is unable to  
Hull and Elias as they charge into the room. The lawyer  
up on his feet, but Hull shoves him around as Elias  
explains to the clients that this will only take a

**TIGHT ON SACHEL**

Hull's hands thrust more money in. It's getting full.

**INT. A MOTORCYCLE REPAIR SHOP - NIGHT**

onto

A biker in leathers on hands-and-knees spitting blood  
the cement floor. Hull stands over him, fists clenched.

**INT. A CAR TRUNK**

another  
dumped in.

A satchel stuffed with money is latched, set next to  
latched one. A third is opened, money and jewelry

**EXT. STREET - NIGHT**

Hull looking into the trunk. Elias is beat.

**HULL**

Where the hell is all the money?  
We're still a million short.

**ELIAS**

I gotta get laid.

**HULL**

David, we've got thirty-six hours.

**ELIAS**

(slams trunk, moves  
toward door)

Pick me up at Jacqueline's in the  
morning.

**HULL**

Sooner than that.

dark  
wheel.  
Elias gets in the car and drives off. Hull turns and a  
American sedan pulls up alongside. Carver behind the

**CARVER**

(an order)

Get in.

**INT. CAR - NIGHT**

**HULL**

(as he gets in)

What are you doing here? You're going  
to get me killed.

too,  
Carver peels away fast. He's very angry, frightened,  
but that's hidden.

**CARVER**

Where the hell have you been?

**HULL**

Doing my job.

haven't  
is.  
There's an indifference to Carver's authority we  
heard before. Hull isn't even aware of it, but Carver

**CARVER**

You violated a direct order to stay  
away from that bust. As a result, a  
police informant is dead, a state  
senator was critically injured in  
the tunnel pile up and a city

policeman was subsequently murdered.

**HULL**

I didn't blow my cover.

**CARVER**

Don't get smart with me, motherfucker.

**HULL**

Don't be a shmuck, Gerry. I'm talking to Gallegos. I'm collecting his money. We can set him up right now.

(NOTE: Carver arrives somewhere and parks. To be discussed, but let's say, for now, that we are:)

**EXT. SANTA MONICA PARKING STRUCTURE - OVERLOOKING OCEAN**

**NIGHT**

They get out of the car. Carver takes out a flask, has a drink, offers it to Hull who declines.

**CARVER**

Never have, never will.

(puts the flask away)

I want you to give me your gun. You're coming in right now.

**HULL**

(doesn't understand)

Coming in where?

**CARVER**

Your assignment has been terminated. You're not going out there again. If I have to, I'll put you in custody.

**HULL**

(uncomprehending)

I'm going to have Gallegos in two days.

Carver says nothing. Suddenly Hull understands.

**HULL**

(continuing)

You're protecting him. You're protecting Gallegos.

Carver snorts: ridiculous.

**HULL**

(continuing)

No, of course. That's why you wanted to bust Elias and Betty. I was getting close, and you wanted to cut this off then... What is he, the new Noriega? Helps you fight commies, so you let him sell drugs to the niggers. Two birds with one stone.

**CARVER**

You violated orders, so you're through. Don't make a conspiracy theory out of it.

**HULL**

(laughs)

I'm through...? Then, I might as well have a drink after all.

Hull  
building,  
Surprised, Carver reaches for the flask. As he does,  
grabs him, pushes him out over the edge of the  
holds him there.

**HULL**

(continuing)

Now tell me the truth or they're going to decide your troubles got the best of you.

dangles.  
Carver struggles. Hull pushes him out farther. Carver

**CARVER**

You're insane.

**HULL**

All the more reason to do what I say. Jesus, Ger, I'm having trouble holding on...

**CARVER**

All right!

**HULL**

Say it!

**CARVER**

It's the State Department.

drinks  
flask

Hull pulls him back in. Carver slumps against the wall,  
greedily. Hull lets him for a moment, then takes the  
away.

**CARVER**

(continuing)

I told you, Gallegos's uncle is a  
big deal down there.

**HULL**

Guzman.

**CARVER**

Guzman, right. Our government supports  
Guzman because he's a moderate. That's  
a right-winger who's pro-U.S.

(he doesn't like it  
either)

If Gallegos got busted here, it would  
hurt Guzman's political career there.  
It's politics, John, not drugs.

**HULL**

Drugs is politics. Politics is  
drugs...

(sickened)

Christ, Gerry, I dealt drugs. I killed  
a man. Others died. What did I do  
all this for? For nothing.

**CARVER**

I'm going to Washington, John. I'll  
bring you with me. We'll have clout,  
money...

**HULL**

(outraged)

I didn't do this for clout or money.  
You said we were gonna do some good.

**CARVER**

We tried.

**HULL**

Trying's for college boys.

(his head on fire)

If all there is is power and money...

If all there is... then what am I doing here? 'Cause I can get more power and money out on the street, I got more there already, than I'd ever get kissing your ass in Washington...

**CARVER**

But you can't do that, John. It's not you.

**HULL**

Me? There is no me. We took care of that. First I was a cop pretending to be a dealer. Now I'm just a dealer pretending to be a cop. Why not stop pretending...? Quit the force. Be a dealer.

**CARVER**

It's not that simple.

**HULL**

My assignment's already terminated. All I have to do is quit. I hereby quit.

(lifts the flask)

My first one.

(drinks)

Not so bad.

starts He slips the flask in his pocket, gets in the car, engine.

**CARVER**

Don't blow your cover.

Hull drives off, leaving Carver alone on the roof.

**INT. BETTY'S APARTMENT - NIGHT**

She lets him in, sees the distress in his face.

**MCCUTCHEON**

What's the matter?

the He shakes his head, drops onto the couch. He takes out flask, offers it to her. She shakes her head.

**HULL**

Who are you, my mother?

He laughs, takes a drink. She's surprised, says nothing.

**MCCUTCHEON**

Tell me.

**HULL**

Tell you what?

**MCCUTCHEON**

What you came to say.

**HULL**

What did I come to say?

**MCCUTCHEON**

Then tell me anything. Something about you. Something real.

**HULL**

(long beat; another drink)

When I was young, I occasionally stole things.

(laughs to himself)

My father died when I was ten. Right in front of me.

The revelation is so sudden it surprises Hull as much as Betty.

**HULL**

(continuing)

Heart attack. He just fell down. He said, "I love you," then died in my arms.

**MCCUTCHEON**

Oh, baby...

She holds him, and he lets himself be held.

**MCCUTCHEON**

(continuing)

Tell me what's going on, John?

**HULL**

(doesn't want to talk about that)

You're not doing the stuff anymore,  
are you?

Pulls playfully at her nose.

**MCCUTCHEON**

No. Don't change the subject.

**HULL**

How is that?

**MCCUTCHEON**

It's hard. John...!

**HULL**

(trying to tell without  
telling)

Things are getting, they're getting  
a little... confusing. I had certain  
plans, and people haven't come through  
exactly as they promised.

**MCCUTCHEON**

What do you expect with those people?

**HULL**

(laughs)

It's not just those people. It's...  
it's bigger than that. It's of  
everybody. Present company excluded.

**MCCUTCHEON**

You've got to stop this, John, you  
know that. You gotta get out.

**HULL**

I can't.

**MCCUTCHEON**

Of course, you can.

**HULL**

(almost angry)

No! This is what I'm supposed to do.

**MCCUTCHEON**

Supposed to? Who said you're supposed  
to?

**HULL**

The whole fuckin' world. You think I  
didn't try something else? But

everything funnels you right back here. Like it's where you had to go all along.

**MCCUTCHEON**

But you know what you're doing, don't you, selling this stuff? Doing to our own.

**HULL**

If I tried to get out now, they'd kill me.

**MCCUTCHEON**

(tortured)

I can't be with somebody's who involved in drugs.

won't  
He nods. He knows. He's even happy about it. But she yield. Finally he gets up and walks back out the door.

**EXT. GOPHER'S BUILDING - 4 A.M.**

Stevens  
4  
with  
daytime  
hopeless  
The neighborhood is reminiscent of the one where Joe Sr. was killed. The rap club still pumps MUSIC onto the A.M. streets where whores, junkies, children, teenagers beepers and Nikes, welfare mothers roam as if it were anywhere else. Their eyes, yearning, sullen, vital, and hoping stare at...

**HULL**

Car.  
making  
him,  
Hull's  
Everyone knows what he is: the Black Man with the Big Car. They don't remember when he was just another hustler street buys. Now they hate him, revere him, want to be not caring what it entails. Every eye follows as... He and Elias cross the street toward Gopher's door. eyes don't go right or left. He's a driven man now.

**INT. GOPHER'S ROOM - NIGHT**

face,

Gopher has just been roused from sleep. A light in his  
Hull and Elias looming over him.

**HULL**

There've got to be more. We have a  
million two, we owe Gallegos one  
eight.

**GOPHER**

I told you everyone. Everyone who  
owed him, everyone he... One eight?  
He's lying. Barbosa barely owed him  
a million.

Hull and Elias look at each other.

**INT. BETTY'S STORE - MORNING**

Taft is showing her photocopies of phone bills, bank  
transactions, invoices. She's obviously upset.

**TAFT**

I got every money transfer, every  
phone call, all your laundry tickets.

**MCCUTCHEON**

(miserable)

What do you want?

**TAFT**

John Hull.

**MCCUTCHEON**

I can't!

**TAFT**

Or you'll go away 'til you're a dried  
up old woman, and when you come out,  
ain't nobody gonna want you.

She covers her face.

**EXT. EAST L.A. STREET/INT. CAR - DAY**

snickering to

Elias driving a car we haven't seen before and  
himself at some private joke.

**HULL**

What are you laughing at?

into Elias shakes his head: nothing. He laughs. They pull  
the lot beside a movie theater.

**INT. THEATER - DAY**

end. A Technicolor Spanish melodrama is winding to its lurid  
Hull A door in back opens, and a burst of daylight reveals  
and Elias being brought in by a guard and met by Molto.  
money Molto and the guard frisk them, take their guns and  
satchels, make them wait a moment until...

The movie ends.

the The house lights come on revealing Ramon Gallegos as  
the only spectator in the theater. He beckons. Molto and  
guard bring Hull and Elias down the aisle to him.  
Gallegos looking in the satchels. A tense moment.

**HULL**

It isn't one eight.

(off Gallegos)

It's a million one. That's all Barbosa  
owed, it's all we're paying.

Gallegos is stern for a moment, then laughs.

**GALLEGOS**

Big brass balls. Collecting money  
makes you strong.

piece Everybody relaxes. Gallegos scribbles something on a  
of paper, hands it to the guard who feeds it into a fax  
machine.

**ELIAS**

What's that?

**GALLEGOS**

I'm telling our suppliers they got  
paid. They'll be very happy. I'm  
happy.

**ELIAS**

And we're happy. Everybody's happy.  
It's a happy world.

are Elias seems a bit mad, but no one minds. He and Hull  
ready to go. He gestures to Molto, wants his gun back.

**GALLEGOS**

So, how can I express my gratitude  
for a job well done?

**ELIAS**

We want Barbosa's business.

Gallegos gestures to Molto to give them the guns.

**GALLEGOS**

Done. Of course.

**ELIAS**

And, also, your business. All this.  
Your money, your dope, everything.

Hull looks at Elias; what's going on?

**GALLEGOS**

(smiles)

You're tougher than I thought, but  
not that tough.

**ELIAS**

How tough is enough?

He brings up the gun and SHOOTS Gallegos in the head.

a Hull and the guards are frozen. Then everyone goes for  
Molto's gun. Elias SHOOTS the guard. Hull has his gun to  
head and screams at Elias:

**HULL**

No!

doing Meaning don't shoot him. But Elias has no intention of  
so.

**ELIAS**

(breathless)

Thank you, John. I couldn't have  
done that without you.

**HULL**

(barely able to speak)  
Jesus Christ...

time

He can't believe it: the guy he's been after the whole  
is dead on the floor.

**ELIAS**

You taught me to take my work  
seriously.

**HULL**

What's going on here, David?

**ELIAS**

We're taking over.

**HULL**

You're doing too much stuff.

**ELIAS**

No, I'm very clear. I'm very, very  
clear.

(to Molto)

Ahora, usted nos assistamos. Enteiendo?

Molto nods.

**EXT. THEATER PARKING LOT/INT. CAR - DAY**

Hull, Elias and Molto getting into their car. Molto is  
recalcitrant. Elias pistol whips him. Hull stops him.

**EXT. SAN FERNANDO VALLEY/INT. CAR - DAY**

They

The car passes through a development of suburban homes.  
enter a driveway. Two boys play in the yard.

**ELIAS**

(to Molto)

Donde esta?

feet.

feel

Molto is silent. Elias FIRES a bullet right between his  
Molto jumps. The boys turn. Hull grabs the gun away. We  
the toll Elias's madness is taking on him.

**HULL**

What the fuck's the matter with you?

**ELIAS**

It works, John. It works.

the And, indeed, Molto is pointing to a Winnebago parked at rear of the property.

**EXT. REAR OF PROPERTY - DAY**

that Winnebago. With a tire iron, Hull snaps off the padlock gushes holds the rear door closed. He opens the door. Money out. He slams it closed.

**HULL**

Jesus...

up. He, Elias and Molto are on hands and knees scooping it

**SAME - LATER**

while, Molto tied to a tree. Elias is giving him instructions strangely, removing Molto's shoes and socks.

**ELIAS**

(to Molto)

Disce a Senor Guzman que...

(his Spanish isn't good enough)

...that we have his money, and we're willing to talk as soon as he comes to town. We'll know how to reach him. Okay?

and Molto just glares at him. Elias smiles, takes the shoes Winnebago, socks and all the contents of Molto's into the and he and Hull drive away, leaving the car behind.

**EXT./INT. A PARKING GARAGE/INT. WINNEBAGO - EVENING**

attendant, The Winnebago enters the garage, Elias greeting the "Hey, Frank." Frank waves him in.

The garage is filled with various RVs. Hull pulls the

gets

Winnebago into an empty spot beside Elias's car and out. Elias remains in the cabin making calculations.

**ELIAS**

Approximating the cubic capacity and depending on the denominations of the bills, it's somewhere between fifty million and two hundred million dollars. Right back there.

the  
head  
report,

As he does, Hull checks his gun, walks around behind the vehicle and prepares to shoot Elias in the back of the head through the open window. Elias finishes his money report, and sits there as if unaware of Hull, but:

**ELIAS**

(continuing; not turning around)  
Think I'm crazy?

**HULL**

Yes.  
(blowing up, gun still on him)  
I can't believe you got us into this. All of fucking Latin America is going to be after our asses, including Renaldo Guzman who's friends with fucking George Bush.

**ELIAS**

I know they're coming after us. I want them to. We'll give them the money, but we'll make a deal for ourselves. We'll get what we need for the synthetic drugs. I've thought it all out. I've been thinking it out for years.

Elias

Hull uncocks the gun, rubs it against his burning face. Elias turns around, embraces him.

**ELIAS**

(continuing)  
We're going to have everything. Don't you want everything, John?

**HULL**

They're going to get your family,  
David. They'll kill your wife and  
daughter.

**ELIAS**

(serene)

Nancy and Miranda left the country  
two days ago.

**HULL**

You knew about this then?

Elias smiles.

**HULL**

(continuing)

What about Betty?

**EXT. BETTY'S JEWELRY SHOP - EVENING**

through  
things  
into  
A car SQUEALS to a stop. Molto and three thugs smash  
the glass door. They disappear into the store where  
can be heard BREAKING. They emerge a moment later, jump  
the car.

**EXT. SYNAGOGUE - EVENING**

building.  
Hull's car races up. He jumps out, dashes toward the

**INT. SYNAGOGUE SOCIAL HALL - EVENING**

run.  
Forty PEOPLE on folding chairs. Hull enters on a dead  
He stops short when he sees:

**BETTY**

saying:  
at the front. He signals to her, but she's already

**MCCUTCHEON**

Hi, my name is Betty.

**EVERYONE IN THE ROOM**

Hi, Betty!

**MCCUTCHEON**

My name is Betty, I'm a drug addict.  
And I've been clean for nineteen  
days.

back; he The room bursts into APPLAUSE. She sees Hull at the  
signals to her, but she goes on.

**MCCUTCHEON**

(continuing)

I've been using drugs and selling  
them, and I've wanted to stop for a  
long time, and the only way I did  
was because I met a man I loved and  
who loved me. I know that's not what  
I'm supposed to say. I'm supposed to  
say there was a higher power, and  
maybe there was, behind it all, but  
this man is strong and his love made  
me strong enough that I could start,  
or at least think about a life that  
didn't have drugs in it...

between She's looking right at Hull as she speaks. He's torn  
she's the danger he knows she's in and his emotion at what  
saying.

**EXT. SYNAGOGUE - EVENING**

Hull hurrying Betty toward his car. She's protesting.

**MCCUTCHEON**

I've got to get clothes.

**HULL**

You can't go back.

**INT. HULL'S CONDO - EVENING**

his Molto and men pouring through it. In frustration, Molto  
smashes the table Hull had fussed over when Elias put  
feet up.

**EXT. MOTEL COURTYARD - NIGHT**

bags, Hull and Betty hurry toward his room carrying shopping  
a newly bought suitcase. They see...

**COPS**

them.  
The  
They freeze, turn, ready to bolt. But more cops behind  
A panic, yet no one's coming after them. They walk on.  
cops are going into and coming out of Belinda's room.

**INT. BELINDA'S ROOM - NIGHT**

sits  
The fat Blonde Woman is talking to a policewoman. James  
on the bed staring at...

**BELINDA**

Hull  
who lies dead on a floor littered with crack vials.  
picks up a vial, holds it up to the Blonde Woman with a  
question.

**BLONDE WOMAN**

(nodding)  
She got a fever and just burned up.  
She just burned up all of a sudden.  
It must have been bad stuff.

**MCCUTCHEON**

(indicating James)  
He shouldn't be here.

**BLONDE WOMAN**

(takes his hand)  
Come on, James, we'll go get a  
burrito.

Hull  
The boy allows himself to be led out. Betty looks at  
who's in a private hell.

**EXT. COURTYARD - NIGHT**

is  
Hull and Betty are about to enter Hull's room. The door  
ajar.

**INT. HULL'S ROOM - NIGHT**

collection of  
children.  
Taft stands at the dresser. He's found Hull's  
memorabilia and is looking at the photo of his

**TAFT**

Cute kids...

**HULL**

(angry at the invasion)

Give me that.

it.  
to  
her.

He snatches away the photo, but not before Betty sees  
She reaches out her hand. He reluctantly turns it over  
her.

**TAFT**

Tell me something, who the fuck are  
you?

envelope.

Hull doesn't answer, collects the rest of his things,  
including the bloody money, stuffs it back in the  
envelope.

**TAFT**

(continuing)

'Cause I don't think you're quite  
the asshole you're trying to be.

**HULL**

Look, Mr. Taft, that's your name,  
right? Leave me alone. I got things  
on my mind.

**TAFT**

I'd think you would. You better have  
your goddamn life on your mind, or  
it's gonna get away from you. It's  
gonna burn up like that poor woman  
across the way. Like all of you's  
gonna burn...

**HULL**

And what do you do, Mr. Taft, except  
chase bad guys up and down the street  
with your dirty partner, never  
catching anybody important?

**TAFT**

I do what I can. Do you do what you  
can?

(Hull says nothing)

Maybe my partner was dirty. Maybe  
the chief's dirty. And the mayor.

And the President. Maybe God Himself's taking something on the side. That's their problem. But I'll bust 'em if I can.

**HULL**

(without force)

Get out of my room.

**TAFT**

Don't deny who you are.

photo  
to  
empty.

He leaves. Hull turns to Betty who is still holding the of his children. He gently takes it, looks at it, seems draw both succor and pain from it.

He gets out Carver's flask and tries to drink, but it's

**HULL**

They're my children. They live in Cleveland with their mother. I'm divorced from her. I haven't seen them in... some time. I want to, but I haven't been able to arrange it.

**MCCUTCHEON**

How much else don't I know about you?

**HULL**

(trying to make a joke)

Everything else... Everything else is... I don't know.

**MCCUTCHEON**

Taft has all the evidence about my laundering.

Hull's upset.

**MCCUTCHEON**

He's going to put me in jail for a long time unless I give you up.

**HULL**

Do it.

**MCCUTCHEON**

I can't. So, I've got to get away.  
Far away. But I need money.

**HULL**

(laughs)  
Money? I got money...

room  
He empties his pockets of all that gushed out of the  
Winnebago, empties a satchel as well until it fills the  
like snow.

**EXT. MOTEL - NIGHT**

Hull putting Betty into an airport limousine.

**HULL**

(to the driver)  
International terminal.  
(to Betty)  
I'll meet you there in a week.

it.  
She kisses him. He's about to close the door. She stops

**MCCUTCHEON**

You know the first time, when I saw  
you in the bar...?

**HULL**

(smiles at the memory)  
You wouldn't even look at me.

**MCCUTCHEON**

'Cause I knew what you were thinking.  
You were judging me.

**HULL**

No, I wasn't, I was...

**MCCUTCHEON**

You were. Your eyes were like an  
angel in my heart telling me I should  
be good, and I didn't want to hear  
it.

truth,  
This news startles Hull, yet, strangely, he senses its  
and the sweetness is more than he can bear.

**MCCUTCHEON**

(continuing)

That's you, too. Maybe this is you,  
I don't know, but I know that's you.

She closes the door. The car pulls away.

In an unmarked car up the street, Taft picks up the  
radio.

**EXT. A LATIN AMERICAN CONSULATE - DAY**

A limousine pulls into the gate and disgorges RENALDO  
GUZMAN,  
55, and his wife, 25. They're shown into the consulate.  
The limousine pulls out onto the street and parks.  
Gopher  
appears, knocks on the driver's window. It comes down.  
They  
chat briefly in Spanish. Gopher opens up a cellular  
phone.

**INT. A HOTEL ROOM - SANTA MONICA - DAY**

Overlooking the ocean. Hull pacing nervously, Elias  
relaxed,  
reading the paper.

**HULL**

What if we forget all this? Take ten  
million each and disappear. Leave  
the country. New identities, new  
lives...

**ELIAS**

What's the matter, John? Having  
doubts?

**HULL**

Yeah.

A phone RINGS. Elias picks up his own cellular.

**ELIAS**

Yes... Where?... No! No way... We  
pick the time and place... Otherwise  
no meet...

(looks to Hull who  
nods his agreement)  
Got a pencil?

**EXT. CONSULATE - LIMO - DAY**

walks Gopher hands a piece of paper to the limo driver. He  
away...

**AROUND THE CORNER**

is As he's about to get into a car, Taft grabs him. Gopher  
surprised and not pleased.

**EXT. PARKING GARAGE - NIGHT**

Where Hull and Elias left the Winnebago. Guzman's limo  
approaches. Frank, the attendant, waves it on.

**INT. GARAGE - NIGHT**

car,  
in The limo climbs the ramps until it comes to Elias's  
parked where the Winnebago was; the Winnie is nowhere  
sight. The limo pulls alongside.

Then Hull and Elias get out. Molto gets out of the limo.  
Renaldo Guzman.

**ELIAS**

We have a proposal to make. We regret  
what happened to your nephew...

**GUZMAN**

Say what you have to say.

**ELIAS**

We all know that your cousin's  
business is coming to an end. Costs  
have climbed while profits and the  
market --

Guzman waves: get to the point.

**ELIAS**

(continuing)

We have developed a new product:  
simpler, cheaper to manufacture,  
superior quality and completely  
synthetic. Therefore, no growing, no  
refining, no peasants, no importing,  
no customs agents... Here's a detailed  
prospectus with anticipated cash  
flow and so forth.

He hands a copy to Guzman and the lawyer.

**GUZMAN**

(to Molto, teasing  
Elias)

The racist Americans just want to cut us poor Hispanics out of the market.

**ELIAS**

There are no Americans anymore, Mr. Guzman, you know that. No Hispanics, no Japanese, no blacks, no whites, no anything. There are only rich people and poor people. We're rich, so we're on the same side.

**EXT. GARAGE - NIGHT**

Taft with Gopher in his car.

**TAFT**

Do they have money in there?

**GOPHER**

I don't know.

**TAFT**

They wouldn't meet here otherwise.

Gopher shrugs; a decision: Taft picks up his radio.

**TAFT**

(continuing)

Okay, everybody, here's the play...

**INT. GARAGE - NIGHT**

**ELIAS**

We're prepared to give you 80% of the money. The remainder you invest in our business with proceeds paid out according to the figures there.

looking  
He indicates the prospectus that Guzman has been  
through.

**GUZMAN**

This looks interesting. I'd have to confirm everything, of course. Do

you have a sample of the product?

samples Elias produces one. Guzman gestures to Molto. Molto  
it. Molto's eyes widen.

**MOLTO**

Buy it!

**GUZMAN**

Where is our money?

Molto Elias hands him a key, points to a different Winnebago.  
to takes the key, unlocks the back: money. He signals okay  
Guzman.

THWACK- Suddenly: SIRENS. Police cars wail into the garage. The  
toward the THWACK and sweeping light of a helicopter descend  
roof (though we never see the copter).

**GUZMAN**

(continuing; anger)

You set this up.

**HULL**

They're after us, not you.

under Everybody scatters. The garage is a labyrinth of cement  
see stairwells, ramps, hundreds of RVs to hide between,  
and so forth... Lots of NOISE, lights, but mostly we  
Hull and Elias dodging here, avoiding the action.

**INT. ANOTHER PART OF THE GARAGE - NIGHT**

GUNFIRE. Molto caught between the lights. He draws his gun.  
He's cut down.

**TAFT**

(screaming)

Where are the rest of them?

**EXT. PARKING GARAGE - NIGHT**

Cars with rotating dome lights, but not many cops.

their  
cars,  
down...

Hull and Elias emerge from a shadowy doorway and make way at a casual pace beyond the perimeter of police quickly mingling with other spectators. They continue

**EXT. A QUIET SIDE STREET - NIGHT**

Strolling now. Elias elated, uncontained joy.

**ELIAS**

We did it. Twenty million. Twenty  
fucking million. We're going to have  
synthetics. We're gonna be rich.  
We're gonna...

Hull stops walking and just stands there.

**ELIAS**

(continuing)

What's the matter, John? Be happy.  
Your whole life has just been solved.

**VOICE**

(behind them)

Stop! Police!

In one motion, Elias draws his gun, turns and FIRES.

The figure goes down. Elias can't believe he hit him.

Hull starts toward the figure.

**ELIAS**

(heading the other  
way)

John, where are you going?

Taft -- on the ground.

**HULL**

Oh, Jesus, no...

He drops to his knees. Blood oozes from Taft's chest.

**ELIAS**

John, what the hell are you doing?  
Let's get out of here.

Hull tries to hold closed the wound. The posture

duplicates

breath. Hull with his dying father. He feels for a pulse. For

**HULL**

(distraught)  
He's dying.

**ELIAS**

Let him die. Let him die twice. Come one.

mouth. He pulls at Hull who won't go. Hull does mouth-to-

Taft opens his eyes, looks up at him.

**HULL**

[Says to Taft whatever a CPR-trained policeman would say in this situation.]

(to Elias)  
Get help.

**ELIAS**

Are you kidding me?

**TAFT**

(to Hull, getting it)  
Oh, man, you're a cop. You're a cop, aren't you?

**HULL**

(with difficulty, as if against his will)  
Yeah, I'm a cop. I'm a fucking cop...

**ELIAS**

(laughs)  
Oh, really? Where's your badge?

**HULL**

I don't have one. I'm undercover.  
Get help, David.

**ELIAS**

John, that's a cop. He tried to kill you.

**HULL**

He didn't know.

**ELIAS**

Oh, he didn't know. I don't know.

Maybe you don't know. Maybe you think you're a cop because... because...

**HULL**

Drop the gun, put your hands against the car. Spread your legs... Police!

Taft grunts once, stiffens.

**HULL**

(continuing)  
My God! Please...

The pulse is gone. Hull begins to perform CPR.

**ELIAS**

Okay, let's say you're a cop. Be a cop.

Hull keeps doing CPR.

**ELIAS**

(continuing)  
We've still got the money. We put it into Randy's chemistry set. In five years we're worth five hundred million each, minimum. You'll be one of the richest black men in America. Richer than Cosby. Who gives a shit how you got it? You think the white ones were honest?

Hull keeps working on Taft.

**ELIAS**

(continuing)  
Is this asshole all that stands between you and greatness? Let me do you a favor.

Hull  
Stunned, he  
He puts a gun to Taft's head and FIRES. In a reflex,  
draws his own gun, SHOOTS Elias in the stomach.  
wobbles backward a few steps. Sits on the street.

**ELIAS**

(continuing)  
Gee, John, that's kind of an extreme reaction.

the  
white

Hull is stunned he did it. And this finally attracts  
police who see a black man with a gun who just shot a  
man.

off,  
Hull goes to Elias who's dead. A POLICEMAN pulls him  
beating him with a gun.

**POLICEMAN**

Fucking nigger...

**INT. LOS ANGELES COUNTY JAIL - DAY**

Carver.  
Hull, bandaged, wearing prison blues, walking with

**HULL**

What about Guzman?

**CARVER**

He vanished, thank God, or we'd both  
be in deep doo-doo. At least you got  
Gallegos.

**HULL**

Elias did. And everything goes on as  
before.

**CARVER**

That's the drug game. Plus a change...  
I want you to come back to work for  
me. You'll beat all charges on a  
technicality and go back to who you  
were.

**HULL**

Who was I, Ger?

**CARVER**

Does anyone really know?

**HULL**

I have other things to do.

**CARVER**

Like travel? Tangiers, maybe?

Hull looks at him; how did he know?

**CARVER**

(continuing)  
I'm God, remember?

one- He beckons him. He walks him over to a cell. Through a  
way window they see:

**BETTY**

alone in the cell, unaware she's being watched.

**CARVER**

Go back to work, she walks out of  
here. Otherwise, she's up on multiple  
counts, and I'll see to it the judge  
runs them consecutively.

Hull just looks at him. Carver shrugs apologetically.

**INT. ANOTHER ROOM**

furniture. Absolutely white. Not a window, not a stick of

The only deviation is Hull in prison blues.

She The door opens, Betty comes in wearing prison yellows.  
being sits on a nearly invisible chair. They know they're  
watched.

**MCCUTCHEON**

They want me to testify against you.  
I said I wouldn't.

**HULL**

You have to. It's all set up. That's  
how you're getting off.

difficult She shakes her head in cynical understanding. How  
it is to get back to an honorable life.

He takes her hand.

**HULL**

(continuing; with  
difficulty)  
My father didn't have a heart attack.

She looks at him.

**HULL**

(continuing)

He was shot robbing a liquor store.  
Trying to rob it. I lied about that.

**MCCUTCHEON**

Baby, why are you telling me this?

**HULL**

I had to start somewhere... There're  
other things you don't know...

**AN IRIS SHOT - HULL AND BETTY**

of  
Silent. Kissing. Beginning to make love. Hull extracts  
himself, gives the finger to the POV and stuffs a bit  
tissue in the iris, blocking our view.

**EXT. ROOM - DAY**

Carver takes his eye from the now obscured peephole.

**EXT. A CEMETERY - DAY**

photo)  
his  
father  
that  
who's  
hand,  
A funeral. Taft's wife and children (from the wallet  
leave the graveside with the rest of the funeral party.  
When everyone is gone, Hull approaches the grave. From  
pocket, he removes the four blood-soaked bills his  
gave him, and wedges these among the stems of flowers  
already cover the plot.  
He's silent a moment, then he gets up. He joins Carver  
standing with Hull's children. The kids each take his  
they walk together.

**CARVER**

Betty walked out of court free this  
morning. That's my side of the deal.

**HULL**

(to the children)

You two run on ahead.

They do. Hull watches them go.

**CARVER**

Her probation gets revoked the minute  
you fuck up. I want you to stay away  
from her altogether.

**HULL**

You know the difference between a  
black man and a nigger?

Hull  
Carver smiles, shakes his head. He likes a good joke.  
punches him so hard in the stomach that he goes to his  
knees.

**HULL**

(continuing)

The nigger's the one who'd even think  
about doing what you tell him.

He walks away. Still on his knees, doubled over, Carver  
whispers after him:

**CARVER**

Don't blow your cover.

**FADE OUT.**

**THE END**