

"Cloud 9"

by
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Draft 9

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FADE IN:

2 INT. UNMARKED POLICE CAR MOVING - EARLY MORNING NEW ORLEANS

Two Detectives, REYNOLDS, black fifty-ish hard ass, sits in the passenger seat, as his partner, HOBERT, Mulatto late forties smooth talker, is behind the wheel. We never see their faces only the back of the Detectives' heads as they race down the street, sirens WAILING.

REYNOLDS

Goddamn this has been a crazy watch!

HOBERT

Hey, it's New Orleans.

REYNOLDS

Yeah, I gotta put in for a damn transfer.

HOBERT

How much sleep did you get?

REYNOLDS

Forty, fifty minutes tops.

HOBERT

Hell, I was just about to get some trim.

REYNOLDS

Yeah, that's how I lost my wife, always left her hanging.

HOBERT

What you trying to say, somebodies' fucking my wife?

REYNOLDS

No, somebody fucked mine.

From the POV inside the car we see that they are approaching a downtown parking garage. Police cars are scattered about and yellow police tape surrounds the perimeter.

3 EXT. PARKING GARAGE CONTINUOUS 3

The unmarked Crown Victoria pulls up in front of the crime scene and comes to a STOP. The Detectives exit the vehicle when they are approached by another DETECTIVE.

REYNOLDS

What we got?

DETECTIVE

Carnage, three bodies. One of them might be your suspect from the Hotel murder in the French Quarters and the Sheraton on Canal.

The three Detectives head inside the garage.

TITLE CARD:

New Orleans Post Katrina. November 19th, 2005 9:57 a.m..

4 INT. PARKING GARAGE CONTINUOUS 4

The place is crawling with forensic experts and homicide Detectives.

DETECTIVE

Hobert, you lived in Lake View right?

HOBERT

Yeah.

DETECTIVE

How much water did you get?

HOBERT

About twelve feet, water settled at eight.

DETECTIVE

Jesus!

They reach the "Carnage". We never see what they are looking at. Reynolds takes out a pack of cigarettes and taps one out. He squats down examining the bodies.

REYNOLDS

(lighting the cigarette)

That's him. Any ideas what happened here?

The Detective points back and forth at each body as he speaks.

DETECTIVE

Well, so far it appears that this one over here killed this one. He then got into a shoot out with this one and was mortally wounded. Cops show up in the middle of it as he's finished off and then they fatally wound this one.

HOBERT

The girl?

DETECTIVE

Yep. We also got witnesses who say they saw someone matching this one's description being chased and then shot by the dead guy on Canal Street.

REYNOLDS

There's another one?

DETECTIVE

Yep. From what I hear he got fucked up pretty bad.

Reynolds takes a deep drag from the cigarette.

DETECTIVE (CONT'D)

Crazy huh?

REYNOLDS

Hey, it's New Orleans.

Reynolds stands. As a Female Police Forensic Photographer comes over and takes pictures of the crime scene. The camera flash blankets the SCREEN:

FADE TO BLACK.

5 AGAINST BLACK SCREEN:

5

TITLE CREDIT SEQUENCE:

"Cloud 9"

FADE IN:

6 EXT. LOWER NINTH WARD - NIGHT

6

MONTAGE OF SHOTS:

A) We see a headless statue of the Virgin Mary standing in front of a set of steps where a house use to stand. Splintered Debris is scattered everywhere.

B) A large pick up truck is turned over on it's side surrounded by several houses that have been knocked off their foundations.

C) We see a a huge red barge resting in the middle of a landfill of debris. Behind the barge a large hole is seen in the middle of a levy.

D) We see a STOP sign bent at an angle. A decaying dead dog lies in a puddle of water besides it.

E) Graffiti on a boarded up French Quarter Antique Shop Reads; **Katrina... That Bitch!**

F) We see a line of refrigerators sitting curb side in the French Quarters with several messages graffitied on their sides. **Levee Board Victim, X-Wife Inside Don't Open, Free Gumbo Inside, Loot This!**

G) We see a banner in the French Quarter outside a night club that reads; **Katrina Poetry Relief.**

7 INT. FRENCH QUARTER NIGHT CLUB REST ROOM - NIGHT

7

CLOSE UP on boiling liquid in a spoon, licked by the flames from a mundane Bic Lighter. A hypodermic needle comes INTO VIEW. The needle dips, ever so slowly into the hot "soup". A muffled voice comes from another room. A poet.

TITLE CARD:

November 17th, 2005 10:27 p.m. Two days prior.

POET (V.O.)
She blows my mind...

The "soup" is drawn up into the needle syringe.

8 INT. CLUB, STAGE CONTINUOUS

8

A microphone and a mouth poke INTO VIEW. The mouth spits out a trail of cigarette smoke.

POET

Intertwining through time, in-slow-motion.

WIDER; DEXTER STREETS, a twenty three year old street poet stands on stage sporting a dingy brown corduroy coat with matching pants, a worn black T-shirt with the word, **Evacuee**, written in bold white letters. On his back is a JanSport back pack. His hair is in a bushy uncombed mess. A beat up pair of black Chuck Taylor's adorn his feet. He takes a deep drag from the cigarette. Then...

DEXTER

I am lifted, I am high, riding her
pulsating wave into a cataclysmic,
euphoric--

REST ROOM CONTINUOUS;

The needle is inserted into a woman's arm.

DEXTER (V.O.) (CONT'D)

--dream, fracturing the soul of
formality lost in a bindless
reality. She has a hold on me.

A nineteen year old Vietnamese girl, MING, stands at the sink with a rubber tube tied around her arm. She is holding the needle in her left hand. She looks at her self in the mirror. In spite of the ugliness of the drugs that she uses she is a very pretty young woman.

Ming is dressed in a loud dingy pink shirt with the face of a space alien on the front, baggy dirty jeans, and black Army boots. Her hair is shaved low all around, except for a long bane in the front that is dyed pink.

Through the mirror we see a MAN sitting on the toilet of a half opened stall.

MAN

Come on baby. What's taking so
long?

She turns around, slowly, already into her funk, sets the needle down on the sink next to an old school Polaroid camera. She makes her way to her "John". The mirror reflects as she gets on her knees and buries her face into the Man's lap.

STAGE/REST ROOM - TWO SCENES INTERCUT

Dexter is in the groove.

DEXTER

A faceless lover for a ghetto
junkie, she is Devine, she is
Devine, she blows my mind.

REST ROOM;

The Man's head is tilted back. His face demonstrates his
ecstasy as he rattles towards orgasm.

MAN

That's it baby, oh that's it!

STAGE;

Dexter wraps it up.

DEXTER

Who is she you ask? My lover, my
baby, my boo. Her name is Lady H.

A mild applause filters through out the club as Dexter slowly
backs away from the microphone taking a drag from his
cigarette. African drums rumble his conclusion. Dexter steps
off the stage towards the audience and takes accolades from
two supporters. He looks over, towards the men's *locker room*
as Ming comes out, the Polaroid camera draped around her
neck.

Dexter looks into her eye, expectantly. She returns an almost
imperceptible nod. Dexter continues through audience making
his way to Ming. He wraps an arm around her shoulder. They
move to the bar where Dexter belts down his standby shot. He
shivers and shudders in reaction. She manages a small smile,
gives him a kiss on the cheek as they head for the exit of
the club.

9

EXT. CLUB - NIGHT CONTINUOUS

9

Dexter holds Ming close as they step outside, walk around the
corner onto Bourbon Street. Ming hands him a twenty dollar
bill. She buries her face into his chest and begins to sob.
He hold her tightly, his face reflects their pain.

FADE TO BLACK:

FADE IN:

10

INT. HOTEL SUITE OF DOWNTOWN SHERATON - NIGHT

10

WE PULL OUT from a window overlooking Canal Street below revealing how empty the street is. A tall palm tree is resting on it's side on the neutral ground.

ALEX FLETCHER, forty something white attorney, comes INTO VIEW and stands at the window. He looks out onto the city. Alex is talking on a cell phone as he nurses a glass of Scotch. He gulps down the remainder of the liquor. Alex takes a quick glance over his shoulder and resumes his conversation.

TITLE CARD ON SCREEN:

11:37 p.m.

ALEX

(into phone)

--the house it's self is fine but
the water wiped out everything...
my firm put us in a suite at the
Sheraton on Canal...

He whispers into the phone.

ALEX (CONT'D)

--she's here now... Did you find
someone?... Beautiful, that's
beautiful... I need it done soon...
Like before the weekend is over...
Okay, okay... She's coming in on
the train tomorrow...

Alex takes out a piece of ice from his glass and chomps down on it as a figure appears in a door way behind him.

Alex's very drunk, very stoned wife, JOAN, mid-forties dressed in a white bath robe, moves into the room. Joan is a Faye Dunaway type from "*Mommy Dearest*", a real bitch. Alex turns towards her as she dips a small spoon into her personal vial, snorts up some coke.

ALEX (CONT'D)

(into phone)

So when will I hear from you?...
Great, I'll talk to you tomorrow.

He hangs up the phone. Joan is watching him standing at the window. He reacts. Can't hide his disdain.

ALEX (CONT'D)

What?

JOAN

Who was that?

ALEX

People from F.E.M.A..

Joan walks over to the bar and pours herself a drink.

JOAN

Are they sending more money for you
to snort up?

Alex scoffs at her. Joan gulps down the drink and pours
another.

ALEX

You should slow down Joan.

JOAN

Don't you tell me what to do--

ALEX

You're mixing. You shouldn't mix.

Joan turns towards Alex.

JOAN

I'm going to Chicago.

ALEX

Where'd that come from?

JOAN

I'm going to Chicago, by my
parents.

ALEX

No, you're not.

JOAN

Who are you to say I'm not?

Alex gives her a look.

ALEX

Why do you have to make everything
so goddamn difficult?

JOAN

I know all about her Alex. Sophie right?

Alex looks at her. The anger building in his face.

JOAN (CONT'D)

I knew about her before the storm. You think that I would let you off the hook that easy. I want a divorce and I want my half of the estate.

ALEX

Half of the estate? Are you kidding me?

He closes the distance between them.

ALEX (CONT'D)

Do you think I'm going to let you walk away with everything that I have built?

JOAN

You don't intimidate me. I know you, the real you. You're weak. You're a coked out attorney who's lost everything he owns due to Katrina. What little you do have I'm entitled to. You can have your whore and ride off into the sunset. I'll just take what's due to me, half.

Joan snorts up more coke. She turns and goes into the bed room of suite and closes the door. Furious, Alex pours himself another drink. He walks back over to the window and looks out into the city. Alex gulps down the liquor. Anger is plastered across his face.

CUT TO:

11

EXT. LOWER NINTH WARD - NIGHT

11

LONG ESTABLISHING SHOT OF F.E.M.A. TRAILER;

TITLE CARD

2:12 a.m. The Lower Ninth Ward

Lights omit from inside the small trailer.

12 INT. TRAILER CONTINUOUS - NIGHT

12

CLOSE UP ON GLASS PIPE;

A Zippo lighter's flame licks the bottom of a glass pipe that is lined with Methamphetamine crystals. We hear the sounds of someone taking a toke. A PICTURE FLASH illuminates the SCENE.

MING (O.C.)

--my Dad used to have all these cool trivia books, and in one of the books there's this passage on how in the sixteenth, seventeenth, and eighteenth century before there was commercial fertilizer--

WIDE VIEW;

Dexter and Ming are sitting with two gutter punks smoking Meth. FACE, a twenty six year old white male with a purple spiked Mohawk. His entire face is covered by a tatoos of a scull. Face's teeth are a rotten mess. He sports a pair of black leather pants and a T-shirt with a scull and cross bones. A lock and chain is draped around his torso.

GINA, twenty, has long black hair with purple highlights. She is wearing a pair of red and black checker board pants and a black jean jacket with a scull on the back. Her face is littered with piercings.

Face passes her the pipe. Ming snaps a picture of Dexter who gives an over exaggerated smile.

MING (CONT'D)

-- people would ship manure by ship. They dried it out and put it into bails, that way the cargo was lighter. Often water would get into the holes of the floor and hit the manure starting the fermentation process causing methane gas.

FACE

Oh shit!

MING

Exactly. Now the crew would go down into the holes carrying lanterns now knowing about the methane gas and BOOM! Finally someone figured out what was causing it.

(MORE)

MING (CONT'D)

So when they discovered it was the manure that was causing the explosions they began labeling the bails, Ship High In Transit. S.H.I.T., shit.

FACE

Yeah and that's exactly what this city has turned into, shit!

Ming takes her Polaroid and takes a shot of the group.

DEXTER

(to Gina)

Hey, whatever happened to Sarah?

Face takes a swig from a bottle of E&J. He and Gina exchange a look.

GINA

(avoids eye contact)

I dunno, right before the hurricane she took off. I guess she went back home.

Ming lowers her Polaroid, knowing the truth.

FACE

Streets where did you end up after Katrina?

DEXTER

Los Angeles baby!

GINA

You were in jail before the storm right?

Dexter takes the bottle from Face and takes a swig.

DEXTER

Orleans Parish Prison, ya better believe it!

FACE

How'd you get out?

Dexter looks around the room as Ming takes his picture.

DEXTER

I escaped.

CUT TO:

13 MONTAGE OF SHOTS:

13

A) Deputy Sheriff Guards lead inmates out onto on the dry section of a bridge near Orleans Parish Prison.

DEXTER (V.O.)

When the levees broke, we were all lead out to the foot of the over pass on Tulane and Broad. It was a couple of sheriff deputies watching us with rifles. A few of us decided to make a run for it.

Several of the inmates, including Dexter, head for the flood waters. A Deputy aims his rifle and fires but he misses as the men dive into the waters.

B) Dexter runs into a store being looted by looters. He quickly grabs some gear and begins to change inside the store.

BACK TO SCENE:

DEXTER (CONT'D)

I made my way to Canal Street, with the looters, found some change of clothes and ended up at the Convention Center.

Face smiles.

FACE

Streets the fucking fugitive!

Dexter gives him a wink as he searches inside his blazer pocket. He feels something. Taking out the items he realizes he has discovered gold. Two dime sized packets of heroin.

DEXTER

Oh shit, I forgot I had these.

Face reaches out for one. Dexter tosses it to him.

FACE

Sweet, I'll get the spoon.

ANGLE ON MING;

She is having an epiphany.

MING'S POV.

She looks over at Gina who is stoned. Face opens a drawer in the kitchen and takes out a spoon. Ming turns to Dexter who is taking a toke of Meth.

MING
Let's get out of here.

DEXTER
And go where?

MING
Anywhere but here.

CLOSE UP ON DEXTER/ MING'S POV;

DEXTER
(taking a toke)
Come on baby, chill out.

He blows a mouth full of Meth smoke into Ming's face completely filling the FRAME.

DISSOLVE TO:

14 EXT. NEW ORLEANS STREET - MORNING 14

ANGLE ON WHEEL SPINNING OF '67 LINCOLN CONTINENTAL;

TITLE CARD:

New Orleans East 6:03 a.m.

ANGLE ON BACK OF LINCOLN MOVING CONTINUOUS;

We see three figures sitting inside the car, two in the front seat and one in the back. The street that they are traveling on is lined with debris from houses that have been gutting out.

15 EXT. NEW ORLEANS EAST HOME - DAY 15

The '67 Lincoln pulls up and parks. Three BLACK MEN exit the car. The one in the lead is BOSS, he wears a black leather coat, black slacks and Gator shoes. The other two men, JAY and DRE, are both dressed in black. They are built like strong safeties.

A dreaded Haitian man, CLEF, stands near a pick up truck in the driveway. He is wearing a dingy wife beater and cut off camouflage pants and sandals. The trio walk over to him. They converse MOS. He leads them inside the house.

16

INT. NEW ORLEANS EAST HOME CONTINUOUS;

16

The walls of the house are bare, only the frame remains from the flood damaged home. Clef leads them through the maze of plywood.

CLEF

(heavy Haitian accent)

I only had five feet of water in this bitch but the fucking mold spread everywhere.

Clef leads the men to a bed room in the rear of the house. A large wooden black trunk sits in a corner. Clef walks over to the box as the men follow. He opens it.

CLEF (CONT'D)

Katrina slowed down business something fierce.

Boss reaches inside and takes out a chrome silencer. He examines the attachment as he takes out his .9mm and begins screwing the silencer onto the barrel.

CLEF (CONT'D)

Ya need anything heavy, like a twelve gage? I got one that's sawed off. I got an M-15 carbine, a couple of A.K.'s, a few Tech- 9's.

Boss shakes his head "no" and motions for Jay and Dre to grab what they need. As the men reach inside the trunk for the silencers, Clef lights up a *spliff* and takes a toke.

CLEF (CONT'D)

Three fifty for the silencers brother.

Boss reaches into his pocket and takes out a stack of money. He begins pulling off three crisp one hundred dollar bills when...

Psssff!

Dre shoots Clef point blank in the temple sending his body crashing to the floor, face down, with a THUD. A pool of blood forms around his sprawled out dreads. The three men exit the room.

17 EXT. NEW ORLEANS EAST HOME CONTINUOUS; 17

The Men exit the home, head over to the Lincoln, and get in.

18 INT. LINCOLN MOVING - LATER 18

Boss is talking on a cell phone.

BOSS

--so how much we talking?... One
hundred and twenty five G's? Who is
this cat?... He's your lawyer...
When?... You know the details?...
Well hit me back and let me know
when we meeting with this
muthafucka... One.

Boss hangs up the cell phone.

CUT TO BLACK:

19 AGAINST BLACK SCREEN: 19

9:01 a.m.

O.s. We hear the sounds of a drawer being opened. A zipper is unzipped revealing--

POV FROM INSIDE BODY BAG;

20 INT. MORGUE MORNING CONTINUOUS 20

A White CORONER unzips the bag as Detective Reynolds and Hobert look on. In the B.G. several bodies are scattered through out the icy morgue.

REYNOLDS

(looking over the body
surprised)

She's a teenager.

CORONER

Yep.

HOBERT

How long has she been here?

CORONER

About three months. Her body was discovered in an attic in the ninth ward about four days after the hurricane.

Reynolds reaches inside with latex gloved hands and touches her forehead.

REYNOLDS

Jesus, the left side of her head is bashed in. What's her story?

CORONER

We don't know. The Coast Guard rescued these people off of a roof in the lower nine and this girl was hysterical about her cousin who was still inside. After flying them to safety they came back, cut a hole in the roof, went inside and found the girl. She didn't die from anything related to the storm. From the looks of it I'd say she was murdered.

We see the girl for the first time. A dead fourteen year old gutter punk girl with bright red dyed hair, lies inside of the body bag.

HOBERT

She's a squatter.

CORONER

It appears so.

REYNOLDS

No I.D.?

CORONER

Nope.

REYNOLDS

Anybody had any contact with the cousin?

CORONER

No.

HOBERT

Hell there's no telling where they are now. They could be anywhere in the country like everybody else.

REYNOLDS

Cold case.

POV FROM INSIDE BODY BAG;

Reynolds lights up a cigarette and blows out smoke. He motions for the Coroner to zip up the bag. As the bag is zipped we...

FADE TO BLACK:

FADE IN:

21 INT. F.E.M.A. TRAILER - AFTERNOON 21

TITLE CARD ON SCREEN:

12:04 p.m.

Dexter and Ming are lying on the floor underneath a dingy gray blanket. Ming begins to stir. She sits up and wipes the crust from her tired eyes. Yawning Ming stands and makes her way down the narrow hall leading towards the kitchen section of the tiny F.E.M.A. trailer. She stops and picks up a half smoked joint resting on the counter.

Ming walks over to the bath room door and enters.

22 INT. BATH ROOM CONTINUOUS; 22

She takes a lighter from her pocket and lights the "roach": Ming takes a toke as she sits down on the toilet "relieving" herself. In deep thought, she stares off into space.

23 INT. F.E.M.A. TRAILER CONTINUOUS; 23

Dexter rolls over in his sleep. Ming's soft warm body is no longer there. He sits up quickly. Bad move. The pounding of this morning's hangover brings him back to reality. Dexter rubs his temple as he stands. O.c. we hear the sounds of the toilet being flushed inside the bath room.

Ming comes out of the bath room with the "roach" dangling from her lips. Dexter walks over to her.

MING

Dexter I was serious last night--

He interrupts her by taking the "roach" from her lips and planting a kiss there. Dexter takes a toke from the joint.

DEXTER
About what baby?

MING
About us getting out of New Orleans.

DEXTER
(vigorously scratches his bush)
Why?

MING
I dunno if I can do this anymore.

DEXTER
Do what anymore?

MING
(pointing around the entire scene)
This!

Dexter blows smoke into the air as he listens to Ming. He feels her desperation.

MING (CONT'D)
This place depresses me. Everyone's walking around in a funk.

DEXTER
(exasperated)
Where are we gonna go?

MING
I dunno, anywhere but here.

DEXTER
I gotta piss.

Dexter takes another hit from the joint, hands it back to Ming, and enters the bath room.

MING
(through the door)
I'm serious Dexter!

No Response. Ming stamps out the joint on the kitchen counter. She moves back through the trailer over towards the bed room. Ming sees Gina and Face passed out sleep in bed. She turns and heads back for the bath room. She knocks on the door.

MING (CONT'D)

Dexter.

DEXTER (O.S.)

(from behind the door)

Yeah?

MING

I'm hungry. Can we go to the
Trolley Stop?

DEXTER (O.S.)

(speaks with a British
accent)

Yes my love. Will the lady be
dining on crumpets and tea?

Ming laughs.

MING

Just hurry up faggot!

DEXTER

(slave accent)

Yassa missy!

Ming smiles, shaking her head as she walks away.

CUT TO:

24 EXT. AMTRAK TRAIN STATION DAY - AFTERNOON

24

TITLE CARD ON SCREEN:

1:12 p.m.

SOPHIE, a beautiful French Goddess dressed in a red and white polka-dot stands out front with several pieces of luggage scattered about her feet. A dusty White Fleet cab pulls up in front of her. A smile comes across her face as she sees...

Alex. He exits the cab and walks over to her, greeting Sophie with a firm hug and a kiss. The Driver exits the cab and puts the luggage into the trunk.

25 INT. CAB MOVING - LATER

25

Alex continues laying kisses on his Mistress as the Driver looks on in the rear view mirror.

ALEX

Oh baby, I've missed you so much.

SOPHIE

(heavy French accent)

I missed you too. So when are they coming?

Alex takes out his cell phone and begins to dial a number.

ALEX

I'm calling Wung now.

As he waits for Wung to answer the phone, Sophie reaches under her dress and removes her panties. She tosses them onto the floor of the cab.

CU ON DRIVER;

He continues to watch them through the rear view. Sophie takes Alex's free hand and places it underneath her skirt.

ALEX (CONT'D)

(into phone as he strokes Sophie)

Hey Wung... We're heading over to the suite now... Three? I only need one... No it doesn't matter as long as they do the job... Pass word is room service...

Sophie is really getting off as Alex works her over. The Driver continues his peep show. He smiles showing his missing front *grill*.

ALEX (CONT'D)

Hoss, the front man is Hoss... Tonight at ten thirty... Cool.

Alex hangs up the phone. He turns to Sophie, the couple interlock into a tongue kiss.

The Driver picks up a cup of soda and sucks up the last of the beverage through a straw. His eyes never leave the mirror.

CUT TO:

26

INT. TROLLEY STOP RESTAURANT

26

Dexter and Ming are sitting inside of a booth. He sips from a cup of coffee as Ming is *hunched* over a muffin. A lone cigarette burns in an ash tray on the table.

DEXTER

How old is she?

MING

Fourteen.

DEXTER

Sarah's fourteen? You know what really happened to her don't you?

Ming picks off of the muffin. She changes the subject.

MING

I'm serious about what I said earlier. I can't do this anymore.

DEXTER

You really wanna leave?

MING

Yeah. I wanna kick, I'm tired. New Orleans is not the place to be since Katrina.

DEXTER

We're broke, how we gonna leave?

MING

How much money did you make stealing and selling those FEMA trailers?

DEXTER

(takes a drag from his cigarette)
Monies' gone to the smack man.

MING

I could take pictures of tourist.

DEXTER

Tourist? That nickle and dime hustle is dead baby.

GUTTER PUNK (O.C.)
 (Australian accent)
 Stone the crows! Cut out all that
 garb ya bloody wankers!

ANGLE ON GUTTER PUNK QUICKLY WALKING TOWARDS THEIR TABLE;

DAMON, a scrawny dingy gutter punk wearing cut off army pants, and a dirty white T-Shirt with the words, "**Show Your Tits**", on the front. He has a chain with a lock draped around his torso and his hair is spiked and dyed black. Damon is smiling as he approaches their booth showing his yellow plaque stained teeth. His arms are covered with tracks from his heroin usage and dried blood stains his nostrils.

DEXTER
 Damon, what's going on you dirty
 bastard?

DAMON
 Trying to git me belly filled.

He takes a seat in the booth besides Dexter. Damon reaches across the table attempting to pinch off of Ming's muffin. She pulls it away and gives him a look. Damon picks up the cigarette from the ash tray and takes a drag.

DAMON (CONT'D)
 What are you two buggers doing up
 so early?

DEXTER
 What are you doing up so early?

Dexter sees the bruise around his eye and the dried blood around his nose.

DEXTER (CONT'D)
 What happened to your face?

DAMON
 I got roughed up by a couple of
 blokes.

Damon passes the cigarette back to Dexter.

DAMON (CONT'D)
 Been out in the Square all night
 taxing Red Cross workers.

He leans in real close.

DAMON (CONT'D)

(whispers)

Robbed this couple coming down
Pirate Alley on the side of the
Cathedral. I snuck up behind the
old bastard and cold cocked him.

(punches his palm)

BAM! Right in the temple!

The couple does not respond. Damon looks them over.

DAMON (CONT'D)

What's wrong wit you two? Your
conversation's drying than
Aborigine jungle pussy!

DEXTER

How much money did you get?

DAMON

Forty six dollars. It's enough to
get some blow ya know! Ya think you
could call your cousin Tyrone?

DEXTER

Nah man. Tee doesn't like doing
business with gutter punks.

DAMON

Well that's a crock of shit! Well--

Damon reaches in his pocket and takes out a small white bag
of coke.

DAMON (CONT'D)

--this is all me got left. Ya guys
wanna go out back with me and have
a little snort.

MING

We're kicking.

DAMON

You're what?

Ming looks up at him for the first time.

MING

We're kicking!

Damon begins bellowing over himself with laughter.

DAMON

Ya can't quit. Junkies don't quit,
they take breaks.

Damon looks over at Dexter as he rubs his nose.

DAMON (CONT'D)

Come on streets. Be inspired, snort
up a bag with me.

Dexter finishes off his coffee. Ming watches him.

DEXTER

I'm good.

Damon punches the table with his fist causing a loud BANG.
Several patrons through out the diner their heads searching
for the source of the commotion. Damon begins laughing, loud
and obnoxiously.

DAMON

What a bloody fag!

MING

Hey asshole, you're causing a
scene.

KITCHEN ENTRANCE;

A Waitress is talking to the Manager. She points to where the
trio are sitting. The Manager storms their way.

BOOTH CONTINUOUS;

The Manager approaches them.

MANAGER

Excuse me, if you don't keep it
down, I'm going to have to ask you
to leave.

Dexter stands and reaches inside his pocket. He peels off
seven one dollar bills and sits under the coffee cup.

DEXTER

We're going.

MANAGER

Thank you.

Dexter slides out of the booth followed by Ming. The Manager
looks at Damon with contempt.

MANAGER (CONT'D)

Are you gonna order something?

Damon ignores him as he watches Dexter and Ming.

DAMON

Hey, where are you guys headed?

Dexter turns around as Ming exits the restaurant.

DEXTER

The Quarters.

Damon slides out of the booth as the Manager continues to stare him down. Damon makes eye contact with him for the first time. Suddenly, he spits out a huge *loogie* onto the diner's floor landing near the Manager's feet. He smiles showing his stained teeth as he follows Dexter and Ming out of the diner.

CUT TO:

27

INT. F.E.M.A. TRAILER - DAY

27

Gina is standing in a corner. Tears stream down her face. Face opens the fridge and takes out a beer. He walks over to her.

GINA

I'm scared.

Face takes her in his arms, trying to offer comfort. Gina pushes him away.

GINA (CONT'D)

Don't touch me, don't touch me!

Suddenly two resounding KNOCKS come from the front door of the F.E.M.A. trailer. Face looks over at Gina who is scared stiff. He takes out a switch blade from his back pocket. Face cracks open the blinds and looks out.

FACE'S POV;

A skinny GUTTER PUNK stands at the door.

Face closes the blinds and cracks opens the door.

GUTTER PUNK

Hey Face, what's up brother? Ya got some smoke?

FACE
No dude, I'm out.

Face tries to shut the door but the Gutter Punk sticks his hand inside blocking him.

GUTTER PUNK
No Meth, no smack?

FACE
What did I just say motherfucker?!

Face opens the door and points the blade in his face.

FACE (CONT'D)
Get the fuck out of here!

The Gutter Punk quickly takes off.

Face checks his surroundings before closing the door.

CUT TO:

28 INT. FRENCH QUARTER HOTEL - EVENING

28

Alex's face SLAMS up against a pillow having reached his climax. He rolls over winded as Sophie leans in and bites his lower lip. She gets up and nakedly skates across the bed room and heads for the bath room. She sits on the toilet and begins to relieve herself.

SOPHIE
How much are you paying them?

ALEX
Who?

SOPHIE
Them.

Alex laughs as Sophie flushes the toilet. He picks up a pair of plane tickets sitting on the night stand and looks them over.

ALEX
Why do you want to know that?

Sophie re-enters the room and climbs back in bed.

SOPHIE
 (playing in his chest
 hair)
 Just curious.

ALEX
 To tell you the truth, I don't plan
 on paying them at all.

SOPHIE
 If you do not pay them, they will
 not kill your wife.

Alex looks over at her and smiles. He gives her a deep kiss
 on the lips.

ALEX
 They'll kill her. You let me worry
 about that baby.

CUT TO:

29 EXT. JACKSON SQUARE - NIGHT

29

TITLE CARD ON SCREEN:

7:12 p.m.

Your regular scene of freaks liter the square in front of the
 Cathedral, Psychics, Gutter Punks, tourist, artist and street
 performers.

A group of Gutter Punks share a pint of Jack Daniels.

Ming holds her Polaroid in position and takes a picture of an
 Elderly Man wearing a Red Cross T-shirt. She gives him the
 developing photograph as he hands her a dollar. He continues
 up the square.

MING
 Thank you sir.

She turns to Dexter sitting on the ground.

MING (CONT'D)
 Are you done?

DEXTER
 Yeah.

MING
 Well let me hear it.

Dexter glances over the poem for a moment and then...

DEXTER

(reciting)

"Alone, depressed, angered, wanting
to die, needing to live, hope is
lost, and the end is near, death
consumes me like darkness at night,
his ugly head lurks around every
corner".

Dexter closes the composition notebook. Ming's mind travels
as she absorbs the poem.

MING

What's up with all the death
lately?

DEXTER

What do you mean?

MING

You used to write about me.

DEXTER

(reciting)

"Face down her legs spread, getting
full from her sweet wet love pie".

MING

(playful)

You nasty fuck!

The two lean in for a deep kiss. Ming bites him on the cheek.

MING (CONT'D)

Well at least you're not writing
about drugs.

DEXTER

Oh you prefer poems about fellatio
over heroin?

MING

Duh? Although I actually liked
Cloud Nine.

DEXTER

I know you do.

Ming kisses him.

MING

Do it for me.

Dexter smiles. He closes his eyes and pauses for a BEAT. His lids open and then...

DEXTER

(reciting the poem)

"Soaring like an eagle, gliding like kite, off balanced just like Superman loaded on Kryptonite, I'm tripping, bending, twisting, drifting, dazed on cloud nine, this chemical substance has me bugging on a emotional roller coaster ride, it's chemical love sweet chemical love that flows within my veins, it relaxes my mind and intensifies my high and relieves me of all my pain, where would I be without her, the thought makes me wanna holla, because she's my pimp and I'm damn sure her trick giving her every dollar, coke, crack, marijuana, heroin, and hash, acid, speed, ecstasy, and occasionally sniffing gas, she comes in all forms, she comes in all kinds, but no matter where our destination is, we arrive on cloud nine".

Ming smiles.

MING

My baby, the poet!

She aims the polaroid and Dexter and takes a picture.

PICTURE FLASH;

CUT TO:

30

INT. HOTEL ROOM - NIGHT

30

AGAINST BOTTOM OF SCREEN:

10:25 p.m.

CU ON GLASS OF ICE SITTING ON TOP OF A BAR COUNTER

SOPHIE (O.C.)
(heavy French accent)
So when are they coming?

ALEX (O.C.)
They should be here any minute now.

BOTTLE OF COUVOISIER NAPOLEON INTO VIEW;

The Cognac is poured into the glass of ice filling it halfway. Alex's hand comes INTO VIEW and picks up the glass.

WIDE VIEW OF SCENE:

Alex heads over to the sofa where Sophie is sitting rubbing lotion on her feet. He hands her the drink.

ALEX (CONT'D)
To the future.

SOPHIE
Are you sure?

Alex leans in and kisses her on the lips.

ALEX
Yes.

She takes a sip of her drink and frowns from the strength of the Cognac.

SOPHIE
I hope that you are right.

Alex sits next to her and takes her foot into his hand. He gently begins to kiss her toes sending Sophie into a frenzy.

SOPHIE (CONT'D)
(laughing)
Stop. You're tickling me.

Alex stops and looks at her.

ALEX
I love you.

SOPHIE
I love you too.

The two begin to tongue kiss passionately on the sofa when...

KNOCK! KNOCK! KNOCK!

ALEX
That's them.

Alex gets up from the sofa and heads over to the door.

DOOR OF HOTEL ROOM;

Alex looks through the peep hole

ALEX (CONT'D)
Who is it?

BOSS
(from behind the door)
Room service muthafucka.

Alex looks back at Sophie. He unlatches the door.

HALLWAY;

The three men stand at the door, with their backs to the audience, waiting to be let in.

ALEX
Gentlemen, you've made it. Come on
in.

The three Men enter the room.

HOTEL SUITE

Two of the men hang back at the door as the third man ventures off into the room.

ALEX (CONT'D)
(to Boss)
I take it you're Hoss?

BOSS
(correcting him)
Boss.

ALEX
Oh, I'm sorry. You gentlemen want
something to drink?

BOSS
Nah, we're cool. Let's talk
business.

ALEX
Right.

Alex smiles. Boss eyes Sophie. Alex turns to her.

ALEX (CONT'D)
Darling, why don't you go into the
other room while we discuss...
"business".

Sophie gets up and heads for the bath room.

ALEX (CONT'D)
Wung gave you gentlemen the run
down?

BOSS
Not in detail, just that you needed
your 'ol lady taken care of.

Alex walks over to the bar and refills his glass of
Couvoisier.

ALEX
She's staying at the Sheraton on
Canal Street. I've got the keys to
her suite. I want you fellas to go
in and make it look like a robbery.
It's just like I explained to Mr.
Wung over the phone, I want her
dead by tomorrow morning.

BOSS
You got the hundred and twenty five
G's?

POV FROM BATH ROOM DOOR;

The door creaks open. Sophie watches them from inside.

Alex reaches inside his coat pocket and takes out a manila
envelope and a set of keys. He hands them to Boss.

Boss opens the envelope and inspects the cash.

WIDE VIEW OF SCENE;

BOSS (CONT'D)
Hold up pot'na, you kind of light
ain't ya?

ALEX
You get a deposit now of twenty
five grand and the rest when I know
she's dead.

BOSS

Mr. Wung ain't say nothing about no deposit. You better come up with half nigga!

ALEX

That's the deal Hoss--

BOSS

Boss muthafucka!

ALEX

Sorry. Listen, that's twenty five thousand dollars. You can walk out of that door right now with that envelope and split with out doing anything. My lost. Or, you can finish the job and collect the rest of your money.

Boss closes the distance between them.

BOSS

Let me tell you something lawyer man. If we kill this bitch and come back over here to collect and your punk white ass try some funny shit--

Boss whips out his .9mm and sticks it in Alex's face.

BOSS (CONT'D)

--they gone be burying your ass right next to her side by muthafucking side. You dig what I'm saying?

ALEX

Understood. But you don't have to worry about that my friend. I give you my word.

BOSS

Good.

Boss tucks his gun away and heads over to the door. Jay opens it. As they leave Boss turns back to Alex.

BOSS (CONT'D)

You and your lady friend have a pleasant evening.

The three men head out of the door. Sophie comes back into the room.

SOPHIE

What are you going to do Alex? They scare me. Are you going to pay them?

ALEX

I already have. You think I'm going give those niggers a hundred and twenty five thousand dollars to kill Joan? By the time they come back here to collect the rest of money we will be long gone. Let Wung deal with their madness.

SOPHIE

I hope your luck doesn't run out Alex.

ALEX

I have you don't I?

SOPHIE

Qui`.

She closes the gap between them, face to face, mouths nearly touching.

SOPHIE (CONT'D)

I love you.

ALEX

Back at ya babe.

They kiss as Alex gropes her breast.

SOPHIE

(in between kisses)
Make love to me.

ALEX

Have you got everything you need for the trip?

SOPHIE

I've got everything I need.

Alex pulls away from her.

ALEX

Darling, why don't you catch a cab down to the Whiskey Blue order a couple of drinks and wait for me.

SOPHIE

Why?

ALEX

I'm gonna try to score us some coke and I don't want you involved in that kind of transaction.

SOPHIE

Coke? You wasn't concerned that I was here for the contract killers!

Alex walks over to the black bag and opens it. He takes out a stack of one hundred dollar bills. Sophie stares at the money in shock. Alex takes out a "knot" and gives it to her.

ALEX

Catch a cab and wait for me.

SOPHIE

(smiling as she takes the money)

Don't make me wait long.

She lifts up her skirt flashing Alex with her "love nest".

SOPHIE (CONT'D)

She doesn't like it when you tease her.

Sophie turns and picks up her Louis Vutton purse from off of the end table and heads towards the door. As she exits Alex kisses his hand and blows a kiss at her ghost.

FADE TO BLACK:

FADE IN:

31 EXT. CAFE BRAZIL - NIGHT

31

Dexter and Ming are sitting with their backs up against a wall. Ming leans over on Dexter's chest. He rub his fingers through her hair.

A MAN walks by and flings the remainder of his cigarette over in their direction. Dexter picks it up and takes a drags. He holds it for Ming to take a drag. She smokes the *square*.

DEXTER
Can I ask you something?

MING
What?

DEXTER
What happened to Sarah?

MING
What makes you think I know what
happened to her?

DEXTER
I know you know something.

CUT TO:

32 INT. F.E.M.A. TRAILER/EXT. CAFE BRAZIL SCENES INTERCUT 32

Face is lying in bed passed out and stoned. A rubber tube is tied around his forearm. Gina walks into the room. She is completely nude.

MING
You really want to know?

DEXTER
Yeah.

Ming gives him a look and then...

MING
She's dead.

DEXTER
Dead?

Gina moves towards the bed. We see that she is holding a butcher's knife in her hands.

MING
She died during Katrina.

Gina kneels over Face watching him as he sleeps.

DEXTER
How? She drowned?

MING
No, she was murdered.

Gina runs the blade across Face's neck opening up a huge *gash*. Blood begins spewing from the wound. He gags, struggling to breathe. Gina watches him sobbing.

DEXTER
She was murdered? How?

MING
Face killed her.

Face rolls around on the bed spewing bright red blood all over the room. Gina continues sobbing. She takes the knife and runs the blade across her wrist. As the blood begins to flow she takes hold of the knife with her left hand and runs the blade across her right wrist. Gina lays next to Face who continues gagging on his own blood.

Dexter looks at Ming.

DEXTER
What! What happened?

Ming looks up into the sky as a THUNDER CLAP EXPLODES.

ANGLE ON NIGHT SKY;

A light rain begins to fall. We PAN down to reveal...

33 EXT. NINTH WARD NEIGHBORHOOD - STORMY NIGHT 33

We hear the sounds of a door SLAMMING shut on an SUV. Headlights from the vehicle illuminate the night as the it pulls out of the driveway.

FACE INTO VIEW/ ANGLE FROM BUSHES;

Face, Gina, Ming and her cousin SARAH, a fourteen year old gutter punk girl, are huddled in the bushes casing the house.

TITLE CARD ON SCREEN:

The Town of Arabi, one block outside the lower Ninth Ward.

Face motions for them to head towards the house.

34 INT. ARABI HOME CONTINUOUS 34

A brick is thrown through the front window. We see Face's arm coming through the hole in the glass next to the front door. He unlatches the lock opening the door. They enter the house.

MING (V.O.)

The plan was to break into people's houses after they evacuated for the hurricane and steal whatever goods they left behind and later sell it to buy heroin.

The gutter punks tear up the place looking for cash, jewelry, electronics, etc.

35

INT. ARABI HOME LATER

35

KITCHEN;

They are now sitting on the floor. Face cooks heroin in a spoon as Gina ties her arm with her boot laces. Ming plucks a *fat* vein for her. Face turns his attention to Sarah, watching her as he cooks up the dope. He can't hide his attraction to the young girl.

MING (V.O.)

We took a break to get high. We shot up until everyone passed out.

EXTREME CU ON GINA'S FACE LYING ON THE FLOOR;

Water begins to slowly pool around her face. Her eyes blink with confusion.

WIDE VIEW OF SCENE;

Gina quickly sits as the water begins to rise around her. Face comes INTO VIEW and helps her to her feet. Ming and Sarah stand.

FACE

What the fuck!

MING

Where's the water coming from?!

The women scream with fear. Face leads them down the hall.

HALLWAY;

Face sees a string hanging from the ceiling. He pulls it and opens the staircase leading to the attic. The water is now waist deep. The girls tread their way to him.

FACE

Get up the ladder!

Quickly they climb the ladder followed by Face. He pulls it up slamming it shut just as a rush of water comes in.

KITCHEN CONTINUOUS;

The needle, cooking spoon, and bag of heroin are tossed back and forth in the rising water.

MING (V.O.)
Things got bad real fast.

We stay on the items for a BEAT then...

FADE TO BLACK:

36 AGAINST SCREEN: 36

Day Two.

FADE IN:

37 INT. ATTIC - DAY 37

Gina is lying in a corner, her face buried in vomit. Sarah sits on a trunk with her knees drawn into her chest as MING stares off into space.

MING (V.O.)
Without a fix Gina became sick. She
threw up three days straight.

ATTIC VENT;

Face looks out of the vent.

FACE
There's water everywhere. All I see
are the roofs of houses. We're
gonna die in here.

Sarah screams out, tears streaming down her face.

Gina continues to lie in her own pool of vomit. Ming takes her polaroid and takes a picture.

DISSOLVE TO:

38

INT. ATTIC - TWO DAYS LATER

38

Gina is now asleep in the same position we last saw her in. Ming is knocked out as well.

TITLE CARD ON SCREEN:

Day Four.

We PAN over to Sarah who is sleeping on the floor. We slowly ZOOM in on her face. Suddenly Face comes INTO VIEW. He gets real close to the girl, his face almost touching hers. Sarah opens eyes. Quickly Face covers her mouth with his hand.

FACE

Shhhhh. Just be quiet.

Face reaches down, opening his pants.

FACE (CONT'D)

I'm not gonna hurt you.

Sarah gives a muffled scream through Face's hand. The *rapist* becomes cold.

FACE (CONT'D)

Shut the fuck up. If you wake them up I'm going to fucking kill you!

Suddenly the girl reaches up and rakes Face across the eyes with her fingers. He backs up off of her.

She gives him a hard kick to the groin sending him crashing to his knees. Quickly Sarah stands and runs over to Gina.

Sarah desperately tries to wake her up.

SARAH

Gina, Gina!

Gina stirs but doesn't get up. She is weak and dehydrated. Ming awakes from Sarah's cries. She sits up.

MING

What's going on?

Face fights through the pain and stands. He looks to his left and sees a five pound barbell.

FACE

YOU CUNT!

Face picks up the barbell and charges over to Sarah and punches her in the face with the weight sending her to the floor. Face continues to belt her in the face, over and over and over again.

Gina weakly opens her eyes and witnesses the horror taking place before her.

MING

Face no!

The hand weight is now covered in Sarah's blood. Face stops. He is panting heavily as Gina looks on in shock. She slowly stands looking down at Sarah.

The SCENE goes completely silent as Gina screams out Sarah's name. Ming stares at the dead girl in shock.

DEXTER (V.O.)

Damn.

BACK TO SCENE:

39 EXT. CAFE BRAZIL - NIGHT CONTINUOUS

39

Dexter and Ming are sitting with their backs up against a wall.

TITLE CARD:

10:48 p.m.

MING

(sobbing)

She didn't die right away. We sat in there with her body for the rest of the day, watching her until she passed. The next day we were air lifted out by the Coast Guard. Gina told them that her cousin was still inside. The Coast Guard promised they would go back for her.

DEXTER

You guys didn't tell'em she was dead?

MING

No.

DEXTER
So no one knows what happened to
her body?

MING
No.

DEXTER
That's heavy man! I need a drink.
Come on, let's go inside.

They stand and head inside the club.

CUT TO:

40 EXT. SHERATON HOTEL - NIGHT 40

HIGH ANGLE ON '67 BLACK LINCOLN CONTINENTAL;

The car pulls up to the curb in front of the hotel. Boss and
Dre exit the car.

The two hit men head for the entrance of the hotel and go
inside the building.

41 INT. SHEARATON HOTEL - HALLWAY 41

The two men approach the room drawing their weapons as they
get ready to make the "hit". They take out silencers and
screw them on the end of the barrels.

DOOR OF SUITE/ LOW ANGLE;

Boss and Dre walk over to the door. Boss takes out the key
that Alex gave him. He attempts to insert it when...

The door opens.

Joan stands there in a bath robe with a towel wrapped around
her head.

JOAN
What took you so long? The hot
water in my shower has been out for
the past twenty minutes.

Joan looks down and sees the gun in their hands.

Boss and Dre raise their weapons.

WIDE SHOT OF THE THREE AT THE DOOR;

Boss fires.

Pissf!

The round strikes Joan in the head splattering blood against the wall and door. Her body falls to the floor with a THUD. Dre stands over her and fires two more shots into Joan's chest.

O.s. laughter comes from around the corridor of the hallway. The hit men raise their weapons anticipating having to kill someone else. We hear the sounds of a door opening and closing. The laughter stops.

BOSS
Come on nigga, let's go.

Dre tucks his gun away. Boss squats down and snatches off Joan's diamond pendent necklace. The men make their way down the hall.

LONG SHOT OF HALLWAY;

Joan's legs protrude out of the suite's entrance.

CUT TO:

42 INT. ALEX'S FRENCH QUARTER SUITE

42

Alex is sitting on the sofa dialing a number on his cell when a resound knock comes from the door.

He gets up off the sofa and heads over to the door.

ALEX
Who is it?

BOSS (O.C.)
Room service nigga.

The person on the other end of the phone picks up. Alex begins unlatching the door as he talks on the phone.

ALEX
(into phone)
Rick, my boy. What's going on?

Alex turns the knob and opens the door revealing Boss, Jay, and Dre. He holds his hands up confused. Alex motions for them to come in.

ALEX (CONT'D)
(into phone)
I was calling to see if I you knew
where I could score some powder?...
Yeah blow...

Boss makes a motion for Alex to hang up the phone.

ALEX (CONT'D)
(into phone)
Let me call you back Rick.

Alex's hangs up the phone as the three men enter the suite.

ALEX (CONT'D)
What's going on?

BOSS
We're here for the rest of the
money.

ALEX
The rest of the money? We agreed
you'd get the rest after--

BOSS
She's dead.

Alex is shocked.

ALEX
You killed her?

BOSS
Dead as Elvis.

Alex walks over to the bar and pours himself a drink.

ALEX
You really killed her?

Boss reaches into his pocket and takes out Joan's pendent. He
tosses it to Alex. Reality hits home.

BOSS
You satisfied nigga?

Alex picks up the bottle of Cognac and takes a swig.

Boss takes out his .9mm and unscrews the silencer. He blows
into the attachment.

BOSS (CONT'D)
The money?

ALEX
Sure. It's -- it's in the room in
my bag.

Alex turns and heads towards the bed room. He stops and turns around.

ALEX (CONT'D)
You fellas can fix yourselves a
drink if you like.

BED ROOM CONTINUOUS;

Alex closes the door behind him leaving a slight crack. Frantically he opens the closet and takes out a Black leather bag. Alex opens it and takes a quick glance at the money inside. He closes it.

ALEX (CONT'D)
(under his breath)
Fuck, fuck, fuck!

Quietly he runs over to the window. He raises the glass and begins to climb out feet first. He looks down at the ground below of the two story hotel.

LIVING ROOM OF SUITE CONTINUOUS;

Boss is antsy.

BOSS
(calling out)
Hurry up muthafucka! We ain't got
all night!

No response.

Boss becomes suspicious. He heads for the room.

BED ROOM;

Boss opens the door to the room. He is shocked by what he sees.

BOSS' POV

The bed room window is open as the curtains blow in the wind. Alex is ghost.

BOSS (CONT'D)
Sneaky bitch!

LIVING ROOM;

Boss runs into the room with his gun drawn.

BOSS (CONT'D)
Come on, that bitch jumped out the
window!

They tear out of the suite.

BED ROOM;

ANGLE ON NIGHT STAND:

We see the airline tickets sitting on the stand.

CUT TO:

43 EXT. TOULOUSE STREET - NIGHT 43

Limping, Alex crashes into people as he makes his getaway.

CHARTES STREET;

Alex crosses the street and heads for Jackson Square.

PICTURE FLASH;

44 INT. LINCOLN MOVING 44

Boss and his two goons scan the streets looking for Alex.

PICTURE FLASH;

45 EXT. CAFE BRAZIL 45

Alex limps over to the door, constantly watching for the hit men. He sees something down the block.

ALEX'S POV;

The Lincoln pulls up to parking meter near a park. The *suicide doors* open as Boss exits the car.

Quickly Alex ducks inside the club.

46 INT. CAFE BRAZIL CONTINUOUS

46

The party is now on. The floor is packed with an eclectic mix of Latinos, blacks, and whites. The sounds of Africa Bambaatta's "Planet Rock" booms through out the small club.

Alex fights his way through the sea of people on the dance floor when suddenly...

He SLAMS directly into someone, MING.

ALEX
Excuse me Miss, I'm sorry.

MING
(angry)
Watch it asshole!

Alex looks past her and sees that Dre has entered the club. He reaches into his coat pocket and takes out some loose cash. He stuffs it in Ming's hand. He uses her as a shield.

ALEX
This is for you. Stay here and don't move.

MING
What are you doing?

ALEX
Just stand still.

BAR CONTINUOUS;

Dexter scans the dance floor and sees Alex talking to Ming.

DANCE FLOOR CONTINUOUS;

MING
Why?

ALEX
It's complicated. Just stay still.

ENTRANCE OF CLUB;

Dre scans the club but doesn't see Alex. Boss and Jay pop in, take a quick look and motion for Dre to roll out. They leave.

ALEX (CONT'D)
Thank you.

Dexter comes over carrying a couple of beers. He hands one to Ming.

DEXTER
Who's the square?

MING
I don't know this guy.

Ming shows Dexter the wad of cash in her hand.

DEXTER
What's your story man?

ALEX
Let's go over to the bar.

Dexter studies him for a moment. The trio head for the bar.

BAR CONTINUOUS;

As they take their seats the Bartender sets a napkin on the counter in front of Alex.

BARTENDER
What ya tasting Doc?

ALEX
Give me a shot of Tequilla.

Alex turns to the gutter punk couple.

ALEX (CONT'D)
Is there a back way out of here?

DEXTER
Why?

ALEX
(looking back at the door)
I really need to get out of here
and I need to be inconspicuous.

MING
Who are you running from?

ALEX
Look--

Alex takes out his wallet and takes out a crisp one hundred dollar bill. The Bartender sits the drink in front of him. Alex shoots down the liquor.

ALEX (CONT'D)

--is there a back way out of here?

Dexter takes the money from Ming and then...

DEXTER

Follow me.

The trio get up from the bar and head to the back of the club.

WE follow them as they walk through the club, into the kitchen, down a narrow hallway to...

47

EXT. CLUB ALLEY CONTINUOUS

47

Alex dials a number on his cell phone. The answering machine picks up. He hangs up disgusted. He turns to the punks.

ALEX

You kids wouldn't know where I could score some blow?

DEXTER

What, do you think we're stupid? Fuck you six-up!

ALEX

Six-up?

MING

A cop.

ALEX

I'm not a cop. Can you help me?

Dexter studies him.

DEXTER

You're not a cop!

ALEX

I'm attorney. I just need something to calm my nerves. You know where I can get some snort?

DEXTER

I might know a place. What's in it for us?

Alex shakes his head.

ALEX
Jesus kid your fucking killing me.
I got you okay. Just help me!

Ming gives Dexter a look. He shrugs his shoulders.

DEXTER
Get us a cab and we'll be on our
way.

CUT TO:

48 INT. CAB - PARKED

48

Alex gets into the cab followed by Dexter and Ming.

The Driver looks the trio over, the odd couple.

DRIVER
(to Alex)
These your friends?

ALEX
Uh, yeah.

DEXTER
He's a filmmaker, he's doing a
documentary on us.

DRIVER
Whatever. Where to?

DEXTER
Just drive, we'll give you
directions.

DRIVER
No dice. I don't go anywhere unless
I have a definite destination.

Alex quickly reaches into his coat pocket and takes out a bill fold. He pulls a one hundred dollar bill from it and hands it to the Driver.

ALEX
No need to cut on the meter. Just
take this and take us where the kid
tells you.

The Driver takes the money and stuffs it into his shirt pocket.

Alex ducks down in the seat.

49 EXT. STREET - NIGHT CONTINUOUS 49

The Cab takes off down the street.

CUT TO:

50 EXT. F.E.M.A. TRAILER - NIGHT 50

Damon walks up to the trailer. He knocks on the door.

DAMON

Face! Open up you fucking fag!

No response. He bangs on the door again. Nothing. Damon opens the screen.

DAMON (CONT'D)

Gina! Face!

He turns the knob and to his surprise the door opens. Damon enters.

51 INT. F.E.M.A. TRAILER CONTINUOUS; 51

Damon enters the trailer. He turns and looks towards the bed room. He sees Gina's bare foot.

DAMON

I didn't catch you in there giving
her a root did I?

Damon advances closer.

DAMON'S POV;

The room is a bloody mess. Their dead bodies lie side by side in the small bed room.

DAMON (CONT'D)

Holy fuck!

Damon falls back in shock. He begins to regurgitate all over the floor. The reality of the situation hits him. Damon looks around the room. He ventures into the bed room. Damon discovers a small bag of heroin resting on the floor. Quickly he picks up the bag and stuffs it into his pocket. Damon takes the bottom of his shirt and wipes down the door knob.

He backs out of the trailer and closes the door using his shirt.

CUT TO:

52 EXT. IBERVILLE HOUSING PROJECTS - NIGHT 52

The Cab pulls up in front of the projects and comes to a stop.

TITLE CARD ON SCREEN:

12:08 a.m.

The trio exit the cab.

ALEX
(to the Driver)
Keep the meter running.

They begin to make their way towards the "Concrete Towers".

ALEX (CONT'D)
Who exactly are we coming here to see?

DEXTER
My cousin Tee.

ALEX
Your cousin? Cool.

53 INT. HALLWAY OF PROJECT BUILDING 53

They ascend a flight of steps and stop at an apartment labeled E.

Alex examines graffiti on the wall.

ALEX
(reading out loud)
That third ward kicking it.

Dexter knocks on the door.

DEXTER
Ghetto poetry.

Alex looks around the dingy dark hallway.

ALEX
People are back living here?

DEXTER
A few, my cousin is one of them.

54 INT. PROJECT APARTMENT

54

PEEP HOLE POV;

The person from behind the door is watching Dexter as he stands there pounding away on the door.

HALLWAY;

ALEX
You sure this guy is here?

DEXTER
(raises his hand to knock
again)
He should be here man. It's cool
dude, you don't have to worry--

Suddenly the door opens and a BLACK HAND reaches out and grabs Dexter, pulling him inside the apartment.

The door SLAMS shut leaving Alex and Ming standing there to ponder.

ALEX
(turns towards Ming)
Okay, maybe we should leave.

MING
It's cool cat daddy. That's his
cousin.

55 INT. TEE'S APARTMENT

55

TEE, Dexter's cousin, is standing at the door BUTT ASS BAKED. He shoves Dexter down to the floor.

TEE
Nigga what the fuck's wrong wit'
you?! Knocking on my goddamn door
at this time of night!

Dexter gets up. He is shocked that Tee is standing there with out any clothes on.

DEXTER

Damn cuz, watch how you grab a brother. I'm fragile ya know. Dude, where are your clothes?

TEE

Man fuck all dat! What you want?!

LADY (O.C.)

(calling out from the bed room)

Tyrone baby, what's going on?

TEE

Nothing, I'll be there in a minute.

LADY (O.C.)

Tyrone I ain't come over here for this shit!

TEE

What the fuck I just said? Chill the fuck out and I'll be there in a minute!

(turns to Dexter)

What I told you about bringing them junkie-ass gutter punk friends of yours around my goddamn crib?!

Dexter walks over to Tee.

DEXTER

I was bringing you a customer.

TEE

What, a crack head?

DEXTER

No a guy I just met in Jackson Square.

TEE

He got money?

DEXTER

Yeah, he's an attorney.

Tee studies Dexter for a moment and then...

DOOR;

TEE'S POV.

The door opens. Alex and Ming stand there. They are shocked at the nude man standing there before them.

TEE (O.S.)
 Don't just stand there stupid
 muthafuckas, come the fuck on in!

Alex and Ming enter the apartment. The door SLAMS shut behind them.

56

INT. PROJECT APARTMENT

56

Tee, now wearing boxers, approaches Alex.

TEE
 What you want white boy?

ALEX
 Uh, you got any coke?

TEE
 (Tee studies him)
 You ain't them people huh?

Alex looks at Dexter confused. Dexter looks at Tee and shakes his head "no".

TEE (CONT'D)
 Follow me.

KITCHEN CONTINUOUS;

The light is turned on in the kitchen as they enter.

Roaches scatter everywhere as they are encountered by the light.

Tee walks over to a set of canisters resting on the counter. He opens up the large canister and takes out a fifty dollar bag of cocaine.

TEE (CONT'D)
 What' you want a fiddy?

ALEX
 Yeah give me ten of them.

Dexter and Ming give each other a look.

TEE
 Fa sho.

The LADY from the bed room enters the kitchen dressed in a wife beater and panties. She walks over to the fridge and takes out a beer. She looks at Tee and rolls her eyes. The Lady leaves the kitchen as Tee shakes his head.

TEE (CONT'D)
(underneath his breath)
Crazy bitch.

Tee turns to Alex.

TEE (CONT'D)
What else?

ALEX
You got any smack?

Dexter watches, intrigued.

TEE
Whatever you need white boy.

Tee reaches under the kitchen sink and takes out two bags of heroin.

Dexter grabs Ming and pulls her off to the side.

DEXTER
Let's get some blow.

MING
Awww Dex, I thought we said we were gonna kick.

DEXTER
I know baby, this'll be the last time. When we get out of New Orleans that's it. We'll get straight.

MING
We're never gonna kick if we do this.

DEXTER
Yes we will, I promise baby just trust me.
(calls out to Tee)
Say cousin, you got some X?

Tee gives him a look.

TEE
Say nigga, you got some money?

DEXTER
I got money.

ALEX
Throw it in, I'll pay for it.

Tee looks at Alex and then at the two junkies. Fuck it. He opens another canister and takes out a prescription bottle filled with Ecstasy pills.

Ming, disgusted, shakes her head..

TEE
Now check dis out white boy, that's
three hundred for the X, five
hundred for the coke and a bill for
the smack.

Alex reaches in his pocket and takes out a wad of cash. He peels off the money and places it on the counter.

ALEX
There you go my man. Muchas
Gracias.

TEE
Dinada muthafucka.

DEXTER
Well let's be out.

Alex and Ming turn and head out of the kitchen.

Dexter turns to Tee.

DEXTER (CONT'D)
You got a cigarette?

Tee grabs a pack off of the counter and hands them to Dexter.

TEE
Keep'em. Listen nigga, you lucky I
didn't rob that fucking white boy.
Don't ever come to my fucking crib
dis late again with them goddamn
gutter punk friends of yours and
shit, you hear me?

DEXTER
 (mocking him in a heavily
 laced New Orleans accent)
 I feel ya whoady!

Tee turns around and Dextere smacks him hard on his naked
 ass.

He tears out off into the living room and out of the
 apartment.

TEE
 I'm a beat yo bitch-ass next time I
 see ya!

Tee walks out of FRAME.

He turns off the light.

57 EXT. PROJECT APARTMENT - NIGHT

57

The trio head over to the cab. Suddenly Alex stops. He pats
 down his coat pocket. He realizes...

ALEX
 Shit, the tickets!

Alex turns to Dexter and Ming.

ALEX (CONT'D)
 Hey, where are you guys staying?

DEXTER
 In a F.E.M.A. trailer. Why?

ALEX
 I got a suite in the French
 Quarters that is paid for the
 weekend and I'm leaving tomorrow.
 If you guys want, you can stay
 there for a couple of days.

Dexter and Ming share a look. Something's not right about
 this guy.

DEXTER
 What's your story man?

ALEX
 You guys want the suite or not?

Dexter and Ming share another look.

FADE TO BLACK:

58 AGAINST BLACK SCREEN: 58

12:42 a.m.

FADE IN:

59 EXT. CANAL STREET - NIGHT 59

ANGLE ON TIRE SPINNING AS LINCOLN TRAVELS DOWN THE DESERTED STREET;

60 INT. LINCOLN MOVING CONTINUOUS; 60

We see the three men sitting inside the car scanning the streets for Alex.

CUT TO:

INT. SHERATON HOTEL HALLWAY

DOLLY SHOT from behind of hotel's House Keeper pushing a cleaning cart down the hall. She turns the corner and as she does so the Woman's sees Joan's legs protruding out of the door.

ANGLE ON HOUSE KEEPER;

She is cautious as she continues moving closer to Joan's dead body.

HOUSE KEEPER'S POV;

As she gets closer she sees the body. The woman SCREAMS.

CUT TO:

61 INT. FRENCH QUARTER HOTEL - NIGHT 61

ANGLE ON NIGHT STAND;

The airline tickets are where we last saw them. Alex's hand comes INTO VIEW and picks them up. We TRACK up from the table to him. He smiles and sticks the tickets in his coat pocket.

ANGLE ON HEROIN BRING COOKED IN A SPOON;

A needle comes INTO VIEW and is inserted into the liquid drawing it up.

Dexter inserts the needle into his arm.

Ming shoots down a glass of scotch. She pops an ecstasy pill into her mouth. A look of sadness washes over her face.

BED ROOM CONTINUOUS;

Alex limps around the room stuffing a duffle bag with clothing when suddenly the sounds of Mozart fills the room as his cell phone's ring tone goes off. He answers.

ALEX
(into phone)
Hey baby.

62 INT. WHISKEY BLUE LOUNGE/HOTEL SUITE SCENES INTERCUT: 62

Sophie is sitting at the bar drinking an Apple Martini as she talks to Alex.

SOPHIE
(into phone)
Where are you? I'm lonely.

ALEX
I'm packing my things now sweetie,
there's been a change of plans.
We're leaving tonight.

SOPHIE
Tonight? What's wrong?

ALEX
I can't talk right now. Just be
ready when I get there.

CUT TO:

63 INT. LINCOLN MOVING - NIGHT 63

Dre is behind the wheel with Jay in the passenger seat.

Boss talks on a cell phone in the back seat.

BOSS
(angrily speaking into his
cell phone)
--he fucking skipped out on us...
(MORE)

BOSS (CONT'D)

Well one of you muthafuckas gone
pay me my money!... We looking for
that nigga now... Wung I don't work
like this... You better hope we
find this muthafucka, ONE!

Boss SLAMS down the flip phone.

PICTURE FLASH:

CUT TO:

64

INT. ALEX'S FRENCH QUARTER SUITE

64

Ming snaps a polaroid shot of Dexter who is sitting on the sofa stoned. She drops the photo on the table where three other pictures of Dexter rest.

DEXTER

Chill baby. You're gonna give me a
stigmatism or something.

Ming walks over to Dexter and plants a kiss on him. She takes his hand and puts it underneath her shirt. Opening his mouth Ming pops in an ecstasy pill as Dexter gropes her breast.

BED ROOM;

Alex reaches inside his suit's coat pocket and takes out one of the fifty dollar bags of coke and opens it. He sticks a small spoon inside and takes out a pebble size amount of powder and snorts it.

LIVING ROOM/BED ROOM OF SCENES INTERCUT;

Dexter and Ming are really into to it now, going at it like animals.

Alex snorts up more of the coke. This time something is wrong. He begins to cough. Painfully he rubs his nose as blood begins to trickle from it.

Ming's legs are straddled across Dexter's shoulders as he continues to lay into her. She moans with pleasure.

Alex is now clutching at his chest. Loosing his breath he stumbles around the room. Alex falls down to one knee.

ALEX

Shit! Ughhhhh--

Dexter begins to climax. He works faster and faster to reach his peak.

The pain is now unbearable for Alex.

Dexter climaxes, his face SMACKS the arm rest of the sofa.

Simultaneously Alex's face smacks the floor. Eyes open, life gone. A steady stream of blood flows from his nose. We stay on the dead Alex for a BEAT and then...

FADE TO BLACK:

65 ON BLACK SCREEN: 65

The sounds of the Mozart ring tone rings continuously.

FADE IN:

66 INT. FRENCH QUARTER HOTEL - LATER 66

CU ON CLOCK RADIO;

It reads; **3:14 a.m.**

CU ON CELL PHONE.

The cell phone is ringing on the floor besides Alex's blurred silhouette.

LIVING ROOM;

Dexter and Ming are lying on the sofa asleep. Ming's eyes suddenly open.

MING

Dexter.

DEXTER

Huh?

MING

You hear that?

Dexter opens his eyes. He hears the cell phone.

DEXTER

It's Mozart baby.

MING

Where's that guy?

DEXTER

I don't know maybe he left.

Dexter stands and puts on his pants. He makes his way towards the ringing cell phone.

BED ROOM;

Dexter opens the door. He doesn't see Alex who is lying on the side of the bed out of view. He continues towards the sound of the phone when he finds the body.

DEXTER (CONT'D)
Hey dude, you alright?

Dexter squats down besides Alex. He sees the dried up blood around his nose and that his eyes are rolled back into his head.

DEXTER (CONT'D)
Oh shit!
(calling out)
Ming! Ming!

Ming enters the room pulling up her panties. She walks over to Dexter and sees Alex's body.

MING
Oh my God! What's wrong with him?

DEXTER
I think he's dead.

MING
What do you mean he's dead?!

DEXTER
Look at him!

MING
Check his pulse! Your dad didn't teach you anything about that?!

DEXTER
(raises his voice)
He's a school teacher not a doctor!
I don't know anything about that shit!

MING
Don't raise your fucking voice at me Dexter!

The cell phone continues to ring as Dexter regroups. He touches the attorney's neck to check his pulse.

MING (CONT'D)

Well?

DEXTER

Nothing.

MING

Shit man, what are we gonna do?! We were supposed to kick!

DEXTER

Come on, let's move him to the bed.

Dexter grabs Alex underneath his arm. Ming watches as her eyes well up with tears.

DEXTER (CONT'D)

Why are you just standing there?
Help me.

Ming reaches down and grabs Alex by the ankles. She lifts him up and places him in the bed.

Dexter begins going through Alex's pockets.

MING

What are you doing?

Dexter finds his wallet and takes out the remainder of the cash Alex has on his person.

DEXTER

Bingo.

MING

Come on man! Let's go!

Ming turns to run when she trips over the black leather bag on the floor. Dexter leaves the dead man and checks on her.

DEXTER

You okay babe?

Ming shakes her head "yes". Dexter eyes the bag. He grabs the handle and pulls it closer towards him.

Dexter unzips the bag and shocked by what he finds. MONEY. He reaches inside and takes out a stack of cash.

DEXTER (CONT'D)

HOLY SHIT!

Ming comes over and looks inside the bag.

MING

Whoa! How much do you think it is?

DEXTER

I don't know. A lot.

The cell phone continues to ring. Ming turns and heads in that direction.

DEXTER (CONT'D)

Wait! Don't touch it. In fact don't touch anything. Go put your pants on, we're getting out of here.

MING

What about the money?

DEXTER

We're taking it with us. You wanna take the dope?

MING

Are we gonna kick or what Dexter?

Dexter gives her look. The history of their drug abuse is deep. Exasperated, Dexter grabs the bag of cash. They exit the room.

LIVING ROOM OF SUITE;

Ming begins to get dressed.

Dexter quickly grabs a needle and a bag of heroin as Ming's attention is diverted.

BED ROOM;

The cell phone continues to ring. In the B.g. we see Alex's body.

CUT TO:

67

EXT. TCHOUPATOULAS STREET - NIGHT

67

Sophie is standing on the corner on her cell phone.

SOPHIE

(teary eyed)

Come on Alex, pick up baby!

CUT TO:

68 EXT. FRENCH QUARTER HOTEL - NIGHT 68

The Black Lincoln pulls up to the curb outside of the hotel. Boss, Jay, and Dre exit the car.

BOSS

We gone check his room and see if
we can find out where this
muthafucka from so we can hunt him
down and light his ass up!

69 INT. FRENCH QUARTER HOTEL CONTINUOUS 69

Ming is tying her boots as Dexter impatiently waits on her.

DEXTER

Would you hurry up!

MING

Don't rush me.

LOBBY OF HOTEL

Boss and the two hit men are talking to a female desk CLERK.

BOSS

--ya see baby girl, we can't find
our key and we can't give the name
listed on the room because it was
booked for us by someone else ya
dig. But--

Dre takes out a hundred dollar bill and places it on the counter. She looks at the bill and then at the men. Clearly it is not enough money for what they are asking.

BOSS (CONT'D)

Why don't you take this let us roll
on up.

The Clerk blows a bubble from the gum she's chewing and shakes her head "no".

Boss takes out an additional two hundred and slides it her way. She takes the money and quickly stuffs it in her pocket.

The Clerk opens a drawer and takes out a key and hands it to Boss. The trio turn and head towards the stairs.

DEXTER AND MING AT SUITE DOOR;

Ming walks over to him.

DEXTER

Let's go.

Dexter turns off the lights as they head out of the door.

HALLWAY SLOW MOTION;

The two head for the staircase.

STAIRCASE;

Boss and his two goons are coming up the stairs.

DEXTER AND MING;

Continue to make their way out of the hotel. As Boss and the boys approach.

Dexter SLAMS into Jay as he comes up the steps. During the collision, the black leather bag is knocked out of Dexter's hand.

CU ON BAG FALLING DOWN STAIRS IN SLOW MOTION

The SCENE is silent as We see the bag's descent. It comes to rest at the bottom of the staircase with a deafening BOOM.

REGULAR SPEED;

Jay grabs Dexter and SLAMS him against the wall. He whips out his gun and JAMS into the gutter punks's ribs. Ming looks on terrified.

BOSS

(to his cohorts)

Come on! We got other shit to deal with.

Jays shoves him out of the way. The hit men continue on their way as Dexter and Ming quickly race down the stairs. They grab the bag and tear out of the hotel.

70

EXT. TOULOUSE STREET - NIGHT

70

Dexter and Ming quickly walk away from the hotel.

MING

What are we gonna do now?

DEXTER

We'll go to the bus station, pick up a couple of tickets and just go anywhere.

Dexter takes her hand and leads her down the block.

71 INT. FRENCH QUARTER HOTEL CONTINUOUS

71

The SCENE is BLACK. We hear the sounds of keys being inserted into a door knob.

The door opens. The men enter the suite. Dre turns on a lamp in the living room. They search the room, looking for any signs of Alex. The gangsters tear the room apart, removing pillows from the sofa, opening drawers and dumping them out. Mozart continues to omit from the bed room.

Boss notices the coke and needles on the table. He picks up one. He sees something that catches his attention. Boss picks up a polaroid picture of Dexter. His train of thought is broken by the sounds of Mozart. Boss stops the fellas and motions for them to move toward the bed room. All three draw their weapons as they head for the room.

BED ROOM CONTINUOUS;

Alex's dead body is lying across the bed.

Boss motions for Dre to move in on the lawyer. Dre knows the drill. He picks up a pillow and suddenly SLAMS it over Alex's face and holds it down as Jay moves in and shoves his .9mm into the pillow. He fires twice. A pool of blood forms around Alex's head.

Mozart continues to fill the room. Boss walks over to the phone and picks it up.

BOSS

(reading the name)

Sophie.

He turns to Jay and Dre.

BOSS (CONT'D)

Search the room.

They comply as Boss flips up the phone. He listens.

SOPHIE
 (on the other end of the
 phone)
 Alex? Alex?

BOSS
 (into phone)
 Who the fuck is this!?

72

EXT. TCHOUPATOULAS STREET

72

Tears are now streaming down Sophie's face.

THE TWO SCENES INTERCUT;

SOPHIE
 Where is Alex? What's going on?

BOSS
 Where's the money baby girl?

SOPHIE
 I don't know what you're talking
 about?

BOSS
 Bitch don't play stupid with me!
 Where's the money?

Sophie is terrified. She begins to sob uncontrollably.

SOPHIE
 I-- I knew-- I knew this would end
 this way!

BOSS
 Hey, I don't want to hear all that
 shit! Tell me where the money is or
 I'm a find you and decapitate your
 muthafucking ass!

SOPHIE
 The money was in the black bag.
 Where is Alex--

Boss hangs up the phone. He looks on at the polaroid in his
 hand. It dawns on him.

FLASH BACK;

CU ON BAG FALLING DOWN THE STEPS IN SLOW MOTION;

BACK TO:

BOSS
Muthafucka!

Boss stops the men from searching the room.

BOSS (CONT'D)
(points at the Polaroid)
This nigga and that gook got the
money!

The men take off out of the suite.

We PAN over to Alex's dead body lying in the bed with the pillow covering his head drenched in blood as his cell phone begins to ring again filling the room with Mozart.

CUT TO:

73

EXT. FRENCH QUARTER STREET - NIGHT

73

Dexter and Ming are frantically walking down the street when Ming stops. She's woozy.

MING
Dex, my stomach--

DEXTER
Come on babe we gotta keep moving!

Ming begins to regurgitate, splattering puke all over Dexter's pants.

DEXTER (CONT'D)
Shit!

MING
I'm sorry baby. I told you I wanted
to kick.

Dexter wipes off the puke with his hands.

MING (CONT'D)
I need to sit down.

She throws up again.

DEXTER

Alright. Let's stop in One Eyed
Jacks. We'll get a Sprite and
settle your stomach.

He puts his arm around Ming and helps her down the street.

CUT TO:

74

INT. SHERATON HOTEL

74

Detectives and uniformed Officers line the hallway. Police
tape is strewn about. Cops examine Joan's dead body.

DETECTIVE I

She was a local woman. The room is
registered to a Mr. and Mrs.
Alexander Fletcher.

DETECTIVE II

She was shot once in the head and
twice in the chest.

DETECTIVE I

Any word on the husband's
whereabouts?

A young uniformed OFFICER walks over to the two Detectives.

OFFICER

They're trying to locate him now.

DISSOLVE TO:

75

CU. ON KEY BEING INSERTED INTO A LATCH;

75

The latch is turned and the door opens.

76

INT. ALEX'S FRENCH QUARTER HOTEL ROOM

76

The door opens as a Manager lets in two Uniformed Police
officers. They venture off inside the living room where they
discover the drug paraphernalia and the polaroid pictures.

They see that the room has been completely destroyed. One of
the Officer's venture off into the bed room.

OFFICER (O.C.)
 (calling out)
 Got a body!

CUT TO:

77 INT. POLICE STATION 77
 Reynolds and Hobert quickly walk down the hallway.

78 EXT. FRENCH QUARTER POLICE STATION - NIGHT 78
 The two Detectives enter an unmarked police car. The vehicle
 TEARS off down the street sirens BLAZING.

CUT TO:

79 EXT. ONE EYED JACKS - NIGHT 79
 Dexter helps Ming into the club.

80 INT. ONE EYED JACKS CONTINUOUS 80
 The couple head over to the bar. Ming takes a seat on a stool
 next to an enormously FAT MAN who is passed out drunk. The
 Bartender turns and faces the two.

BARTENDER
 What's up streets? I was hoping
 your black ass drowned during the
 hurricane.

DEXTER
 Ha ha asshole. Let me get a Sprite
 for my girl and Carona for me.

Dexter takes out the money he swiped from Alex's wallet.

BARTENDER
 Six bucks.

Dexter pays him.

DEXTER
 (to Ming)
 Sit tight baby. I'm gonna go use
 the toilet.

Ming nods her head "okay". Dexter takes the bag of money and heads for the rest room.

REST ROOM CONTINUOUS;

Dexter enters the rest room. The place is illuminated by red lights. He goes into one of the stalls.

STALL CONTINUOUS;

Dexter takes a seat on the toilet and begins removing the money from the bag and places it inside of his back pack.

CUT TO:

81 EXT. ONE EYED JACKS 81

The Black Lincoln pulls up to the curve across the street. The engine is KILLED. Boss emerges from the car. He heads into bar.

82 INT. ONE EYED JACKS CONTINUOUS; 82

Ming is sitting at the bar with her head down besides the Fat Man.

Boss walks up to the counter. The Fat Man is perched on the stool, the barrier between Boss and Ming.

BOSS
(to the Bartender)
Yo E., where's Mr. Wung?

BARTENDER
What's up B? Mr. Wung ain't in.

BOSS
Where he at?

BARTENDER
I dunno. He came in here earlier to check the receipts and then he split. You want something?

BOSS
Nah nigga, I'm cool. FUCK!

BARTENDER
You alright?

BOSS
(ignores the question)
I gotta piss.

Boss heads for the rest room.

REST ROOM CONTINUOUS;

Boss enters the rest room and goes over to the urinal and begins to relieve himself.

STALL;

Dexter stuffs the last bundle of cash inside the back pack and places the black bag on the back of the commode when...

Boss' cell phone begins going off. He checks the number and quickly answers the phone.

BOSS (CONT'D)
(into phone)
Yo where the fuck you at?! I'm in
your bar nigga... Yeah we found
him... No! The money wasn't there
but we think we know where it is...

Boss goes into the adjacent stall next to Dexter's. He sits down and closes the door.

BOSS (CONT'D)
--well if you didn't trust the
muthafucka why'd you bring us in on
this shit from jump?... The money
was in the black bag.

Dexter hears the conversation. He looks back at the bag on the commode and makes the connection.

BOSS (CONT'D)
(whispers)
--of course we put a clap in him...
I got a picture of some nigga...

Boss takes out the picture and drops it on the floor.

DEXTER'S POV;

He sees the picture of himself on the floor.

Fear engulfs him.

Boss' hand comes INTO VIEW and picks up the photo.

Dexter stands and picks up he back pack. He exits the stall.

BAR;

Dexter walks over to Ming who is finishing up the Sprite.

DEXTER
Come on we gotta go.

MING
What's wrong?

Dexter grabs her by the arm and leads her out of the bar.

83 EXT. ONE EYED JACKS CONTINUOUS

83

Dexter and Ming head up the street.

LINCOLN PARKED;

Jay is behind the wheel asleep as Dre goes through numbers on his cell phone unaware that Dexter and Ming have just exited the bar.

REST ROOM CONTINUOUS

BOSS
(into phone)
I don't give a fuck if he is your attorney, I want my money!... I don't want to hear that shit!... Now if I don't find these two muthafuckas that got my money I will be looking for you! One way or the other somebody gone pay up!

Boss hangs up the phone.

He exits the stall and heads over to the sink to wash his hands. Boss looks at himself in the mirror. Something catches his attention. In the mirror he sees an empty black bag resting on the back of the toilet in the stall.

84 EXT. FRENCH QUARTER STREET CONTINUOUS

84

Dexter and Ming walk down the street.

MING
--and he had a polaroid of you?

DEXTER
Yeah, I saw it. He was talking
about the money too.

MING
What did he say?

DEXTER
Apparently that guy owed the money
to the guy in the stall.

MING
What do you wanna do? Give it back.

DEXTER
Hell no! We're keeping the money.

85 EXT. ONE EYED JACKS CONTINUOUS

85

Boss exits the club. He walks over to the Lincoln and SLAMS his hand down on the hood. The men inside are startled. Boss shows them the empty bag.

BOSS
The monies' gone!

DOWN THE BLOCK;

In the B.g. Dexter and Ming turn the corner and to their surprise...

The Cop from the Square is standing there detaining a drunk.

The couple stop. They detour back around the corner heading towards One Eyed Jacks and the hit men.

ANGLE ON HIT MEN;

Boss is talking to his goons MOS as he looks down the block. He sees the couple.

BOSS'S POV SLOW MOTION;

Dexter and Ming cross the street unaware they are being watched.

Anger builds in Boss's face.

BOSS (CONT'D)
(yelling out to Dexter)
Hey! You, come here!

Dexter and Ming stop cold in their tracks.

Jay and Dre exit the car. The trio start moving towards the couple.

Dexter grabs Ming by the wrist. They turn and take off down the street.

The Hit men take off after them.

86 EXT. FRENCH QUARTER STREET CONTINUOUS

86

Dexter and Ming round the corner at top speed.

The trio round the corner in hot pursuit.

Dexter and Ming fight their way through the busy crowd of Red Cross and Katrina relief workers. The hit men get swept up in the sea of people.

Dexter and Ming turn the corner heading another street.

Boss, Dre and Jay round the corner looking for the couple who seemed to have vanished into thin air. They continue down the street.

PAN OVER TO PIRATE ALLEY NEAR CATHEDRAL;

We slowly DOLLY down the alley over to a RED DUMPSTER up against the side of the Cathedral.

DISSOLVE TO:

87 INT. DUMPSTER

87

Dexter is holding Ming in his arms. They are surrounded by trash.

MING

Dexter, that was them?

DEXTER

Shhhhh!

MING

They were chasing us about the money weren't they?

Dexter holds up his index finger to his lips. He listens out for the gangsters.

MING (CONT'D)
 (whispers)
 What are we gonna do?

DEXTER
 We're gonna chill here for a minute
 and then we'll head to the bus
 station.

MING
 We gotta kick Dexter. We gotta
 kick.

DEXTER
 I know baby, we will.

He gives her a kiss on the forehead.

DISSOLVE TO:

88

INT. FRENCH QUARTER HOTEL - JUST BEFORE DAWN

88

The suite is crawling with Detectives and Forensic experts.

AGAINST SCREEN:

5:12 a.m.

Detective Reynolds walks INTO VIEW and heads into...

BED ROOM CONTINUOUS

Reynolds enters the room as Detectives search the room for
 evidence, dusting for prints etc. He walks over to Alex's
 dead body.

REYNOLDS
 What's the story?

DETECTIVE
 Not sure yet. We received a call
 from a lady saying that her
 boyfriend was in trouble. Cops show
 up and find the body.

Reynolds walks around for a closer look. He removes the
 pillow. We see bullet wounds under Alex's left cheek and
 forehead.

DETECTIVE (CONT'D)

That's not all. His wife was found in the Sheraton shot multiple times in the face and torso. Both rooms were registered to a Mister Alexander Fletcher.

REYNOLDS

His wife? I thought you said his girlfriend called?

DETECTIVE

Pardon fucking me Reynolds, I guess she was his mistress. They got her down at the station questioning her.

Hobert walks in with another Detective wearing latex gloves. In his hand he holds a polaroid of Dexter that Ming took.

HOBERT

This photo was found in the living room.

He hands it to Reynolds.

HOBERT (CONT'D)

Seems like the two of them were shooting up dope together.

Reynolds studies the photograph.

REYNOLDS

Well, let's put an A.P.B. out on this guy.

ANGLE ON POLAROID;

We slowly ZOOM in on Dexter's face.

DISSOLVE TO:

89

INT. DUMPSTER - MORNING

89

Dexter is startled out of his sleep. He wakes Ming.

DEXTER

Come on babe, we gotta go.

90 EXT. ALLEY CONTINUOUS;

90

DUMPSTER;

AGAINST SCREEN"

7:12 a.m.

The lid opens on the dumpster. Dexter checks to see if it is safe to come out. It's clear. He motions to Ming to come out. They jump out of the dumpster. Dexter hands her the back pack.

DEXTER

Hold the money.

Dexter walks over to the corner. Cautiously he peeps around the wall.

DEXTER (CONT'D)

It's cool. Let's go.

They walk up the block in front of a bar where a worker is standing out front cleaning the sidewalk with a hose.

DEXTER (CONT'D)

Let's go inside and see what time it is.

They enter the bar.

91 INT. BAR CONTINUOUS

91

BARTENDER

(seeing them come in)

We're closed!

DEXTER

Just wanted to know the time my friend.

BARTENDER

We're closed asshole!

Ming's attention is drawn to the television as Dexter and the Bartender continue to talk MOS.

We ZOOM past the Bartender and into the T.V.. The news is on.

REPORTER

Again recapping today's top story.
Police are looking for this man in
connection with two murders--

The polaroid picture of Dexter flashes across the screen.

ANGLE ON MING;

Her jaw drops.

REPORTER (CONT'D)

--that took place last night
involving a local man and his wife
in two separate incidents.

MING

Dexter.

BARTENDER (O.S.)

GET OUT OF HERE!

Ming motions for Dexter to turn around and look at the television. He turns confused. Immediately he sees the polaroid of himself on the screen along with the words **Crime Stoppers 504-555-2121.**

The Bartender sees that they are not paying attention to him. He turns to see what they are looking at.

Ming grabs Dexter by the coat and drags him out of the bar.

The Bartender turns around but the couple is long gone.

92 EXT. STREET - MORNING

92

Dexter and Ming quickly walk down the street.

DEXTER

What the hell was that about?!

MING

The police are looking for you!

DEXTER

I didn't do nothing!

MING

We gotta hurry up and get to the
bus station.

Quickly they round a corner when...

ENTRANCE OF RESTAURANT;

Dre and Jay exit the restaurant carrying to go plates. They turn to their left and notice Dexter and Ming.

The couple stop, FROZEN in their tracks.

We QUICK PAN over to the parked Lincoln where Boss sits in the passenger seat. He sees the gutter punks.

We QUICK PAN back over to the four standing on the side walk.

Dexter and Ming turn and break out into a WILD run in the opposite direction.

Jay and Dre drop their plates and draw their weapons. Dexter and Ming take off in opposite directions. Jay darts after Ming as Dre goes after Dexter.

LINCOLN PARKED CONTINUOUS;

Boss slides over into the driver's seat and starts the car. He backs out into the street and continues to maneuver the car backwards trying to keep up with the chase.

PARKING GARAGE OF HOTEL

Dexter runs into the garage darting in and out behind parked cars. Dre is trailing him with his gun at his side.

STREET;

Ming runs with all her might trying to escape Jay who is gaining ground on her, step by step.

93 EXT. STREET 93

Boss spins the Lincoln around and heads up the street.

94 INT. LINCOLN MOVING 94

Boss is driving at top speed.

BOSS' POV

People are running out of the street trying to avoid being run over by the speeding Lincoln.

95 PARKING GARAGE

95

Dexter runs towards the exit leading to CANAL STREET. Dre is right behind him. Dexter dodges cars as he comes out onto the sidewalk.

STREET;

He DARTS out into the street. Cars come to a SCREECHING halt. Dre tries to come out as well but he is hindered because of the traffic. He finds a spot and enters the street.

STREET CAR STOP;

An RTA street car pulls up to the stop and opens it's doors letting passengers off. Dexter runs up to the open doors and boards the bus, crashing into people as he enters.

96 INT. RTA STREET CAR PARKED CONTINUOUS

96

Dexter runs right pass the driver and the toll machine.

DRIVER

Hey man, pay your fare!

Dexter ignores him and runs to back of the street car. Suddenly, Dre boards the street car with his .9mm drawn. Passengers begin to scream as the Driver ducks down in his seat. Dre's is locked in on Dexter who is at the rear of the Street Car by the door.

Dre raises the .9mm aiming in on him.

DEXTER

(to the Driver)

Back door, back door!

Dexter is pushing the door's handle but it won't budge.

CU. ON DRIVER

The Driver pulls the lever to open the back door.

The door opens and Dexter tears out of it. Dre goes after him.

97 EXT. CANAL STREET

97

Dexter runs wildly as he tries to cross the street.

BACK DOOR OF STREET CAR;

DRE'S POV.

He raises the gun and...

BOOM!

The round hits Dexter in the back of the thigh instantly knocking him to the ground. He holds his leg screaming in pain.

Dre gets off the bus holding the gun at his side. He casually strolls over to Dexter who is lying in the street. He points the gun at him as he goes in for the kill.

O.s. tire wheels SQUEAL as a car is trying to stop.

CU. ON DRE'S FACE;

He looks to his right at what is coming right at him.

CU. ON COMPACT CAR;

A small tan compact Ford Pinto fights to stop but it is too late.

POV. FROM INSIDE FORD PINTO;

The car SLAMS into Dre sending him CRASHING into the windshield *spider-webbing* the glass.

WIDE VIEW OF SCENE:

Dre's body flips completely over the small car. He hits the ground with a bone jarring THUD!

CU. ON DRE'S BLOODIED FACE:

His eyes are half closed and his life is gone. The Pinto's horn blows continuously as it has been damaged by the collision.

WIDE VIEW OF SCENE:

A FEMALE driver gets out of the car and walks over to check on him. Spectators gather around the accident.

We PAN over to Dexter who is bleeding profusely. An ELDERLY LADY walks up to him.

ELDERLY LADY
 Are you okay son? I seen
 everything. That crazy man was
 trying to kill you.

Dexter struggles to his feet. O.s. Police sirens begin to
 WAIL. Dexter begins to limp across the street.

98

EXT. STREET

98

Ming runs as she clutches the book bag.

Jay is still on her heels.

Ming makes a sharp right onto another street. Jay turns the
 corner and SLAMS into a group of Red Cross workers. He shoves
 them out of his way.

Ming makes a left into an ALLEY.

ALLEY CONTINUOUS

She stops and leans up against a wall. She looks down on the
 ground and picks up a metal pipe. Ming holds the pipe like a
 Louisville Slugger as she awaits the hit man.

JAY INTO THE VIEW:

As soon as he rounds the corner, Ming swings the pipe with
 all her might sending it SMASHING into Jay's forehead. He is
 immediately stunned by the blow. He raises his .9mm and fires
 but he is disoriented and the shot is off. Ming lets loose
 again with the pipe and that sends him down on one knee.

Over and over again she NAILS him with the pipe. Jay is out
 cold. Ming reaches down and picks up the .9mm. She checks her
 surroundings. Ming drops the pipe and takes off.

CUT TO:

99

EXT. DOWN TOWN STREET

99

Dexter leaves a trail of blood as he limps up the street. He
 trips over a pot hole in the ground and loses his shoe. He
 stands, looking for a place to hide. A parking garage. Dexter
 limps towards it as Police sirens WAIL.

100

INT. LINCOLN - MOVING

100

BOSS' POV

He sees Dexter as he heads for the parking garage.

BOSS

I got you now muthafucka.

He pulls the car up the block.

101 EXT. CANAL STREET

101

Ming walks down the street as police cars arrive on the scene. She has to make a quick decision. She looks to her right and spots a street vendor selling fake Burberry hats and purses.

MING

How much for the hat?

VENDOR

Forty bones.

Ming reaches into the book bag and takes a hundred dollar bill and hands it to the man.

She picks up a "fisher's man" Burberry hat and puts it on. Ming continues on down the street.

VENDOR (cont'd) (CONT'D)

Say lil mama, you forgot your change!

Ming ignores him and continues across the street. She watches as Police interview a witness on the street. Ming sees Dre's dead body. She presses on.

CUT TO:

102 INT. PARKING GARAGE

102

Dexter limps over to a post and leans against it. He closes his eyes as he tries to gather his strength. In the B.g. we see Boss' blurred silhouette. He disappears behind a post.

Dexter pants heavily when...

BOSS (O.C.)

What's up nigga?

Dexter turns and sees Boss standing there pointing the .9mm directly at him.

DEXTER
Don't kill me man.

BOSS
Where's the money muthafucka?

DEXTER
I don't have any money--

BOSS
Look nigga, I know ya'll got the
money. Now tell me where it is!

DEXTER
I told you, I don't have any--

BOOM!

Dexter catches a bullet to the gut. He looks down at the
wound in pain and falls to the floor.

DEXTER (CONT'D)
Fuck! You shot me!

Boss walks towards him.

BOSS
Now I'm a fair man. I'm a give you
one more chance to tell me where my
money is and if you decide not to
tell me, I'm a permanently put your
ass to sleep.

Dexter clutches his gut in pain.

DEXTER
What do you want me to do man? I
told you I don't have any fucking
money!

Boss spits on the ground.. Suddenly he charges Dexter and
kicks him square in the face. The force of the blow sends him
over onto his stomach. Boss aims the .9mm at him and fires.

BOOM! BOOM! BOOM!

Boss stands there for a BEAT, turns and walks away from
Dexter's bullet riddled body.

CUT TO:

103 EXT. DOWN TOWN STREET 103

Ming runs up the street as Police sirens continue to WAIL. She comes up to the spot where Dexter tripped earlier. She finds his lone Chuck Taylor and the trail of blood leading to the parking garage. Ming follows the blood flow.

104 INT. PARKING GARAGE CONTINUOUS 104

Ming enters the garage looking around for Dexter.

MING
(calling out)
Dexter!

MING'S POV;

The garage is empty except for a few flood damaged vehicles.

Ming continues searching when she turns to her right and sees Dexter's body sprawled out by the post. She runs over to him.

As Ming kneels besides him she is taken aback by the bullet holes in his back. She rolls him over seeing the blood trickling from his mouth. Her lover is dead.

MING (CONT'D)
(sobbing)
Dexter.

She buries her face into his chest.

MING (CONT'D)
Baby, I love you so much.

BOSS (O.C.)
I'm touched.

Ming stands aiming Jay's .9mm at Boss who immediately aims in on her with his.

BOSS (CONT'D)
Girl don't be no fool.

MING
You son of bitch, you killed
Dexter!

BOSS

That's right, and I'm gone kill you too if you don't tell me where my muthafucking money is.

Boss sees the back pack on her back.

BOSS (CONT'D)

My money in that bag?

Ming doesn't respond.

BOSS (CONT'D)

Bitch, if my money in that bag I suggest you hand it over--!

MING

I ain't handing over shit!

Boss smiles. The girl has heart.

BOSS

Oh you wants to be a smart muthafucka. Look here bitch, I'm tired of playing games with your ass. I'm a count to three, and if by three you ain't produced my money, I'm a knock a half dollar hole inside your muthafucking head!

CU ON MING'S FACE;

She is unphased by his comments and continues to hold her own in this stand off.

LONG SHOT OF TWO DRAWING DOWN ON EACH OTHER;

BOSS (CONT'D)

One--

BOOM!

Ming fires on the first count and strikes Boss dead center in the chest. He fires as soon as he's hit. BOOM!

The round strikes Ming in the hand holding the gun. She drops the weapon as her hand is shattered. Boss falls back. The .9mm slides across the floor away from him. He lies on the floor, alive but barely. Ming grabs her hand and moans in pain.

We slowly PAN over to Boss who is lying on the floor with blood spewing out of his chest and mouth. He gasp for air.

ANGLE ON MING;

The cops are close as sirens WAIL in the distance. Ming looks around for the .9mm. She finds it, picks it up and walks over to Boss. Ming raises the weapon, aiming in on the gangster.

CU ON BOSS' FACE;

He watches her knowing his fate..

Ming looks over at Dexter lying on the floor. She turns her attention back to Boss. A sinister look washes over her face. O.C. the Police enter the garage.

OFFICER (O.C.)

Lady, drop that weapon and put your hands up!

Ming doesn't respond.

OFFICER II (O.C.)

Drop the fucking gun, NOW!

MING

(screams)

Ahhhhhhhhhhhhhhhhhh!

BOOM!

Ming blows Boss away with one shot to the head.

The Police open fire on her hitting Ming with a barrage of bullets. She is blown to the ground and out of FRAME.

We stay on the SCENE for a BEAT as gun smoke swirls in the air and then...

FADE TO BLACK.