

EXEC. PRODUCER: Donald P. Bellisario  
CO-EXEC. PRODUCERS: Deborah Pratt  
Michael Zinberg  
SUPV. PRODUCERS: Harker Wade  
Robert Wolterstorff  
PRODUCER: Chris Ruppenthal  
CO-PRODUCERS: Paul Brown  
Jeff Gourson

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QUANTUM LEAP

BLACK ON WHITE ON FIRE

AUGUST 11, 1965

Written

by

Deborah Pratt

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#66403

(X)

QUANTUM LEAP

BLACK ON WHITE ON FIRE

AUGUST 11, 1965

CAST

SAM BECKETT/RAY JORDAN  
AL/THE OBSERVER

SUSAN BOND  
LONNIE JORDAN  
BB  
PAPA DEE  
CAPTAIN PAUL BOND  
MATTY  
SHARI HILL  
NITA JORDAN  
YOUNG WOMAN  
POLICE SNIPER  
LESTER RAY JORDAN

EXTRAS:

PEOPLE AT PARTY  
PEOPLE ON STREETS  
LITTLE BOY  
BOBBY

SETS

INTERIORS:

CAR (CHEVY)  
PARTY HOUSE  
JORDAN APARTMENT  
LIVING ROOM  
HALL  
COMMUNITY CLINIC

STOCK:

LOS ANGELES, CA (1965)  
SERIES OF WIDE ANGLES  
HILLS  
WATTS STREETS  
CHARCOAL ALLEY  
TOWER  
POLICE CARS

EXTERIORS:

ROOFTOP  
SUSAN'S HOUSE  
SHARI HILLS HOUSE  
SMASHED STOREFRONT  
CHARCOAL ALLEY  
SIDEWALK/STREET  
BEHIND POLICE LINES  
ANTIWERP STREET



4 CONTINUED

4

SUSAN

(pouting)

We get so little time together, I won't have you off thinking about anything but me.

(beat)

Okay, medical school. I won't be jealous of medical school.

5 FEATURING SUSAN

5

She cuddles into his arms, holding on to him as tight as she can. After a kiss, she runs her fingers down his chest, tracing around his nipple. Sam squirms, embarrassed by her sexual play.

SUSAN

(continuing)

I'm going to love making a life with you...and a home, and a dozen beautiful little....

She freezes, her eyes transfixed on something behind her. Sam tenses and quickly turns....

6 WIDER ANGLE - INCLUDING SAM AND SUSAN

6

facing three of the meanest, strongest, biggest black men coming at them and moving fast.

7 FEATURING SAM

7

For an instant he's so stunned he can't move, as we push in tight on his face and....

FADE OUT

END OF TEASER



ACT ONE

FADE IN

8 EXT. LOS ANGELES, CALIFORNIA - ESTABLISHING - STOCK 8

9 EXT. ROOFTOP - LATE AFTERNOON - FEATURING SAM AND SUSAN 9

The birds panic, flying into the meshed walls of the coop, as the tension swells before them.

10 WIDER ANGLE - INCLUDING ALL 10

The three blacks close in as Sam struggles to his feet, a terrified Susan grabbing onto him. She screams and Sam pushes her behind him. Still off balance, he lashes out with a roundhouse kick, catching the largest man, a huge black who weighs over two-fifty and is called Papa Dee, in the stomach. Papa Dee doubles over. (X)

SUSAN

Ray, no!

BB, a tall muscular man with a shining black complexion and almond eyes, blindsides Sam and knocks him to the ground. BB grabs Susan and pulls her into the shadows. Seeing Susan being dragged away, Sam struggles to his feet and jumps them. But Papa Dee has recovered and his huge hands collar Sam in a chokehold. Sam gasps for air. (X)

SUSAN

(screaming)

Lonnie! Make them stop!

11 ON SAM 11

Despite being choked, the surprise that Susan knows one of the attacker's names registers on his face.

12 FEATURE LONNIE 12

a cafe au lait-colored black with intense honey-colored eyes, who is the obvious leader of this group.

LONNIE

(softly)

You make them stop.

CONTINUED



12 CONTINUED

12

SUSAN  
They won't listen to me!

LONNIE  
(crossing to her)  
I wonder why?

SUSAN  
(softer)  
Lonnie, please.

LONNIE  
Ooooh, now it's Lonnie please.  
(intense)  
What about when Lonnie said please  
stay away from his brother!

He and Susan lock eyes for a moment, then he nods to BB and  
Papa Dee. (X)

13 FEATURING SAM

13

He gasps for air as he steps free. Susan runs to him,  
holding him as tight as she can. Sam looks up.

14 SAM'S POV - RAY'S REFLECTION

14

stares back at him, in a piece of broken mirror that sits  
inside the pigeon coop, as Susan stands beside him. He is  
a young black man of about twenty-two, handsome with dark  
eyes and brown skin.

15 BACK ON ALL

15

Susan looks into Sam's eyes to see that he's okay.

SUSAN  
I can't stay away from him. I love  
him.

LONNIE  
No. What you love is havin' a toy  
nigga to show off to your liberal  
honky friends.

BB  
Till you get bored.

PAPA DEE  
Or it ain't hip, no more.

(X)

CONTINUED



15 CONTINUED

15

LONNIE

Then what happens to Ray?

SAM

(cautiously)

Isn't that my business?

LONNIE

(angrily)

Not as long as I'm bustin' my ass to  
put you through med school, it  
ain't!

BB

(to Sam)

She's got your nose so wide open you  
can't see what color you are.

SAM

What does color have to do with it?

PAPA DEE

Say what?

(X)

BB

Maybe you choked him too long,  
Papa Dee.

(X)

LONNIE

Or not long enough.

SAM

Color shouldn't have a damn thing to  
do with relationships.

Sam glances at the mirror.

16 SAM'S POV - THE MIRROR

16

Ray looks back at him.

SAM

And no one should know that better  
than...us.

17 BACK ON ALL

17

BB and Papa Dee laugh.

(X)

CONTINUED



17 CONTINUED

17

LONNIE

You've been suckin' up to this white trash so long you're startin' to sound like her.

SUSAN

He sounds like the future.

LONNIE

Not my future.

SAM

(catching on)

I think she means mine.

LONNIE

Doin' what? Dumpin' Mr. Charlie's bedpans?

PAPA DEE

Yeah, the only thing your MD is gonna stand for is 'Movin' Doo-Doo.'

(X)

SUSAN

Ray's good. He'll be able to practice anywhere in this country. He's already breaking barriers....

LONNIE

You think that's what Mama and I busted our asses for all these years? To break honky barriers?

(to Sam)

Ray's stayin' here. Takin' care of his own people.

SAM

(understanding)

That makes sense.

SUSAN

(shocked)

What about Boston?

SAM

Boston?

SUSAN

Are you going to walk away from an internship at Brigham?

(X)

SAM

Ah....

CONTINUED



17 CONTINUED (2)

17

LONNIE

You never said nothin' about  
Boston.

(X)

SAM

I...guess I forgot.

18 CLOSER ON LONNIE, SAM AND SUSAN

18

Lonnie sighs and for a moment looks up at the stars.

LONNIE

What you forgot is, who you are,  
nigga.

(looks to Susan)

And we both know why.

(softer to Sam)

You're my brother man and I love  
you. But she goes, Ray. She goes.  
And you stay.

(X)

Lonnie turns and walks away, with the others following. We  
hold on Sam and Susan and hear "Hurt So Bad" by Little  
Anthony, futzed through a radio speaker.

CUT TO

19 EXT. LOS ANGELES 1965 - AFTERNOON - SERIES OF WIDE ANGLES - 19  
STOCK

We follow the old Chevy through the streets and canyons of  
Los Angeles. "Hurt So Bad" plays out under a Magnificent  
Montigue-type deejay who raps about the heat wave that has  
hit the city.

MELVIN THE MAGNIFICENT

This is Melvin, The Magnificent and I  
know this heats got all y'all 'Hurt  
So Bad.' Have mercy on LA it's  
another hot one. Weather man says  
it's one hundred and holding, so I  
figure if we gotta be sweatin' into  
the night, let it be in the arms of  
the one you love. That's....

(spelling it)

...L u v. Luv!

(record ends)

So turn the party lights to green  
and blue and take it down to a slow  
grind under that big Angelino moon.  
Wrap your arms around your baby and  
whisper....



20 EXT. OLD CHEVY - SUNSET - DRIVING

20 (X)

The lyrics to "Ooh Baby Baby" by the Miracles begins to play.

## SAM'S VOICE OVER

There are summers when the heat is more than hot. It's oppressive. And, it carries on its breezelessness a charge that something bad is about to happen.

(beat)

As we drove from the black section of Los Angeles, it was pretty obvious that whatever that something was, Susan was a part of it.

21 OMITTED

21 (X)

21A EXT. SUBURBAN STREET - SUNSET

21A (X)

The old Chevy stops in front of a California Spanish house that's large but not opulent.

(X)

22 INT. CAR - ON SAM AND SUSAN

22

Sam stares ahead as they sit in silence. After a beat.

## SUSAN

Ray, nobody has the right to tell you what to do with your life. Not Lonnie, not your mom and not me.

(touching his face)

I just want to be part of your future. And it's not in Watts. Lonnie reminds me of that every time I look in his eyes.

(X)

Tears well in her eyes as Sam stares, looking for an answer.

## SAM

I guess...I wouldn't be here if that were going to happen. Right?

## SUSAN

I love you. And I won't spend my life without you.

She has her face right next to Sam's. The look in her eyes is almost hypnotic. Unable to help himself, he kisses her gently on the lips.

CONTINUED



22 CONTINUED

22

MAN'S VOICE

Susan!

23 SAM'S POV - A TALL MAN

23

with a military haircut, stands defiantly in the doorway.  
He wears the uniform of a police captain.

(X)

24 ON SAM AND SUSAN

24

She pulls away from Sam and leaps from the car. Sam is  
close behind. She crosses to her father. He's cold and  
even.

PAUL

You told me this was over.

SUSAN

We were studying and....

PAUL

(to Sam)

I asked you to stay away from my  
daughter. Now I'm telling you.

SAM

I don't think we....

PAUL

I don't give a damn what you think!  
Stay away from Susan.

SUSAN

Stop it, Daddy!

PAUL

Not as long as you're under my roof.

SUSAN

Then I'll move in with Ray.

SAM

(hesitant)

Wait a minute, Susan. Don't you  
think we ought to talk about this?

(X)

SUSAN

(shocked)

You don't want me to move in with  
you?

(X)

CONTINUED



SAM

I didn't say....

PAUL

He doesn't want you in Watts  
any more than I do.

(X)

SAM

I didn't say that, either.

PAUL

You stay away from him and you stay  
out of that damn ghetto!

SUSAN

I work there!

PAUL

Coloreds are beating whites in  
Watts tonight. You think they  
won't turn on you, because you  
volunteer for a couple of months  
during the summer?

(X)

SUSAN

(to her father)

No, because it's the Twentieth  
Century!

(beat)

Because this is Los Angeles,  
California not Redneck, Mississippi  
a hundred years ago. Negroes and  
whites are getting married all the  
time. It doesn't matter anymore.

PAUL

It does to me.

(losing it)

Now, get in the house!

SAM

(calmly)

Go on, Susan.

(beat)

We'll work this out.

PAUL

The hell you will.

SAM

Go in the house, Susan. Please.

CONTINUED



24 CONTINUED (2)

24

SUSAN

(to her father)

The only difference between you and  
Lonnie is the color of your skin.

Confused and frustrated, Susan brushes past her father and  
into the house. A black maid stands at the door.

25 NEW ANGLE - SUSAN AND MATTY

25

She and Susan exchange a look. Susan exits as Matty turns,  
locking eyes with Paul for a beat. She disappears inside.

26 FEATURING PAUL

26

After a beat, Paul turns back to Sam, softening, trying to  
make him understand.

PAUL

When you first started coming  
around, I tried dealing with you as  
an individual. But then I realized  
I have to deal with you for what you  
are....

(sadly)

...a colored man who is going to  
hurt my daughter.

SAM

I'd never hurt Susan.

PAUL

But they will.

SAM

They?

PAUL

(sarcastically)

Your 'brothers,' as that fanatic  
Malcolm X calls them. They'll hurt  
her. And there'll be nothing  
you'll be able to do to stop it.

(X)

On that, he turns and walks to his car. We hold on Sam a  
beat. Under him "Tear Drops" by Smokey fades up, as we  
cross-fade....



27 EXT. LOS ANGELES HILLS - DUSK - STOCK

27

A ribbon of lights trace the road, and we hear....

OBSERVER'S VOICE

How ya doin' kid?

28 INT. CHEVY - ON SAM AND AL

28

Sam startles as they sit side-by-side in the car. Sam pulls the car over to the side of the street. Al is obviously agitated and nervous.

SAM

Al, I'm black again!

OBSERVER

Maybe you'll be able to handle it a little better this time.

SAM

I'll never be able to handle bigotry, Al.

(beat)

I'm a black man engaged to a white girl and nobody wants us together. Not her father or my brother, or any of his so called friends.

Sam looks out the front window.

29 SAM'S POV

29

It's a barren-feeling neighborhood with little care given to the grass and gardens. Every third house or so someone has planted flowers in an attempt to keep up their home, but the heat wave is zapping what little beauty it has away. Across the street a crowded house party, is in full swing. "Tear Drops" continues to play.

OBSERVER'S VOICE

It's sixty-five Sam.

30 INT. CAR - DUSK - ON SAM AND AL

30

Sam's frustration is exasperating as he buries his eyes into the backs of his hands.

CONTINUED



30 CONTINUED

30

OBSERVER

...and California may be as far left as you can go, without leavin' the country, but there's still a lot of anger....

SAM

Just tell me what I have to do, Al.

OBSERVER

I don't know.

(beat)

Ziggy's been running scenarios on the riot but he can't seem to plug you in.

SAM

Riot?

OBSERVER

Don't you know where you are?

SAM

Watts.

(X)

OBSERVER

On August 11th, 1965.

(X)

(beat)

One of the worst riots this country's ever seen is about to go down, right here.

SAM

(Swiss cheesed)

I don't remember.

OBSERVER

(priming him)

A black man...Marquette Frye, was arrested in Compton. That lit the fuse. Before it was over, thirty-four people were killed, hundreds were injured and the main drag became known as Charcoal Alley.

(recalling)

It made me sick when it happened. We had just pushed the Civil Rights Amendment and the Voting Rights Bill through. All that progress ruined by a bunch of hot heads.

CONTINUED



30 CONTINUED (2)

30

SAM

Al...what if I'm here to stop the riots.

OBSERVER

It's too late. They arrested Marquette hours ago. It's already started.

(X)

SAM

Maybe I can warn people. Tell them how destructive it's going to be.

OBSERVER

Who's going to listen to a fourth year medical student?

SAM

(weakly)

Maybe my brother.

OBSERVER

Lonnie? He's a militant. Besides you're his little brother, he's not going to listen to you.

(beat)

Nobody's gonna listen to you, Sam.

SAM

Susan would.

OBSERVER

Susan?

SAM

(idea)

Al, have Ziggy run a scenario on me and Susan Bond.

(X)

OBSERVER

You mean Ray and Susan Bond, don't you?

(X)

Sam nods as Al feeds the name into Ziggy.

SAM

She loves him so much, Al. When she looked at me tonight, I felt like she wanted to crawl inside and never come out.

(remembering)

Only one woman has ever looked at me like that.

CONTINUED



30 CONTINUED (3)

30

OBSERVER

(reading computer)

Bingo! That's it, Sam.

(beat)

Ziggy says there's an eighty-seven  
percent chance you're here to keep  
Ray and Susan together.

(X)

(beat)

He lost her because of the riot and  
when he lost her, he lost his dream  
of becoming a doctor.

31 FEATURING SAM

31

On his expression, we....

FADE OUT

END OF ACT ONE



ACT TWO

FADE IN

32 EXT. STREET - DUSK - CHEVY

32

Sam and Al sit in the car talking. Across the street the party wails on. "Papa's Got A Brand New Bag" by James Brown can be heard in the background.

SAM'S VOICE

She loves me, Al.

33 INT. CHEVY - DUSK

33

Sam is almost pleading with Al to make his being there another reason.

OBSERVER

You mean Ray, don't you?

(X)

(beat)

That's the second time you've done that. Are you falling in love with this Susan?

SAM

No.

(beat)

It's just that even though I've only been here a few hours, I can see how much she loves Ray. She'd never let anything come between them.

(X)

OBSERVER

The Watts riot isn't 'anything,' Sam.

SAM

Can't we stop it?

(X)

OBSERVER

We'd have had to come here fifty years ago.

SAM

You said it started this afternoon when Marquette Frye got arrested.

CONTINUED



33 CONTINUED

33

OBSERVER

It started when the first black  
couldn't find a job or live where he  
wanted to. When the first baby went  
hungry. When the first cop hassled  
a man just because he was black.

(beat)

This match has been burning a long  
time.

PAPA DEE'S VOICE

Alright, doctor man, get out of the  
car.

34 NEW ANGLE

34

Papa Dee opens the door and pulls a startled Sam from the  
car. He isn't sure whether to fight or run.

PAPA DEE

I figured out exactly what your  
problem is.

SAM

I...don't have a problem.

OBSERVER

Be cool, Sam.

PAPA DEE

You, my man, have forgotten the fine  
flavor of sweet brown chocolate,  
meltin' down to the rhythms of a  
forty-five.

SAM

I...uh....

Papa Dee's stern face cracks a great grin as Al steps up  
next to them, still trying to access Ziggy.

PAPA DEE

You need to party, my man!

SAM

Party? There's a riot starting!

PAPA DEE

Yeah, and it's at Shari Hill's set.

CONTINUED



34 CONTINUED

34

OBSERVER

Sam, you better go with him until I  
can get more data on this.

SAM

What about Susan?

PAPA DEE

Forget Suzie Sunshine for one night.

(X)

OBSERVER

(hitting Ziggy II)

That's what I'm going to work on.

Al jabs the little computer with his finger, punching up  
the Imaging Chamber door. It opens and Al steps inside.

SAM

(to Al)

Don't leave me.

It slams shut.

35 NEW ANGLE

35

Following Sam's look, Papa Dee scans the space where Al  
once stood, then back to Sam.

(X)

PAPA DEE

Ain't nobody gonna leave you.

(shaking his head)

You, my man, are in need of a  
vacation.

(beat)

However...I, the doctor of love,  
prescribe...a dose of major  
partying!

(X)

James Brown screams "I Feel Good" and the strains of  
"Papa's Got a Brand New Bag" wail. Off Sam's look, we....

SMASH CUT TO

36 INT. PARTY HOUSE - NIGHT

36

As the camera pans the living room of a bungalow, it is  
jammed with people doing the boogaloo. They are hot,  
sweaty and having a good time. The furniture has been  
pushed aside and all the lightbulbs have been changed to  
red and blue.



## 37 INCLUDING THE DOOR - FEATURING GIRL

37

It is opened by a cute girl of about twenty named Shari Hill. She is thrilled to see Sam coming through the door.

SHARI

(over the music)

Have mercy on my soul, 'Doctor  
Strangelove' has come to party.

(to Sam)

Come on sugar, I been waitin' for  
you.

The song ends and "Baby, I Need Your Lovin'" by The Four Tops begins. She grabs Sam by the arm and drags him onto the dance floor. He looks to Papa Dee for help, but the big man folds his arms and glares at him.

SAM

You know....

## 38 ON SAM AND SHARI

38

She moves in, wrapping herself around him. Sam looks around nervously.

SAM

I really should....

SHARI

...put your arms around me, like you  
did in high school, and....

(drops)

...dip.

Sam freezes as Shari pretty much leads.

SAM

I really should go home and study.

SHARI

Good. I could help you.

(beat)

Like I used to with your 'anatomy'  
lessons?

She dips again. Sam starts to take her arms from his neck.

SAM

I really appreciate the offer, but  
you know I'm...engaged.

CONTINUED



SHARI

(sweetly)

You mean to tell me you would marry  
that sugar cookie?

SAM

Susan's really very nice.

SHARI

So am I if you let me show you.

SAM

(nervous)

I...I think you'd like her.

SHARI

Now how we gonna find that out? She  
gonna invite me over for tea?

SAM

Maybe. Or maybe you could invite  
her.

Shari gives him a look of disbelief.

SHARI

Yeah, I'll put that right on my  
social calendar.

(smiling)

But until then, what if you and  
I....

She leans up, whispering into Sam's ear. Just as the  
needle scratches across the record, startling everyone and  
drawing their attention to the record player.

Everyone protests the abrupt end of the song. Behind them  
the bright lights from the entry flare up.

They move to the center of the room, trying to quiet the  
crowd.

LONNIE

Listen up! Listen up!

CONTINUED



40 CONTINUED

40

PAPA DEE

Hey man, have you lost your mind?  
Don't be bustin' up the party.

(X)

BB

Party's over!

(X)

SHARI

It's my party and it ain't over  
'till I say it's over.

(X)

Everyone grumbles in agreement.

LONNIE

(screaming at them)

Shut up!

They get louder. Sam listens, watching the crowd.

LONNIE

Just shut up and listen.

PAPA DEE

What's your problem?

(X)

LONNIE

The streets are swarming with cops.  
They're arresting brothers for  
walking down the street.

SHARI

For what?

(X)

BB

Does it matter? Has it ever  
mattered?

LONNIE

They beat a pregnant woman in the  
middle of the street when she tried  
to stop two cops from clubbing a  
black man.

SAM

Lonnie, don't do this.

LONNIE

(to Sam)

Do what? Let a bunch of redneck  
cops kick our asses 'cause for once  
we're fightin' back?

(to all)

We gotta take back our streets!

CONTINUED



40 CONTINUED (2)

40

CROWD  
Burn, Lonnie!

41 ANOTHER ANGLE

41

With a growl, the crowd surges toward the door. Sam moves to block it.

SAM  
You can't go out there!  
(beat)  
If the police are arresting and beating people, you're only asking for it.

LONNIE  
The honky cops are the ones asking for it!

SAM  
Use your head, Lonnie! People are going to get hurt!

PAPA DEE (X)  
Maybe he's right.

LONNIE (X)  
So you think Mr. Charlie's right, Papa Dee?

PAPA DEE (X)  
I didn't say that.

SAM  
It's not a matter of right or wrong. We're talking about saving lives!

BB  
Mr. Charlie's been runnin' you too long.

LONNIE  
He's been runnin' all of us too long! Tellin' us when to go home, when to go to work...when to breathe.

BB  
We gotta take 'em down!

The crowd starts to roar and push forward.

CONTINUED



41 CONTINUED

41

SAM

Going out there isn't the answer!

LONNIE

You hide in this room, Ray, but I  
can't! Not when the man is beating  
our women! Not when the man is  
imprisoning my brothers! I can't  
hide! I gotta fight!

BB shoves Sam aside as Lonnie leads the crowd out the door.

42 EXT. SHARI HILL'S HOUSE - NIGHT

42 (X)

The angry mob of youths spills out into the streets with  
Sam chasing after them.

SAM

Stop!

(beat)

Please! Just stop, and listen to  
me.

(X)

OBSERVER'S VOICE

It's too late, Sam.

43 ANGLE - INCLUDING AL

43

The sound of sirens and gunfire can be heard in the  
distance as the youths disappear.

SAM

I couldn't stop them.

(X)

OBSERVER

It's not your fault, Sam. You're  
not here to stop the riot. You're  
here to save Ray and Susan.

(X)

(X)

SAM

People are dying, Al.

OBSERVER

And one of them may be Susan.

SAM

(stunned)

What!

CONTINUED



43 CONTINUED

43

OBSERVER

Ziggy says there's a thirty-two percent chance Susan will be killed in the next forty-eight hours.

SAM

Was it something I did? Some way I've changed history?

OBSERVER

We don't know. The heavy odds are still that you're here to keep Susan and Ray together, but there's this outside chance she could die.

Before Sam can answer, an old Ford pulls into frame and stops right next to them.

SUSAN'S VOICE

Oh, Ray. Thank God!!

44 ANOTHER ANGLE

44

Susan is dressed in a big sweater and wears a hat to cover her blonde hair. She leaps out and rushes into Sam's arms and kisses him like there's no tomorrow. Sam gives in for a moment, then pulls her away.

SAM

What are you doing here!

SUSAN

I saw what was happening on the news and I got so afraid. I had this feeling something terrible was going to happen to you.

45 FEATURE MATTY

45

She sits in the car, leaning out of the window, watching. Susan strokes Sam's face.

MATTY

I tried to talk sense into her. But she swore if I didn't bring her down here, she was comin' on her own.

OBSERVER

She's lucky to have made it here alive, Sam.

CONTINUED



45 CONTINUED

45

SAM  
You've got to go home.

SUSAN  
(pulling a suitcase  
from the car)  
I can't. I left a note telling  
Daddy I'm staying with you.

(X)

MATTY  
(shaking her head)  
Negroes ain't the only ones gone  
crazy tonight.

With that, she drives away.

46 NEW ANGLE

46

They watch for a beat.

SUSAN  
She quit tonight. She said after  
eleven years she didn't know who  
Daddy was.

She turns to Sam and wraps herself around him, touching his  
hair. Then kisses him. The love in her eyes is so warm  
and gentle.

SAM  
This is crazy, Susan. I've got to  
get you back to your place.

SUSAN  
Daddy was right. You don't love me,  
do you?

SAM  
It has nothing to do with loving  
you.

SUSAN  
It has everything to do with it. If  
you love me as much as I love you,  
you'll want me with you at a time  
like this.

SAM  
So I can worry about you being hurt!

CONTINUED



46 CONTINUED

46

OBSERVER

Fight this out inside. You've got to get her off the street before somebody sees her!

(beat)

You live over there...apartment two-eighteen.

SAM

He's right. I've got to get you inside.

Sam grabs her suitcase and pulls her across the street. Susan looks confused.

SUSAN

Who's right?

CUT TO

47 INT. RAY'S APARTMENT - NIGHT - CLOSE ON TV

47

Ray's face is reflected on the screen which is tuned to the NBC news.

REPORTER'S VOICE

In several incidents, passing whites were pulled from their cars and beaten. The police have been unable to contain....

Susan's skirt crosses through frame and she lowers the volume. The wail of fire trucks from outside can still be heard.

48 ON AL, SAM AND SUSAN

48

Al stands behind a small settee that Sam sits watching from. The room is simple and clean with flavors of their past in the south. Doilies decorate the tables and chairs and photos hang around the room. A silk lamp gives a dim glow of red in the corner. Susan crosses next to him and sits, laying herself against him. Sam holds her.

SUSAN

Matty had me hide under an old quilt in the backseat.

(MORE)

CONTINUED



48 CONTINUED

48

SUSAN (Cont'd)

(beat)

I almost told her to take me home,  
but....

(calmly)

...then I thought about you. About  
us. And none of it mattered.

SAM

It does matter. It's too dangerous  
for you to be here.

SUSAN

People know me, Ray. I've worked  
all summer at the health center.

OBSERVER

Nobody cares about that.

49 CLOSE ON SAM AND SUSAN

49

Sam turns her to him, taking her face and looking into her  
eyes.

SAM

It's a riot, Susan. People don't  
care what you've done. They only  
see the color of your skin.

(X)

(beat)

I'll figure a way to get you home  
and when I do, I want you to stay  
there!

SUSAN

Not without you.

SAM

I have to stay here.

SUSAN

No, you don't, Ray. You don't  
belong here. You're better than  
this.

(X)

(beat)

We can get a place on campus until  
after our Boards and then we go to  
Boston.

50 INCLUDING AL

50

He crosses to the window and looks out.

CONTINUED



50 CONTINUED

50

OBSERVER

Maybe she's right, Sam.

SAM

No.

(beat)

I can't explain it, but I've got to stay.

(X)

SUSAN

Then so will I, until I can talk some sense into you.

(X)

WOMAN'S VOICE

(screaming)

Lonnie! Ray! Lord, somebody help me.

Sam and Al exchange a look, as all of them race to the door.

51 NEW ANGLE - INCLUDING DOOR

51

Sam flings it open and looks.

52 INT. HALL - WIDER ANGLE - INCLUDING WOMAN

52

She is a woman of about fifty. She clings to the wall, her head is bleeding and her dress is torn. She clutches her purse and the remnants of a small parcel. Sam rushes to her. Al punches up Ziggy.

OBSERVER

It's Ray's mother. Nita Jordan.

(X)

SAM

(taking her)

Lean on me.

NITA

Lord help us Ray, we...we were on the bus coming up Avalon. All of a sudden there was all these people in the middle of the street, screamin' and throwin' rocks and bottles at us.

SAM

(to Susan)

Get some towels and water.

Sam helps Nita into the apartment as Susan runs into the bathroom.



56

CONTINUED

56

No one has the answer, as we....

FADE OUT

END OF ACT TWO



ACT THREE

FADE IN

57 INT. JORDAN APARTMENT - DAY - CLOSE ON RAY IN MIRROR 57  
asleep on the couch, lost in dreams of sweeter times. His skin glistens with sweat as the stifling heat of the sun pours through the window. After a beat, a small tray of food is set on the coffee table before him.

NITA'S VOICE

Ray.  
(beat)  
Ray, honey, wake up.

58 REVERSE ANGLE - INCLUDING NITA AND SAM 58  
She sits in the worn chair next to him. She is in a clean dress and has changed the dressing from her head wound. She takes a large glass of iced tea from the tray. Sam stirs.

NITA

The electricity came on about seven,  
but it went out again.

He sits, trying to orient himself.

NITA

I think the coffee's still hot.

SAM

What time is it?

NITA

Eleven. I tried to wake you,  
but....

Sam looks to his watch and stands, crossing to the phone by the window.

SAM

Where's Susan?

NITA

I shoed her off to your room.  
She's still asleep.

SAM

I better call her father.

CONTINUED



58 CONTINUED

58

He picks up the receiver, nothing on the line.

NITA

It don't work. I saw some repair trucks, but....

(looks down into  
her glass)

Folks pulled the driver out and....

She joins him and together they stare down into the street.

NITA

Back in Marapossa it was the white man's hatred. Now it's Negroes. Angry about what's supposed to be.

(beat)

Seems no matter where we go, we can't get away from the hate.

(X)

SAM

It's not the place that makes the difference, it's the people.

NITA

That's why you bein' a doctor here is so important.

(beat)

Show these children on the street that they can be somebody better than a pimp or a dope dealer.

SAM

In a way that's what Lonnie wants.

NITA

That boy troubles me. So much hate and yet he cares, Ray. He cares or he wouldn't be working so hard to put you through school.

SAM

He's afraid I won't stay here.

NITA

(warmly)

You won't go. I raised you better than that. You know God gave you a gift to make these streets better.

(beat)

You won't go...unless she takes you away.

CONTINUED



58 CONTINUED (2)

58

SUSAN'S VOICE

I just want what's best for Ray.

59 ON SUSAN

59

She stands in the doorway to the hall, her hair loose and tousled. After a beat, she crosses to Sam and kisses him.

SUSAN

I love Ray, Mama Jordan, and I don't want to see him lose the chance to be someone great.

NITA

He can be great right here.

SUSAN

No, he can't, Mama Jordan.

(beat)

He can do good here, but he can't be great.

SAM

Sometimes doin' good is more important.

SUSAN

Ray, do you want to spend your life in Watts?

(beat)

Raise our children in it?

NITA

Raisin' your children is going to be hard no matter where you do it.

SUSAN

Why?

NITA

Because wherever you go they won't fit in. They won't be black and they won't be white.

SAM

They'll be human.

NITA

Of course they're human child. I'm talkin' about race.

CONTINUED



59 CONTINUED

SAM

Maybe if we teach our children to  
say they're human instead of black  
or white or red or yellow, race  
won't matter.

Behind them we hear the sound of the door opening.

60  
thru  
61

OMITTED

60  
thru  
61

62 NEW ANGLE - INCLUDING BB, PAPA DEE AND LONNIE

62

They are drenched in sweat. Their clothes are torn and  
covered in dirt and blood. A sawed-off shotgun hangs from  
Lonnie's hand. Sam, Susan and Nita turn to face them.

BB

What the hell is she doin' here?

PAPA DEE

She shouldn't be here, man. She  
could get hurt.

LONNIE

(angry)

Those are your brothers and sisters  
dying out there and you're worried  
about this racist!

PAPA DEE

Susan ain't no racist.

LONNIE

What's she doing here, Ray?

SAM

She came to be with me.

BB

To do what? Ease your jones?

NITA

BB!

LONNIE

(snaps to BB)

Cut it, man!

BB shrugs and slides weakly into a chair.

CONTINUED



62 CONTINUED

62

LONNIE

(to Sam)

See what her just being here does?

(X)

SAM

It's not her that does it.

(X)

63 NEW ANGLE

63

Nita crosses to BB. His arm bleeding from a huge gash. Lonnie moves to the window and Susan counters to stay out of his way.

NITA

What happened?

PAPA DEE

We burned out Weintraub's market.

(X)

NITA

(shocked)

Mr. Weintraub's been in that store for over thirty years. Why? Why would you want to burn him out?

BB

He's just another honky takin' money from niggas and givin' nothin' back.

(X)

PAPA DEE

It was wrong.

(X)

BB pulls away from Nita and goes to the window. The afternoon light glistens off BB's bloody arm.

64 FEATURING SAM

64

He steps next to BB and peels the torn shirt back, looking at the wound. Sam picks up a shirt from a pile of laundry and applies a compress.

NITA

Junie Parsons worked there for as long as I can remember.

LONNIE

As a stock boy.

CONTINUED



64 CONTINUED

64

SAM

Maybe you should ask him how he feels, not having a place to work anymore.

(X)

LONNIE

You'd think that old Jew would have trusted the man after fifteen years. Taught him somethin' better than sweepin' up.

(X)

SUSAN

Maybe he just needed someone to suggest the idea.

SAM

This is gonna need stitches.

BB

Then sew it. Or has all the money Lonnie's been slavin' for to put you through medical school been for nothing?

(X)

Sam stares at him.

SAM

You make it real hard to want to help you, BB.

LONNIE

If gratitude ain't enough, do it 'cause you're a black man and so is he. And we ain't got nobody else.

(X)

Sam stares at BB and then he catches Ray's reflection.

65 SAM'S POV - MIRROR SHOT - A BARE-CHESTED RAY

65 (X)

stares back at him. The blood-soaked rag in his hand.

SAM'S VOICE

Being black....

66 FEATURING SAM AND BB

66

Sam turns back to BB. He picks up a clean piece of cloth and makes a tourniquet above the wound.

CONTINUED



66 CONTINUED

66

SAM

...has nothing to do with why I'm helping BB. I'm helping him because if I don't, he's gonna bleed to death.

(X)

NITA

I've got a sewing kit in my room.

SUSAN

There's needles and sutures at the clinic.

(X)

SAM

(to Susan)

My God...that's where we belong.

(beat)

We can't stop what's happening out there, but we can help the people it's happening to.

(beat)

Lonnie, put the word out that there's a doctor at the clinic.

(X)

Lonnie and Nita look at each other, knowing it's the best thing that could happen.

SUSAN

How are we going to get in? Only Doctor Michaels has a key.

The men look at her and burst out laughing.

PAPA DEE

One thing we don't need in Watts tonight is a key.

(X)

Sam pulls on his shirt, as we....

DISSOLVE TO

67 EXT. WATTS STREETS - NIGHT - STOCK

67

Huge billows of smoke emanate from a building. The police line the corners. A few blacks stand around and watch.

68 INT. COMMUNITY CLINIC - NIGHT

68

Sam has his hands full. Word is out that he's there and a small variety of walking-wounded sit, waiting for

CONTINUED



68 CONTINUED

attention. Susan helps him set the broken arm on an older black man. She looks exhausted.

SAM

Get me another set of splints.

SUSAN

We used the last one.

(starting out)

I'll see if I can improvise something.

(X)

SAM

Susan....

(beat)

You okay?

SUSAN

No sleep. No food. I feel like a doctor.

(grins)

It's great!

She moves off to the backroom.

(X)

69 ANOTHER ANGLE

69

Suddenly a young woman enters carrying a young boy.

(X)

YOUNG WOMAN

Somebody please, help my baby.

NITA

He's cut up pretty bad, Ray.

SAM

(to Nita)

You'll have to finish this up.

(beat)

Lay him over there.

Nita nods and continues working on the arm as Sam directs the young woman to the table.

70 FEATURING LITTLE BOY

70

The boy is frightened as Sam tears his pants and examines the wound.

SAM

What happened?

CONTINUED



70 CONTINUED

70

YOUNG WOMAN

We were standin' by the shoe store  
and it...just blew up.

(beat)

Glass went flyin' everywhere.

SAM

(to boy)

You're pretty lucky. I think a  
couple of stitches is all we need.

(X)

(calling over his  
shoulder)

Susan! I need your help!

71 NEW ANGLE - FEATURING SUSAN

71

After a second, she emerges carrying makeshift splints. As (X)  
she reaches Sam and the little boy, his mother goes nuts.

YOUNG WOMAN

(screaming)

Get away from my son! Get that  
white bitch away from my boy.

Susan, stunned, backs away.

(X)

SAM

She's going to help me.

She looks from Sam to her son and then back to Susan. She  
snatches up her son and runs.

(X)

YOUNG WOMAN

We don't need her help!

(X)

Sam runs after the woman, stopping her.

SAM

Okay. Okay. Mama and I will take  
care of him.

72 ON SUSAN

72

She stares at Sam for a beat, then breaks into tears and  
runs into the back room.

73 FEATURE SAM

73

He wants to run after her, but he has to take care of the  
child who is crying.

CONTINUED



SAM

Shhhh. It's okay. I'm not going to hurt you.

As he carries the child to the table, we....

TIME CUT TO

Susan is peering through the narrow slits of the venetian blinds, her tear-streaked face lit by the red glow of fires on Charcoal Alley. Sam walks up behind her and gently puts his arms around her.

SUSAN

You see, Ray? You see what it would be like?

SAM

Susan, you helped a lot of people today who appreciated it.

SUSAN

(turning to him)

Did they, Ray?

(beat)

That's not what I saw in their eyes. I saw anger. And hatred. They tolerated me only because they were hurting and needed help.

SAM

That's not true.

SUSAN

How would you know? You're one of them.

SAM

Susan, you're tired or you wouldn't be talking like this.

SUSAN

Maybe that's when the truth comes out.

(beat)

I can't go through life fighting people who hate me for the color of my skin.

CONTINUED



74 CONTINUED

74

SAM

(looking out)

That's got to be how everyone in  
Watts feels tonight.

SUSAN

Your mother's right. We'll never be  
just a husband and wife. We'll be a  
black husband and a white wife. And  
neither race will ever let us forget  
it.

SAM

All that matters is that we do.

SUSAN

I'm not sure anymore, Ray. I'm  
just not sure.

LONNIE'S VOICE

Ray! Ray! He's bleedin' bad, man.

75 OMITTED

75

76 INT. CLINIC - NIGHT

76

As Sam and Susan rush in, a semi-conscious and bloody Papa  
Dee is being dragged by Lonnie and BB across the room to a  
couch.

PAPA DEE

(passing out)

Don't let me die, Ray. Don't let me  
die....

Sam sees blood spurting from a huge hole in his leg and  
instantly puts pressure on the femoral artery. Without  
being asked, Susan grabs a tourniquet and starts applying  
it to Papa Dee's leg.

BB

(grabbing Susan)

He don't need your help, Honky!

SAM

(angrily)

Damn it, BB! Back off!

The force of Sam's words causes him to release Susan. She  
goes back to applying the tourniquet.

CONTINUED



76 CONTINUED

76

SUSAN

(to Sam)

He's lost a lot of blood.

SAM

The bullet severed his femoral artery.

(to Lonnie)

We've got to get him to a hospital.

(X)

LONNIE

My car's burned.

SAM

(to Susan)

Call an ambulance!

NITA

The phones are dead.

SAM

Then we'll carry him.

LONNIE

The nearest hospital's LA General.  
That's five miles.

SAM

If we don't get him to an operating room fast, he's going to die!

SUSAN

The police. Go to the police. They can take him to a hospital.

BB

They shot him!

NITA

She's right. Get the police!

LONNIE

No.

77 ON NITA

77

as she heads for the door.

NITA

Then I will.

CONTINUED



77 CONTINUED

77

SAM'S VOICE

It's too late.

Nita freezes with the doorknob in her hand, then slowly turns.

78 ANOTHER ANGLE

78

Sam closes Papa Dee's eyes.

(X)

SAM

He's dead.

Lonnie pushes Sam aside and kneels down beside Papa Dee.

(X)

LONNIE

He can't be dead!

(beat)

He can't be.

He looks to Sam.

LONNIE

I'll get the police. Get him to a hospital.

SAM

He's dead, Lonnie.

LONNIE

He can't be dead!

(X)

BB

(to Susan)

It's your fault, bitch!

SAM

(yelling)

No! It's your fault! Papa Dee didn't want to go with you and Lonnie! He went because he believed in you. And you were wrong.

(X)

(beat)

You were wrong...and he's dead.

79 FEATURE LONNIE

79

He is suddenly quiet. He holds Papa Dee's hand for a beat and then stands and turns.

(X)

CONTINUED



79 CONTINUED

79

LONNIE  
(controlled)  
No more black people are going to  
die.

NITA  
I pray to God you're right.

(X)

LONNIE  
I'm right, Mama. I'm gonna see no  
more black people die.

He takes Susan by the hand and starts to lead her to the  
door. Susan doesn't know what's going on. She looks to  
Sam.

SAM  
Lonnie....

LONNIE  
Any more brothers die....  
(sticks the gun to  
her)  
...she dies.

(X)

Sam starts to move, but freezes as BB's shotgun pokes into  
his back. Lonnie opens the door.

(X)

SUSAN  
(frightened)  
Ray....

(X)

Lonnie disappears into the night with Susan.

(X)

80 ON SAM

80

unable to move with BB's shotgun in his back.

FADE OUT

END OF ACT THREE



ACT FOUR

FADE IN

81 INT. HEALTH CLINIC - NIGHT

81

We resume where we left off, with BB holding the gun on Sam.

SAM

I've got to go after them, BB.

BB

I'll blow you in two if you try.

SAM

Lonnie can't stop the killing by threatening Susan! He'll just end up getting them both killed!

BB

Lonnie's ready to die.

SAM

Well, Susan's not!

Sam steps toward the door and BB raises up the shotgun.

BB

Don't make me do it, Ray.

NITA

You ain't killin' my boy!

82 ANOTHER ANGLE

82

Nita rushes BB, who turns to fend her off. It's all Sam needs for one of his roundhouse kicks to knock the shotgun from BB's hands. It flies across the room and goes off, shattering a small cabinet. BB lunges at Sam, taking him to the ground and pinning him under his weight. He grabs a small statue and is about to smash it down on Sam's head, when he hears another round being chambered into the shotgun.

83 FEATURE NITA

83

the shotgun firmly in her hands and aimed at BB.

NITA

Get up, BB. Get up!

CONTINUED



83 CONTINUED

83

BB slowly lowers the statue and rolls off Sam.

NITA  
Go find them, Ray.

SAM  
Where'd he take her, BB?

BB doesn't answer until Nita presses the shotgun into his back. (X)

BB  
I don't know!

Sam knows he's telling the truth and races out the door.

NITA  
Fools. You boys are all fools.

On BB's look, we....

CUT TO

84 EXT. CHARCOAL ALLEY - NIGHT - STOCK

84

It's filled with smoke and trash. Burned cars, shattered windows, empty shoeboxes and broken bottles litter the street. A window blows out in a wash of fire.

85 EXT. SMASHED STOREFRONT - NIGHT - SFX

85

The flames reflect in the broken panes of glass as Sam looks up from shielding himself against the blast. A few people, laden with booty, race frantically past. Sam's eyes catch a mirror inside the broken window.

86 SAM'S POV - RAY'S REFLECTION

86

He looks back exhausted and frightened. Fires burn behind him. The sound of glass shattering and people yelling gets louder.

POLICEMAN'S VOICE  
Return to your homes! I repeat,  
return to your homes. Looters will  
be shot on sight!



87 BACK ON SAM - SFX

87

He turns from the mirror as the door to the Imaging Chamber opens and Al steps out. He is stunned by all the devastation.

OBSERVER

My God.

SAM

Al! Susan! Where's Susan?

OBSERVER

You don't know?

SAM

Lonnie took her hostage. Said he'd execute her if another black is killed!

OBSERVER

(to himself)

That's what happened.

SAM

What?

OBSERVER

I came to tell you. The odds of Susan dying jumped to eighty-two percent.

(beat)

You've got to do something, Sam!

SAM

Can Ziggy get a lock on Susan?

OBSERVER

He can barely keep a lock on you!  
That's why it's taken me so long to get back.

Al punches away at the computer as Sam anxiously watches over his shoulder.

88 EXT. CHARCOAL ALLEY - NIGHT - STOCK

88

A police line has formed in the middle of the street, confronting the crowd. More fighting and another explosion sends them into chaos.



89 EXT. SMASHED STOREFRONT - NIGHT - SFX

89

A looter races past, then another. Al glances up and sees the cops coming.

OBSERVER

Get out of here, Sam. Get out of here!

Sam has no choice. He turns and runs with the looters. The cops race through Al as he beats on the computer for an answer.

90 INT. RAY'S APARTMENT - NIGHT - ON THE TV

90

An anchorman gives the latest report over black and white footage of the riots.

ANCHORMAN'S VOICE

The situation in Watts is beyond chaos. Looting, arson, shootings and arrests are taxing an already exhausted police force.

We pan off the TV and across the room lit only by the red glow of fires to Lonnie. He sits in a chair by the window, calmly loading a sawed-off shotgun. Three rifles are stacked against the wall and a pistol on the table. He looks sharply to the TV as he hears the report he's been waiting for.

ANCHORMAN'S VOICE

Rumors are rampant. One of the most disturbing is that the white daughter of a Police Captain is being held hostage in Watts and will be executed if another Negro is killed by police.

LONNIE

(small smile)

Bobby got the word out.

91 ANOTHER ANGLE

91

Susan is on the floor in the corner, her dress covered in soot and dirt and her hands tied. The news continues on the television off camera.

SUSAN

Daddy can't stop this.

CONTINUED



91 CONTINUED

91

LONNIE

You better pray he can.

SUSAN

Killing me will only make it worse.

LONNIE

For who?

Lonnie grabs her and pulls her to the window.

LONNIE

Look out there.

92 THEIR POV - CHARCOAL ALLEY - NIGHT - STOCK

92

Fires light up the sky as the main street of Watts burns.

LONNIE'S VOICE

You think it can get any worse than that?

93 BACK ON LONNIE AND SUSAN

93

The pain of what she sees overcomes even her fear.

SUSAN

No.

(beat)

But how is killing me going to stop it?

LONNIE

When a nigga is shot, Mr. Charlie says, 'Too bad. What a shame.' And the next day forgets it ever happened.

(beat)

But when a honky is shot. That's different. Especially if she's the daughter of a police captain.

(beat)

Then Mr. Charlie realizes he's gone too far. Pushed too hard.

SUSAN

You know they'll come after you.

(X)

Lonnie smiles and slips back into the chair. He glances at the rifles stacked against the wall.

CONTINUED



93 CONTINUED

93

LONNIE

I'm ready.

94 FEATURE SUSAN

94

She realizes he intends to die here.

SUSAN

You're going to kill me no matter what.

LONNIE

If your daddy stops murdering my people, I'll let you go.

SUSAN

He can't stop what's happening out there!

LONNIE

(softly)

No. I don't suppose he can.

95 ON SUSAN

95

She realizes she is going to die tonight.

CUT TO

96 EXT. CHARCOAL ALLEY - NIGHT - STOCK

96

Blacks, young and old, men and women, swarm like bees into the police. The clash is terrifying as bats and billy clubs pound down on human flesh.

97 EXT. CHARCOAL ALLEY SIDEWALK - NIGHT - MOVING WITH SAM

97

as he runs with a couple of looters past a vacant lot where Al is waiting.

OBSERVER

In here, Sam!

98 CLOSER ANGLE - SFX

98

Sam ducks into the vacant lot next to the building.

CONTINUED



98 CONTINUED

OBSERVER  
Ziggy found them! They're in your  
apartment!

SAM  
(looking around)  
I'm lost.

OBSERVER  
(pointing)  
Two blocks east and one north!

SAM  
Go to her, Al.

OBSERVER  
(punching computer)  
On my way, kid.

Al pops out.

99 EXT. CHARCOAL ALLEY STREET - NIGHT

Sam comes out of the vacant lot and is slammed into by a  
policeman. Before Sam can protest, he is being  
billy-clubbed to the ground.

CUT TO

100 EXT. CHARCOAL ALLEY - NIGHT - STOCK

A Molotov cocktail explodes, erupting a building into a  
ball of flames.

101 EXT. BEHIND POLICE LINES - NIGHT

Captain Bond is standing beside a police car, talking on  
the radio.

PAUL  
People have reported seeing Susan  
everywhere from Alameda to Antiwerp.  
She could be anywhere!

EMMETT'S VOICE  
(over radio)  
Take it easy, Paul. We'll find her.

PAUL  
Can you stifle the reporters?

CONTINUED



101 CONTINUED

101

EMMETT'S VOICE

We've asked the media to withhold announcing any more deaths until Susan is safe.

PAUL

I've ordered my men to pull back and to fire only if fired upon.

(X)

EMMETT'S VOICE

You can't do that, Paul.

(X)

PAUL

The hell I can't! That's my daughter!

(X)

He slams the mic down on the seat and turns.

102 PAUL'S POV - POLICE VAN

102

A number of blacks are being dragged into the back. The last one is Sam.

103 MOVING WITH CAPTAIN BOND

103 (X)

He breaks into a run for the van, catching Sam just as he is about to be put inside. He grabs him from the policeman and slams Sam into the side of the vehicle.

PAUL

Where's Susan!

(X)

Sam is bloody and groggy from the beating and now from being slammed into the van.

SAM

(weakly)

Lonnie has her.

PAUL

That bastard!

SAM

He just wants the killing to stop.

PAUL

Tell me where he's got her!

SAM

Not unless I go with you.

CONTINUED



103 CONTINUED

103

He slams Sam's head back into the van.

PAUL

Where's my daughter!

Suddenly there's a gunshot followed by the whine of a bullet. Everyone ducks.

104 EXT. ON A TOWER - NIGHT - STOCK

104

A sniper fires down at the police.

105 EXT. ON POLICE CARS - NIGHT - STOCK

105

They return the fire from behind the black and whites.

106 EXT. POLICE VAN - NIGHT

106

Captain Bond releases Sam and turns in horror.

(X)

PAUL

Cease fire! Cease fire!

107 EXT. ON POLICE CARS - NIGHT - STOCK

107

They continue to fire at the sniper on the tower.

108 EXT. ON THE TOWER - NIGHT - STOCK

108

The sniper is hit and falls to his death.

109 EXT. POLICE VAN - NIGHT

109

Captain Bond stares on in horror realizing Susan's death warrant has just gone into effect. Sam steps up behind him.

(X)

SAM

He's my brother. If anyone can stop him...I can.

Paul turns and looks to Sam, his eyes filled with fear for his child.

CUT TO



## 10 INT. RAY'S APARTMENT - NIGHT

110

Susan is curled up in the corner with Al standing beside her. Lonnie's in the chair with the shotgun, listening to the TV and staring out the window.

## ANCHORMAN'S VOICE

(X)

There have been no reported deaths in the last two hours, but the violence seems to be escalating. Rumors are rampant that the National Guard will be called in by morning.

## OBSERVER

(nervous)

(X)

Come on, Sam. Come on.

Lonnie sits up, his attention caught by something below.

## 11 LONNIE'S POV - THE STREET BELOW

111

Police cars block both ends of the empty street as Sam walks toward the apartment building.

## ON LONNIE

112

His eyes flare at the obvious. His brother has given him away.

## LONNIE

Damn.

CUT TO

## 113 EXT. ANTIWERP STREET - NIGHT

113

Captain Bond watches Sam enter the building from beside a black and white. A police sniper with a scoped rifle runs up to him.

(X)

## SNIPER

Sir.

## PAUL

(turns)

Thank God.

(pointing)

He's holding her in that second floor apartment on the corner.

The sniper looks at the apartment building and then to the houses on this side of the street.

CONTINUED



113 CONTINUED

113

SNIPER  
(pointing)  
That roof will do.

Another officer nods and motions for the sniper to follow him. Captain Bond grabs him first.

(X)

PAUL  
That's my daughter in there.

SNIPER  
I won't shoot unless it's a sure  
kill.

The sniper follows the other officer and we hold on Paul as he looks back to the apartment window.

CUT TO

114 INT. RAY'S APARTMENT - NIGHT

114

Sam slowly opens the door and steps inside. He sees Susan and Al in the corner and rushes to her.

OBSERVER  
Behind you, Sam!

Sam whirls.

115 FEATURE LONNIE

115

He slams the door and throws the bolts on the locks. Then he walks across the room, keeping his shotgun on Sam and Susan.

LONNIE  
Traitors get shot.

SAM  
(untying Susan)  
I didn't betray you, Lonnie.

LONNIE  
(looking to the  
street)  
What do you call that?

SAM  
It was the only way I could get to  
you.

CONTINUED



115 CONTINUED

115

LONNIE

Get to me? Getting to me does no  
good, nigga.

The ropes drop from Susan's arms and Sam holds her tight.

SUSAN

He doesn't want to be stopped, Ray.  
(beat)  
He wants to die.

OBSERVER

I think she's right, Sam. He wants  
to be a martyr.

SAM

Is that it, Lonnie? You want to be  
a martyr?

LONNIE

Me...a martyr?  
(beat)  
Hell, Watts is full of martyrs. I  
don't need to join 'em.

SAM

Then why?

LONNIE

I'm tired of talking about why.

SAM

Tired or afraid?

LONNIE

I ain't afraid of nothing.

SAM

Except living.

Lonnie looks sharply at Sam.

116 EXT. SHARI HILL'S HOUSE - NIGHT

116 (X)

The sniper crawls onto the roof, takes a position and  
sights through the scope.

117 SNIPER'S POV - THROUGH SCOPE ON RAY'S APARTMENT

117

Sam and Susan are between the window and Lonnie.



118 INT. RAY'S APARTMENT

118

Lonnie and Sam are still in their face-off.

SAM

You can die for Watts, but can you live for it?

LONNIE

You're talkin' like a fool.

OBSERVER

You're reaching him, Sam.

SAM

Dying's easy. Living's hard. But you've got to be around to fight oppression so it can be better for the next generation.

(X)

CUT TO

119 EXT. SHARI HILL'S ROOFTOP - NIGHT

119 (X)

The sniper peers through the scope.

120 SNIPER'S POV - THROUGH SCOPE INTO APARTMENT

120

Sam and Susan have shifted slightly and the corner of Lonnie's head can be seen.

121 EXT. ON SNIPER'S TRIGGER FINGER - NIGHT

121

He takes up the slack.

CUT TO

122 INT. RAY'S APARTMENT - NIGHT

122

Lonnie has lowered the shotgun slightly as he faces Sam and Susan.

SAM

I love her, Lonnie.

(beat)

I love her and I can't believe my brother would murder what I love.

(X)

LONNIE

Her daddy's killing us out there!

CONTINUED



122 CONTINUED

122

SAM

Be better than he is. Be more just  
and more right and more of whatever  
it takes to make sure what's  
happening out there never happens  
again.

ANCHORMAN'S VOICE

This just in. A sniper on the  
corner of a Hundred and Third and  
Compton was shot after an intense  
gun battle with police.

122A ON THE TELEVISION

122A

Black and white footage of the sniper being hit and  
dropped from the steeple.

ANCHORMAN'S VOICE

The sniper was taken to LA General  
where his condition is unknown.

122B CLOSE ON LONNIE

122B

Lonnie looks from the TV set to Sam and Susan.

LONNIE

Unknown?

(beat)

That brother's dead.

He slightly raises the shotgun.

122C ON SAM

122C

as he puts Susan behind him.

123 ON LONNIE

123

staring at his brother, wanting to pull the trigger. He  
can't. Finally, he lowers the shotgun.

LONNIE

Take him. And get out of my face.

(beat)

Both of you get out of my face.

CONTINUED



123 CONTINUED

123

OBSERVER  
(relieved)  
Thank God.

LONNIE  
(turning away)  
I said get out of here.

CUT TO

124 EXT. SNIPER'S POV - THROUGH THE SCOPE - ON LONNIE - NIGHT 124  
as he walks out from behind Sam and Susan.

124A EXT. - CLOSE ON THE SNIPER - NIGHT 124A  
He squeezes the trigger.

CUT TO

125 OMITTED 125

126 INT. RAY'S APARTMENT - NIGHT 126  
The window shatters and Lonnie is killed by a shot to the head before the crack of the rifle even reaches the room. Susan screams. Sam catches Lonnie before he hits the floor.

SAM  
No!

126A ON SUSAN 126A  
She turns to the window and screams out into the night.

SUSAN  
He let me go! He let me go!

126B ON SAM AND LONNIE 126B  
Sam cradles his bloodied head in his arms. Susan drops down beside him, crying.

SUSAN  
Oh, Lonnie, I'm sorry! I'm sorry!

CONTINUED



126B CONTINUED

126B

SAM  
(to Al)  
Nothing. I did nothing!

(X)

127 ON THE OBSERVER

127

reading the update on the computer.

(X)

OBSERVER  
Ray's still in Watts, Sam. Susan,  
too. You kept them together and  
they built a clinic in Lonnie's  
memory.

(beat)  
It wasn't for nothing, Sam. It  
wasn't for nothing.

128 OMITTED

128 (X)

128A WIDER ANGLE

128A (X)

As we slowly pull back from the scene, the blue light  
envelops Sam, and he....

QUANTUM LEAPS

END OF ACT FOUR