

AN INNER DARKNESS

An Original Screenplay by

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SKELETON SCRIPT

BLACK OVER WHITE:

"For the love of money is the root of all evil: which while some coveted after, they have erred from the faith, and pierced themselves through with many sorrows. "

-Timothy 6:10

FADE IN:

INT. CARTER RESIDENCE - LATE AFTERNOON

SUBTITLE: BOCA RATON, FLORIDA 1990

It is POURING RAIN outside. A woman is crying in a dark kitchen, she is young, probably in her early thirties, this is MELANIE CARTER. Her cries are hard and painful. She is beautiful for her age but is in tears making her beauty even more ironic. Two children, a brother and a sister, are sitting at the staircase confused as to why their mother is crying as they watch.

The TELEPHONE hanging off the hook.

One of the children is PATRICK CARTER, seven years old and a cute boy who is consumed with concern and worry although his innocence shines like a bright star. The second child is BRITTANY CARTER, fourteen years old, is as beautiful as her mother as she watches her mother cry, she is more aware of her surroundings.

Melanie leaves the kitchen, slowly walking towards her children on the staircase, her eyes still filled with tears, she sits in between her two children, wrapping her arms around them both. She starts to cry even harder.

CARTER

What's wrong mommy?

Melanie looks at her son, she then looks at her daughter, Brittany, who is a bit older.

MELANIE

(to CARTER)

You're father and I...

(a beat)

...are getting a divorce.

Carter is too young to understand, Brittany does and tries to caress her estranged mother. Carter looks at his mother, pauses for a moment.

CARTER

What? What about daddy?

MELANIE

You'll still see him sweet heart.
Just, not as much as you used to.
Don't worry baby.

(wrapping her arms
around him)

Everything is going to be fine.

Carter begins to cry, not because he really understands, but because his mother is crying. Melanie wraps her arms around both her children, holding them tighter. Carter's eyes begin to tear as he looks out the window, the rain is still pouring.

INT. BEDROOM - NIGHT

Carter is sitting on his bunk bed, it is still pouring rain outside. Carter is fixated at a rug on the floor that displays a map or maze through some sort of fictional city. He looks sad and confused as his sister passes through the doorway.

BRITTANY

Patrick.

Carter looks up at his sister who is dressed up to go out somewhere.

CARTER

(softly)

Hey.

Brittany notices his sadness and sits down on the bed next to him. She puts her arm around her little brother with confidence.

BRITTANY

What ya' doing?

CARTER

Nothing.

BRITTANY

(reassuring)

You'll see him next weekend. Don't
just sit here.

CARTER

What else am I gonna do? It's raining.

Brittany examines Carter for a moment, realizing he is correct.

BRITTANY

So go read a book or something.
Don't just sit here all night
staring at the floor, it's not
going to help anything.

CARTER

Ok.

Brittany exits the room.

INT. BEDROOM - LATER

Carter is staring out the window as rain continues to pour
down. All the lights in his room are off.

EXT. TOWNHOUSE - AFTERNOON

A WHITE HONDA CIVIC pulls up in front of a series of town
houses. Melanie is driving the car as Carter sits in the
passenger seat, eager to see his father. He looks at his
mother for a moment before getting out of the car.

CARTER

Is it always going to be like this?

MELANIE

No, Patrick. When you get older,
you can see your father as much as
you want, ok?

CARTER

Promise?

MELANIE

(getting emotional)

Promise.

CARTER

Ok, bye mommy.

MELANIE

I love you Patrick.

Carter gets out of the car with his power rangers backpack on.

CARTER

Love you too.

Carter walks towards the door of the town house as Melanie
watches from the car. She drives off as Carter continues
knocking on the door. Carter opens the door knob, it has
been left unlocked.

CARTER
 (smiling)
 Daddy! It's me! I'm home!

Carter drops his bag on the floor and runs around the house to find his father. He wanders off into a bedroom.

MASTER BEDROOM

Carter see's no one in the master bedroom, he turns abruptly and see's his father, PATRICK CARTER, SR. lying on the floor in a pool of blood. It becomes obvious that he shot himself in the head with the 12 GAUGE SHOTGUN lying on the floor next to him. Carter looks catatonic, the smile that was once there disappears.

CARTER
 (softly)
 Daddy?

Carter kneels down on the ground and crawls towards his father, covering himself in blood. His fathers eyes are still closed.

CARTER
 (softly)
 Daddy wake up. You're hurt.
 (a beat)
 DADDY!
 (crying now)
 DADDY WAKE UP!

His father is motionless.

FADE OUT.

WHITE OVER BLACK: AN INNER DARKNESS

FADE IN:

INT. MARRIOTT HOTEL SUITE - MORNING

SUBTITLE: ORLANDO, FLORIDA 2007

The lavish suite is spacious and brilliant in color as a man lays in bed, covered by a sea of blankets and sheets. The TV has been left on, the Food Network. Next to the king sized bed lays a night stand where a 9MM PISTOL, a rolled up stack of CASH, a WALLET, and a ROLEX watch are sitting.

Suddenly, an alarm begins to sound next to the bed. The man gets up, throwing the covers off of him, he rubs his eyes and turns off the alarm on his cell phone.

Patrick Carter, he is now twenty six years old but doesn't look a day over twenty. He is a well-built handsome young man who resembles his father. He gets out of the bed and looks around the room, always a cautious man.

BATHROOM/CLOSET

-- Carter is in the bathroom showering, the bathroom is spacious, a walk in shower as well as an adjacent jacuzzi like bath tub.

-- Carter brushing his teeth.

-- Carter is getting dressed. He begins with his bare boxers. Then, he slips on a Banana Republic long sleeved collared shirt, matching slacks and a pair of Luis Vutton slippers. He sprays some cologne on himself and puts his ROLEX watch on. He walks back over to the bathroom and looks at himself in the mirror, a serious and devious look on his face as he stares deeply only for a moment.

LIVING ROOM

Carter is now fully clothed as he approaches the drawer underneath the TV, it is filled with stacks of twenty's, hundred's and fifty's; there is probably a quarter of a million in cash sitting in the drawer.

Carter begins to load the money into a large black duffel bag as the food network continues blaring in the background.

Carter grabs the gun off of the night stand and tucks it in the back of his pants; he puts on a sport coat and swiftly heads out of the room.

INT. MARRIOTT HOTEL LOBBY - MORNING

Carter exits the elevator door carrying a large black duffel bag over his shoulder as he passes the concierge which happens to be empty. He exits the hotel through a revolving door where a VALET PARKER is waiting for him.

EXT. MARRIOTT HOTEL - MORNING

Carter hands the VALET PARKER his ticket stub and looks up at the sky, there are no clouds, a chill breeze passes over. Carter looks content.

Suddenly, a BLACK RANGE ROVER SPORT pulls up in front of the VALET STAND as the parker gets out and approaches Carter. Carter hands him a hundred dollar bill, a look of shock consumed the man's face as Carter loads the duffel bag into the back of the Range Rover.

CARTER

Thank you.

VALET PARKER

(nervously)

Thank you very much sir!

Carter gets into the Range Rover and speeds off.

INT. RANGE ROVER - MORNING/AFTERNOON

Carter is driving his car listening to his IPOD which is connected to the stereo system of the car. He is listening to Ludwig Von Beethoven, an interesting choice. The car is driving on the Florida Turnpike which is nearly empty.

EXT. MIZNER PARK APARTMENT - MORNING

SUBTITLE: BOCA RATON

The VALET STAND and ENTRANCE of the Mizner Park apartment complex. The MIZNER PARK apartment complex is at the heart of Boca Raton, the richest city in Florida. It is towering in structure and impressive in style. The Range Rover pulls up in front and parks, Carter gets out of the car and hands his key to the VALET MAN, ROBBY. He steps to the rear of the car and takes out his duffel bag, he smiles at Robby.

CARTER

Hey Robby, how ya' doing'?

ROBBY

I'm fine Carter how are you doing?

CARTER

Great. How about this weather?

ROBBY

Fantastic sir.

CARTER

Alright, I'll see you later.

Carter enters the VAST LUXURIOUS APARTMENT COMPLEX as ROBBY gets into the Range Rover and drives off.

INT. MIZNER PARK APARTMENT - MORNING

The high-vaulted ceilings outline an outrageous apartment, one of inconceivable luxury. The monstrous kitchen contains every kitchen appliance known to man. The living room features a Mediterranean-style furniture set situated in front of a mounted flatscreen television.

There are three bedrooms all connecting to the living room, one master and two guest bedrooms. Carter enters the apartment and walks into the kitchen, he drops the duffel bag onto the floor and takes out a protein shake from the fridge and begins to drink it. The sound of cartoons is coming from one of the bedrooms. As Carter sips on his protein shake, a young boy appears from behind him. This young boy is TIMOTHY CARTER, five years old, as cute as they come.

TIMOTHY
(smiling)
Hey daddy.

CARTER
(surprised)
What are you doing here? Where's your mother?

TIMOTHY
Mommy's sleeping.

CARTER
(frustrated)
Are you *fucking* serious?

Carter puts down his shake and sidesteps his clueless son, he walks toward the master bedroom where a beautiful girl is sleeping on a king sized bed.

MASTER BEDROOM

The master bedroom is impressive, a king sized bed with a beautiful comforter set, a couch and futon set up, similar to the couches in the living room. There is also a gold and black silk drapery on the windows which overlook all of Mizner Park. At the opposite end of the bed is a 65" FLATSCREEN TV hanging on the wall.

CARTER
WHAT THE FUCK ARE YOU DOING!

Chelsea wakes up, looks at her boyfriend, her hair is disheveled.

SARAH
(tired)
Why don't you take him? Your already up.

CARTER
I can't take him I have shit to do!
Come on get out of bed he was supposed to be there an hour ago.

SARAH
 (strung out/hung over)
 Shut the fuck up, CARTER. Leave me
 alone I'm trying to sleep.

CARTER
 (to himself)
 Shut the fuck up? Huh?

Carter QUICKLY grabs her by the arm and pulls her out of bed, she struggles, Timothy is watching from the opened door. Carter notices him watching and lets her go.

SARAH
 (screaming now)
 GET THE FUCK OFF OF ME!

CARTER
 (calming down)
 Take him to daycare.

SARAH
 (still screaming)
 WHY ARE YOU SUCH A FUCKING ASSHOLE?!

Carter walks into the bathroom as Sarah looks at her son, her eyes are tearing.

SARAH
 (to Timothy)
 Come on. Your dad is being mean.
 Let's get you some breakfast.

Sarah looks back at Carter as she leaves the master bedroom.

BATHROOM

Carter begins to take his clothes off in the bathroom. On the sink in the bathroom, a kit of heroine is lying out; some needles, some tiny bags of heroine, a spoon.

CARTER
 (sarcastically)
 Great.
 (a beat)
 This is fucking priceless.
 (screaming)
 SARAH!

Carter races out of the bathroom.

LIVING ROOM

Carter enters the living room where Sarah is cooking scrambled eggs for Timothy. Carter is holding the heroin kit in his hand as he approaches the kitchen. Timothy is sitting at the breakfast table waiting for his mother.

CARTER
Timmy, go to your room.

TIMOTHY
(naive)
But I'm --

CARTER
(impatient)
Go to your room, now!

Timothy looks sad, his father won't make eye contact with him, he goes into his room and turns on some cartoons. Carter looks at Sarah who is pouring herself a glass of orange juice while tending to the eggs, Carter drops the kit of heroin on the kitchen counter. Sarah turns around abruptly and see's the kit, she looks away, continuing what she was doing beforehand.

CARTER
(quietly)
What the fuck is this?
(a beat)
Sarah.

SARAH
It's nothing. Don't worry about it.

Sarah looks up at Carter.

SARAH
It's none of your business.

CARTER
(smirking)
None of my business?
(a beat)
What do you mean it's none of my business? This is pretty serious fucking shit.
(a beat)
Great, the mother of my child is a fucking junkie. Your banging dope now?

Sarah starts eating out of the bowl of cereal.

SARAH

You know what? FUCK YOU CARTER!
 Don't lecture me! Don't preach to
 me about right and wrong! Who the
 fuck are you to judge? Your a
 fucking drug dealer. You think
 because you have all this nice shit
 and all this money that it changes
 things?

(a beat)

Well it doesn't! Where do you think
 I got the shit from anyways?

(getting louder)

Someone who *probably* works for you!

CARTER

Don't fucking do that.

(laughing now)

I love how you always find a way to
 turn shit around on me.

Carter looks at the kit of heroin, he watches Sarah cooking
 eggs for Timothy. There is a brief moment of silence as
 Sarah attempts to ignore Carter.

CARTER

(with sincerity)

Have you ever thought about going
 to rehab?

Sarah stops what she is doing, she looks at Carter. Timothy
 is watching the conversation from the door of his bedroom.

SARAH

Have **you** ever thought about going
 to prison?

(getting louder)

TIMMY! Come get your breakfast.

Carter watches as Sarah brings the plate of eggs and glass
 of orange juice to the breakfast table, Timothy sits down in
 front of the plate.

TIMOTHY

Thank you mommy.

Carter watches for a moment as Sarah kisses him on top of
 the head, he looks down at the kitchen counter where there
 is a picture of Sarah and Carter at their senior prom, they
 looked happy together. Carter then grabs the duffel bag from
 the floor and walks towards the master bedroom.

MASTER BEDROOM

The WALK IN CLOSET has a ridiculous amount of clothing, every design possible but most completely in sync with what Carter would wear. A generous diversity.

Carter enters his large walk in closet where there is a 5 foot by 5 foot vaulted safe. He enters a key into the safe, enters a code and opens it wide. There are two NINE MILLIMETER pistols, one silver and one black, two boxes full of bullets, a large stack of cash, arranged into ten thousand dollar stacks, a passport, birth certificate.

Carter begins loading the contents of the duffel bag into the safe, he turns around to make sure no one is watching him. Carter only loads three quarters of the money, he takes the other half and throws it in a brown paper bag which he places in a lock-box inside a hidden compartment in his closet.

CUT TO:

BLACK SCREEN

The sound of heavy breathing and loud punches hitting a heavy bag. They are continuous, there is a certain rhythm about them. The breathing seems to be in total conjunction with the sounds of the punches hitting the bag.

INT. GYMNASIUM - MORNING

The gym is lit well, there is a small area in the back where training materials for boxing are kept exclusively. The gym is empty, except for Carter who is hitting a heavy bag. He is extremely well built, probably six feet tall, his shirt is off, he is determined. His feet are moving quickly in a certain dance that correlates with his punches. Finally, he begins to lose energy, he slows down. He grows tired, he might even pass out. However, he continues to keep punching, holding himself up using the bag as a barrier.

A figure emerges from behind Carter; DAVID "ISRAEL" BERGMAN, approximately six feet tall, a bit too skinny, sporting a black wife beater and denim shorts. Carter can feel his presence as he continues throwing punches.

CARTER

Where are they?

ISRAEL

Out front, drinking coffee.

Carter lowers his arms and hugs the punching bag as he tries to catch his breath. He rips his gloves off of his hands using his teeth. He drinks a sip of water from his evian bottle laying on the floor and looks towards Israel.

CARTER
(catching his breath)
If you got up this early to talk to me, it's gotta be something pretty fucking important.

ISRAEL
It is. How did the trip go?

CARTER
Excellent. Lots of money up there.

ISRAEL
Good.
(distracted)
Listen, uh. There's something we need to talk about.

Carter drops his gloves onto the floor, wipes the sweat off of his forehead and looks at Israel, eager to hear what he has to say. Israel is hesitant.

ISRAEL
Voletta's in the hospital.
(a beat)
She had a heart attack.

Suddenly, Carter is taken aback, a look of shock consumes his expression as he gulps the last sip of water.

CARTER
(in shock)
Wait a second.
(a beat)
When did you find this out?

ISRAEL
Yesterday, I talked to Richard.

Carter begins to rub his hands through his hair.

ISRAEL
He's all fucked up man, you should go see him.
(a beat)
It's been a while, right?

Carter looks down at the floor as Israel stares at him.

CARTER

Yeah, too long -- Alright, well.

(pauses for a moment)

We got something big coming up this weekend. Get the guys ready, we're sending a christmas package up north, a big one. It's all you guys now, I already made the introduction.

Israel examines Carter who is trying to hide his emotion.

ISRAEL

Are you alright?

CARTER

(looking back up)

Yeah, i'm fine -- Call me when everything is ready.

ISRAEL

Alright.

Israel looks at Carter and turns around, he walks out of the gym. Carter looks up at the heavy bag, he starts throwing ferocious punches with his bare hands until he can't any longer, he nearly passes out.

INT. BLACK SUBURBAN - MORNING

The car has a LIMO TINT and is positioned to view the front of the gym. There is a large NEON SIGN visible through the windshield, GOLDS GYM. A large heavy-set man and his younger and thinner partner are seated in the car drinking coffee. We can see a police scanner, a radio, a couple of badges. These are Palm Beach County Sheriff's Office Detectives of the Special Narcotics Unit.

The heavy set detective is sipping his coffee as he notices Carter exit the gym, Carter is now dressed in civilian clothes, holding a gym bag as he looks at the detectives with suspicion. The heavy set detective nearly drops his coffee all over himself as he picks up his radio and mutters something into it. The other detective turns the engine on quickly.

EXT. ATLANTIC AVE. - MORNING

SUBTITLE: DELRAY BEACH

The luxurious side of East Atlantic Ave. The street is lined with expensive boutiques, fancy restaurants, and small cafes. A BLACK RANGE ROVER pulls up and parallel parks in front of a particular cafe, Cafe Reneau which features an area on the avenue for their customers to eat outside.

Carter gets out of the Range Rover and continues towards the cafe where he spots two men already drinking coffee and joking together.

EXT. CAFE RENEAU - MORNING

BERNARD MARCELLE, forty something years old, a proud black man dressed exceptionally well. He has a gaping smile and large white teeth as he stands up to shake Carter's hand. The other man is ROBERT STEINBERG, a heavy set man, probably in his late fifties, he has piercing gray hair and a pissy look on his face. The only redeeming feature of this man is his three thousand dollar suit. He tries very hard to fake a smile as he stands up and shakes Carter's hand.

CARTER
(acknowledging them)
Bernard. Mr. Steinberg.

BERNARD
Please, CARTER. Take a seat.

Bernard's thick haitian accent becomes apparent as they all sit down.

CARTER
Robert Steinberg, I haven't had to see you in a while.

ROBERT
Hey, I only show up when people are in trouble. You've done a pretty nice job the past couple years.

CARTER
Obviously I didn't do too good of a job.
(pointing it out)
We're all here.

BERNARD
That we are.
(a beat)
CARTER, Mr. Steinberg has some information that I thought you would like to know.

Bernard looks at Steinberg to cue him in to speak. Steinberg looks at Carter.

ROBERT

The government has decided to take your case, or your investigation you might want to say, to the next level.

CARTER

The next level?

ROBERT

The FBI and DEA are about to take the reigns, the Sheriff's office is throwing in the towel.

(glancing across the street)

Let me put it to you like this CARTER, the government has and will invest more and more money into your investigation. The government is a business.

(a beat)

Eventually, CARTER, they are going to want a return on that investment. You get what I am saying?

CARTER

I got it. What the fuck does this mean exactly? Why is PBSO throwing in the towel?

ROBERT

Because they have spent the better part of a decade trying to put you away and you've only spent three months in jail when you should be there for life.

CARTER

(sarcastically)

Thanks.

ROBERT

No problem. Basically, what it means is there is going to be a hell of a lot more heat on you. There going to start looking into your financial records, harassing people who are close to you, following you on a daily basis.

CARTER

(sarcastically)

Sounds a lot like PBSO.

Robert looks at Bernard and then glances back at Carter, he reaches in closer to Carter with an extremely serious look on his face.

ROBERT

When the feds come after you, it's like a speeding bullet train coming **right** at you. They'll take your entire life away and throw it in the trash and *they got the power to do it.*

(a beat)

This isn't some local gang unit with eight detectives working ten thousand different cases. These are task forces, multi-agency cooperation with one sole purpose, to put you out of business and behind bars.

Robert and Bernard both stare at Carter for a reaction, Carter is expressionless.

ROBERT

And I'm gonna be frank with you.

(whispering)

Most likely, in cases like this, it means someone has been talking. Someone with a lot of information, someone close.

BERNARD

Alright, Robert. Why don't you go to the bathroom for a minute while we talk.

ROBERT

Ok, sure.

Robert gets up from the table, Bernard nudges in closer.

BERNARD

(getting serious)

You need to take care of this as soon as possible. Ok?

Carter fiddles with his silver ware, Bernard slams the table with his hand.

BERNARD

(upset)

You got it?

CARTER
Yeah, I got it.

Bernard lights up a cigar as Carter looks down at the table.

CARTER
(panicking)
Jesus Christ Bernard.

BERNARD
I don't need to remind you of what
will happen if you don't take care
of this but I will anyways.
(a beat)
You could end up in prison, you
could end up dead, or you could end
up dead in prison.
(getting up from the table)
Those are your only options my friend.

Bernard drops a hundred dollar bill down. He walks away and
gets into a BLACK LAMBORGHINI, he drives off as Carter
stares into an oblivion. As Carter watches the LAMBORGHINI
drive away, Robert sits back down at the table.

ROBERT
Where did Bernard go?

Carter gets up from the table, ignoring Robert, he leaves
Robert sitting there, dumbfounded. Carter walks a couple
blocks down towards his car, he throws up all over the
sidewalk, quickly looking around afterward to make sure no
one saw him. He gets into the RANGE ROVER and drives off.

INT. STORAGE UNIT - LATE AFTERNOON

It is PITCH BLACK.

A loud noise as a METAL SHUTTER is lifted up abruptly
revealing Carter's silhouette. He turns on a light revealing
a small storage unit filled with some furniture but more
noticeably a large metal plated vault. Carter is holding a
duffel bag as he walks into the storage unit and drops the
duffel bag. He pulls down the shutters making sure they are
all the way down.

Carter opens the LARGE VAULT using a COMBINATION, ELECTRIC
CODE, and KEY KNOB. The vault opens to reveal two AK47'S,
MOSSBERG SHOTGUN, TWO 38REVOLVERS and a significant amount
of money. Carter opens the duffel bag which is filled with
money, he begins throwing it into the safe, he is nervous.
After he unloads the money, he loads an AK-47, MOSSBERG
SHOTGUN and 38 revolver into the duffel bag.

Carter closes the vault. Carter opens the shutter. Carter turns the light off. Carter pulls down the shutter bringing us back to PITCH BLACK. This happens very abruptly.

EXT. BRITTANY'S HOME - LATE AFTERNOON

The house is simple, a one story on a street filled with similar looking homes. The driveway is empty as a BLACK RANGE ROVER drives towards the house and into the driveway. The car parks. Carter gets out of the driver's side of the car and opens the passenger door for Timothy who is eager to say hello to his aunt. Carter walks up to the door behind him, he knocks a few times. BRITTANY Carter, thirty years old, a beautiful brunette, mature looking, answers the door. She looks down at Timothy.

BRITTANY
(smiling at Timothy)

Hey!

TIMOTHY nearly jumps into her arms as Carter watches in amusement.

BRITTANY
(hinting inside)
Go play with Derek, he's inside.
I'll be there in a minute.

TIMOTHY
(with enthusiasm)
OK! Bye daddy!

CARTER
Bye.

Timothy wanders off into the house, Brittany closes the door behind her, she lights up a cigarette as Carter stands there, looking worried.

BRITTANY
What is it now?

CARTER
Not good.
(looks aside)
Is it alright if he stays here for
a few days?

BRITTANY
Of course it's alright, but -- You
can't just keep dumping him on me
all the time. I have a life too.

CARTER

I know.

(a beat)

I know, it's just -- Something very serious is going on. It's not safe for Timmy to be at the house.

BRITTANY

(worried)

What do you mean it's not safe?

CARTER

Listen, I don't want you to get worried. Everything is fine, this is just temporary.

Brittany does look worried, she tries to look deep into Carter's eyes.

BRITTANY

Business? Jesus Christ.

Carter looks up at her, acknowledging that she is correct, he looks sick.

BRITTANY

You don't look good.

CARTER

I'm not.

Carter sits down on the bench in front of the door, Brittany sits next to him.

BRITTANY

Mom called me the other day.

(a beat)

She wanted to know how you were doing.

Carter rubs his hands through his hair.

CARTER

(with sarcasm)

Oh yeah. She wants to know how I am doing now? That's...

(a beat)

...That's GREAT. Tell her I'm maintaining.

Brittany is frustrated as she rests her arms on her hips, looking at Carter, his hand is shaking uncontrollably as he tries to hide it.

BRITTANY
What's wrong with you?

CARTER
Nothing.

BRITTANY
So that's how it's going to be?
(a beat)
What's wrong with you? Your shaking.

Brittany tries to help him, he pushes her away.

CARTER
I'm alright -- I gotta go.

Carter starts walking towards the car.

BRITTANY
CARTER! What are you doing?

Carter walks over to the car door.

CARTER
I'll call you.

Carter gets into the car, the car reverses out of the driveway.

INT. RANGE ROVER - AFTERNOON

Carter is driving his car out of the neighborhood, he dials SARAH on his blue tooth installed car system. It begins to ring, Sarah's voice answers.

SARAH (OS)
Hello?

CARTER
Baby it's me. Take everything you need and get out of the house as soon as possible and stay at your parents for a few days.

SARAH (OS)
(angry)
What the fuck are you talking about
CARTER?

CARTER
It's not safe at the house, just trust me baby. It'll only be for a few days it's not a big deal.

SARAH (OS)
 Not a big deal? ARE YOU OUT OF YOUR
 FUCKING MIND?

CARTER
 Baby just trust me.

SARAH (OS)
 Don't call me baby, I'm not your
 fucking baby.
 (a beat)
 What about Timmy?

CARTER
 He's staying with my sister. Listen
 I'm on my way to the apartment now
 I'll help you get your shit out,
 alright?

The sound of the phone hanging up, Carter slams his hand on the steering wheel.

INT. MIZNER PARK APARTMENT - AFTERNOON

The apartment is in shambles, clothes, all over the floor, a state of panic. Sarah is packing up all of her clothes into a small bag, she is in a hurry and continuously itches herself in the mean time. She also loads a brand new heroin kit into her bag, checking to make sure Carter isn't watching.

CLOSET

Carter unloads cash from the safe as well as a few firearms, he loads it into a duffel bag. Carter takes a DESERT EAGLE PISTOL and tucks it in his pants. He then takes a 38 REVOLVER and puts it in a holster around his ankle.

EXT. MIZNER PARK APARTMENT - AFTERNOON

Sarah's BLUE G35 is at the valet parking spot as Carter helps her load all of her clothes into the back of the car. She looks angry, Carter is in a hurry as he looks around in a very paranoid manner. Finally, everything is packed in the back of her car, she looks at Carter.

SARAH
 What the fuck is going on CARTER?

Carter thinks for a moment, looks into her eyes.

CARTER
 I'll call you when it's safe to
 come back home.

SARAH
What about Timmy?

CARTER
He'll be fine.

Sarah walks towards the car, she looks at Carter.

CARTER
I love you.

Sarah gives him a dirty look and gets into the car, slamming the door shut. As the G35 pulls away, a BLACK RANGE ROVER pulls up, ROBBY gets out of the car.

CARTER
Thanks man.
(handing him a bill)
If anyone comes around here asking for me. You tell them I went to the Bahamas, alright?

ROBBY
Sure, no problem.

CARTER
Alright, thanks Robby.

Carter throws the duffel bag in the back of the RANGE and gets into the drivers seat. He drives off in a hurry as Robert watches.

EXT. EMPTY PARKING LOT - LATE AFTERNOON

A BLACK FORD F-150 is sitting in the empty parking lot adjacent to an abandoned shopping center. Israel is leaning up against the front of the car smoking a cigarette, in his usual attire. A BLACK RANGE ROVER SPORT comes screeching into the parking lot and parks a few spaces away from Israel's car. Carter gets out of the car and starts walking towards Israel who finishes his cigarette, drops it on the floor, and puts it out with his shoe.

CARTER
We got a major fucking problem.

ISRAEL
Oh yeah, what's that?

Carter lights up a cigarette, he struggles.

CARTER

Someone is talking. This is serious shit, the case is going federal. We need to do something quick.

Carter drags on his cigarette for a moment, looks towards the highway.

ISRAEL

This coming from Bernard?

CARTER

Yeah. Until we find out what's going on, all business is on hold.
(getting serious)
Alright?

ISRAEL

Yeah, I got it.

Israel thinks for a moment, lights up a cigarette for himself.

ISRAEL

This is fucking bad.

CARTER

Start looking into it. Let me know if you find anything.

Carter slaps hands with Israel, drops his cigarette.

ISRAEL

Alright.

Carter gets back into his car, the Cadillac speeds off in a hurry. Israel puts out his cigarette, gets into his car and drives off.

EXT. ATLANTIC AVE - LATE AFTERNOON

The BLACK RANGE ROVER is slowly driving across the road, passing by other luxury cars and chique cafes on the side of the road. Atlantic Avenue is quite beautiful, not a cloud in the sky, a lot of young people roaming the streets.

INT. RANGE ROVER - LATE AFTERNOON

Carter is driving the car as he turns off of the main road parallel to the beach, he looks stressed out. He is holding his hand over the shifter and trying to keep it from shaking; he is having a hard time. Finally, the car turns into the driveway of a complex of condominiums, there are very South Floridian in style. Carter parks the car and gets out in a hurry.

INT. CARTER'S CONDOMINIUM - LATE AFTERNOON

Carter's condominium on the beach is even more spectacular than his apartment in Mizner Park. Everything is much more magnificent, wooden finishing, high vaulted ceilings, black leather couches. The overall design of the apartment is wooden equipped with black leather furniture. Carter enters the condo and drops his keys and his pistol onto the kitchen counter. He walks over to his private bar in the dining room and takes out a bottle of whisky, he starts drinking straight from the bottle.

Carter sits down on the couch, bottle of whisky in hand, he turns on the TV using the universal remote on the table in front of him. He turns on an old Hitchcock movie, Strangers on a Train, as he continues to drink himself into a stupor.

INT. CARTER'S CONDOMINIUM - NIGHT

Carter is passed out on the couch in an upright position, the bottle of whisky is on the floor, some of it has spilled out onto the floor. Carter's cell phone is ringing, it finishes, seventeen missed calls. The phone makes an annoying beeping sound which wakes Carter up, he looks around, confused. He grabs the phone on the floor and hits his head on the night stand on the way up.

CARTER

Fuck!

Carter see's the calls have been coming from Chelsea, he gets up abruptly and dials her number.

CARTER

(into phone)

Chelsea? What's wrong? I'll be there in ten minutes JUST STAY THERE! OK?

We can hear a girl crying on the other end of the line, Carter hangs up the phone. He gets himself together, picks his pistol up off of the kitchen counter and tucks it in the back of his pants. He grabs his keys and runs out the door. His head is bleeding.

EXT. CHELSEA'S APARTMENT - NIGHT

The RANGE ROVER speeds around the corner and parks in front of the apartment complex. Carter gets out of the car and starts rushing towards a certain building, a certain apartment, 203. He bangs on the door for a few moments until he notices it is not locked, he enters the apartment cautiously, he see's BRANDON, Chelsea's boyfriend, standing at the bedroom door knocking loudly.

BRANDON
I'm sorry! Just come out I want to
talk to you! Chelsea? Baby?

Carter enters the apartment, Brandon notices him.

BRANDON
What are you doing here?

CARTER
Get the fuck out of here.

BRANDON
(with hostility)
Hey man --

Carter grabs Brandon by the throat and throws him up against the bedroom door, he has a tight grip, Brandon struggles but can't get out of it.

CARTER
Get the fuck out of here!

Brandon makes a gesture of agreement, Carter frees him from his grip, Brandon begins walking out of the apartment.

BRANDON
(screaming)
This is bullshit Chelsea!

Brandon leaves the apartment, Carter walks up to the door.

CARTER
Chelsea, *it's me*. He left.

We can hear Chelsea crying, the door opens, she is crying with her head down as Carter holds her, he lifts up her head. She is covered in bruises. Carter begins to run out of the apartment in a fit of rage.

CHELSEA
(screaming/crying)
CARTER don't!

EXT. CHELSEA'S APARTMENT - NIGHT

Carter begins to slow down as he spots Brandon getting into his pick-up truck. Without surprise, Carter starts running at Brandon, for a split second, Brandon see's a fist coming at him full speed. The punch connects, sending Brandon's head into the side mirror of the car, breaking it off and landing Brandon onto the floor covered in blood and broken glass.

Brandon is moaning as Carter looks around to see if anyone is watching. Carter pulls his gun out and sticks it in Brandon's mouth.

BRANDON

You and Chelsea, you're done.

Carter pistol whips Brandon across the face and tucks his gun back in his pocket. Brandon is nearly unconscious and covered in blood as Carter rushes back towards the apartment.

INT. CHELSEA'S APARTMENT - NIGHT

Chelsea is sitting on the couch wrapped up in a blanket crying as Carter enters the apartment, he looks a bit anxious.

CARTER

(with urgency)

Come on. We need to get out of here.

CHELSEA

Why?

CARTER

Come on, we need to go, get whatever you need.

Chelsea gets up and struggles to put on her shoes, she grabs her purse. Carter looks around the apartment to make sure everything is fine. He rushes her out the door.

INT. CARTER'S CONDOMINIUM - LATE AT NIGHT

The door creaks open, allowing some light into the apartment. Carter leads Chelsea in as he turns on the lights. Chelsea still has tears in her eyes.

CARTER

Come on, sit down.

Carter leads her to the couch and sits her down, wraps her up in a blanket.

CARTER

(reassuring)

You're fine.

Carter kisses her on the cheek and walks over to the kitchen, he fills a ZIPLoc bag with ice and comes back to the living room and sits next to Chelsea.

CARTER

It's gonna be cold.

Chelsea looks into Carter's eyes as he places the bag of ice on her cheek bone where the biggest bruise is, she pulls back in shock, Carter holds it there. They are both staring into each other's eyes.

CHELSEA
Thanks for coming.

CARTER
Don't ever thank me for anything.
Alright? Don't ever thank me for anything.

CHELSEA
(softly)
Ok.

CARTER
You can stay here as long as you want, alright?

CHELSEA
Yeah.

Chelsea rests her shoulder on Carter who sits on the couch looking out the window, the stars and moon are somewhat visible, they light up the calm ocean. This lasts for a few moments.

EXT. GAS STATION - MORNING

The RANGE ROVER is parked in front of a PAYPHONE as Carter gets out of the car. He looks at a small piece of paper and dials a number.

CARTER
It's CARTER can I speak to Sarah please? What do you mean she left? Do you know where she went?
(a beat)
Alright calm down. I'll find her. Fuck.

Carter slams the phone until it breaks, he is losing it. He is sweating profusely as someone watches as they enter the gas station.

INT. RANGE ROVER - AFTERNOON

Carter is sitting in the RANGE ROVER parked in front of a restaurant called HOUSTONS, one of great luxury and a patronage of the wealthy. Suddenly, JASON appears at the window as Carter unlocks the door. Jason gets into the passenger seat, he is dressed well, obviously in the middle of lunch.

JASON
 (confused)
 What's the deal?

CARTER
 (serious)
 I'm gonna ask you a question and if
 you lie to me, I'll kill you right
 here in this parking lot.

Jason notices a gun within Carter's arm reach, he looks back at Carter.

JASON
 Whoa man. What the fuck is going on?
 I wouldn't lie to you.

Carter slams JASONS head against the window and gets him in a grip.

CARTER
 (screaming)
 Who the fuck does Sarah get her H
 from!?

JASON
 (screaming)
 Get the fuck off of me!

Carter lets go, he looks at Jason who is both angry and frightened.

JASON
 First off. I want you to know that
 I had nothing to do with this, they
 went to school together and I knew
 if I told you that something bad
 would happen to Sarah.

CARTER
 Who the fuck is it?

JASON
 Donny.

CARTER
 East Donny or West Donny?

JASON
 West Donny, he's small time.

CARTER

I want his address within the next hour or I will make sure everyone in your crew, including you, is getting cut the fuck off. You got it?

JASON

Yeah. I'll get it for you. Don't worry.

Carter begins to calm down, he smiles at Jason.

CARTER

Sorry about that man, I'm just bugging out.

JASON

I feel you man. Alright, I gotta get back inside. I'm eating with the family.

CARTER

One hour.

Jason gets out of the car, looks at Carter.

JASON

I'll text it to you when I get it.

Jason closes the door, Carter backs up and speeds out of the parking lot.

INT. RANGE ROVER - AN HOUR LATER

Carter is driving down the road when his phone begins to beep, there is a TEXT MESSAGE from Jason with an address on it. Carter types it into his GPS System very quickly and hits the gas surpassing the surrounding cars.

EXT. APARTMENT COMPLEX - NIGHT

The apartment complex is dull and low class as well as the cars filling the parking lot except for a BLUE G35, a BLACK RANGE ROVER, and a BLACK FORD F-150. ANTHONY PERSICO, a tall handsome man with dark skin, most likely full blooded sicilian, is smoking a cigar or possibly a blunt as he stands in the parking lot waiting. Carter and Israel come down a flight of stairs and walk up to Anthony.

CARTER

It sounds like there's maybe three or four guys in there tops. We knock on the door twice, they don't answer, then...

(looking at Anthony)

...We kick the fucking door down. Have your guns out, but be careful, Sarah is in there too.

ANTHONY

Alright, let's do this already. I'm fucking ready.

EXT. APARTMENT 409 - NIGHT

Carter, ANTHONY and ISRAEL are standing in front of the apartment door all wearing black baseball caps and jackets. We can hear the sound of RAP MUSIC blaring. It is obvious they are holding their guns down low. Carter knocks on the door a couple times. Then, someone peers out through the blinds and we hear some rustling. Carter, Anthony and Israel kick the door down, guns in hand and rush the apartment.

INT. APARTMENT 409 - NIGHT

The apartment resembles a crack den. A TEENAGER runs across the living room for a shotgun but is caught by ISRAEL first who whacks him over the head with his pistol.

ISRAEL

Stay the fuck down!

ANTHONY also encounters a MAN trying to run away and tackles him to the ground, he puts a gun to the back of the man's head.

ANTHONY

(Screaming)

Where the fuck is Donny?!

Carter walks through the apartment, see's the situation appears to be under control. He walks up behind Anthony, the MAN looks frightened.

CARTER

Anthony let go of him.

Anthony gets off of him. The MAN looks at Carter.

CARTER

Do you know who the fuck I am?

Carter takes his hat off and looks into his eyes.

MAN
 (scared for his life)
 Yes...

CARTER
 Where the fuck is Donny?

MAN
 (whispering)
 The room across the hall, their
 hiding in the closet.

CARTER
 (to Anthony)
 Keep this guy here.

Carter walks over to a closed door, he tries to open it, it is locked. Carter kicks the door down and pulls his gun out and walks into the bedroom.

CARTER
 You have two seconds to come out or
 I'm shooting.

DONNY (OS)
 Alright, we're coming out, calm down.

Donny and Sarah emerge from the closet, Sarah still has a rubber tube wrapped around her arm from shooting up, she looks strung out.

SARAH
 (crying)
 Why are you doing this Carter?

CARTER
 Because I love you.

SARAH
 (crying)
 Well I don't love you! Get *the fuck*
 out of here! These guys might be
 afraid of you but I'm not!

ISRAEL (OS)
 (laughing)
 Says the girl hiding in the closet.

CARTER
 (to Israel)
 Shut the fuck up!

Carter points the gun at DONNY's head.

CARTER

(to Donny)

I could blow your fucking head off right now and I wouldn't spend a day in jail, you know that?

DONNY

(frightened)

Yeah.

CARTER

(hinting at the safe)

Open the safe.

Anthony and Israel bring the other HOSTAGES into the room and throw them onto the bed, holding them at gunpoint. Donny crawls for the safe and dials a code, it opens up. Carter kicks Donny in the stomach and moves him out of the way. Carter looks in the safe, there is a large stack of money and a KILOGRAM of heroine.

CARTER

(to ISRAEL)

Go get a garbage bag.

ISRAEL

Alright.

Israel walks out of the room, Carter backs up holding his gun out. He looks at Sarah who is amazed with the look of evil in his eyes.

CARTER

(to Sarah)

This is what you want?

(looks around)

Enjoy.

Israel enters the room with a small garbage bag and stuffs all the money and the kilo of heroin inside, he ties it up.

CARTER

(to everyone)

Thank you for your time.

Carter, Israel and Anthony back out of the room with their guns drawn. Israel is holding the garbage bag in his other hand. Sarah chases them to the door.

CARTER

What the fuck do you want?

Israel and Anthony stand behind Carter as he looks at Israel.

SARAH
(pleading)

I...

CARTER
(to his cohorts)

Come on. Let's get the fuck out of here.

EXT. APARTMENT COMPLEX - NIGHT

Carter gets into his car as Israel and Anthony stand by his side.

ISRAEL
What about the bag?

CARTER
That's for you guys. Keep it.

ISRAEL
What about what you said?

CARTER
This is an exception. Just stay off the radar. Get rid of the shit out of town and give Anthony the money.

ANTHONY
Thanks bro.

ISRAEL
Alright man. Peace.

Carter closes the door to his car and drives off.

INT. RANGE ROVER - NIGHT

Carter is driving down the dark road as he lights up a cigarette and turns some music on. His eyes are beginning to tear as he pulls into his driveway. He lays his seat back for a second and rustles his fingers through his hair, he then drags from his cigarette. His eyes are watery as he puts out his cigarette and lays back in his seat. He gets out of the car and enters his house.

INT. CARTER'S CONDOMINIUM - NIGHT

Carter walks in and puts his gun on the kitchen counter. Chelsea is watching TV in the living room and eating ICE CREAM, she turns around and smiles.

CHELSEA
Hey. Where have you been?

CARTER
 I had some shit to take care of.
 (hiding the gun)
 What are you watching?

CHELSEA
 Scarface. Come watch it with me.

CARTER
 Alright, let me just shower real quick.

CHELSEA
 (smiling)
 OK.

INT. BATHROOM - NIGHT

CLOSE-UP

Carter is taking a shower, cleansing himself of what some may consider to be wrong. There is a look of both loss and sadness in his eyes.

FADE OUT.

FADE IN:

INT. RANGE ROVER - LATE AFTERNOON

The RANGE is driving down WEST ATLANTIC AVE. Carter tries to hold the steering wheel without shaking while occasionally looking to his peripheral looking out for potential enemies or assassins. Finally, the RANGE ROVER turns into a gated apartment complex, this is THE ENCLAVE.

EXT. THE ENCLAVE - LATE AFTERNOON

The ENCLAVE is a beautiful gated community filled with town homes, very unique in style, the RANGE ROVER continues through the neighborhood and parks in front of a particular town home. Carter gets out of the car and looks at the town home for a moment, some memories are flashing through his mind.

He slowly approaches the door, his face is without expression as he quietly knocks on the door. Carter stands at the door for a few moments, twiddling his thumbs. Suddenly, a tall beautiful black woman, VANESSA, opens the door. When she see's Carter, she looks confused and looks back into the town home and then back at Carter.

VANESSA
 (smiling)
 Patrick Carter. Where the hell have you been?

CARTER
 (smiling)
 You know...
 (looking aside)
 That's a good question.

Suddenly, RICHARD MOREAU appears at the door, he looks even more surprised than Vanessa. Richard is a tall and handsome black man, very confident looking.

RICHARD
 (to Vanessa)
 Alright, I got it.

Richard steps outside and closes the door behind him, he looks at Carter.

RICHARD
 What are you doing here?

Carter looks down for a moment, embarrassed and ashamed.

CARTER
 Listen -- I know...
 (a beat)
 I just...
 (a beat)
 I just need to talk to you.

Richard examines Carter carefully for his sincerity, he pauses for a moment.

RICHARD
 Come on in.

INT. RICHARD'S TOWN HOME - LATE AFTERNOON

The TOWN HOME is very simple compared to Carter's places of residence. Simple, old-fashioned furniture, probably passed down. Richard's two children are playing with an old erector set on the living room floor as VANESSA watches the FOOD NETWORK. Richard leads Carter into the condo, a feeling of comfort overcomes Carter.

CARTER
 Wow, they've grown up.

RICHARD
 Yeah. Tommy, Sammy, come say hello to your uncle.

Tommy and Sammy, probably around the same age as Timothy, get up and walk towards Carter and Richard, they smile.

TOMMY
 Hey Uncle Pat.
 (pausing)
 Where have you been?

Carter looks at Richard, he doesn't know what to say.

RICHARD
 (looking at CARTER)
 He's been gone.

Tommy hugs Carter, mostly around the lower body. Sammy is too young to remember his uncle Pat, he looks confused.

RICHARD
 (towards Sammy)
 Sammy this is your Uncle Pat.

CARTER
 Hey.

SAMMY
 How come I've never seen you before?

RICHARD
 Sammy, me and Uncle Pat are old friends.

EXT. RICHARD'S TOWN HOME - MORNING

The GARAGE DOOR is open and empty as Carter and Richard sit in lawn chairs each drinking a BUDWEISER. Some music is playing from an elaborate computer system set up in the garage which is in actual fact a recording studio. There is some very high tech equipment that nearly fills the garage. The garage is clean, a car hasn't been in here for a while. Carter sips his beer.

CARTER
 (looking around)
 So, everything seems to have turned out fine for you.

Richard sips his beer, looks at Carter.

RICHARD
 We both made our choices.

There is an awkward moment of silence.

CARTER
 Sarah left me.

Richard chooses his words carefully, drags on a black and mild.

RICHARD

Don't look at that as a bad thing.
The girl was trouble. From the
minute I met her I knew she wasn't
for you.

CARTER

Oh yeah?
(to himself)
I wish I would've known that.
(to Richard)
She's really fucked up, strung out
on H.

RICHARD

This whole neighborhood is going to
shit.

CARTER

Yeah -- I know.

RICHARD

So what are you doing here CARTER?
Tryin' to catch up on old times or
just droppin' in for a visit?

CARTER

I spoke to Israel, he told me about
Voletta.
(a beat)
I want to see her, I wanted to make
sure it was straight with you.

Richard hesitates for a moment, almost laughs.

RICHARD

You know Voletta, no matter what I
say she's gonna want to talk to you.
Shit...
(a beat)
Sometimes I think she cares about
you more than me. She's always
asking about you, but, I know you
don't want to hear that right now.
(a beat)
You ready?

Carter sips some of his beer, looks to Richard.

CARTER

Yeah.

EXT. MOREAU RESIDENCE - LATE AFTERNOON

SWINTON AVE. is right off of West Atlantic. The homes are definitely lower class and the foundation of an inherently black neighborhood. This is a working class community, no extravagant cars or homes. Kids are riding around on bicycles, playing football and basketball in the street.

The RANGE ROVER pulls down the road and is most definitely out of place. It pulls into a specific driveway, a decent sized one story home, simple in structure. Carter and Richard both get out of the car. Carter spends a moment looking at the home, he turns and looks at the sprinkler set in front of the house.

RICHARD

It's been a while, huh?

CARTER

Yeah, I feel like I'm in a dream.

RICHARD

Come on.

INT. MOREAU RESIDENCE - LATE AFTERNOON

The one story house is filled with old-style furniture, it is extremely cluttered. Some scattered boxes that are labeled, the windows are all open because the air conditioning doesn't work. MR. MOREAU is sitting on a rocking chair in the living room watching RICHARD PRYOR in CONCERT on an old fashioned television.

RICHARD

Pops. You don't lock the door anymore?

MR. MOREAU turns around, he is an older black man, a proud well built man. He stands up the moment he see's Carter enter through the doorway.

MR. MOREAU

Patrick Carter.

(smiling)

How have you been, son?

MR. MOREAU opens his arms wide open as Richard watches, Carter gives him a hug and smiles in return.

CARTER

Not bad, Mr. Moreau. How are you doing?

MR. MOREAU
 Oh I'm fine, just fine.
 (a pause)
 So how's everything going on with
 you? You staying out of trouble.

CARTER
 Yes sir. I'm getting into Real Estate.

MR. MOREAU
 (curiously)
 Oh yeah? I hear there's a lot of
 money in that business these days,
 with the market and what not?

CARTER
 Yeah.

An awkward moment of silence as Mr. Moreau stares into
 Carter's eyes.

MR. MOREAU
 So, you've come to see Voletta, huh?

CARTER
 Yes, sir.

MR. MOREAU
 Alright, that's very nice. Right
 this way.

MR. MOREAU leads Carter and Richard down a hallway, Carter
 notices pictures of him, Richard and Israel in pictures
 together as children. Some are school pictures, some are
 little league baseball, football teams, some are from their
 teenage years as well. There are also pictures of a younger
 Mr. Moreau when he was a professional boxer. Finally, they
 get to a dead end. Mr. Moreau knocks on a wooden door.

MR. MOREAU
 Voletta?

VOLETTA (OS)
 Come in.

Mr. Moreau opens the door, it creaks and reveals a bedroom
 old-fashioned in nature. It is in complete concurrence with
 the rest of the home. An elderly overweight black woman is
 lying in the bed, she is beautiful in a classic sort of way,
 this is VOLETTA. The first through the door is MR. MOREAU,
 then Richard. As Carter enters the room, his eyes make
 contact with Voletta's, an extreme look of happiness
 overcomes her. She begins to tear, this is her lost son.

VOLETTA
 (still in shock)
 Patrick! Patrick is that you?

CARTER
 (smiling)
 Yes it is.

Carter tries hard not to cry, he hides it well as he hugs Voletta softly, trying not to discomfort her. They exchange eye contact for a while.

RICHARD
 Hey ma'.

VOLETTA
 Leave us alone for a moment, we got a lot of catching up to do, don't we CARTER?

CARTER
 Yes, m'am.

Richard and Mr. Moreau leave the room, they shut the door behind them. Carter sits at the end of the bed as Voletta examines him.

VOLETTA
 (observing)
 You look good, healthy.

CARTER
 How are you? You feeling better?

VOLETTA
 I'm fine. All this hub-bub from the doctor I don't know. My destiny is my destiny, ain't no doctor gonna have nothing to do with that.
 (a beat)
 So, CARTER. You been going to church?

CARTER
 (hesitant)
 Um, not really. I've been real busy lately.

VOLETTA
 (getting aggressive)
 Doing what?

There is an awkward moment of silence.

VOLETTA

I know what's going on with you,
CARTER. I can look in your eyes and
the story unfolds. I've been around
for a long time. Come here.

Carter leans in closer to Voletta, she tries as well.

VOLETTA

Everything is going to be fine.

These words are the only words that mean anything to Carter
as he listens closely, he looks vulnerable, looking closely
into her eyes.

CARTER

(unsure)

Yeah? I don't know.

He rustles his fingers through his hair. Voletta pulls him
closer.

VOLETTA

(with confidence)

Everything is going to be fine.

(a beat)

CARTER. You are a good kid, smart
as a whip, you can't always judge a
person by the decisions they've
made. You're destined for greatness,
I knew it since the first time I
saw you when you was a little kid
and Richard brought you home from
school.

(a beat)

You've been through a lot. A lot of
kids couldn't of done it but you
did. Don't ever forget that, you
are strong.

Carter is looking away, thinking about what she is saying.

VOLETTA

Look at me Patrick Carter.

Carter looks into her eyes, she is powerful, dominant.

VOLETTA

Everything is going to be fine.

CARTER

Ok. Alright.

VOLETTA
Just keep fighting.

Voletta turns and looks out the window, some kids are throwing a football in the street.

VOLETTA
(smiling)
I remember when you and Israel used to come over after school, you'd be out there all day and night playing around.

VOLETTA
Have you spoken to your mamma?

CARTER
Nope. Not in a long time.

VOLETTA
You need to speak to your mamma. She needs you right now, you know what I'm talking about. She's getting older now, it's your turn to take care of her.

CARTER
You don't understand.

VOLETTA
You best believe I do understand. I'd bet you I understand more than you do. CARTER, it's time to forgive. She loves you. That's all that counts at the end of the day. You listening to what I'm telling you son?

CARTER
Yeah.

VOLETTA
CARTER. Listen to me.
(a beat)
It wasn't her fault.

CARTER
(questionably)
Yeah?

VOLETTA

Your father was a troubled man. A complex man.

(a beat)

Call her. Ok?

CARTER

Alright.

VOLETTA

If there was one thing I could have taught you through all these years, it's that family comes before everything else. Everything.

(a beat)

Come here.

Carter hugs Voletta again, he gets up and tries to look unfazed.

VOLETTA

(towards door)

Alright, y'all can come back in now.

Richard enters the room after a few moments.

VOLETTA

(to Richard)

Did you invite CARTER over for Christmas dinner?

RICHARD

No I didn't.

VOLETTA

Well, how about it CARTER? I know you don't have any other plans, boy.

CARTER

(smiling)

Sure, if it's alright with Richard.

VOLETTA

Oh it's fine with him.

Richard has an odd look on his face, Voletta smiles.

CARTER

Alright, I'd love to come.

Richard rolls his eyes as Voletta smiles at Carter.

VOLETTA
 You can bring Timothy and that
 beautiful girlfriend of yours. What
 was her name again, Sarah?

CARTER
 Yeah.
 (a beat)
 We broke up.

VOLETTA
 Oh that's a shame. She was sweet.

CARTER
 (under his breath)
 Was.

RICHARD
 Alright, CARTER, we need to let
 mamma rest.

CARTER
 Alright.

VOLETTA
 It was nice seeing you CARTER. I'll
 see you at Christmas dinner.
 Alright now?

CARTER
 Yes, m'am.

VOLETTA
 Come give me a kiss.

Carter walks over to the bed and kisses her on the cheek,
 she holds him close.

VOLETTA
 Don't forget what I said to you.

CARTER
 I know.

Carter leaves the room with Richard, Voletta watches with
 confidence.

INT. CHILI'S RESTAURANT - LATE AFTERNOON

The RESTAURANT is packed with COLLEGE KIDS, YOUNG FAMILIES
 and people running around between the aisles. Israel is
 sitting in the back by himself, drinking a margarita as he
 waits patiently for Carter who enters the door. Carter sits
 down in front of Israel who has already ordered him a margarita.

ISRAEL
Two for one baby. Let's get loose,
I have good news.

CARTER
I just saw Voletta.

ISRAEL
Oh yeah, how was she?

CARTER
She looks alright. She'll make it,
she's strong.

ISRAEL
I'm going over there for Christmas.

CARTER
Yeah, me too.
(a beat)
It's gonna be like a family reunion.

ISRAEL
(reflecting)
Yeah.

CARTER
Alright, so what's this good news?
We're on a strict fucking time
schedule right now.

ISRAEL
Robby D. DeSimone.

CARTER
Who the fuck is that?

ISRAEL
You've met him a few times, he's
one of the top guys in Jason's crew.
Makes us a lot of money. He got
roped a couple of weeks ago, hasn't
reported in since. Jason's a bit
worried.

CARTER
You didn't tell him about any of this?

ISRAEL
No of course not.

CARTER
 Alright. Let's find out where this
 fucking kid is and get this over
 with alright?

Israel leans over across the table.

ISRAEL
 You sure you want to do this?

CARTER
 Do we have a choice?

Carter gets up from the table, he is upset.

CARTER
 Find him.

ISRAEL
 What about the drinks?

Carter walks away, Israel continues drinking his margarita.
 A beautiful girl walks by, Israel gets her attention.

ISRAEL
 (to girl)
 Hey baby, come have a drink with me.

EXT. BRITTANY'S HOME - NIGHT

Carter is standing at the door way, he looks a bit down as
 he stands there waiting for the door to open. Brittany opens
 the door, holding her baby in her arm.

BRITTANY
 Hey, come in.

INT. BRITTANY'S HOME - NIGHT

The HOME is definitely one of a newlywed couple with
 children. Toys all over the place, baby food, disheveled
 furniture, cartoons blaring, Timothy is playing video games
 in the living room as Carter and Brittany walk into the home.

CARTER
 Timmy. Come here.

Timothy turns and see's his father.

TIMOTHY
 Daddy!

Timothy runs up to him and hugs him, Timothy kisses him on
 the forehead.

CARTER
Did you miss me?

Brittany watches with a smile.

TIMOTHY
(a bit shy)
Yeah.

EXT. THE POOL AREA - NIGHT

A typical Boca Raton screened in POOL AREA. A decent sized pool with plenty of toys for young children to play with. Carter and Brittany are seated around a table as Brittany smokes a cigarette, Carter watches Timothy through the sliding glass window.

BRITTANY
He really misses you.

CARTER
I know. If you only knew what was going on.

BRITTANY
I can imagine. I've been seeing things all over the news, It's not a good time to be in the game down here.

CARTER
Thank you for that.

BRITTANY
So why are you here? I know your not picking up Timothy or else you would already be gone.

Carter pauses for a moment, looks down.

CARTER
I want to see mom.

Brittany is taken aback, Carter looks up at her.

CARTER
I'm ready.

A long moment of silence.

BRITTANY

Wow. I didn't think you'd ever come around, especially this quickly.
 (looking at him closely)
 I'll give her a call in the morning, let her know.

CARTER

Alright, and, thank you for looking after Timothy. It shouldn't be much longer.

BRITTANY

It's nothing, really. I like having the little tike around. He reminds me of you when you were a little critter.

Carter laughs, looks at his son again.

BRITTANY

Any word from Sarah?

CARTER

Nope. Fuck her. I don't need her, Timmy's better off without her, trust me.

BRITTANY

You don't need to convince me.

Another pause, Brittany is looking closely at Carter who looks distracted.

BRITTANY

Are you ok?

Carter thinks for a moment.

CARTER

I think so. Yeah.

INT. CARTER'S CONDOMINIUM - NIGHT

The lights are off for the most part, Chelsea is in the living room passed out on the couch. The television has been left on. Carter enters the apartment and walks over to the couch, he puts a blanket over her and turns the light off.

Carter walks over to the master bedroom and turns the lights on, he takes his gun out and puts it on the night stand, takes his watch off, his money, etc. He undresses and gets into bed, he turns the light off.

INT. CARTER'S CONDOMINIUM - MIDDLE OF THE NIGHT

The room is PITCH BLACK. A cell phone begins to ring loudly, suddenly, the night lamp turns on. Carter reaches for his cell phone, he picks it up.

CARTER
 (groggily)
 Hello? Yeah. Alright, meet me in...
 (looks at the time)
 Twenty minutes.

Carter gets out of bed, quickly puts his clothes on.

INT. STOLEN ACURA LEGEND - MIDDLE OF THE NIGHT

Israel is behind the drivers side as he sits next to Carter in a stolen car. They are both completely dressed in black, wearing black baseball caps. They are parked in front of a house in COUNTRY PARK, a middle-class neighborhood.

CARTER
 You sure he's coming?

ISRAEL
 Yeah.

They wait for a moment, trying to stay warm. Suddenly, a BLACK EXPLORER rolls down the road and pulls into one of the driveways.

CARTER
 Let's roll.

Carter and Israel get out of the car.

EXT. COUNTRY PARK - MIDDLE OF THE NIGHT

ROBBY DESIMONE gets out of the EXPLORER. He is a fat twenty something year old with a lot of jewelry on. Carter opens up fire first, hitting Robby in the stomach, Israel opens up fire. They fire a total of seventeen bullets into him before he hits the ground. Israel starts walking back to the car, Carter stands over his body and fires a "be-sure" shot into his head. Carter walks quickly back towards the car, they get in and speed off.

EXT. EMPTY PARKING LOT - MIDDLE OF THE NIGHT

The STOLEN ACURA LEGEND is being covered in gasoline. Carter and Israel empty gallons of gasoline all over the inside and outside of the car. They begin to take their clothes off, down to their bare boxers, they throw the clothes into the gasoline drenched car.

Carter lights a match and throws it into the car. The car lights on fire as Carter and Israel get into their respective cars and drive off.

EXT. GAS STATION - MIDDLE OF THE NIGHT

The RANGE ROVER is parked next to a PAYPHONE. Carter is dialing a number on the phone, he waits for a few moments. He is wearing clothes now, athletic shorts and a shirt.

CARTER

It's me. Yeah. It's done.

INT. CARTER'S CONDOMINIUM - AFTERNOON

The LIVING ROOM of the condo is lit by the sun peering in through the large windows. A large flatscreen TV is showing the local news as Carter does push-ups nearby. Chelsea is watching the TV, she is about to change the channel. Carter finishes doing push-ups, he stands up in front of the TV.

CARTER

You want to go do something?

CHELSEA

Like what?

CARTER

I don't know, go out somewhere.

Suddenly, the voice of the NEWSCASTER catches Carter's attention.

CARTER

(with urgency)

Turn it up, turn up the volume.

CHELSEA

Alright, chill.

Carter turns and looks at the television.

TELEVISION

A reporter is speaking to the audience as photos and footage of the ROBBY DESIMONE murder scene flash through in between.

NEWSCASTER

Palm Beach County drug dealer and gang affiliate Robby DeSimone was murdered last night in front of his house in Country Park, a neighborhood in western Boca Raton.

(MORE)

NEWSCASTER (CONT'D)

Authorities say the murder is just another one of the many gang related killings that have taken place over the past few weeks involving drug territory. Law Enforcement officials have yet to name any suspects.

Carter has been fixated on the report, he grabs the remote off the table and turns off the TV, he is expressionless.

CHELSEA

What, did you know him or something?

CARTER

Kind of, we went to school together.

CHELSEA

Are you ok?

CARTER

Yeah I'm fine. Let's go swimming.

EXT. THE POOL AREA - AFTERNOON

Chelsea is doing laps back and forth down the lengthy pool as if she were some kind of olympic swimmer. Carter is sitting in the jacuzzi smoking a cigar, he looks content. His cell phone is nearby the jacuzzi as he watches Chelsea swim. Finally, Chelsea stops at the jacuzzi and emerges from the water.

CHELSEA

Come swim you lazy bum!

CARTER

(joking around)

I'm tired, leave me alone.

CHELSEA

Come on!

Chelsea gets out of the pool, she approaches the jacuzzi. She grabs the cigar out of Carter's mouth and puts it out, she grabs his arm.

CHELSEA

Come on.

CARTER

(smiling)

Alright, alright, let go of me.

Carter gets out of the jacuzzi.

CARTER
That was a hundred dollar cuban cigar.

CHELSEA
Who cares? You have more.

As Carter prepares to jump in the pool, Chelsea tackles him in. They both emerge from the water, they look at each other for a moment.

CHELSEA
See, It's not that cold.

CARTER
I know, I was just trying to relax.

There is a moment of silence as they make eye contact.

CHELSEA
So what are we doing, CARTER?

CARTER
What do you mean?

CHELSEA
I mean, at some point I have to go back home. Brandon's not going to stalk me forever. I have school, work.

CARTER
I know.
(a beat)
Hey if you want to go home then go ahead. I'm not holding you against your will, I just thought you'd be safe here.

CHELSEA
(pinching his cheek)
Aw. That's so cute.
(a beat)
Your always looking out for me. Why?

Carter pauses for a moment and thinks.

CARTER
Because you're cute.
(a beat)
And I know you would do the same for me.

CHELSEA
(smiling)
Good -- COME ON LET'S RACE!

Chelsea drags Carter under water, they start swimming parallel to each other.

INT. RANGE ROVER - LATE AFTERNOON

The RANGE ROVER pulls up in front of Chelsea's apartment. Carter is behind the steering wheel, he turns his head and looks at Chelsea.

CHELSEA
(smiling)
Thank you for saving the day.

CARTER
What did I tell you? Don't ever thank me for anything.

CHELSEA
(laughing)
Ok, ok.

Carter opens the glove compartment, there is a 38 SNUB-NOSE REVOLVER, he takes it out.

CHELSEA
Whoa.

CARTER
I want you to take this. It's for your protection.

CHELSEA
I don't need that.

CARTER
Chelsea. For me.

They look in each other's eyes.

CHELSEA
Alright, fine.

Chelsea takes the gun, she puts it in her purse.

CARTER
It's loaded. Be careful with that thing, put it somewhere safe and don't shoot anyone.

CHELSEA

Ok.

Chelsea kisses Carter on the cheek and gets out of the car. Carter watches as she walks to her apartment and enters.

INT. BRITTANY'S HOME - LATE AFTERNOON

Carter enters the house where Timmy is already waiting for him. He hugs him, Carter kneels down and kisses him on the forehead, he smiles.

CARTER

You ready? Where's your aunt?

TIMOTHY

She's in the back.

Carter walks over to the window and see's Brittany smoking a cigarette by the pool.

CARTER

Alright, get all your things and put them in the car.

TIMOTHY

Ok.

Carter opens the sliding glass door and joins his sister by the pool, he sits down next to her. He looks around the pool area, admiring the beauty.

BRITTANY

So I imagine everything is safe now?

CARTER

Yeah, everything is fine. I'm taking the little guy off of your hands. Aren't you happy?

BRITTANY

I saw the news. A lot of people have been getting killed lately, are you sure it's safe?

CARTER

Yes, I'm sure. I don't have anything to do with all that shit, I'm not involved.

BRITTANY

Alright. Call mom, she's expecting a call from you tomorrow.

CARTER

Alright.

Carter approaches the sliding glass door, he turns back to Brittany.

CARTER

Thanks.

Carter enters the house where Timothy is standing with his backpack and a small bag full of clothes, Carter escorts him out of the house, taking his duffel bag. Brittany watches from the pool area, she is worried.

INT. MIZNER PARK APARTMENT - NIGHT

The LIVING ROOM looks more impressive at night as JASON RAMONE, DANNY FRANCHESCI, ANTHONY PERSICO and ISRAEL are all dressed to go out to the club; Brooks Brothers oxford shirts, slacks and matching dress shoes. These guys are dressed in style as they sit around the living room watching a MIAMI HEAT game on the wall-mounted flatscreen. They are obviously very involved in the game. Timothy is sitting at the edge of the couch watching the game next to Israel who has his arm around him as if he were his own son.

ISRAEL

You see, Timmy, the Heat are the way of the future. You can't root for anyone else. Your pops doesn't know anything about basketball. He's an idiot. If you want I'll take you to a Heat game next week.

TIMOTHY

(getting excited)

Really?

ISRAEL

Yeah, sure. I can get us floor seats. Just make sure it's ok with your pops.

Carter emerges from the master bedroom, he has outdone all of his peers in style. A fifty thousand dollar Rolex watch, an Armani Exchange silk shirt, Banana Republic slacks and Luis Vutton shoes. Carter is finishing buttoning his shirt as he enters the living room.

CARTER

What's the score?

JASON

The Heat are winning.

CARTER
Are we ready?

ISRAEL
Yessir.

CARTER
Let's ride.

Everyone gets up right away and gets their things together, they begin to head towards the door. Carter walks up to Timothy and kisses him on the forehead.

CARTER
Be good, the baby sitter should be here soon.

TIMOTHY
Ok daddy.

Timothy watches from the couch as the five gangsters exit the apartment, he looks sad as he watches the door slam shut. He notices how they all obey his father.

EXT. CLUB PRIVE - NIGHT

SUBTITLE: SOUTH BEACH

Beautiful Ocean Drive is packed with young people and luxury cars as a BLACK CADILLAC CTS and a BLACK RANGE ROVER pull up, the windows are down. Carter is in the passenger seat of the CTS as Israel drives, they look at the entrance of the club. Everyone else is in the RANGE ROVER behind them. Two large black bouncers are guarding the door. The car continues to a VALET PARKING spot, they all get out of the car.

Our boys walk up to the entrance of CLUB PRIVE, the line to get in is extremely long as it is one of Miami's top night spots. Carter slaps hands with the bouncer, they skip the entire line.

BOUNCER
Patrick Carter, what's good?

CARTER
Chillin' man. How's it looking tonight?

BOUNCER
(smiling)
Oh, it's fine my brother. It's fine.
Enjoy yourself.

INT. CLUB PRIVE - NIGHT

The club features several VIP TABLES in the back of the club which are severed off from the majority. The rest of the club is very fine with scattered tables, a premium top dance floor and a professional DJ. The bar is as packed as the dance floor as we focus on the VIP ROOM of CLUB PRIVE. A CIRCULAR TABLE, all of our boys sitting around. The table is covered in drinks. Carter is sitting at the edge of the table, looking out at the masses of people in the club. Everyone is dressed exceptionally well. Everyone else at the table is talking and laughing as Carter stares, a blank look on his face.

ISRAEL

(faintly)

What are you looking at?

(louder)

CARTER!

CARTER

Nothin'.

DANNY

(to CARTER)

So what's the deal CARTER? When are we gonna start making moves again, shit's not really moving.

JASON

That's cause there ain't shit to move.

CARTER

What the fuck did I tell you guys, you have any questions about business you talk to Israel. That's it.

DANNY

(looking at Israel)

He won't tell us shit either.

CARTER

Israel you can fill them in now. I don't give a fuck.

ISRAEL

(whispering to everyone)

As of today, we're back in business. But it's not going to be like before, no cowboy shit, no flashing around guns and money.

(MORE)

ISRAEL (CONT'D)

Everyone stay low key, even more than before, there's a lot of heat coming down on Palm Beach.

(as his voice lowers)

But as shit calms down and everyone stays cool, we're good.

DANNY

Yeah. Let's drink to that.

Everyone except for Patrick start laughing and drinking as Danny starts pouring shots of whiskey into shot glasses around the table. As he is doing so a few girls walk by.

ISRAEL

HEY!

The girls turn around and look at Israel.

ISRAEL

You want to have a drink with us?

The girls are very good looking, they look at the table, the best looking girl makes eye contact with Carter.

WOMAN

Sure. What are you drinking?

ISRAEL

Everything.

The four girls sit around the table, introducing themselves quietly to everyone. The shot glasses are all full, everyone raises their shot glasses.

DANNY

To uh...

(a beat)

This one is for my very dear friend

CARTER...

(LAUGHING)

The mother fuckin' boss!

Everyone claps their shot glasses together as Carter barely laughs, he chugs his shot of whiskey and looks at the girls.

WOMAN

(to CARTER)

What are you the boss of?

CARTER

Oh nothing. It's just a joke.

The woman observes Carter, his suit, his shoes, his watch, his necklace, his style. There is a moment of silence.

WOMAN

What do you do for a living?

CARTER

I'm in real estate.

WOMAN

Wow, business must be good.

CARTER

Yeah, it's alright. What about you?
What do you do?

WOMAN

I go to UM. I'm going to Law School.

CARTER

Really? Where are you from?

WOMAN

New York. I moved down here for school.

A CELL PHONE begins to ring, it is Carter's. He pulls it out of his pants and answers it, holding his finger up to his other ear as the woman watches.

CARTER

(into phone)

Hello. Yeah this is him. Excuse me?

(a look of shock)

Which hospital? Alright, I'm on my way.

Carter looks frightened as he grabs ISRAEL away from the VIP ROOM.

CARTER

(with urgency)

I need you to drive me the hospital,
in Boca. It's Sarah.

ISRAEL

Alright, let's go.

Israel looks back at his VIP table, the boys look confused. The woman is offended.

CARTER

Come on, NOW!

INT. RANGE ROVER - NIGHT

The RANGE ROVER is blaring through the little bit of traffic there is on I-95 as the car surpasses 110mph. Israel is driving as Carter looks worried. He tries to answer a call from his cell phone and gets infuriated and throws it out the window.

EXT. BOCA RATON MEDICAL CENTER - NIGHT

The RANGE ROVER pulls into the VISITOR PARKING spot closest to the EMERGENCY ROOM. A close-up of the car as Israel and Carter both take out their guns and put them under their seats. They start rushing towards the door of the EMERGENCY ROOM.

INT. BOCA RATON MEDICAL CENTER - NIGHT

Carter walks up to a black woman, she is obviously a nurse, with urgency in his voice.

CARTER

I'm here to see Sarah Hansford.

The woman automatically looks saddened, Carter is confused.

NURSE

Are you a family member?

CARTER

I'm not can you please just let me in?

The nurse stares into Carter's eyes, they are genuine as Israel stands behind him.

NURSE

Alright go ahead.

(to Israel)

But you, you can stay here. Wait in the lobby.

A LONG HALLWAY

Carter exits an elevator and looks eagerly both ways, he notices Sarah's parents standing in front of an operation room. Her mom is crying as Carter starts to walk towards them, he looks frightened. Carter walks up to her father.

CARTER

What the fuck happened?

The father is speechless.

MOTHER
 Your what happened! YOU KILLED HER
 YOU FUCKING PIECE OF SHIT!

The mother knocks Carter into the wall by surprise and starts smacking him across the face over and over again, tears in her eyes. The father pulls her off of him. He has no idea what is going on. Carter walks towards the operation room and see's that Sarah is lying in a hospital bed. The father walks up behind him.

FATHER
 (with sadness)
 They uh...
 (a beat)
 They found her at a party.

A moment of silence as Carter watches Sarah from behind a window.

CARTER
 Can I go in?

FATHER
 Sure.

Carter enters the room, he walks closely up to Sarah.

SERIES OF FLASHES

1. Prom Night with Sarah
2. Grad Night with Sarah
3. Sarah and Carter moving in together.
4. Sarah taking care of the baby.

Carter looks at her, she looks beaten, heroin has destroyed her physical appearance. Carter kisses her on the forehead as the FATHER watches. Carter exits the room with a catatonic look on his face.

CARTER
 Mr. Hansford. Thank you.

Carter slowly starts walking away from the room, he walks back towards the elevator but stops at the bathroom. The MOTHER is sitting on a bench, she is crying hysterically.

INT. HOSPITAL BATHROOM - NIGHT

Carter walks into the empty bathroom and paces around for a few moments.

He stops and looks at himself in the mirror, he stares into his own eyes, he is disgusted.

THE FIRST FLOOR

Carter gets out of the elevator and walks past the EMERGENCY ROOM towards the VISITORS AREA where ISRAEL is talking to a college girl.

ISRAEL
What happened?

CARTER
(ignorantly)
Find another ride.

Carter continues his fast pace out of the hospital.

EXT. CHURCH - LATE AT NIGHT

The RANGE ROVER pulls into the empty parking lot in front of the church. The church is magnificent in size and beauty. Patrick gets out of the car in awe as he looks at the church, he pauses for a moment before approaching the towering doors.

INT. CHURCH - LATE AT NIGHT

Patrick walks into the high-vaulted church which is magnificent in structure. Patrick is minute compared to the size of the church. He kneels down before the cross, paying his respects. He stands up and sits down at one of the pews. He stares at the cross, Jesus Christ's body nailed to it, he looks closely into his eyes for a moment. He tries hard not to cry as he clenches his fists.

INT. CARTER'S CONDOMINIUM - LATE AT NIGHT

Carter opens the door, letting in a creek of light. His walk is slow as he opens the fridge and pours himself a glass of orange juice. He can hear the sound of cartoons coming from Timothy's bedroom.

Carter puts down the cup and walks towards the bedroom, he opens the door. Timothy is in bed sleeping, Carter stares at him for a moment, comes very close to crying. He then turns off the TV and walks out of the room.

FADE OUT.

INT. TOO JAY'S RESTAURANT - MORNING

MELANIE Carter, a fifty year old woman now, she is good looking for her age, she looks a bit like Brittany.

She is sitting in a small cafe sipping from a cup of coffee as Carter enters the restaurant wearing sunglasses. He notices her and starts walking towards the table, Melanie gets up, she makes eye contact with Carter as he takes off his sun glasses, a moment of silence.

CARTER

Hey mom.

MELANIE

Hey Patrick.

Carter sits down, Melanie follows suit.

MELANIE

I heard about what happened.

(a beat)

With your girlfriend.

CARTER

(looking aside)

She wasn't my girlfriend, she broke up with me.

MELANIE

I know it must be hard for you.

There is an awkward moment of silence as Carter looks off into the distance, Melanie continues staring at her son, observing him.

MELANIE

So what are you up to these days?
Are you staying out of trouble, CARTER?

CARTER

(sighing)

I'm trying. Trying real hard.

MELANIE

How is Timmy doing with all of this?

CARTER

He doesn't know yet.

MELANIE

It's probably better off that way.
Do you still talk to Chelsea?

CARTER

Yeah of course.

MELANIE
It's good to have long term friends
like that in your life.

CARTER
How about you? I heard about your
husband, what was his name again?

MELANIE
Brian.

CARTER
How have you been since he passed?

MELANIE
I don't know. Just trying to keep
busy. I'm getting old now, it's not
so easy to have fun anymore.

Carter focuses his attention on Melanie, tries to look into her eyes.

MELANIE
Listen, CARTER. I...
(a beat)
The reason I wanted to talk to you
was to apologize. I know I haven't
been the best mother in the world
and I haven't always been there for
you and I'm sorry.
(almost crying)
But could you just give me one more
chance, and I wont mess up. I love
you so much, you and your sister
are all I've got.

Carter looks at his mother, tears flowing from her eyes as he stares into them. He thinks for a moment and gets up from the table. Melanie gets up, Carter hugs her as she tries to maintain herself.

CARTER
Come on mom. Take a seat.

Carter helps his mother sit down, he sits back down at the table.

MELANIE
I feel like I'm responsible for
what you've become.

Carter looks at his mother, disturbed by her comments. Melanie is still crying as everyone in the restaurant watches.

CARTER

Come on, mom. Let's go.

Carter escorts his mother out of the restaurant.

EXT. TOWN CENTER MALL - AFTERNOON

One of the most impressive malls in South Florida, every tenant is corporate and high class. Christmas decorations are nearly overdone as Carter and Chelsea walks through the mall, Carter with a somber look on his face.

CARTER

What do you think he wants?

CHELSEA

Timmy wants toys and anything cartoon or video game related. Come on, don't you pay attention?

CARTER

I try.

Chelsea notices a video game store.

CHELSEA

Come on, here we are.

Chelsea drags Carter into the store as they begin looking at games and video game consoles. Carter notices some SHERIFF GANG DETECTIVES lurking outside the store. Chelsea has selected several items and brings them to the register, Carter hands her his credit card.

CARTER

Here. I'll be right back.

CHELSEA

Why, what's wrong?

CARTER

Nothing.

Chelsea watches Carter approach the detectives, she notices the glare of a badge and turns back to the man at the register.

CHELSEA

Hi.

OUTSIDE THE STORE

Carter approaches three GANG UNIT DETECTIVES.

CARTER

How are you guy's doing? Merry christmas.

DETECTIVE 1

Yeah you too. Shopping for the kid?

CARTER

Yeah, I don't know what to get him, It's kind of just a shot in the dark, you know?

DETECTIVE 1

Yeah. I know, I got a couple kids.

CARTER

So what can I help you with?

DETECTIVE 2

Word on the street is your out of the game.

CARTER

I've been out of the game.

DETECTIVE 1

Yeah, ok.

(a beat)

Here's the deal. We've known each other for a long time, since you were a little punk in high school, so I'm gonna be straight up with you.

(a beat)

It's not safe for you around here anymore.

CARTER

Oh yeah. Why is that?

DETECTIVE 2

It's not the point, CARTER.

DETECTIVE 3

There's a contract on you. \$300,000.

CARTER

(smiling)

That's all I'm worth?

(getting serious)

Why are you guys telling me this?

DETECTIVE 2

We know your not out of the game or else we wouldn't be here. You should reconsider, you got a kid now, grow the fuck up. There's only one way out of this.

DETECTIVE 3

Heard about your girlfriend...
(hinting at Chelsea)
I see you've moved on quickly.

CARTER

Oh yeah?

Carter leaps across the crowd and punches the THIRD DETECTIVE in the face knocking him to the ground, the other two detectives pull him off.

DETECTIVE 1

Calm the fuck down, CARTER. Calm down.

Carter spits on the third detective whose nose is bleeding.

DETECTIVE 2

You want to go back to jail CARTER?
Is that what you want?

Chelsea is watching as she holds the bags of merchandise, she is in shock, several others are watching the scene as well.

DETECTIVE 3

(to CARTER)

Your fucked CARTER, either way.

CARTER

(angrily)

Who is this guy? Are you kidding me?

DETECTIVE 1

He's new. Listen, come over here.

Carter and the FIRST DETECTIVE walk away from the others. The 2ND DETECTIVE looks at the third one who is getting up off the floor cleaning his nose.

DETECTIVE 2

What the fuck is wrong with you?
Why the fuck would you say that?

The detective smacks the rookie in the back of the head.

DETECTIVE 3

We should fucking arrest him.

DETECTIVE 2

Bright idea. You'll be out of a job
in 24 hours.

Carter AND THE FIRST DETECTIVE

DETECTIVE 1

You come over to us, you talk to us,
let us know what's going on. I'm
talking about upper level guys. You
won't have to testify or anything,
we just need information. We'll
forget about this little incident
and make sure you stay alive.

CARTER

Ricky, your a good guy, and to be
real with you, I hate all cops,
their the scum of the earth. That
aside, I won't ever become an
informant, ever. So show me the
respect of leaving me alone so I
can shop for my kid on Christmas,
alright?

The first detective looks into his eyes for a moment. He
whispers into Carter's ears so the other detectives don't hear.

DETECTIVE 1

Just watch your back, that's all
I'm saying. You have a family now,
CARTER.

The DETECTIVE pats him on the back.

DETECTIVE 1

(to the detectives)

Come on let's get the fuck out of here.

DETECTIVE 3

Are you kidding me?

DETECTIVE 2

Shut the fuck up!

Carter walks back over to Chelsea who is in shock.

CHELSEA

What the hell was that?

CARTER

Nothing, just some old friends of
mine. So, what's next? The toy store?

Chelsea looks into Carter's eyes.

CHELSEA
Are you kidding me? The entire mall
is watching us.

CARTER
So what? Come on let's go.

Carter drags a concerned Chelsea through the mall as everyone watches, they are both holding bags full of toys.

EXT. MALL PARKING LOT - AFTERNOON

Carter and Chelsea load an enormous amount of toys and games into the back of his RANGE ROVER, Carter looks a bit concerned, occasionally looking behind his back. Chelsea doesn't notice as they finish loading up the car.

CARTER
Is it alright if you hold onto all
this until after dinner, I don't
want Timmy to see any of it.

CHELSEA
Yeah of course. You want me to wrap
it all?

CARTER
(laughing)
No, come on. I'll do it. You want
to come to Christmas Dinner at the
Moreau's?

CHELSEA
I have plans already, you know,
with my family.

CARTER
Alright.

CHELSEA
You ok?

CARTER
Yeah, I'm fine. Let's go.

INT. RANGE ROVER - AFTERNOON

Carter gets into the driver's seat as Chelsea walks towards her apartment in the distance, Carter urgently dials a number on his phone.

CARTER
 (into phone)
 Israel. It's me. Where are you
 right now? Be at the gas station on
 18th as soon as possible.

Carter hangs up his cell phone and reaches under his seat and takes out a desert eagle, he puts it on the passenger side under a T-Shirt.

EXT. RANGE ROVER - AFTERNOON

Carter is sitting in the RANGE ROVER parked at a GAS STATION. Israel pulls up in his FORD F150 next to him and gets out of the car. Carter puts the DESERT EAGLE into the glove compartment and opens the door for ISRAEL who gets in.

CARTER
 You hear anything about a contract?

ISRAEL
 What do you mean?

CARTER
 Detective Randall just stopped me
 at the mall, told me there was a
 price on my head.

ISRAEL
 (nodding it off)
 He was probably just fucking with
 you, trying to get you to flip.

Carter thinks for a moment, looks at Israel who doesn't look worried.

CARTER
 He might be a cop but he wouldn't
 make some shit up like that, it
 just doesn't feel right.

ISRAEL
 What are you trying to say CARTER?

Carter rubs his hands through his hair, a CAR abruptly pulls up next to them. Carter grabs the DESERT EAGLE from the GLOVE and pulls it out as Israel watches in amusement. It is a family getting out of an Expedition.

ISRAEL
 Calm the fuck down CARTER. You
 think too much.

Carter puts the gun in the holster on the side of his seat.

CARTER

What if we fucked up? What if it wasn't Robby D? It could be a contract from Bernard. If he takes me out then all the heat against him is gone.

Israel thinks for a moment, lights up a cigarette.

ISRAEL

You really think Bernard would have you killed? All the years we've been in business together. All the money we've made for him?

CARTER

(with confidence)

In a heart beat.

ISRAEL

So what are you gonna do?

Carter thinks for a second, his confidence flares.

CARTER

(with determination)

I'm gonna go see him.

ISRAEL

Oh yeah? You think that's a good idea?

CARTER

I'll go to his house, he won't do anything there. He already has enough heat on him without us.

ISRAEL

Alright, do what you do. I got to handle some business.

CARTER

What, your still making moves?

ISRAEL

Yeah, what did you think, I went into retirement because of some stupid shit Bernard said.

CARTER

Get out of my car. Your an idiot.

ISRAEL

(smiling)

Cause they're watching.

Israel looks around at everyone in the gas station.

ISRAEL
Hit me up later.

CARTER
Alright.

Carter closes the door, he looks at his desert eagle, he takes a deep breath.

EXT. ROYAL PALMS - NIGHT

ROYAL PALMS, adjacent to the BOCA RATON BEACH CLUB, is a magnificent gated neighborhood of mansions. There is no house in this entire community worth under three million dollars. The RANGE ROVER pulls up to the gate. Carter waves at the guard who lets him through.

The RANGE ROVER continues through the neighborhood to a dead end, the most magnificent house on the block. The RANGE ROVER parks in the drive way. Carter gets out of the car and walks to the front door, he knocks and rings the door bell.

After a few moments, the door opens. A beautiful HISPANIC young lady named ISABELLE opens the door, she smiles at Carter. Carter kisses her on the cheek.

CARTER
How ya' doing?

ISABELLE
(smiling)
Good, and you?

CARTER
I've been better. Where's Bernard?

ISABELLE
He's out back smoking a cigar. Come in.

INT. BERNARD'S MANSION - NIGHT

ISABELLE leads Carter through this truly magnificent mansion which is three stories high, contains an elevator, and is European in style. Carter even looks up as he follows Isabelle to the POOL AREA.

EXT. BERNARD'S MANSION - NIGHT

Carter walks outside the mansion to the pool area, Isabelle closes the door behind him. A shadowy figure is sitting in a rocking chair smoking a cigar as Carter approaches, he looks a bit nervous.

BERNARD (OS)
I've been waiting for you.

Carter stands in front of Bernard who is wearing a robe and smoking a cigar. The view is magnificent, the INTERCOASTAL, the YACHTS and lights everywhere.

BERNARD
Robert Anthony DeSimone. Shot
twelve times in front of his home
in Country Park on December 19th.
No suspects have been identified.

CARTER
What about it?

BERNARD
(getting angry)
It's not him.
(pausing)
It's someone else.

CARTER
How do you know?

BERNARD
I got a call from my guy on the
inside today, if the active
informant was out of the picture
the case would've been closed.

CARTER
So what are you saying?

Bernard drags on his cigar, looks out into the water.

BERNARD
You need to face the fact that it
might be someone closer to you than
you may think, my friend.

Carter thinks for a moment, he holds the rail and looks out at the water.

BERNARD
You have forty eight hours to take
care of this.
(a beat)
If not, your life is in your own
hands. I cannot protect you or
anyone around you any longer. If it
was anyone else, they would already
be dead.

Carter turns around and looks at Bernard, an awkward moment of silence.

CARTER

Alright.

Carter starts walking towards the sliding glass door, he looks frustrated and nervous.

BERNARD (OS)

Oh and Merry Christmas Patrick!

CARTER

Yeah, you too.

EXT. BERNARD'S MANSION - DRIVEWAY - NIGHT

Carter exits the house and gets into his car.

INT. RANGE ROVER - NIGHT

Carter takes the DESERT EAGLE out of the back of his pants and puts it in the holster next to his seat. He starts the car up quickly and speeds off.

INT. MIZNER PARK APARTMENT - NIGHT

Carter is on the computer as TIMOTHY sits behind him, watching his father. Carter is on the FLORIDA DEPARTMENT OF CORRECTIONS web site looking up the following names, one at the time.

1) JASON RAMONE

2) DANNY FRANCHESCI

3) ANTHONY PERSICO

Each of them have some sort of criminal record. Danny is the only one still on probation. All of their crimes have been committed years ago, nothing serious. Carter thinks for a moment as he looks at his computer.

TIMOTHY

What are you doing daddy?

CARTER

Daddy's working.

TIMOTHY

Is Christmas going to be fun this year?

Carter turns around and looks at his son, he smiles.

CARTER

Of course. We're having dinner with Richard's family, and your grandma, and Uncle Israel.

TIMOTHY

Grandma? Really.

CARTER

Yeah, it's gonna be fun. And Santa told me he got you a lot of cool presents this year since you've been such a good boy.

TIMOTHY

(smiling)

Really?

CARTER

Yeah.

TIMOTHY

Cool. Alright, daddy. I'm going to bed.

CARTER

Alright, good night.

Timothy kisses his father on the cheek, Carter stares blankly at the screen. Anthony Persico's mug shot and record are on screen. Carter is thinking as he stares at the computer screen. He backs up and types in a new name, DAVID BERGMAN, under aliases he puts the name ISRAEL. He clicks the search button, nothing comes up. He looks at the screen for a few moments, afraid of what this may mean. He picks up the computer and smashes it onto the floor, breaking it, he is infuriated.

EXT. ISRAEL'S APARTMENT - EARLY AFTERNOON

A BLACK SEDAN is parked outside of a lavish apartment complex. Sitting in the car is Carter Carter, wearing a backwards hat and sunglasses as he camps out. He is nearly falling asleep when suddenly a door opens and shuts, this is Israel leaving his house. Israel gets into the BLACK FORD F-150 and backs out of his driveway.

After a few moments, the BLACK SEDAN begins to follow.

INT. BLACK SEDAN - EARLY AFTERNOON

The WONDROUS MORNING TRAFFIC OF INTERSTATE 95. Carter is smoking a cigarette as he follows Israel's car down the highway. The RANGE ROVER is going fast as Carter has a hard time catching up with him.

Suddenly, he gets a phone call which goes straight to his car. He presses a button to answer it.

CARTER
Hi, I'm kind of busy right now.

As Carter is trying to catch up with Israel and not lose him in the thick traffic he tries to tend to the noise of Brittany's voice.

BRITTANY (OS)
What do you want to do about dinner tonight do you want us all to just meet each other there.

CARTER
No, Timmy's at home right now just bring mom over there when everyone is ready.

BRITTANY (OS)
What time?

Carter looks forward, he finally has caught up to the FORD F-150.

CARTER
(distracted)
I don't know. Seven.

BRITTANY (OS)
How should we dress, is it casual?

The SEDAN nearly crashes into an EIGHTEEN WHEELER.

CARTER
I can't do this right now I'll call you back.

Carter hangs up on his sister and focuses on the road.

CARTER
(to himself)
What the fuck is this kid doing?
(to speaker system)
Call Israel.

The speaker system begins to dial, someone picks up.

ISRAEL (OS)
Yo what's good?

CARTER

What time are you going to
Richard's tonight?

ISRAEL (OS)

I thought it was seven, right?

CARTER

Yeah. What are you doing right now?

ISRAEL (OS)

I'm in Miami I got to handle some
shit, I'll see you at dinner
tonight, I gotta go.

CARTER

Alright, peace.

A sign reads I-95 NORTH, calling Israel's bluff. Carter grows even more nervous and takes a deep breath.

The FORD F-150 turns off the GATEWAY BLVD. EXIT as Carter follows, growing more and more suspicious. He follows the FORD F-150 to a diner.

Carter parks in front of the DINER as Israel gets out of the car and approaches the diner. Carter watches from his car as Israel gets something to eat at the diner. Suddenly, he see's two different police cars pulls up to the diner. Three officers run in with their guns drawn and arrest ISRAEL at gunpoint.

He is quickly escorted into a police car after being physically and verbally abused by the police. The SQUAD CARS drive off. Carter is a bit confused.

CARTER

What the fuck is going on?

Carter rubs his hands through his hair and stares at the F-150. He turns on some music and lays his seat back. Some music plays as Carter falls asleep.

INT. SEDAN - LATE AFTERNOON

SUDDENLY, a door slamming shut wakes Carter up. Carter turns and see's Israel getting into his FORD-F-150. A look of shock consumes Carter's face as he watches the F-150 pull out of the parking lot and drive off. His hand is shaking as he holds the steering wheel, he is having a hard time breathing.

INT. MIZNER PARK APARTMENT - NIGHT

Carter is standing in front of the mirror in his bathroom. Looking closer and closer into his eyes. He is dressed well, an oxford shirt and slacks. He looks disturbed. He opens the medicine cabinet and takes out a bottle of Xanax, he stuffs a handful in his mouth.

BRITTANY(OS)

CARTER come on!

He closes the bottle and puts it back, once again staring himself down in the mirror. Carter leaves the bathroom and walks out into the living room where Timothy, Melanie and Brittany are sitting around.

BRITTANY

Are you ready?

CARTER

Yeah. Let's go.

INT. MOREAU RESIDENCE - NIGHT

There is a long table filled with wonderfully decorated plates and cutlery, MR. MOREAU and RICHARD are greeting Carter and his family at the front door. Israel and one of his many girlfriends are already sitting on the couch playing with Sammy and Tommy.

MR. MOREAU

Ms. CARTER. Merry Christmas.

Mr. Moreau gives Melanie a kiss on the cheek.

MELANIE

Merry Christmas to you too. How have you been?

MR. MOREAU

Not too bad. Come on in.
(to Timothy)
Hey there boy.

TIMOTHY

Hello Mr. Moreau.

MR. MOREAU

Have you been a good boy this year?

TIMOTHY

Yes.

MR. MOREAU

Good.

(looking at CARTER)

I'm sure santa got you a lot of good presents, then.

The family squeezes into the house as Carter shakes hands with Richard.

RICHARD

How ya doin'?

CARTER

You know. Things are a little hectic right now.

RICHARD

Oh yeah.

(a beat)

Business problems?

CARTER

Life problems.

Carter slaps hands with Israel who is sitting on the couch.

ISRAEL

What's good?

CARTER

Chillin'

(looking at the girl)

Your not going to introduce us...

ISRAEL

Oh, this is Amanda, I can't believe you've never met before.

CARTER

Nice to meet you, I'm CARTER.

AMANDA

I know who you are.

CARTER

Oh yeah?

(looking at Israel)

What does that mean?

AMANDA

Nothing. I've just heard a lot about you over the years, you probably don't remember but we went to the same high school.

CARTER
You went to River?

AMANDA
Yeah, same class as you.

CARTER
(laughing)
Tight, what are you doing with this
joke?

ISRAEL
(defending himself)
Hey!

CARTER
(laughing)
N'ah I'm just kidding. Israel's a
good guy.
(pointing out)
We've all been tight since we were
little kids.

RICHARD
Yes sir.

Richard shows Amanda a picture of the three of them on the same little league baseball team, Carter looks at it closely, he looks at Israel.

CARTER
Let's get some drinks.

RICHARD
Alright, this way.

Carter follows Richard into the kitchen as Richard pours a couple white russians.

CARTER
Where's Vanessa?

RICHARD
She went to go get more food and
Voletta is resting until dinner is
ready, it's hard for her to move.

CARTER
Yeah.

There is an awkward moment of silence as Carter and Richard start drinking. Israel arrives holding his girlfriend closely.

ISRAEL

(laughing)

You guys are gonna start drinking without me? Come on Richard, make me a drink, please.

Timothy is watching from the side as Israel, Carter and Richard all tap glasses and continue with their drinks.

TIMOTHY

Daddy, when are we gonna eat? I'm hungry.

CARTER

Soon, go back over to grandma she'll get you a snack.

ISRAEL

Timmy. Don't forget the heat game next Friday.

TIMOTHY

I won't. I can't wait.

Timothy disappears from the frame.

ISRAEL

Who would have thought? We'd all be grown up having Christmas dinner together all with all the shit we've been through.

CARTER

Fuckin' A.

RICHARD

Yeah.

Richard takes a sip of his drink. Carter looks at Israel. The door is open, Vanessa is holding several bags of groceries.

VANESSA

I'm back!

RICHARD

Here we go. Family time.

THE DINNER TABLE - LATER

Everyone is now seated around the long dinner table, Voletta is at one end and Mr. Moreau at the other. Carter is seated with his family on one side, while Richard and his family sit at the other side of the table with Israel and his girlfriend.

People are eating as it is clear the meal is coming to a close. Some people are having their own individual conversations as Israel looks at Israel kissing his girlfriend and smiling. Carter has a dark look on his face, his attention is drawn.

VOLETTA

Patrick Carter, why ain't you eating boy?

Carter starts to finish his food.

CARTER

(smiling)

I'm eating. Look.

VOLETTA

(laughing)

I'm just messing with you boy.

Everyone at the table is engaged in their own conversation, laughing, joking or eating. Patrick is expressionless, staring down at his food.

A SERIES OF SHOTS: FLASHBACKS

INTERCUT with the sound of a CHRISTMAS CHOIR singing outside the MOREAU RESIDENCE.

-- Carter being slammed into the ground with a gun to his head and being arrested.

-- Carter sitting in jail, reminiscing his entire life.

-- People using all kinds of drugs on account of Carter's business. Overdosing.

-- Carter staring at Sarah's dead body.

-- Carter walking in on his father who had just committed suicide.

NOTE: this happens abruptly and contains several shots.

Patrick looks outside to the Christmas Choir singing outside the house.

VOLETTA (OS)
 Things don't ever change.
 (to Melanie)
 You know when he used to live with us he would always be the last one to finish his meal, that's if he did anyways. Sometimes we'd have to make him finish, we don't waste no food in this house.

Melanie nods in agreement, not knowing what to say out of guilt.

ISRAEL
 No we don't! Mrs. Moreau!

VOLETTA
 (to Melanie)
 Israel was always the first to finish his meals.
 (whispering)
 But he always got in the most trouble.

ISRAEL
 (prying)
 Hey what was that?

VOLETTA
 Nothing, baby, just talking. Mother to mother.

ISRAEL
 (sarcastically)
 Ok.

Carter looks across at the table, he focuses in on Israel's chest area as he kisses his girlfriend again, wondering if he is wearing a wire. Carter suddenly stands up with a glass of wine in his hand.

CARTER
 (to everyone)
 EVERYONE! I want to make a toast.

Everyone puts their glasses of wine up in sync.

CARTER
 To good friends, life long friends
 (looking at Richard
 and Israel)
 And most of all, family.
 (looking at Voletta
 and Brittany)
 Thank you all for being here for me
 always and Merry Christmas! Oh.
 (MORE)

CARTER (CONT'D)
 (to Israel)
 And happy hanukkah for the jew.
 (laughing)
 I'm done.

ISRAEL
 (laughing)
 Thanks.

Carter begins to sit down and then stands up again.

CARTER
 And also, thank you for this
 delicious meal Voletta, it's been a
 while since I got a taste of that
 old home cooking.

VOLETTA
 Your welcome, baby.

CARTER
 (to everyone)
 Excuse me everyone but I have to go.

VOLETTA
 It's only nine o'clock.

CARTER
 Tomorrow's a big day I need to get
 to bed early and I'm sure Timmy
 does to, he can't wait to wake up
 in the morning.

Timothy smiles as Brittany looks at Carter in curiosity.

INT. RANGE ROVER - NIGHT

Carter is driving as Brittany sits in the front seat,
 Melanie and Timothy are seated in the back having their own
 conversation about christmas. Brittany watches Carter as he
 drives she knows something is wrong with him.

MELANIE
 He's asleep.

Timothy is now sleeping in the back seat.

BRITTANY
 (speaking lowly)
 CARTER what's wrong?

CARTER

Nothing. I just got to go pick up the presents from Chelsea's house that's all. So I gotta drop him off soon and put him to bed.

BRITTANY

(observing)

Yeah?

CARTER

Yeah.

Carter pulls up into the VALET SPOT at Mizner Park.

EXT. MIZNER PARK APARTMENT - NIGHT

Everyone gets out of the car as Carter hands his keys to ROBBY with a hundred dollar bill as well. Everyone else assembles in front of the valet booth.

CARTER

Merry Christmas Robby.

ROB

Merry Christmas.

Robert drives the RANGE ROVER away as Carter looks at Brittany and Melanie.

MELANIE

That was a good dinner. Voletta can still cook.

CARTER

Yes she can.

BRITTANY

Well, merry christmas everyone. I guess we're going.

Carter kisses Brittany on the cheek, then Melanie. Melanie bends down and kisses Timothy on the forehead, Brittany does the same.

MELANIE

Merry Christmas, Timmy.

INT. MIZNER PARK APARTMENT - NIGHT

Carter opens the door and turns the light on, exposing the apartment and Timothy following closely behind him. Timothy looks at the Christmas Tree.

CARTER

You ready for bed, Timmy?

TIMOTHY

No, I want to stay up and wait for Santa.

CARTER

Haven't you ever heard? If you do that than he won't give you any presents. Same thing happened to me when I was a kid. Listen, Timmy, if I were you, I would go to sleep.

TIMOTHY

(smiling)

Ok daddy.

Carter kisses Timothy on the cheek.

CARTER

Go to bed.

Timothy rushes into his room, Carter follows him. Timothy begins to change into his pajamas as Carter looks around the room. He looks back and see's Timothy is already in bed holding his favorite teddy bear. Carter sits on the bed.

CARTER

Listen, Timmy. I know I haven't been around a lot. And I know you miss your mother but I just want you to know...

(a beat)

That I love you, no matter what.

(almost crying)

You are my life.

TIMOTHY

Why are you crying daddy?

CARTER

I'm not. Just go to bed Timmy, it's getting late.

TIMOTHY

Good night daddy.

CARTER

Good night.

Carter turns off the light and exits the room. He walks into his living room and sits down on the couch, he looks at a picture of him and Sarah.

He picks it up, looks at it and then turns it over and places it back down.

INT. CHELSEA'S APARTMENT - NIGHT

Carter is sitting on the couch in Chelsea's apartment as she pours two glasses of wine. They are still both in their dinner attire. Chelsea walks over to the couch and hands Carter a glass of wine, they toast.

CHELSEA
(laughing)
Merry christmas.

CARTER
Merry christmas.

CHELSEA
So how was dinner?

CARTER
It was good.

CHELSEA
And Voletta?

CARTER
Entertaining as usual. She seems like she's feeling better.

CHELSEA
That's good.

CARTER
How was your dinner?

CHELSEA
It was alright. You know how my parents drive me nuts. Kept introducing me to all their friends I've met a dozen times.
(looking to the kitchen)
You want something to drink?

CARTER
Yeah sure.

Carter looks into the bedroom, all the presents have been wrapped.

CARTER
No you didn't.

CHELSEA

What?

CARTER

You wrapped up all the presents?

CHELSEA

Yeah. Why?

CARTER

I could've done it.

Chelsea hands Carter a drink.

CHELSEA

I was bored and I knew you didn't have to much experience with wrapping Christmas presents.

CARTER

(chuckling)

Well thanks, you didn't have to.

Chelsea and Pat raise their glasses.

CHELSEA

Merry Christmas.

CARTER

Merry Christmas.

They both take a shot of whiskey.

CHELSEA

So, Santa's gonna go put all the presents under the tree now?

CARTER

(sighing)

Yeah.

MUSIC CUE: DEFTONES

Carter and Chelsea stare into each other's eyes. Chelsea drops her glass and forcefully kisses Carter which almost shocks him. They continue kissing, it is very romantic as they make their way to the bedroom. Carter starts undressing Chelsea as he begins to undress her. They fall onto the bed, Chelsea looks into his eyes and smiles. Carter smiles back.

INT. MIZNER PARK APARTMENT - NIGHT

Carter sneaks into the dark apartment which is only lit by the lights on the christmas tree, he brings the bags full of presents in and starts laying them out under the tree. He has a glow of happiness in his eyes as he turns to make sure no one is watching.

After putting all the presents under the tree, Carter opens Timothy's door, he is fast asleep. He smiles and closes the door softly.

EXT. ISRAEL'S APARTMENT - NIGHT

A dirty old 1980's cadillac is driving in front of Israel's apartment complex, the shadowy figure driving might be Carter. The car parks backwards for a quick escape.

INT. CADILLAC - NIGHT

Carter is holding a NINE MILLIMETER PISTOL on his lap he begins to equip it with a silencer. He is wearing jeans, a black hoody, and a black baseball cap.

A SERIES OF SHOTS: FLASHBACK

-- Carter, Israel and Richard growing up together.

-- The baseball team.

-- Fighting other kids at school

-- Laughing together

-- Israel smiling and kissing his girlfriend at the dinner table.

Carter is still sitting in the Cadillac, he stares at the PISTOL on his lap. He thinks for a moment, looks around and gets out of the car.

EXT. ISRAEL'S APARTMENT - NIGHT

Carter knocks at the door, waiting impatiently. Israel opens the door drunk.

ISRAEL

(laughing)

What are you doing here man?

CARTER

I don't know man. I'm still stressing out about the whole Bernard situation.

ISRAEL

Come in. I got beers in the fridge.

Carter walks into the apartment.

CARTER

Where's Amanda?

ISRAEL

Oh, I dropped her off at her house,
we got in a fight. That girl gets
crazy when she's drunk.

Israel goes to the fridge to get a couple of beers as Carter sits on the couch, he puts on a pair of latex gloves and pulls out his gun. Israel turns around in shock, he drops one of the beers on the floor, it doesn't break.

Carter begins to tear as he stares Israel down, Israel begins to tear as well. Israel tries to say something but is interrupted when Carter fires a bullet into his stomach. Israel falls down, trying to stand up, he falls to the ground, he can barely speak. Carter walks closer to him, making sure he doesn't touch anything.

ISRAEL

(gargling blood)

I love you.

Carter fires a be-sure shot into Israel's head.

Carter puts his gun away, he is still teary eyed as he looks at Israel's body. Carter stares for a moment and then turns away and exits the apartment.

INT. CADILLAC - NIGHT

Carter is on his cell phone dialing a number, he waits.

CARTER

(into phone)

Isabelle. No just give him a
message. Tell him, tell him it's
done...

(a beat)

...and i'm out.

Carter hangs up the phone and smiles. He parks the Cadillac in an alleyway and gets into a BLACK SEDAN, he drives off.

EXT. CEMETERY - MORNING

A BLACK CADILLAC CTS is parked in the middle of a cemetery. Patrick, Brittany, Chelsea, Timothy and Melanie all get out of the car dressed in black. Patrick is holding a large bouquet of flowers as he slowly approaches a gravestone.

The GRAVESTONE reads PATRICK CARTER SR. as Patrick lays the roses down in front of it. Melanie embraces Timothy who doesn't seem to understand what is going on. Timothy follows from behind him and leaves a toy car in front of the stone. Chelsea hugs Patrick who is getting emotional. Patrick kisses her on the top of her head.

CHELSEA

Come on Carter. Let's go.

Patrick puts up his hand gesturing to hold on, he walks away from his family. He walks further down the cemetery as his family loads into the car. He stops at a gravestone, that of Sarah Hansford. He stops and stares at the gravestone for a moment.

CARTER

I love you. I always have.

(almost crying)

Always will.

(smiling)

Don't have too much fun up there.

BRITTANY (OS)

Carter! Come on!

CARTER

I'll take care of Timmy. He'll be fine. Don't worry.

Carter kisses his hand and waves it towards the gravestone.

CARTER

Goodbye Sarah.

Carter turns around and walks back towards his family, he smiles for a moment.

FADE OUT.

WHITE OVER BLACK:

This film is dedicated to all those who have lost
their lives to drugs.

REST IN PEACE

PC

"Crazy White Boy"

a dear friend who lost his life to heroin addiction