

(Name of Project)

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BLACK SCREEN:

BEGIN ORIGINAL COUNTRY MUSIC:

"SHE KISSED ME AND COVE COUNTY GOODBYE" plays on a lone saxophone.

SUPERIMPOSE: The following text.

HOOK (V.O.)

The "Elephant's Graveyard" is the city's skid row: the Tenderloin District of San Francisco. It is a purgatory for the junkies and shadowy characters who frequent the dark alleys, bars, and fleabag hotels on the city's dark side.

(beat)

But to some, it's a sacred place. A place to visit, then to disappear, from the face of God's green earth.

(beat)

The "Elephant's Graveyard" is an epitaph without a tombstone. And like the old African elephants who journeyed to a secret place to die, the junkies journey into the Tenderloin and their bones are never found.

FADE IN:

EXT. MARIN COUNTY HEADLANDS - NIGHT

SUPERIMPOSE: 1982

AERIAL VIEW: Marin Headlands to a silhouette of the Sleeping Princess Mountain, Mount Tamalpais. The Golden Gate bridge comes into view through the thick, soupy fog. Near the north tower, something is happening. A woman's penetrating SCREAM echoes. The fog partially clears, a LIMOUSINE is stopped on the span. Two men struggle with a frantic woman as they throw her over the railing. Another penetrating SCREAM echoes. Headlights of an approaching car are seen. The two men jump into the limo and tear off.

EXT. SAN FRANCISCO/MARKET STREET - NIGHT

AERIAL VIEW: Like a lighted runway on final approach, we touchdown into the ELEPHANT'S GRAVEYARD.

DISSOLVE TO:

EXT. RED ROOSTER LOUNGE - NIGHT

SKID ROW. A bar with a NEON SIGN reads: THE RED ROOSTER LOUNGE. A Saxophone still plays "COVE COUNTY".

WE MOVE TO--The front door. "COVE COUNTY" is louder now.

INT. THE RED ROOSTER LOUNGE/SAME TIME

A Country Blues band takes over "COVE COUNTY". Only a few customers near the stage. The lead microphone is empty. A guitar rests on a stand.

CLOSE ON--Guitar neck. The name ROOSTER is embedded on it.

The piano player is, RUBY SMITH, (40) beautiful, blonde with warm green eyes.

A MALE VOCAL BEGINS:

MALE'S VOICE (O.S.)
 ...but she said I would. That I'd
 get over her for good, if I tried.
 Then she kissed me and Cove County
 good-bye...

END OF THE BAR--In shadows, THE MALE VOCAL is revealed as SEAN PATRICK MURPHY, THE ROOSTER.

Bartender, ROBERT POWLAUSKI, (40) Ex-Navy Seal, wipes down the bar. S.F Chronicle lays on the bar.

CLOSE ON--HEADLINES: "COVE COUNTY HOMICIDE". PHOTO of the beautiful PEGGY SUE BARNES (19) blue eyes, blonde hair.

Murphy steps out of the shadows singing. A carved ELEPHANT TUSK, and SFPD STAR, dangle on a silver chain around his neck. Beneath his armpit is a pistol with IVORY grips. He walks to the stage, picks up the ROOSTER guitar and finishes the song. He walks to the bar and looks at the NEWSPAPER.

RUBY SMITH
 Let it go, Rooster. That's
 yesterday's business.
 (beat)
 You're safe now.
 (beat)
 They won't find your bones.

POWLAUSKI
 Let him be, Ruby.

MURPHY

It ain't my bones they'll be
looking for. And besides, it ain't
over 'til the Rooster crows.

(beat)

Now hit them ivories, I wanna hear
some Johnny Cash.

(turns to Powlauski)

It's Miller time, Bob. Road cokes
to go, please.

Powlauski reaches for a six-pack of beer and hands it to
Murphy. Murphy aims for the door. Ruby looks at Powlauski.

RUBY SMITH

Sounds like Frank Miller time to
me.

Ruby begins playing the theme song from "High Noon".

POWLAUSKI

He said Johnny Cash, not Gary
Cooper.

Ruby changes her tune and begins playing "Ring Of fire".

EXT. GOLDEN GATE BRIDGE/LATER

Murphy, in his pick up truck, heads northbound on the Golden
Gate Bridge. Johnny Cash is singing on the radio.

INT. MURPHY'S TRUCK/SAME TIME

Johnny Cash's song ends. DISC JOCKEY comes up.

DISC JOCKEY (V.O.)

Here, as promised, Johnny Cash's
latest single, "Cove County".
Written by one of SF's finest, Sean
Patrick Murphy. But we all know him
as... THE ROOSTER!

"COVE COUNTY" plays. Murphy chugs a beer.

EXT. FIRESIDE BAR/LATER

"COVE COUNTY" winds down. Murphy pulls into the parking lot.

INT. FIRESIDE BAR/MOMENTS LATER

CLOSE ON--A bottle of Irish Whiskey sits next to O'MALLEY, a two foot wooden Leprechaun.

A METALLIC HAND COMES CRASHING DOWN on the bar. Three jointed hooks hold a mug of beer. The hand's owner is HOOK (80), an Irish bartender.

HOOK
(heavy Irish accent)
Jesus Christ, Sean. I'm sorry.

Murphy returns a grim smile as he looks at police memorabilia that line the walls.

CLOSE ON--PICTURE: Sergeant DANTE JOHN CASTIGARI, a tough looking Italian with OLIVE PIT EYEBALLS and a BIG BLACK MUSTACHE.

HOOK
I know that look, Sean Patrick
Murphy. And I know those feelings,
too.
(beat)
Let it go, lad.

MURPHY
Not this time, Hook. So, if you're
a Bartender and not a Priest, I'll
take a Jack and Coke.

Hook reaches for the booze and begins mixing.

HOOK
I should have been a Priest! And by
the way, Sean, I hear Johnny Cash
is doing very well with Cove
County.
(smiles)
Very nice, lad. Very nice.

Hook sets the drink on the bar. Murphy takes his drink and walks over to the window.

AT WINDOW:

Murphy drinks and stares out at the silhouette of the Sleeping Princess Mountain. Hook walks up to Murphy.

MURPHY
I wrote Cove County up there, Hook.

HOOK

I know ya did, lad.

(beat)

I go there meself, sometimes. The Miwoks call her the Sleeping Princess. They believe that centuries ago an Indian brave carried his departed princess to the Pacific Coast, where he laid her to rest.

(beat)

Over the years the Mountain grew in her image.

MURPHY

She really does look like a Sleeping Princess.

HOOK

That's right, Sean. She sure do. But, the Indians got their legends and the Irish, well, we got our own. Just ask O'Malley.

Murphy turns to O'Malley.

CLOSE ON--O'MALLEY.

MURPHY (V.O.)

Leprechauns?

HOOK

That's right. Leprechauns. I saw me one a long time ago. He was caught in an old barbed-wire fence, 'til I set him free.

MURPHY

I think you pulled one too many corks tonight, Hook.

Murphy looks back out the window toward the mountain.

MURPHY

I wish there was an O'Malley, but he's just a wooden statue.

HOOK

Be careful what you're sayin' there, Sean, Ahhh.

(walking back to the bar)

I believe it was O'Malley that got Johnny Cash to sing your song.

And now, Peggy Sue will live on
forever.

Murphy walks over to Hook at the bar and stares at his
METALLIC HAND.

MURPHY

Tell me about the IRA.

THE METALLIC HAND CRASHES DOWN on the bar once again. Hook
moves closer to Murphy.

HOOK

I won't speak of the IRA with you.
I promised that to your father,
Danny Murphy, a long time ago.

(beat)

And by God, I've kept me promise.
So let's keep the IRA in Ireland.

(beat)

So tell me lad. Now that ya are a
big time songwriter and cowboy-
singer, can ya still sing in the
old-school Irish way?

Hook does the Irish Jig behind the bar. Murphy takes a drink
and starts to sing in the old-school Irish way.

MURPHY

My wild Irish Rose...

DISSOLVE TO:

EXT. SAN FRANCISCO MISSION DISTRICT/MORTUARY - NIGHT

1955. MURPHY IS SIX YEARS OLD, at an Irish wake. Hook, Danny
Murphy, in a AIRLINE PILOT'S UNIFORM, a Catholic priest, and
family members listen as young Murphy sings WILD IRISH ROSE.

YOUNG MURPHY

...the sweetest flower that grows,
you may search everywhere but none
can compare, with my wild Irish
Rose...

INT. FIRESIDE BAR/CONTINUOUS

PRESENT DAY: Murphy still singing.

MURPHY

...My wild Irish Rose, the sweetest
flower that grows, I may search
everywhere, but none can compare,
to my wild Irish Rose.

HOOK

Beautiful! Sean. Beautiful!

THE TV behind the bar draws their attention.

NEWS FOOTAGE ON TV--Emergency crews parked at Vista Point.

DENNIS RICHMOND--TV REPORTER

Peggy Sue Barnes, a young drama
student at Santa Rosa Junior
College was found dead below the
north tower of the Golden Gate
Bridge yesterday. Barnes was set to
testify in a RICO trial, linking
the Sweetwater Bar, and its owner,
Lance Larkin, to BLUE DOLPHIN
ENTERPRISES, a Miami based company,
suspected of international drug
trafficking.

LANCE LARKIN appears on the TV screen. Suddenly, Murphy pulls
the COWBOY pistol from his shoulder holster and fires at the
TV. BAM! BAM! BAM! Gunshots thunder through the bar. The TV
explodes and shatters into sparks and smoke.

CLOSE ON--PICTURE: Sergeant DANTE JOHN CASTIGARI, a tough-
looking Italian with OLIVE PIT EYEBALLS and a BIG BLACK
MUSTACHE.

Hook walks up to Murphy.

HOOK

You got your music, lad.
(whisper)
Let bygones be bygones.

INT. MURPHY'S OLD HOUSE - DAY

SUPERIMPOSE: 1972

A YOUNGER MURPHY (20) sits alone strumming his guitar. He
stops and stares at a Johnny Cash poster hanging on the wall.
Softly, he begins picking again while staring at the poster.
His attention is drawn to the front door opening. BARBARA
JEAN (20) enters. Murphy stops his picking.

MURPHY
Hey Barb. What'd the doctor say?

Barbara walks over and sits on the couch.

MURPHY
Well? What did he say?

Barbara looks up at Murphy.

BARBARA
I'm pregnant, Sean.

EXT. MILL VALLEY POLICE DEPARTMENT - DAY

Murphy is standing on the sidewalk. He looks toward a red brick building that serves as headquarters for both police and fire departments. A PLAQUE READS--ESTABLISHED - 1910.

INT. M.V.P.D./CHIEF'S OFFICE/SAME TIME

Chief BILL WALTERS (50) sits behind his desk. He's a big man in a burgundy sport jacket, khaki pants and black tie. Walters pours vodka into two shot glasses.

Inspector ROBERT FRICK (40) a tall skinny man with knock knees sits in a chair, just across from the Chief. They both take a glass and down the vodka.

CHIEF WALTERS
Oh! That is good, you were right.
Here, have another.

INT. M.V.P.D./FRONT COUNTER/SAME TIME

A black beauty SYLVIA JOHNSON (27) sits behind the counter painting her nails. Enter Murphy through the front door.

MURPHY
Hi, I'm Sean Murphy, here to see
the Chief.

She smiles.

SYLVIA JOHNSON
He's been expecting you. Last door,
down the hall on the right.

Murphy nods and walks away as Sylvia checks out his ass.

INT. M.V.P.D./CHIEF'S OFFICE/CONTINUOUS

Murphy seated with the Chief and Frick.

CHIEF WALTERS

Sean, your background looks good.
Inspector Frick has just a few more
questions.

Frick looking over Murphy's file.

FRICK

Let's bring things up to date. Just
so we're clear. You're currently
working in construction?

MURPHY

Yes, sir. That's right.

FRICK

You graduated from Drake High
School in 1968?

MURPHY

That's right, sir.

FRICK

Did you go to college?

MURPHY

No, sir. I went to work. My
girlfriend got pregnant and I got
married.

FRICK

Ron Bidwell's daughter?

MURPHY

Yes, sir. Ron Bidwell is the reason
I'm here.

FRICK

Yes, we know. And when the Chief
Criminal Investigator of the Cove
County DA's Office recommends
somebody, we listen.

RON BIDWELL (50) wearing a suit and tie arrives at the door,
unannounced. He looks like a lawyer, except for the snub nose
pistol on his belt.

CHIEF WALTERS

Ron!

Everyone rises for Bidwell.

RON BIDWELL
Hello, Bill.

Bidwell walks past Frick like he isn't there and shakes hands with the Chief.

RON BIDWELL
I see you've met my son-in-law.

CHIEF WALTERS
That's right, Ron. We're close to making a decision on him.

RON BIDWELL
How close, Bill?

Chief Walters turns to Frick.

CHIEF WALTERS
Gimme that!

Walters slams the rubber stamp down on the file.

CLOSE ON--RUBBER STAMP: APPROVED, BILL WALTERS, CHIEF OF POLICE, MARCH 19, 1973.

CHIEF WALTERS
Sean Patrick Murphy. Welcome to the Mill Valley Police Department.

INT. M.V.P.D./LOCKER ROOM/ANOTHER DAY - NIGHT

Murphy at his locker, dressing down for the first time. He places a picture of Johnny Cash in his locker. OFFICER JESUS GONZALES, THE BEAN (25), walks up.

BEAN
Welcome aboard. They call me Bean.

MURPHY
Sean Murphy.

Bean sees the picture of Johnny Cash in the locker.

BEAN
Johnny Cash...The Man in black.

Murphy nods. Suddenly, Sgt. Dante John Castigari is heard on the other side of the locker room.

CASTIGARI
OK, let's go! Roll call in five
minutes.

BEAN
Gotta go. Don't want to piss him
off.

INT. M.V.P.D./SQUAD ROOM/LATER

Castigari at the podium carrying a COWBOY pistol, with IVORY
grips.

CLOSE ON--Castigari's badge, number 714.

Castigari looks over at Bean asleep in his chair.

CASTIGARI
Bean?

Bean sleeping, suddenly wakes.

BEAN
Bean aqui, Sarge. Bean aqui.

Laughter.

CASTIGARI
OK, that's enough. Knock it off.

Castigari's stare intimidates silence.

CASTIGARI
Murphy?

MURPHY
Sir?

CASTIGARI
Stand up!

Murphy stands next to his desk.

CASTIGARI
Gentlemen. Please welcome Officer
Sean Patrick Murphy to the lineup.

Officers welcome Murphy as he sits back down.

CASTIGARI
Murphy! See me after lineup. You'll
be riding with me.

EXT. REMOTE AREA - NIGHT

LANCE LARKIN (40) white male, jet black hair, dressed in black with a gold chain around his neck that holds an ivory elephant's tusk. Robert Powluski and WILLIE CAMPBELL (27) dope mule, exit their car and walk toward a Colombian man, JAVIER RODRIGUEZ, and two armed bodyguards.

JAVIER
I'm worried about the West Coast,
Larkin.

The two Colombian bodyguards eyeball Willie and Powluski.

LARKIN
There's nothin' to worry about. The
West Coast is my territory and I
take care of business out here.

Javier appears to be studying Larkin.

JAVIER
Blue Dolphin doesn't like problems.

LARKIN
Neither do I.

JAVIER
We need to feel secure in our
dealings with you.

Larkin steps up and shows Javier the elephant's tusk on the gold chain around his neck.

LARKIN
See this. I killed the motherfucker
that was wearin' it. Rudy Johnson,
that was his name. He was the man
back then. Now I'm the man, and the
West Coast is mine.
(beat)
You got a problem with that?

JAVIER
You better be the man. Your life
depends on it.

LARKIN
I wouldn't have it any other way.

Javier and Larkin shake hands.

JAVIER
OK, Larkin. We have an agreement.

INT. RED PORSCHE/GOLDEN GATE BRIDGE - NIGHT

SPEEDOMETER READS 120 MPH. Grace Slick's White Rabbit plays on the radio. Peggy Sue Barnes sings along.

EXT. GOLDEN GATE BRIDGE/SAME TIME

Red Porsche disappears into the Waldo tunnel.

EXT. BUS DEPOT/GREASY SPOON - NIGHT

Castigari and Murphy exit. Castigari pours his coffee into a WHITE PORCELAIN MUG. His initials, DJ, are painted on the mug.

CASTIGARI
This cup's been with me since my
Navy days. Coffee just don't taste
right out of Styrofoam.

Castigari sips coffee.

CLOSE ON--COWBOY pistol on Castigari's hip.

MURPHY
Nice 44. Pearl?

CASTIGARI
Ivory. Original Colt grips. Son-of-
a-bitch'll shut your ears down.

Suddenly, the red Porsche races past them.

CASTIGARI
Holy shit! That's a high roller.

Murphy and Castigari jump into the patrol car, hit the red lights and give chase.

CASTIGARI (O.S.)
Call it in!

EXT. SIDEWALK/MOMENTS LATER

Peggy Sue Barnes wearing hot pants and cowboy boots hands Castigari her driver's license.

PEGGY SUE BARNES
Here you go, officer.

Peggy Sue notices Murphy watching her and winks at him with a smile.

INT. POLICE CAR/SAME TIME

Murphy smiles back at Peggy Sue.

EXT. ROADSIDE/SAME TIME

PEGGY SUE BARNES
Are you going to give me a ticket?

CASTIGARI
Yup. Excessive speed, expired tabs.

PEGGY SUE BARNES
But it's not my car.

CASTIGARI
Have a seat in the car.

Castigari strolls back to the patrol car.

INT. RED PORSCHE/SAME TIME

Peggy Sue gets into the Porsche. She turns her radio back on but keeps the volume low. WHITE RABBIT is once again playing.

PEGGY SUE BARNES
(sings softly)
Go ask Alice...when she is ten
feet...tall.

INT. POLICE CAR/SAME TIME

Murphy notices Peggy Sue watching him in her rear view mirror. He smiles. Castigari writes the ticket.

POLICE DISPATCH (V.O.)
9X1, Mill Valley. Registration
comes back to a 1973 Porsche
registered to a Lance Larkin, this
city.

CASTIGARI
Shoulda known.

MURPHY
You know him?

CASTIGARI
Are you kidding me? That's Lance
Larkin. He owns Rock Star Hell.

MURPHY
Rock Star Hell?

CASTIGARI
The Sweetwater, Murphy. And
Larkin's the Devil himself.

Murphy leans over and looks at Peggy Sue's photo on her DL.

CLOSE ON--DL: Peggy Sue Barnes.

MURPHY
Wow! She looks like Marilyn Monroe.

Castigari shakes his head as police radio traffic is heard.

POLICE DISPATCH (V.O.)
Burglary in progress, 200 Edgewood
Drive. Suspect is in a black Ford
station wagon.

CASTIGARI
Shit! That's right down the street.

Castigari quickly starts his car and blasts over near the
side of Porsche, skidding to a stop.

MURPHY
Today's your lucky day. Slow it
down, Marilyn Monroe.

Murphy reaches out the window and hands Peggy Sue her
driver's license. Castigari hits the gas pedal and takes off.

EXT. EDGEWOOD DRIVE/MINUTES LATER

A black Ford races from the burglary.

EXT. EDGEWOOD DRIVE/CONTINUOUS

Suddenly, on a blind curve, black Ford crashes into the
police car and comes to a stop.

INT. POLICE CAR/CONTINUOUS

MURPHY
Son of a bitch!

CASTIGARI

Go!

EXT. EDGEWOOD DRIVE/CONTINUOUS

Murphy and Castigari jump out, guns drawn.

MURPHY

Get out of the car. Hands up!

CASTIGARI

(louder)

Get out of the car! Now!

INT. FORD/CONTINUOUS

Speed freak puts a gun to temple of the female passenger.

FEMALE PASSENGER

No, please God, no.

SPEED FREAK

(yells out the window)

Back-off or I'll kill the bitch.

EXT. EDGEWOOD DRIVE/CONTINUOUS

Frantic woman going ape shit in front seat. Murphy lines up speed freak in his pistol sights.

MURPHY

Drop the gun and get outta the car!

SPEED FREAK

I said back off!

Gun shots, BANG! BANG! BANG! Castigari is firing repeatedly at the speed freak, missing. The speed freak returns fire. Murphy is pinned down as Castigari fires again at the Ford. The speed freak jumps out firing...BANG! BANG! BANG!

CASTIGARI

He's out of the car!

Castigari fires again. BANG! BANG! Murphy jumps out from behind the police car. Castigari fires again, covering Murphy as he charges the black Ford. The speed freak looks to Murphy. BANG! The speed freak is hit between the eyes. The female passenger is still lying on the front seat.

CASTIGARI
You all right?

MURPHY
I'm OK, you?

CASTIGARI
Me! You! I never saw anything like
that before. Never.

Murphy moves to the whimpering female.

INT. FIRESIDE BAR/LATER

Murphy and Castigari are drinking at a small table. Bean and other officers are drinking at the bar.

CASTIGARI
Try not to dwell on it. You did
what you had to do. It was you or
him. No other way to size it up.
(mimicking John Wayne)
You'll do just fine, pilgrim.

Murphy raises his longneck bottle and smiles. A few of the officers raise their beers and drink.

CASTIGARI
And that was a damn fine show you
put on last night. Where'd you
learn to shoot like that?

MURPHY
Dirty Harry.

CASTIGARI
Clint Eastwood! He wouldn't make a
pimple on the Duke's ass.

MURPHY
The Duke?

CASTIGARI
That's right, pilgrim. The Duke!
And I'm surprised you didn't yell,
fill your hands, you son of a
bitch.

MURPHY
What are you talking about, Sarge.

CASTIGARI

I'm talkin' about John Wayne, son.
I'm talkin' about...the Rooster!

Castigari watches Murphy walk to the jukebox.

CASTIGARI

(whispers)
The Rooster!

Murphy drops a quarter. RING OF FIRE plays.

MURPHY

Hello, I'm Johnny Cash.

Murphy struts around the bar, playing an "air guitar".

MURPHY

Love, is a burning thing and it
makes a fiery ring, Bound by wild
desire, I fell into a ring of
fire...

Murphy moves to Bean who's face down on the bar.

MURPHY

...I went down down down, and the
flames went higher, and it burns
burns burns, the ring of fire, the
ring of fire.

Bean lifts his head.

BEAN

Come on! Can't a man siesta around
here? You guys go home. Go home!

Castigari watches the "two man" show: Murphy and Bean.

MURPHY

Don Juan! Wake up and smell the
chili peppers, mijo!

The Bean raises his empty glass in a toast.

BEAN

Hear! Hear! To Johnny Cash. The man
in Murphy's locker.

Everyone laughs, EXCEPT Castigari. He slides off his bar stool and pulls his COWBOY pistol. BANG! BANG! BANG! Cops and customers dive for cover.

HOOK
 Jesus, Mary, and Joseph.

Only Castigari is left standing. Gun smoke lingers. All eyes are on Castigari as he dumps the spent brass from his COWBOY pistol. He loads another six rounds, then holsters up.

CASTIGARI
 (John Wayne)
 OK, pilgrims! Do you still think it's funny? Stand up and listen to me. Can you smell it? That's gunsmoke! Can you feel it? That's adrenaline! Now, pray to God that it never happens to you!
 (beat)
 Murphy! Front and center!

Murphy, Bean, and Hook watch Castigari from behind the bar.

MURPHY
 Sarge?

CASTIGARI
 Well, come on, pilgrim.

Murphy moves to Castigari. A STILLNESS prevails. Castigari extends his hand to Murphy.

CASTIGARI
 (whisper)
 Rooster!

EXT. MURPHY'S OLD HOUSE - NIGHT

Murphy arrives home in his truck.

INT. MURPHY'S OLD HOUSE/CONTINUOUS

Barbara and Ron Bidwell are seated on the couch. Barbara is crying. Enter Murphy who places his police bag and duty belt on the table.

BIDWELL
 Where have you been?

Murphy looks concerned for Barbara and walks over to her.

BIDWELL
 She miscarried.

MURPHY
Miscarried!

Murphy reaches for her.

BIDWELL
I'll ask ya again.

Murphy kneels by Barbara's side, then looks at Bidwell.

MURPHY
Not now! Leave us alone.

Bidwell walks out of the house. Murphy places his hand on Barbara's hand and hangs his head low.

EXT. MURPHY'S OLD HOUSE/BACK PORCH/LATER - NIGHT

CLOSE ON--Fingers strumming guitar.

WIDER ON MURPHY--He stops and looks toward the back door. Barbara Jean is standing there with Murphy's suitcase. They stare at each other for a moment.

BARBARA JEAN
It's time for you to go, Sean. It's
just time. I'm sorry.

EXT. SUMMIT OF SLEEPING PRINCESS MOUNTAIN - SUNRISE

Murphy sits outside with his guitar. A Coor's longneck sits on the tailgate of the truck. He pushes play on his small tape recorder.

MURPHY
I've done everything I can to make
you happy, I've done everything I
can that I know, but still you
don't seem very happy, and I wonder
if it's time for me to go...

THE SUNRISE--shows the coastline to Stinson Beach, then follows the seagulls south to San Francisco.

MURPHY (O.S.)
...If you had only told me what you
wanted. If you told me then I would
know. But you don't make me feel
very wanted. And I wonder if it's
time for me to go.

INT. FIRESIDE BAR - NIGHT

"Time For Me To Go" still playing. Murphy slams a shot of whiskey and sets the glass on the bar. He hands his new recording to Hook. It's wrapped up for mailing.

CLOSE ON--PACKAGE LABEL: COLUMBIA RECORDS, A&R Department, New York, New York.

Murphy looks at Hook as he places the package behind the bar.

HOOK

Right, Sean. Mailman will get it first thing in the morning.

EXT. FIRESIDE BAR/PHONE BOOTH/LATER

Bean drops a dime into the pay phone.

BEAN

Hey, Jackie! It's Bean.

CLOSE ON--Murphy at the bar door, listening to Bean.

BEAN (O.S.)

Raiders, plus 10, in Denver. OK, good, tease it to the Niners.

Murphy walks away.

INT. M.V.P.D./SQUAD ROOM - NIGHT

Castigari is at the podium addressing his troops.

CASTIGARI

OK guys, listen up. Bean?

BEAN

Yeah!

CASTIGARI

Shake hands with your new partner...the Rooster.

Rumblings rise from the men.

BEAN

Ay Dios Mio, Sarge. No way! He'll get me killed! Besides, Bean's a lone coyote.

OFFICER #3

Bean, don't ya mean, the lone wolf?

BEAN

No, El Gallo, he's the wolf, I'm a lone coyote.

Laughter from the men.

CASTIGARI

It's done. You're his new training officer. Comprende, coyote?

BEAN

Training officer?

(beat)

OK, Sarge! Si, comprende.

EXT. AERIAL VIEW/DOWNTOWN MILL VALLEY - NIGHT

SILHOUETTE of SLEEPING PRINCESS MOUNTAIN to the surface streets of Mill Valley, to the bus depot. Down the street a lighted barber pole spins. "JACK'S BARBER SHOP" is painted on the front door. Across the street is the Sweetwater BAR. Music comes from inside. Powlauski is bouncing at the door.

EXT. BUS DEPOT PARKING LOT/SAME TIME

Bean parks the police car and shuts off the lights.

INT. POLICE CAR/SAME TIME

Bean looks over at Murphy, who is deep in thought.

BEAN

You don't look so good.

MURPHY

The old lady packed my bags for me.

BEAN

You need a place to stay? You can stay with me. Mi casa on the mountain. I call it Heartbreak Hotel. If El Gallo needs it, he would be welcome. Anytime!

MURPHY

Thanks, Bean. I'll keep it in mind.

Murphy looks out the windshield.

MURPHY'S POV: Front of the Sweetwater Bar.

BEAN (V.O.)

That's the Sweetwater, Gallo.
Castigari calls it Rock Star Hell.

MURPHY

I heard.

BEAN

It sounds like Dan Hicks is playing
tonight. You ever hear him sing
Peach Pickin' Time in Georgia?

MURPHY

I have. But who's the big guy,
workin' the door, Bean.

BEAN

Robert Powlauski. He's some kind of
war hero. They say he once jumped
out of a helicopter at 200 feet
with nothing but an M-16. But
that's his business.

MURPHY

200 feet, Bean? Nobody jumps out
of a chopper at 200 feet and lives.

Murphy watches Powlauski with curiosity, amused by Bean's
story. Larkin walks out and greets Powlauski.

MURPHY

Who's that guy?

BEAN

Lance Larkin. But he ain't my
business.

Murphy watches another man walk out of the bar. He's JACK the
BARBER (50), white guy with a Zorro mustache. He nods to
Powlauski and Larkin, then aims for the barber shop.

BEAN

Now, there's my boy, Jack the
Barber. The biggest bookie this
side of Tijuana. And that is my
business!

Suddenly, we hear Grace Slick singing WHITE RABBIT.

MURPHY'S POV: The red Porsche pulls up in front of the
Sweetwater. Peggy Sue gets out and runs to Powlauski like
he's her long lost daddy.

MURPHY

Check it out! Marilyn Monroe.

BEAN

Who?

MURPHY

Peggy Sue Barnes. Castigari and I stopped her on the night of the shoot out.

BEAN

She's not my business.

Bean gets out and walks toward the lighted, spinning barber pole.

MURPHY'S POV: Peggy Sue enters the Sweetwater.

INT. SWEETWATER BAR/CONTINUOUS

Peggy Sue enters the bar and is greeted by everyone.

SHE WAVES TO--DAN HICKS who plays with the House Band.

HICKS

It's peach pickin' time in Georgia,
cotton pickin' time in Tennessee...

Peggy Sue aims for a back door with a KEEP OUT sign on it. Larkin meets her, they hug and kiss.

INT. JACK'S BARBER SHOP/SAME TIME

Bean fingers through his wallet.

BEAN

Here's a couple of hundred. I'll cover the rest on payday, OK?

JACK THE BARBER

Your tab's gettin' up there, Bean

BEAN

Hey, I'm a cop. My credit's good.

JACK THE BARBER

Cops or Christians, it's all the same to me. Just so long as I get paid.

BEAN
 You'll get paid, Jack. Have I ever
 let you down?

INT. POLICE CAR/SAME TIME

Murphy watches the Sweetwater.

MURPHY'S POV: Powlauski goes into the bar. Exit Peggy Sue to the Porsche. She drives off with WHITE RABBIT playing on the radio. Bean exits the barber shop and walks toward Murphy and gets in the car.

MURPHY
 Nice haircut.

BEAN
 It better be. It cost me two
 hundred bucks.

Murphy shakes his head. Bean drives off.

EXT. SWEETWATER BAR/DOORWAY/SAME TIME

Larkin stands in the shadow of the doorway, smoking. He watches Bean and Murphy pass by in the police car.

EXT. SAN FRANCISCO WATERFRONT/PIER - NIGHT

A black Mercedes sits on a secluded pier. A fog horn drones.

INT. BLACK MERCEDES/SAME TIME

Willie is getting a blow job by a SLUTTY BITCH as he checks a LEDGER. A TUG BOAT circles in the bay. The boat shows two flashes of light.

WILLIE
 Hold on, baby doll.

Willie reaches for his flashlight and returns the signal with two flashes of light.

SLUTTY BITCH
 What are you doing, Willie?

Willie throws the ledger in the back seat and zips his fly.

EXT. PIER/CLOSER TO TUG/CONTINUOUS

Willie, with satchel in hand, exits his car and boards the tug boat. ARMED COLOMBIAN MEN search Willie.

WILLIE
I'm clean, man.

The men look over at the slutty bitch in the car.

WILLIE
That's my old lady, guys.

COLOMBIAN MAN
Si, veimos que te estaba chupando bien!

One Colombian holds up a set of binoculars. They all laugh. They give Willie two satchels and Willie gives them one. Willie exits the tug and walks toward his car.

EXT. PIER/BLACK MERCEDES/CONTINUOUS

Willie opens the trunk, revealing STACKS OF CASH. He places both satchels inside. He removes one bag of cocaine and closes the trunk.

INT. MERCEDES/IN MOTION/LATER - NIGHT

Willie driving recklessly, blow job continues.

EXT. SWEETWATER BAR - NIGHT

Murphy sees Willie park in the red zone down the street. Slutty bitch and Willie get out and aim for the Sweetwater.

MURPHY
Hold up, Bean. Slow down.

BEAN
What?

Willie and slutty bitch enter Sweetwater.

MURPHY
Let's check it out, Bean.

Bean pulls over at the black Mercedes.

INT. SWEETWATER BAR/CONTINUOUS

Dan Hicks is still on stage. Rock Stars and their groupies party hard. CRAIG CHAQUICO, (Starship) talks to GREG ROLIE, (Journey) by the stage. JERRY GARCIA, (The Dead) sits at a table with a FLOWER CHILD. BILL GRAHAM talks to Powlauski.

SLUTTY BITCH

Oh look, that's Jerry Garcia from the Grateful Dead.

WILLIE

So what. There's rock stars all over the place.

Willie points to a table by the stage.

WILLIE

Look over there. That's Craig Chaquico from Starship sitting with Greg Rolie from Journey.

(beat)

And that's Bill Graham, the rock producer, talking to my man Powlauski.

Willie walks up to Powlauski, interrupting his conversation with Graham.

WILLIE

Hey, Billy Graham, how's it going?

Bill Graham walks away shaking his head.

POWLAUSKI

Why you so fuckin' ugly?

WILLIE

Blame it on my momma, Powlauski.

POWLAUSKI

You listen up! Take care of your business then get the hell out of here.

WILLIE

OK, Bob, no problem.

(beat)

But, did your wife mention an ugly guy fuckin' her?

Powlauski reaches over and grabs Willie by the throat.

POWLAUSKI
Get the fuck out of here!

Willie staggers off holding his throat.

EXT. SWEETWATER BAR/SAME TIME

Murphy and Bean at Mercedes. Murphy shines his flashlight in the window.

MURPHY
Hey, Bean. Check it out.

CLOSE ON--A plastic bag of white powder sits on the front seat. Stack of cash on the floor board. In the back seat is the ledger.

BEAN
Cocaine!

MURPHY
Looks like it. Run the plate.

INT. SWEETWATER BAR/LARKIN'S OFFICE/SAME TIME

Larkin is watching the TV. Willie enters, holding his throat.

WILLIE
Can you fire that prick! I do not like that guy.

LARKIN
Who?

WILLIE
Powlauski. He just strangled me.

Larkin ignores Willie. His attention is drawn to the TV.

DENNIS RICHMOND--TV REPORTER
A major crime task force, led by the FBI, has linked Blue Dolphin Enterprises to the Colombian drug cartel. A West Coast connection is now suspected in the Cartel's expanding operation.

WILLIE
Holy shit boss, we're famous.

Willie rubs his throat.

LARKIN
Shut up. You got the shipment?

WILLIE
I got it, boss.

EXT. SWEETWATER BAR/SAME TIME

Murphy and Bean still at the Mercedes.

BEAN
This ain't my business.

MURPHY
Bean? Get your tag book.

BEAN
Tag book?

MURPHY
That's right. Tag the Mercedes.
That's our probable cause.

Bean places the tag on the windshield. Murphy opens the door.

MURPHY
Got it. We're in.

BEAN
Hurry up! Get the stuff, and let's
get out of here. I told you, this
ain't my business.

Castigari drives up and stops.

BEAN
Now here comes muy malo, trouble.

Castigari exits his car and walks over. Murphy is at the car,
taking Polaroid pictures of the cocaine, ledger and cash.

MURPHY
Check this out. The dude must have
been wasted! He left a kilo of coke
on the front seat, can you believe
that?

Murphy snaps a couple Polaroid pictures of the cocaine.

CASTIGARI
Cocaine.
(beat)
Anything in the trunk?

MURPHY

Didn't go there yet. We may need a warrant for the trunk, right?

CASTIGARI

Good. Let's play it by the book.

(beat)

Did you run the plate?

MURPHY

Bean did. Registration comes back to a Willie Campbell, out of LA.

Castigari looks to the big lighted clock at the bus depot just down the street.

CLOSE ON--Clock: It's 2:AM.

CASTIGARI

Closing time, Rooster!

(beat)

Come here, Bean. Listen to me.

Bean walks over next to Castigari.

CASTIGARI

Lock the evidence in your patrol car. Seal the trunk of the Mercedes with evidence tape. Then, tow and store it with a hold for CSI and Inspector Frick! Comprene?

BEAN

Comprene, Sarge.

CASTIGARI

Good. Now, wait right here.

Castigari looks towards the Sweetwater.

CASTIGARI

Murphy?

MURPHY

Yes sir?

CASTIGARI

(mimicking John Wayne)

Follow me, pilgrim!

EXT. SWEETWATER BAR/CONTINUOUS

Castigari and Murphy approach the front door.

CASTIGARI
Welcome to Rock Star Hell, Rooster.

Powlauski steps in front of the door.

POWLAUSKI
We're closed.

CASTIGARI
Closed? Ya don't say. How come I
hear music?

POWLAUSKI
It's a private party on private
property. Invitation only.

Powlauski and Castigari are eyeball to eyeball. Castigari's
hand moves to his ringed baton.

CASTIGARI
I've got our invitation right here.

Murphy pulls a tag book from his pocket.

MURPHY
And I've got a tag book right here.
This is an ABC-licensed property.
(beat)
Now, step aside. We'll be attending
the party.

Powlauski steps aside. Castigari and Murphy go inside.

INT. SWEETWATER BAR/CONTINUOUS

Castigari walks along the bar, knocking glasses and bottles
over with his baton. Dan Hicks stops playing. Murphy aims for
the stage and makes eye contact with the band.

CASTIGARI
OK, music lovers, the party's over.
(beat)
Rooster?

MURPHY
Right here!

CASTIGARI
Move'em out. Clear the bar.

MURPHY
You heard the Sergeant. Let's go!

People start to move out. Enter Larkin from KEEP OUT door.

LARKIN

Well!

Castigari spots Larkin.

LARKIN

If it ain't Dante John Castigari.

Castigari moves toward Larkin. Powlauski moves to cover Larkin. Murphy steps up.

CASTIGARI

Murphy! Meet Lance Larkin, a two-bit dope dealer.

LARKIN

Dope dealer! Don't make statements you can't back up, Castigari. I'm a Mill Valley businessman.

(beat)

May run for city council.

CASTIGARI

Cut the crap, Larkin. I know who you are. We all know what you do. And it's just a matter of time until I nail your ass.

(beat)

Murphy!

MURPHY

Sarge.

CASTIGARI

Check the men's room.

(looks to Larkin)

We're looking for Willie Campbell. You seen him?

Larkin looks troubled by Castigari's question.

CASTIGARI

Something bothering you, Larkin?

Larkin is silent. Castigari moves closer to Larkin, standing toe to toe with him.

CASTIGARI

Where's Willie Campbell?

LARKIN

Who?

CASTIGARI
Your mule, Willie Campbell.

LARKIN
Never heard of no Willie Campbell.
But I got your MULE right here
between my legs.

Castigari reaches out and grabs Larkin by the elephant's tusk around his neck and crashes him through the "KEEP OUT" door. Larkin ends up on his desk with Castigari on top of him.

CASTIGARI
Don't move!
(to Murphy)
Check the can.

INT. SWEETWATER BAR/MENS ROOM/CONTINUOUS

Murphy looks in the stalls, then to an open window.

INT. SWEETWATER BAR/CONTINUOUS

Enter Murphy. Castigari lets go of Larkin.

MURPHY
He's gone out the back window.

Castigari turns to Larkin.

CASTIGARI
We'll be back!

Larkin stands holding his bleeding forehead. Exit Castigari and Murphy.

EXT. BUS DEPOT/LATER - NIGHT

Willie peaks around the corner of a building. He watches a TOW TRUCK pull away with his Mercedes.

WILLIE CAMPBELL
Fuck!

Willie turns and sees the slutty bitch get into a car with Greg Chaquico and drive away.

EXT. SWEETWATER BAR/CONTINUOUS

Castigari, Murphy, and Bean, standing by police cars. Across the street we see Jack the Barber in the window of his shop. He's watching the police activity. Bean notices Jack the Barber watching him. Bean turns away.

INT. SWEETWATER BAR/SAME TIME

Powlauski's watching TOW TRUCK pull away with the Mercedes.

POWLAUSKI
 (to himself)
 That guy could fuck up a wet dream.

INT. SWEETWATER BAR/MINUTES LATER

Larkin is wiping blood from his face. He sits next to Ruby, who's playing BACH on the piano. Enter Powlauski.

LARKIN
 Find Willie.
 (beat)
 Get his ass back in here.

Powlauski leaves, and Larkin turns to Ruby Smith.

LARKIN
 I wish we played more music like
 that around here, Ruby. What is it?

RUBY SMITH
 Brandenburg Concerto number two.

LARKIN
 Who?

RUBY SMITH
 Johann Sebastian Bach, boss.

LARKIN
 It soothes me, Ruby.

INT. M.V.P.D./SQUAD ROOM/LATER

Castigari, Bean and Murphy in the squad room. Cocaine on a table. Bean counting the stack of cash.

BEAN
 Fifty thousand, Sarge.

Murphy opens the ledger and reads the entries.

MURPHY
Sweetwater-12 kilos, SF waterfront.
The pirates Pier 70, Midnight, meet
the tug boat.

CASTIGARI
Pirates? Tug boat? San Francisco?

MURPHY
It's coming in from the city?

CASTIGARI
There ain't no poppy fields in
Frisco, Rooster.
(beat)
The shit's coming in from Colombia.
(to Bean)
Call Inspector Frick. Tell him he's
got a new case.

BEAN
Si, Senor! Bean can do that.

EXT. GOLDEN GATE BRIDGE/VISTA POINT - NIGHT

Castigari arrives in UNMARKED police car. He's in plain clothes.

INT. CASTIGARI'S CAR/SAME TIME

Castigari, sipping a beer, looks out over SF BAY, scanning with binoculars.

CASTIGARI
No pirates tonight.

INT. BUS DEPOT/GREASY-SPOON/CONTINUOUS

Powlauski storms in and jerks Willie out of his chair.

POWLAUSKI
Cops got your wheels, Willie.
What's up with that?

Powlauski hauls Willie out the door.

INT. SWEETWATER BAR/MINUTES LATER

Powlauski slams Willie through the KEEP OUT door. The door swings open and Willie falls to the floor at Larkin's desk.

LARKIN

Someone was lookin' for ya!

(beat)

Willie Campbell! Hey, Larkin, do you know a Willie Campbell? This is what the cops are asking me, just before they threw me through my own fuckin' door right here!

(beat)

No. I ain't never heard of no Willie Campbell. Powlauski. You ever heard of a Willie Campbell?

POWLAUSKI

Nope! But the cops have. They just towed his car away.

Larkin moves closer to Willie.

LARKIN

Where's the shipment?

WILLIE

Ah, in the car, boss.

LARKIN

What!

WILLIE

They got the ledger, too, boss, and the cash. I'm sorry.

LARKIN

Get him out of my sight. Take him to Grass Eddie's.

(turns back to Willie)

And stay there until I can clean up this FUCKIN' mess!

EXT. HEARTBREAK HOTEL - DAY

ON THE RADIO--"Dock Of The Bay" by Otis Redding plays.

House nestled in a Redwood Grove on the Sleeping Princess Mountain. Murphy pulls up in a truck loaded with moving boxes.

INT. TRUCK/SAME TIME

Murphy turns off the radio as two gunshots echo from inside the house. Bullets ricochet off of his truck. He rolls out of the driver's side door with weapon drawn and takes cover.

EXT. TRUCK/HEARTBREAK HOTEL/CONTINUOUS

Bean stands on the porch in his underwear. He has a beer in one hand and a smoking pistol in the other. A big yellow cat, MISTER THOMAS, purrs against Bean's legs.

MURPHY

Bean! What the hell's goin' on?

Bean lips his longneck beer bottle.

BEAN

Hola, El Gallo, Lo Siento, Gallo. I was shooting at that damn raton! He was trying to eat my chili beans.

MURPHY

Chili beans?

BEAN

Yeah, some left over comida!

(beat)

Say hello to my poquito friend.

This is Mr. Thomas, "El Gato".

(beat)

Welcome to mi casa, the Heartbreak Hotel!

EXT. PRUNE MUSIC - DAY

Murphy and Bean arrive in the police car and park. Bean is asleep in passenger seat, Murphy exits the car.

INT. PRUNE MUSIC/CONTINUOUS

Murphy enters the store. He looks at guitars hanging from the ceiling. He spots a Martin Guitar and takes it down.

The proprietor PATRICK BURKE (35) walks over.

PATRICK BURKE

It's not stolen, Officer.

(beat)

I'm Patrick Burke. I own the store.

Looking for something in particular?

MURPHY
I sure like these Martin Guitars.

PATRICK BURKE
You play?

MURPHY
Just rhythm guitar, a few chords and lyrics. I write some.

Murphy plays a few chords.

MURPHY
Love, is a burning thing, and it makes a fiery ring, bound...

PATRICK BURKE
Johnny Cash, nice.

Patrick takes down another guitar and plays with Murphy.

MURPHY
Real nice sound, Patrick.

PATRICK BURKE
It's got your name all over it.

Murphy places the Martin back up on the hanger.

MURPHY
Just a little out of my price range.

Patrick Burke takes the Martin back down.

PATRICK BURKE
Maybe not. How about we put it behind the counter and you think about it awhile.

From outside comes the ROAR of the red Porsche. The door opens and in walks Peggy Sue Barnes.

MURPHY
If it isn't Marilyn Monroe.

PEGGY SUE BARNES
My name's not Marilyn Monroe. It's Peggy Sue Barnes.

Peggy Sue walks away.

MURPHY
 You sure look like Marilyn Monroe
 to me.
 (to Patrick)
 Thanks Patrick. I'll be seeing ya.

Murphy walks to the door and looks back to Peggy Sue.

MURPHY
 I'll be seeing you, too,
 Marilyn!

Murphy walks out the door.

PEGGY SUE BARNES
 He's a cocky dude.

PATRICK BURKE
 Seems like a good guy.

Peggy Sue, at window, watches Murphy drive off.

PEGGY SUE BARNES
 What's a cop doing in here, anyway?

PATRICK BURKE
 Checking out guitars. He favored
 that Martin. Played a Johnny Cash
 song. Ring of Fire!

PEGGY SUE BARNES
 No shit! Ring of Fire?

RECORDING STUDIO DOOR OPENS. Enter LARRY CRAIG (40) with curly brown hair and a bushy moustache.

LARRY CRAIG
 We're ready whenever you are, Peggy
 Sue.

INT. PRUNE MUSIC/SMALL TOILET/MINUTES LATER

Peggy Sue chops cocaine on a mirror. She snorts it.

INT. PRUNE MUSIC/ENGINEER'S BOOTH/MINUTES LATER

Peggy Sue enters and wipes her nose.

PEGGY SUE BARNES
 Let's do it!

Peggy Sue turns and walks into the recording booth.

INT. RECORDING BOOTH/CONTINUOUS

Peggy Sue walks up to the microphone and begins singing Patsy Cline's "Walkin' After Midnight".

EXT. M.V.P.D./PARKING LOT - DAY

Murphy and Bean walk up to Castigari.

BEAN
OK to 10-7, Sarge?

CASTIGARI
Good night, Bean.

Bean walks into the station. Castigari turns to Murphy.

CASTIGARI
We got a problem, Rooster. Mill Valley Tow released the Mercedes.

MURPHY
No way!

CASTIGARI
I just left there. Guess who picked it up?

MURPHY
Willie Campbell?

CASTIGARI
Nope. Powlauski. The tow guy said Inspector Frick stopped by, checked it out, then signed the release papers!

MURPHY
What the hell's going on?

CASTIGARI
Let's go find out.

INT. M.V.P.D./FRICK'S OFFICE/MOMENTS LATER

Murphy and Castigari walk in and immediately see the name plaque on Frick's desk.

CLOSE ON PLAQUE--"LIEUTENANT FRICK"

CASTIGARI
Lieutenant?!

FRICK
That's right. Chief made the
appointment yesterday.

CASTIGARI
I'm a little confused.

FRICK
Confused, Sergeant?

CASTIGARI
That's right. I thought you had to
be a Sergeant before you could be a
Lieutenant. You know, come up
through the ranks.

FRICK
The Chief made the appointment.
(beat)
Is there anything else?

CASTIGARI
As a matter of fact, there is. Why
did you release the Mercedes?

FRICK
Couldn't make a case.

CASTIGARI
Couldn't make a case? That trunk
had to be full of coke.

FRICK
No, it wasn't. I processed the car
myself, OK? I broke the seals and I
took a look. There was nothing
there. Empty! Case closed.

MURPHY
What about the fifty grand, the
ledger and the dope on the front
seat?

FRICK
Maybe you didn't hear me. I said,
case closed.

INT. M.V.P.D./HALLWAY/MOMENTS LATER

Castigari and Murphy talking.

CASTIGARI

This is an open and shut case,
Rooster. Something's up. Frick
should be obtaining arrest and
search warrants by now.

MURPHY

Frick don't think so.

Enter Chief Walters, a few doors down the hall.

CHIEF WALTERS

Murphy!

Murphy looks at the chief.

MURPHY

Sir.

CHIEF WALTERS

Can I see you in my office, please?

INT. M.V.P.D./CHIEF'S OFFICE/CONTINUOUS

Murphy sitting in front of Chief Walters.

CHIEF WALTERS

What's the problem at the
Sweetwater?

MURPHY

What do you mean, sir?

CHIEF WALTERS

The nightly 2AM visits.

MURPHY

Well, as you may already know, the
Colombian drug cartel has been all
over the news. Castigari thinks the
Sweetwater Bar is their West Coast
connection.

The Chief studies Murphy.

CHIEF

No, I didn't know that. All over
the news, huh?

MURPHY

That's right.

CHIEF WALTERS
Well, what do you think?

MURPHY
Honestly, sir?
(beat)
I think the Devil's come to Mill
Valley, and his name is Lance
Larkin, owner of Rock Star Hell.

The Chief walks to the window and looks out.

CHIEF WALTERS
I hear you're a country singer,
Sean. Is that right?

MURPHY
Yes, sir.

CHIEF WALTERS
You know Sean, this town is full of
talent. Singers, songwriters, rock
stars and poets.
(beat)
A young man with your talent just
might benefit from interacting more
closely with the community. Do you
understand what I'm saying, Sean?

MURPHY
I think so, Chief.

INT. HEARTBREAK HOTEL/MURPHY'S ROOM - NIGHT

Murphy plays guitar and works on a new tune: BADGE, GUN, and HEARTACHE. He whispers and talks the words while he strums.

MURPHY
...She's afraid I'll get hurt or
worse, I'll take a ride in a
hearse, being married to a Cop, is
a curse that she can't take, I got
a Badge, a Gun, and a Heartache.

Murphy stops and looks out the bedroom door.

MURPHY'S POV: Bean is in the living room, passed out on the
couch. Mr. Thomas is licking his face.

EXT. SUMMIT OF SLEEPING PRINCESS MOUNTAIN - NIGHT

It's a clear night. SF skyline is in background. Murphy sits on the tailgate with a bottle of Jack Daniels. He pushes the RECORD button on a small tape player and sings with emotion now.

MURPHY

...She's no stranger to a Bar
Stool, and I'm in danger of being
her fool...I got a Badge, a Gun,
and a Heartache.

INT. FIRESIDE BAR - NIGHT

"A BADGE A GUN AND A HEARTACHE" still playing. Murphy slams a shot of whiskey and sets the shot glass on the bar. He hands his new recording to Hook. It's wrapped up for mailing once again.

CLOSE ON-- PACKAGE LABEL: COLUMBIA RECORDS, A&R Department,
New York, New York.

Murphy looks at Hook as he places the package behind the bar.

HOOK

Right, Sean. Mailman will get it
first thing in the morning.

DISSOLVE TO:

EXT. SOMEWHERE - NIGHT

SERIES OF SHOTS:

A) An old DC-3 airplane takes off from a Colombian dirt airstrip under the cover of darkness.

B) The DC-3 is in flight over a stormy ocean.

C) The DC-3 leaves Miami.

D) The DC-3 refuels in the middle of nowhere from an 18-wheeler fuel tanker truck.

E) The DC-3 flies low over the Farallon Islands. Inside the DC-3, Colombians open the cargo door. There are big rubber bags filled with coke.

F) The rubber bags fall from the DC-3 into the ocean off the Farallon Islands.

G) An Old Diesel Tug Boat plucks the bags from the water.

H) The Boat off-loads the bags into an old World War Two bunker off the Cove County Headlands.

"A BADGE A GUN AND A HEARTACHE": MUSIC ENDS.

EXT. BAYSIDE HIGH SCHOOL/DAY

Castigari spots Willie and Peggy Sue in the infamous red Porsche.

INT. RED PORSCHE/BAY SIDE HIGH SCHOOL/SAME TIME

Willie gives Peggy Sue a bag of drugs.

WILLIE

Do your thing, Peggy Sue.

Peggy Sue smiles and exits the car. Willie speeds off.

EXT. BAYSIDE HIGH SCHOOL/SAME TIME

Castigari hits the siren and follows Willie.

EXT. DOWN THE STREET/CONTINUOUS

Castigari has Willie stopped.

CASTIGARI

Driver's license.

Willie hands Castigari his driver's license. Castigari looks surprised as he looks down at the license.

CLOSE ON--Willie Campbell's driver's license.

CASTIGARI

Well, if it ain't West Coast Willie.

WILLIE CAMPBELL

Hey! I'm dropping off my friend's daughter. Take it easy.

Murphy and Bean pull up behind Castigari.

INT. MURPHY'S POLICE CAR/CONTINUOUS

Murphy and Bean looking out at Castigari and Willie.

BEAN

I've seen that car before, but that ain't your Marilyn Monroe driving.

EXT. POLICE CARS/CONTINUOUS

Murphy exits the car and walks up to Castigari.

CASTIGARI

Guess who we got here, Rooster?

MURPHY

Who?

CASTIGARI

Let me get you a closer look.

Castigari opens the door and yanks Willie out by his hair.

CASTIGARI

Let me introduce West Coast Willie Campbell.

MURPHY

Pleasure's all mine, Willie.

CASTIGARI

We got him, Rooster.

(beat)

Have Bean check-off 10-7. You come with me.

EXT. SLEEPING PRINCESS MOUNTAIN/CONTINUOUS

Castigari grabs Willie from the back seat.

CASTIGARI

End of the line, West Coast Willie.

WILLIE CAMPBELL

West Coast Willie? Man, what are you talkin' about?

Castigari draws his COWBOY pistol. He cocks the hammer back and points the gun against Willie's forehead.

CASTIGARI

I'm talking about state prison, you little prick. You're Lance Larkin's mule.

WILLIE CAMPBELL

What?

CASTIGARI

You heard me!

BANG! The slug hits the dirt near Willie's head. Willie screams.

WILLIE CAMPBELL

OK! OK! But that's all I am. I'm just a mule.

Murphy steps up. Castigari is very intense.

MURPHY

Easy, Sarge, easy.

CASTIGARI

Back off, Rooster!

WILLIE CAMPBELL

I'll tell you whatever you want! Just don't kill me.

CASTIGARI

I got you dead to rights. A kilo of coke is worth five years in the pen. Understand?

WILLIE CAMPBELL

Yes! I understand.

CASTIGARI

I want Larkin, Blue Dolphin and the Colombians.

(beat)

Now, how's the coke coming in? And don't play me, Willie.

WILLIE CAMPBELL

I get it from the pirates. I meet the tug. I give'em the cash, they give me the coke.

(beat)

Don't book me! I'm already on probation. I can't help you in prison.

CLOSE ON--COWBOY PISTOL: Castigari lets the hammer down slowly.

INT. JACK'S BARBER SHOP - DAY

Larkin is in the barber chair, covered in shaving cream. A Colombian looks out the window.

COLOMBIAN POV: THROUGH WINDOW--Willie Campbell sitting in the back of Castigari's police car at the stop light.

COLUMBIAN

I thought you said everything was taken care of.

Larkin sits up and looks out the window.

LARKIN POV: THROUGH WINDOW--The light turns green and Castigari drives off with Willie Campbell.

Colombian exits barber shop, leaving Larkin alone.

INT. BAYSIDE HIGH SCHOOL/THEATER - DAY

Peggy Sue is in SPOTLIGHT on a dark stage. The director, MISS CRANE (50), attractive, wearing glasses, in front row seat.

MISS CRANE

Anytime you're ready.

A few beats.

ROMEO (O.S.)

But, soft. What light through yonder window breaks?

JULIET/PEGGY SUE

Ay me!

ROMEO (O.S.)

O, speak again, bright angel.

JULIET/PEGGY SUE

O Romeo, Romeo! Wherefore art thou, Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.

INT. BAYSIDE HIGH SCHOOL/ROW OF LOCKERS/LATER

Peggy Sue at her locker. She opens it.

CLOSE ON--Cocaine.

MISS CRANE (O.S.)
Peggy Sue!

Peggy Sue closes her locker. Miss Crane arrives and stops.

MISS CRANE
Congratulations, Peggy Sue. You got
the part. That was a magnificent
read.

Peggy Sue smiles.

PEGGY SUE BARNES
Thank you, Miss Crane. Thank you.

MISS CRANE
Rehearsals start day after
tomorrow. 4PM in the theater.

INT. SWEETWATER BAR - NIGHT

Peggy Sue is on stage singing PATSY CLINE'S "CRAZY".
Sweetwater is packed with rock stars. Powlauski is at the
KEEP OUT door.

PEGGY SUE BARNES
I'm crazy, crazy for feelin' so
lonely...

EXT. SWEETWATER BAR/SAME TIME

CLOSE ON--The bus depot clock reads 2AM.

Castigari, Murphy, and Bean look through the front window.

MURPHY'S POV--THROUGH THE WINDOW: Peggy Sue is on stage.
Powlauski opens the door and motions Colombians in.

INT. SWEETWATER BAR/CONTINUOUS

Enter Castigari, Murphy and Bean. Peggy Sue stops singing and
slips off the stage. Crowd becomes unruly.

CASTIGARI

Bean! Front door. Nobody leaves.
(beat)
Rooster! Control the crowd.

Castigari aims for Powlauski. Murphy aims for the stage and picks up a guitar, smiling at Ruby.

MURPHY

Hi! Follow me, key of G.
(beat)
This one's for Marilyn Monroe.

CLOSE ON--Peggy Sue Barnes is watching from the crowd.

MURPHY

She's no stranger to a bar stool,
and I'm in danger of being her
fool. I got a BADGE, a GUN and a
HEARTACHE.

Crowd, Castigari and Powlauski watching Murphy, puzzled.

CLOSE ON--Peggy Sue, wide eyed and hypnotized.

PEGGY SUE BARNES

(to herself)
Holy shit! He is a cocky dude.

MURPHY

She's afraid I'll get hurt or
worse, that I'll take a ride in a
hearse, being married to a Cop is a
curse that she can't take, I got a
BADGE, a GUN, and a HEARTACHE...

Castigari walks to the KEEP OUT door.

INT. SWEETWATER BAR/LARKIN'S OFFICE/SAME TIME

Larkin is at his desk with Colombians before him. JUAN (30), Colombian male, scary-looking dude.

COLOMBIAN #1

Willie Campbell's a liability.

LARKIN

I'm on it. I checked the Cove
County Jail. He wasn't booked.

COLOMBIAN #1

Wasn't booked! Maybe Willie is
cutting his own deal, Larkin.

Larkin is contemplating that statement.

CLOSE ON--Juan's ugly face.

JUAN

That's enough. I'll take it from here. Where is he?

LARKIN

Grass Eddy's, 120 Summit Ave. What did you have in mind?

JUAN

He'll be dead before the first cock crows in the morning, amigo.

The KEEP OUT door crashes open. Castigari raging, pistol drawn.

CASTIGARI

Up against the wall, motherfuckers.

The Colombians and Larkin take to the wall. Murphy enters.

CASTIGARI

Pat'em down, Rooster.

Murphy pat searches the Colombians and Larkin.

MURPHY

They're clean.

Castigari grabs Larkin's heavy chain with the tusk. He pulls him around by it, then sits him down in his desk chair.

CASTIGARI

Clean, my ass! He's dirty as HELL.

Castigari points his COWBOY pistol at Larkin's face.

MURPHY

Sarge!

Castigari is trembling, ready to snap.

MURPHY

Sarge!

Castigari steps back, holsters up and becomes John Wayne.

CASTIGARI

All right, pilgrim, I ain't gonna hurt him.

INT. SWEETWATER BAR/CONTINUOUS

Castigari and Murphy back out of Larkin's office and aim for Bean at the front door. All eyes are on Castigari, EXCEPT Peggy Sue, who watches Murphy.

CLOSE ON--Ruby's hands playing piano.

Peggy Sue sings along softly, "BADGE, GUN and HEARTACHE".

PEGGY SUE BARNES
 She's afraid he'll get hurt or
 worse, he'll take a ride in a
 hearse, being married to a Cop, is
 a curse that she can't take...

FRONT DOOR, AT BAR: Castigari draws his baton and shatters a beer bottle into a million pieces. Ruby continues playing.

PEGGY SUE BARNES
 ...he's got a Badge, a Gun and a
 Heartache.

Peggy Sue sings and watches Murphy and Castigari leave.

INT. FIRESIDE BAR/LATER - NIGHT

Murphy and Castigari are seated at the bar.

CASTIGARI
 Goddamnit, Rooster, she's a high
 school kid. Besides, she's just a
 coke-whore, like my daughter was.

Murphy stares into the olive-pit eyeballs of Castigari.

MURPHY
 She ain't no kid, she's eighteen.

Castigari leers at Murphy.

CASTIGARI
 My daughter was just like her,
 young, beautiful, with her whole
 life to live! But she died.

The olive-pit eyeballs begin to soften. The intimidating stare is gone. Then a tiny tear falls on Castigari's cheek.

MURPHY
 Sorry, Dante. I didn't know.

CASTIGARI

Now you do. I hate dope and dope dealers. And that goes for your Marilyn Monroe, too!

MURPHY

I understand, Sarge.

Hook pours himself another shot.

HOOK

Did ya hear the one about Margaret Murphy and Katie O'Brien in the potato field?

(beat)

Katie O'Brien reached down and picked up two giant spuds and while fondling them she said, "Margaret, these remind me of me husband." Margaret Murphy replied, "My God, he's that big?" "No, he's that dirty," said Katie O'Brien.

Castigari and Murphy laugh.

INT. PRUNE MUSIC/RECORDING STUDIO - DAY

Peggy Sue is wasted on cocaine. Larry Craig and Patrick Burke watch her through the soundproof glass. Her voice comes from speakers in the store.

PEGGY SUE BARNES

I'll go out walkin', after midnight, out in moonlight, searchin' for you...

Enter Murphy in plain clothes. He passes the Martin guitar behind the counter. Peggy Sue sees him and staggers.

PEGGY SUE BARNES

...being married to a cop, is a curse that she can't take. He's got a Badge, a Gun and a Heartache.

Murphy watches Peggy Sue through the glass. After a few moments she stops SINGING, and starts ACTING.

PEGGY SUE BARNES

Soft, what light through yonder window breaks? Arise, for it is the, Rooster! By whose direction found'st thou out this place?

Murphy slips into the booth with her. They lock eyes.

PEGGY SUE BARNES

Do not swear: although I joy in thee, I have no joy in this contact tonight. It is too rash, too unadvised, too sudden and much too dangerous. For thy enemy is the devil himself and he awaits your next move. So for me, my Rooster, I must forever remain, a Capulet.

Peggy Sue collapses in Murphy's arms. Patrick Burke dims the lights, closing the curtain on the Capulet.

EXT/INT. MURPHY'S TRUCK/SLEEPING PRINCESS MOUNTAIN - NIGHT

Sounds of sex, Peggy Sue moans. SF city lights in the background behind Murphy's truck as it rocks back and forth. Peggy Sue's cowboy boots planted on the interior windshield.

EXT. SLEEPING PRINCESS MOUNTAIN/LATER THAT NIGHT

A warm starry night. Murphy playing guitar for Peggy Sue on the tailgate of his truck.

PEGGY SUE

Real nice, Rooster. Where did you learn to play?

MURPHY

I just picked it up along the way. My grandfather taught me the old Irish songs when I was a kid.

(beat)

But hell, that ain't nothin'. Every Irishman with a whiskey highball in his hand thinks he can sing.

(beat)

Then a buddy of mine, Danny Hayes, taught me a few chords back at Drake High School.

(beat)

But I'm no real guitar picker.

PEGGY SUE

You sound real to me, Rooster.

(beat)

I bet your wife liked it when you played for her like that.

MURPHY
Wife? Which one?

PEGGY SUE
How many wives have you had?

MURPHY
Two. Barbara Jean, my high school sweetheart. But that was a shotgun marriage that went nowhere after the miscarriage.

(beat)
Then there was Diane Cook. That kinda went in the same direction, but I had a daughter with her, Cindy Lynn.

PEGGY SUE
They never took the time to understand you. That was the problem.

Murphy smiles at Peggy Sue and begins singing.

MURPHY
Diane. Diane. Diane. My heart's like a spinnin' wheel, I wanna stop and tell ya how I feel.

SERIES OF SHOTS: While Murphy sings.

A) Murphy at a storefront in police car. Tommy's Meats & Deli painted on the window.

B) Diane hands Murphy a sandwich, her parents watching.

C) Murphy dinning with Diane at her parents' house.

D) A pregnant Diane hands Murphy a sandwich.

EXT. SLEEPING PRINCESS MOUNTAIN/CONTINUOUS

MURPHY
(singing)
Diane, do you feel anything for me?
Diane. Diane. Diane...

Murphy stops singing.

PEGGY SUE
Keep going. I like it.

MURPHY
She didn't.

PEGGY SUE
Foolish girl.

MURPHY
Selfish girl's more like it. She never gave me the time of day. The only decent thing she ever gave me was my daughter.

Murphy begins strumming his guitar and singing.

MURPHY
Cindy Lynn, I love you, and you know I always will...

INT. CINDY LYNN'S NURSERY/CONTINUOUS

Cindy Lynn sleeping in her crib. Murphy singing softly.

MURPHY
Although we can't always be together, please don't stop, ever lovin' me...

Diane bursts into the room and confronts Murphy.

MURPHY
Your momma doesn't understand, the ways about this free livin' man. The love we had wasn't strong, I guess we started out wrong.

Diane turns and exits. Murphy keeps playing.

EXT. SLEEPING PRINCESS MOUNTAIN/CONTINUOUS

Murphy is singing. Peggy Sue is watching.

MURPHY
Someday when you're older you'll know, the reason your daddy had to go, and when you find out why, don't tell me cuz I don't wanna cry...Cindy Lynn, I love you.

Murphy stops playing and looks at Peggy Sue.

PEGGY SUE

That was beautiful, Sean. Your daughter's gonna love it.

(beat)

Know what your trouble is, Rooster?

MURPHY

Do you?

Peggy Sue picks up a Polaroid camera and takes a picture of herself smiling. She removes the photo from the camera and hands it to Murphy.

PEGGY SUE

Yes, I do. You want to be a singer, not a cop.

(beat)

I want to be a singer, too. And I want to be an actress. And I am going to Hollywood. I'm out of here soon. I'm leaving Cove County.

Murphy begins to sing.

MURPHY

I don't have many starting overs left. And I don't feel like trying to forget...

Peggy Sue picks up the tempo, singing with Murphy.

PEGGY SUE

...but I know you will. You'll get over me for good, if you try.

MURPHY

...but don't kiss me, and Cove County goodbye...

INT. FIRESIDE BAR - NIGHT

Murphy slams a shot of whiskey and sets the shot glass on the bar. He hands a package to Hook.

CLOSE ON--PACKAGE LABEL: COLUMBIA RECORDS, A&R Department, New York, New York.

Murphy looks at Hook as he places the package behind the bar.

HOOK

What's this one called, lad?

MURPHY

There's two, Hook--"Cindy Lynn" and
"Diane".

HOOK

Right, Sean. Mailman, first thing
in the morning.

EXT. OLD SHINGLED HOUSE - NIGHT

GRASS EDDIE is on his porch by an eerie glowing purple light. Castigari and Murphy exit their car and approach the house.

GRASS EDDIE

This way. He's just inside.

INT. OLD SHINGLED HOUSE/CONTINUOUS

Grateful Dead poster on wall. Castigari and Murphy make their way down a hallway. They enter a beaded doorway into a room with a man lying on a bed, spread-eagled.

INT. OLD SHINGLED HOUSE/BEDROOM/CONTINUOUS

There's a metal cylinder at the man's side. A polyethylene tube runs from the cylinder and disappears in the man's nose. Murphy pulls the tube from his nose. There's a hissing noise.

CASTIGARI

It's Willie! Goddamnit, Rooster,
it's Willie.

Castigari shakes Willie.

CASTIGARI

Willie!

Castigari shines his flashlight into Willie's open eyes.

CLOSE ON--WILLIE'S FACE: His eyes are fixed and dilated.

EXT. OLD SHINGLED HOUSE/LATER

Castigari and Murphy stand watching coroners loading a covered body into the back of a van. Frick drives up, exits his car and aims for Castigari.

FRICK

What do you got?

CASTIGARI
One dead dope mule. A 187.

FRICK
Do you have an ID?

CASTIGARI
You bet we do. It's West Coast
Willie.

Frick appears troubled.

FRICK
Campbell? I'll take it from here.
Have the report on my desk, ASAP.

INT. SWEETWATER BAR/LARKIN'S OFFICE/CONTINUOUS

Frick is anxious as Powlauski opens the KEEP OUT door to reveal Larkin at his desk.

FRICK
Lance, what's going on?

Frick paces at Larkin's desk. Powlauski exits.

LARKIN
Relax, Frick. Sit down.

Frick sits down.

LARKIN
I was just about to ask you the
same thing. See my fuckin' face.

FRICK
Colombians do that?

LARKIN
No! Castigari did that.

FRICK
Campbell's dead and Castigari's
calling it murder.

Larkin strokes the tusk. Frick stares at it.

LARKIN
I heard it was an overdose. What
are you calling it Lieutenant?

FRICK
Castigari's report says it's
murder.

LARKIN
And what's the statute of
limitations on murder?

FRICK
There isn't any.

Larkin grabs the tusk around his neck.

LARKIN
Don't ever forget that! And always
remember Rudy Johnson, the most
powerful drug dealer on the West
Coast.

FRICK
How could I forget. That was his
tusk and you killed for it.

LARKIN
Yeah, but you helped me throw him
off the Golden Gate Bridge. I
remember that.
(beat)
Remember what else I said, Frick?

FRICK
Something about dope and money.

LARKIN
I said the dope is coming, and the
money is coming with it.

Larkin reaches into his desk and removes two envelopes.

INT. SWEETWATER BAR/HALLWAY/SAME TIME

Powlauski listens from the other side of the wall.

LARKIN (V.O.)
I got your money right here, Frick.
Twenty thousand for you. Twenty
thousand for the Chief.
(beat)
Campbell was an overdose. Keep it
that way.

INT. M.V.P.D./EVIDENCE ROOM/LATER

Frick makes his way into the evidence room. He looks closely at a large manila envelope and the ledger resting on a shelf.

CLOSE ON--EVIDENCE BAG. LABELED: Sweetwater Investigation, case number 73-002238. Cocaine. \$50K in Cash.

EXT. SWEETWATER BAR - NIGHT

Motorcycles parked in front of the Sweetwater as bikers mill about. Powlauski stands in the doorway confronting a biker. Peggy Sue is inside on stage singing.

POWLAUSKI

No colors. No gypsy jokers inside.

CLOSE ON--PATCH: SERGEANT AT ARMS

MONSTER

Move. I gotta take a leak.

POWLAUSKI

Are you hard of hearing or just stupid? No jokers inside.

The Monster pulls a knife. Powlauski is quick and the knife falls to the ground. Powlauski slams the Monster's face into the gas tank on a motorcycle. Murphy and Sylvia show up.

MURPHY

Nice work, Bob. Maybe you should get into law enforcement.

POWLAUSKI

Nah, too dangerous.

Murphy and Sylvia enter Rock Star Hell.

INT. SWEETWATER BAR/CONTINUOUS

Murphy and Sylvia take a seat at the bar. Peggy Sue sees him as her song ends. She talks into the microphone.

PEGGY SUE BARNES

OK, folks, let's welcome the one and only Commander Cody.

COMMANDER CODY appears from the KEEP OUT door and takes the stage. Behind him is Larkin. Larkin sees Murphy and aims in his direction as Cody cranks up.

COMMANDER CODY
Smoke. Smoke. Smoke that
cigarette...but you just gotta have
another cigarette.

Ruby breaks into a keyboard solo as Larkin reaches Murphy.

LARKIN
Come to beat me up?

MURPHY
Nah, Castigari already did that. We
just wanted to catch Cody.

LARKIN
He is pretty good, ain't he?
(beat)
Be my guest.

Larkin walks away and calls out to the bartender.

LARKIN
The Rooster's drinks are on the
house.
(beat)
Enjoy the show, Murphy.

INT. SWEETWATER BAR/LARKIN'S OFFICE/LATER

Commander Cody talks to Larkin and Peggy Sue.

LARKIN
Cody, I want you to call up a guest
singer next set.

COMMANDER CODY
This is my show, Lance.

LARKIN
Come on, Cody, It's my club.

Cody nods, Peggy Sue smiles.

COMMANDER CODY
OK, Lance, who is he?

PEGGY SUE BARNES
He's the Rooster. Cock of the walk.

Larkin looks at Peggy Sue with curiosity.

INT. SWEETWATER BAR/CONTINUOUS

Cody exits the KEEP OUT door and takes the stage. Larkin appears in doorway. He sees Craig Chaquico and Greg Rolie near the stage. He motions them to come into his office.

INT. SWEETWATER BAR/LARKIN'S OFFICE/CONTINUOUS

Enter Chaquico and Rolie.

LARKIN
Hey guys, I need a favor.

CRAIG CHAQUICO
You got it.

GREG ROLIE
What's up, Lance?

EXT. ACROSS THE STREET FROM SWEETWATER BAR/MOMENTS LATER

Castigari arrives in police car and parks.

INT. SWEETWATER BAR/CONTINUOUS

Chaquico and Rolie exit the KEEP OUT door and take the stage in Rock Star fashion. Cody and Chaquico trade guitar licks to RING of FIRE. Rolie slides in next to Ruby Smith. The house lights fade as Peggy Sue steps up to the microphone.

PEGGY SUE BARNES
Rooster!

A spotlight hits Murphy. He's taken aback.

PEGGY SUE BARNES
Come on, Rooster. It's your song.

Murphy hesitates.

SYLVIA JOHNSON
Your girlfriend's calling you up,
Rooster.

The band plays "Ring of Fire" as Murphy steps onto the stage.

MURPHY
Love is a burning thing and it
makes a fiery ring. Bound by wild
desire, I fell into a ring of fire.

Murphy's got Rock Star Hell and the Devil himself on their feet. Murphy catches sight of Castigari at the front window.

EXT. SWEETWATER BAR/SAME TIME

Castigari looks to the clock at the bus depot.

CLOSE ON CLOCK--2:10AM

Castigari walks away.

INT. BUS DEPOT/GREASY SPOON - NIGHT

Murphy sits at the counter and sips coffee looking out the window at Jack's Barber Shop.

MURPHY'S POV: THROUGH THE WINDOW--Bean exits the barber shop with Jack behind him. They appear to be arguing.

Castigari enters and sits holding a newspaper.

CASTIGARI

Murphy. Have you seen Bean?

MURPHY'S POV: THROUGH THE WINDOW--Jack and Bean are gone.

MURPHY

No. But the last time I saw him he was sleeping off a hangover.

(beat)

He's been hitting it pretty hard, lately.

CASTIGARI

I know. I checked the Heartbreak Hotel. He wasn't there and he's supposed to be on duty. I'm getting tired of covering for him.

MURPHY

I'll talk to him, Sarge. I'll find him.

CASTIGARI

OK, Rooster, you do that.

Murphy stands up.

CASTIGARI

Rooster!

(beat)

Next time I see you singing at 2AM,
I'm coming through the door. Don't
put me in that position again.

Murphy aims for the door with his head down low.

CASTIGARI

Pilgrim!

Murphy stops and turns around.

CASTIGARI

You sounded pretty good for a one-
eyed fat man.

(beat)

Did you see this?

Castigari opens the newspaper and shows it to Murphy.

CLOSE ON--MILL VALLEY RESIDENT, WILLIE CAMPBELL FOUND DEAD IN
BIZARRE DRUG OVERDOSE.

MURPHY

Overdose! It was murder.

CASTIGARI

No shit, Rooster. Things are
starting to heat up around here.

(beat)

So, you gotta decide whether you're
pullin' pistols or strummin'
guitars.

EXT. HEARTBREAK HOTEL/LATER - NIGHT

Murphy parks in the dirt driveway. Bean's car is already
there. It's quiet. The house is dark. Murphy aims for the
front porch, suspicious.

INT. HEARTBREAK HOTEL/CONTINUOUS

By the flickering TV screen a body lies on the floor. Murphy
enters the house with his pistol drawn. Mr. Thomas lies dead
on the kitchen counter. Blood drips onto the floor.

MURPHY

Mr. Thomas?

Murphy winces, then moves toward the body on the living room
floor. A gun lies next to it.

CLOSE ON--Body. It's the Bean.

MURPHY

Aw, Bean.

Bean groans, rolls over and looks at Murphy.

MURPHY

My God, what happened? Are you OK?
Jesus Christ, Bean.

Bean slowly comes to. He is heavily intoxicated.

BEAN

Ratons, Gallo. I heard a noise in
the kitchen. I knew it was a raton.

Beans gags, rolls over and vomits.

MURPHY

Man, you are way too wasted.

Bean slowly gets up and wipes the vomit from his mouth.

BEAN

I'm bueno, Gallo. But I wasted that
big raton, for sure.

Bean laughs and staggers to the kitchen. He sees Mr. Thomas and stops laughing. Bean falls to his knees and weeps.

INT. BAYSIDE HIGH SCHOOL/THEATER - DAY

Peggy Sue is on stage, wasted, rehearsing Romeo and Juliet with props and lighting. A few students watch from the seats.

ROMEO enters. JULIET/PEGGY SUE appears at a window.

ROMEO

But, soft. What light through
yonder window breaks?

JULIET/PEGGY SUE

Ay me!

ROMEO

O, speak again, bright angel.

JULIET/PEGGY SUE

O Romeo, Romeo! Wherefore art thou,
Romeo? Deny thy father and refuse
thy name; Or, if thou wilt not, be
but sworn my love, And I'll no
longer be a Capulet.

EXT. BAYSIDE HIGH SCHOOL/PARKING LOT/CONTINUOUS

Murphy and the Bean park in the lot and get out.

INT. BAYSIDE HIGH SCHOOL/OFFICE/CONTINUOUS

PRINCIPAL CUNNINGHAM greets Murphy. Bean stops at the door.

PRINCIPAL
Thanks for coming, officer. I'm
Principal Cunningham.

Murphy shakes hands with Cunningham.

PRINCIPAL
We've suspected a student, Peggy
Sue Barnes, of selling drugs on
campus. Today, we searched her
locker and found cocaine.

Murphy turns to see that Bean is gone.

MURPHY
OK, let's take a look.

EXT. BAYSIDE HIGH SCHOOL/HALL OF LOCKERS/CONTINUOUS

A teacher is posted by the locker. The principal produces a key and unlocks the locker.

CLOSE ON--Inside the locker. Plastic bags of COCAINE and CASH.

Murphy seizes the cocaine and cash.

MURPHY
Where is Miss Barnes?

PRINCIPAL
Follow me, officer.

INT. BAYSIDE HIGH SCHOOL/THEATER/CONTINUOUS

Peggy Sue is in the upstairs window rehearsing. She's wasted. Miss Crane looking on.

JULIET/PEGGY SUE
My ears have not yet drunk a
hundred words of that tongue's
utterance and yet I know the sound:
Art thou not Romeo and a Montague?

Peggy Sue sees Murphy with the principal, walking toward the stage.

PEGGY SUE BARNES
Whoops! Art thou not a Rooster?

EXT. BAYSIDE HIGH SCHOOL PARKING LOT/CONTINUOUS

Murphy leads Peggy Sue in handcuffs to the police car. Miss Crane tries to keep up with Murphy.

MISS CRANE
Wait! Please, wait just a minute.

Bean stands beside the car. Murphy yells at Bean.

MURPHY
Open the door.

Bean shakes his head at Murphy as he opens the back door. Murphy helps Peggy Sue in. She falls on the seat.

MISS CRANE
May I just have a word with her?

Murphy thinks for a beat, then opens the back door to the police car. Miss Crane gets into the back seat. Murphy tosses the cocaine and cash into the glove box.

INT. POLICE CAR/CONTINUOUS

Peggy Sue looks out the window, away from Miss Crane.

MISS CRANE
Peggy Sue.
(beat)
Peggy Sue, please look at me.

Peggy Sue turns to Miss Crane.

MISS CRANE
What are you doing to yourself?

PEGGY SUE BARNES
Looks like you'll be needing a new Juliet.

MISS CRANE
I don't want a new Juliet.
(beat)
I want you, Peggy Sue. You have a special gift.

(beat)
Don't waste it on drugs.

(beat)
Listen to me, Peggy Sue. If you
don't clean up your act, you'll
never realize your dreams.

Peggy Sue turns to Miss Crane and gives her a hug.

EXT. PRUNE MUSIC/LATER

The police car pulls up in front of Prune Music.

INT. POLICE CAR/CONTINUOUS

Bean looks into the glove box at the cocaine and the cash.

BEAN
This ain't the police station,
Gallo.

Murphy doesn't respond. He reaches into the glove box, takes
the cash and pitches the cocaine back in.

MURPHY
Stay here and watch the coke.

INT. PRUNE MUSIC/CONTINUOUS

Murphy leads Peggy Sue past the Martin guitar and into the
recording studio. Larry Craig and several musicians are
smoking pot and are startled by the intrusion. Larry Craig
helps Peggy Sue to a chair. The musicians scatter. Enter
Patrick Burke.

MURPHY
She was wasted at the high school.
(beat)
The principal nailed her with
cocaine and this.

Murphy throws the stack of cash to Burke.

PATRICK BURKE
What's this?

MURPHY
It's her college education. Take
care of her until I get back.

PATRICK BURKE

You got it.

Murphy turns to Peggy Sue and removes the handcuffs.

MURPHY

I'll be back, darlin'.

Murphy turns to leave. Patrick Burke follows Murphy out of the soundproof booth.

PATRICK BURKE

Hey, Rooster?

Murphy turns around.

PATRICK BURKE

Thanks. I wish there were more cops like you around here.

Murphy walks out the door.

INT. M.V.P.D./FRICK'S OFFICE/LATER

Frick is sitting at his desk. Castigari barges in.

FRICK

What do you want?

CASTIGARI

The Sweetwater evidence, and I want it now.

FRICK

The evidence stays booked until I move on it. That case is out of your hands.

CASTIGARI

I'm going straight to the DA.

FRICK

Don't do anything stupid.

Chief Walters enters.

CHIEF WALTERS

Sergeant. What's the problem?

CASTIGARI

Frick! He's the problem.

FRICK
Castigari's interfering with the
Sweetwater case Chief.

Chief looks at Castigari.

CHIEF WALTERS
The case belongs to Lt. Frick. It's
under investigation. Understand?
(beat)
Do you understand, Sergeant
Castigari?

CASTIGARI
No, I don't.

Castigari grabs Frick's name plaque, throws it into the
garbage can and storms out.

INT. M.V.P.D./SQUAD ROOM/MINUTES LATER

CLOSE ON--EVIDENCE LOCKER RESTRICTED.

Murphy works on the Peggy Sue Barnes report. A black
briefcase sits on his desk. Castigari enters the squad room.
Murphy hides his report.

CASTIGARI
(John Wayne)
Rooster! Let's head'em up, move'em
out. The Sweetwater is going down
and Frick's going with'em.

Castigari drops a file on Murphy's desk.

MURPHY
What's that?

CASTIGARI
The Sweetwater case file, our
investigation, all of it. I'm
taking it to the DA.

Murphy stares at the file, then into the olive-pit eyeballs.

MURPHY
Sure you want to do that?

CASTIGARI
(John Wayne)
What's the matter, pilgrim? Don't
it fit your pistol no more?

Murphy opens the file and thumbs through it.

MURPHY

All you got is circumstantial evidence. And Campbell's case was closed as an overdose.

CASTIGARI

Well, pilgrim. I got you, don't I?

Murphy doesn't respond. He turns to the evidence room.

CLOSE ON--EVIDENCE LOCKER RESTRICTED.

Murphy turns back to Castigari.

MURPHY

Not anymore, Dante.

Castigari moves to Murphy.

CASTIGARI

You IN or OUT, Pilgrim?

Murphy hangs his head low.

CASTIGARI

You ain't the Rooster no more.

Castigari picks up the file and walks out of the room.

INT. M.V.P.D./FRONT COUNTER - NIGHT

Murphy, Sylvia and Bean are talking.

MURPHY

Bean. Can you get us some coffee?
Make it three cups.

BEAN

How do you take it, Sylvia?

SYLVIA JOHNSON

Hot and black.

Murphy laughs, Sylvia grins. Bean walks out the front door.

SYLVIA JOHNSON

Cover the front, would you,
Rooster? I gotta powder my nose.

Sylvia heads toward the ladies' room. Murphy rushes behind the front counter to a metal box on the wall.

CLOSE ON--METAL BOX: LABELED--Station keys.

He opens the box and grabs a key.

INT. M.V.P.D./SQUAD ROOM/CONTINUOUS

CLOSE ON--EVIDENCE LOCKER RESTRICTED.

Murphy unlocks the door and enters.

EXT. BUS DEPOT/GREASY SPOON/SAME TIME

Bean exits with coffee in hand.

INT. M.V.P.D./SQUAD ROOM/SAME TIME

Murphy exits the evidence locker and places the manila envelope and ledger into his black briefcase.

INT. M.V.P.D./FRONT COUNTER/CONTINUOUS

Murphy arrives back at the front counter putting the key back. Seconds later Sylvia arrives and Bean comes in through the front door with coffee in hand.

BEAN

OK, three coffees. One blonde and sweet for Murphy.

Sets the coffee on the counter.

BEAN

One hot and black for Sylvie. And one coffee royal, for Bean.

INT. PRUNE MUSIC/LATER

Murphy walks in. The Martin guitar is GONE. Patrick Burke enters from the recording studio. Sound booth lights are on.

PATRICK BURKE

She's gone.

MURPHY

Gone! Where?

PATRICK BURKE
 To clean up her act and follow her
 dreams, Rooster. She told me to
 tell you that.

Enter Larry Craig.

LARRY CRAIG
 We're all set.

Murphy looks deflated.

PATRICK BURKE
 Follow me.

Murphy follows Patrick Burke into the sound booth.

INT. PRUNE MUSIC/SOUND PROOF BOOTH/CONTINUOUS

Murphy sees the Martin guitar on a stand, with ROOSTER inlaid
 in the neck. Beside it on a stool is a headset.

LARRY CRAIG
 She had me set up that guitar
 special for you, Rooster. She
 wanted you to have it.
 (beat)
 She left you a message.

Larry Craig hands Murphy the headset.

PATRICK BURKE
 You're cued up, Rooster. Just hit
 play when you're ready. We turned
 off the monitors.

Murphy puts on the headset, sits down and hits play.

EXT. BUS DEPOT/EARLY MORNING/CONTINUOUS

Peggy Sue boards a Greyhound. She peers out the window at the
 Sleeping Princess Mountain.

PEGGY SUE BARNES (V.O.)
 Rooster. Follow your dreams,
 because I'm following mine.
 Hollywood is calling. Enjoy the
 guitar and think of me when you
 play it. One day we'll meet again.
 But until then, be careful. I don't
 wanna see you get hurt or worse.

INT. PRUNE MUSIC/RECORDING BOOTH/CONTINUOUS

Murphy looks at the guitar. Larry Craig watches Murphy.

LARRY CRAIG
You OK, Rooster?

Murphy nods, teary-eyed, he picks up the ROOSTER guitar.

MURPHY
Close the door, Larry, and turn up
the monitors.

Larry Craig closes the door.

MURPHY
(singing)
She's afraid I'll get hurt or
worse. I'll take a ride in a
hearse. Being married to a cop is a
curse that she can't take. I got a
Badge, a Gun and a Heartache.

EXT. SUMMIT OF SLEEPING PRINCESS MOUNTAIN - SUNRISE

Sylvia and Murphy are drunk as the sun rises. Murphy sits on the tailgate and plays the ROOSTER guitar, singing.

MURPHY
I didn't have many startin' overs
left. And I didn't feel like trying
to forget. But she said I would.
That I'd get over her for good, if
I tried. Then she kissed me, and
Cove County goodbye.

SYLVIA JOHNSON
Beautiful, Rooster.
(beat)
My momma would just love you.

Murphy lips a longneck Coors.

MURPHY
Thanks, Sylvie.

SYLVIA JOHNSON
She must be a real special girl.

MURPHY
Yup.

Murphy starts playing his guitar again.

SYLVIA JOHNSON

I wish I had a man that would write
a song for me.

Murphy looks up.

MURPHY

Santana already did that, sister.
(beat)
He called it "Black Magic Woman".

INT. PRUNE MUSIC/SOUND PROOF BOOTH - DAY

Murphy, Ruby Smith and the entire Sweetwater house band in the studio. Murphy is at the lead microphone and Ruby at her piano.

MURPHY

Let's do it.

Patrick Burke and Larry Craig are watching Murphy through the glass window. Larry Craig hits the record button on the TEAC, and it starts to roll.

MURPHY

I didn't have many startin' overs
left. And I didn't feel like trying
to forget. But she said I would.
That I'd get over her for good, if
I tried. Then she kissed me, and
Cove County goodbye...

INT. M.V.P.D./DISPATCH COUNTER

Sylvia is typing at her desk. Enter Frick.

SYLVIA JOHNSON

Lieutenant.

FRICK

I need the key to the evidence
locker.

Sylvia hands Frick a clipboard. He signs it. She hands him the key. Frick walks away as Sylvia watches him.

INT. M.V.P.D./SQUAD ROOM/CONTINUOUS

Frick goes to the evidence locker, unlocks the door goes inside.

CLOSE ON--EVIDENCE LOCKER RESTRICTED.

FRICK (V.O.)
Son of a bitch!

Frick bolts out of the room.

INT. M.V.P.D./DISPATCH COUNTER

Frick walks in upset and drops the key on Sylvia's desk. He quickly aims for his office, slamming the door. Sylvia watches him with curiosity. She looks down and sees the RECORDED PHONE LINE light up. She listens in.

INT. SWEETWATER/M.V.P.D./MOMENTS LATER

INTERCUTTING PHONE CALL--LANCE LARKIN AND ROBERT FRICK.

FRICK
The Sweetwater evidence is gone.

LARKIN
That's fuckin' great, Frick! I got Blue Dolphin and the Colombians on my ass and you can't handle your end.
(beat)
Who's got it?

FRICK
It's gotta be Castigari or Murphy.

LARKIN
Find it Frick!

FRICK
I don't know what happened to it.

LARKIN
You're the fuckin' lieutenant, figure it out.

FRICK
It's not just me, Lance. I got D.O.J. on my ass. There's a paper trail. It ain't gonna be easy.

LANCE LARKIN
Take care of business, Frick. Just handle it.

Larkin hangs up the phone.

INT. M.V.P.D./DISPATCH COUNTER/SAME TIME

Sylvia hangs up.

SYLVIA JOHNSON
Well, kiss my black booty.

Sylvia pulls the tape recording and puts it in her purse.

EXT. SUMMIT SLEEPING PRINCESS MOUNTAIN - NIGHT

Sylvia looking through binoculars at the moonlit sky over the Pacific Ocean. Murphy, sitting on his tailgate, listens to Larkin and Frick's recorded conversation.

RECORDING (V.O.)
There's a paper trail. It ain't gonna be easy. Take care of business, Frick. Just handle it.

SYLVIA JOHNSON
Dumb fucker storms into his office and picks up a recorded line.

MURPHY
He didn't use his private line?

SYLVIA JOHNSON
Nope.

MURPHY
Wow!

Murphy removes the tape and puts it in his pocket.

SYLVIA JOHNSON
You owe me, Rooster.

MURPHY
Anything you want Sylvie, anytime.

Murphy's attention is drawn to a small black dot in the sky. He grabs the binoculars from Sylvia and fixes on the dot as it gets bigger. The faint sound of a turbo prop is heard.

SYLVIA JOHNSON
What in the hell is that?

MURPHY
That, Sylvie, is a low-flying airplane.

THROUGH BINOCULARS: The airplane flies low over the water. He sees a tugboat. Big rubber bags fall from the plane into the water near the Farallon Islands. The tugboat moves in.

MURPHY (V.O.)
Fuckin' pirates.

INT. SWEETWATER BAR - NIGHT

Murphy walks in and sees Frick sitting at the bar alone. Frick looks at Murphy. Powlauski walks up to Murphy.

POWLAUSKI
The boss is waiting for you.

Ruby is on stage, playing softly. Murphy looks over to the bar where Larkin is standing with JACK GREEN, white guy (35), in denim clothes. Larkin waves Murphy over.

LARKIN
Rooster this is Jack Green,
President of Amazon Records, in
Nashville.

Jack Green and Murphy shake hands.

JACK GREEN
Lance tells me you're a lawman.

MURPHY
Really? If I was a real lawman, I
wouldn't be sittin' here.

Murphy and Frick eyeball each other. Larkin looks at Murphy and motions him to the stage.

THE STAGE: Murphy picks up the ROOSTER guitar.

RUBY
Miller time, Rooster.

Murphy and Ruby play "Cove County".

MURPHY
I didn't have many startin' overs
left. And I didn't feel like trying
to forget...

Murphy gets halfway through "Cove County" when he sees Castigari in the neon light of the front window.

EXT. BUS DEPOT/SAME TIME

CLOSE ON--Clock-2:30AM. We hear "Cove County" playing.

INT. SWEETWATER BAR/SAME TIME

Castigari barges in. Murphy and Ruby stop playing.

CASTIGARI

I see you made up your mind,
MURPHY. I guess you won't be
pullin' pistols after all.

Castigari turns, sees Frick and stops.

CASTIGARI

Ain't it a little past your bed
time, Lieutenant?

FRICK

That'll be all, Sergeant.

Castigari turns and aims for the front door, but stops.

CLOSE ON--Longneck beer bottle at the end of the bar.

Castigari looks at the bottle, then exits.

LARKIN

You don't need him, Rooster. You
got yourself a record contract
here, anytime you want it.

Ruby stares at Larkin and Frick, shaking her head.

INT. M.V.P.D./CHIEF'S OFFICE/LATER

Murphy, the Chief and Frick are seated. Vodka on the desk.

CHIEF WALTERS

I hear Castigari made a fool of
himself once again.

(beat)

But we have bigger problems. He's
gone to the D.A.

Walters slides a subpoena across the desk at Murphy.

MURPHY

What's that?

CHIEF WALTERS

A subpoena.

FRICK

We're counting on you, Sean.

CHIEF WALTERS

Lieutenant Frick and I feel you could easily fill Castigari's position when this is over.

MURPHY

Sergeant?

CHIEF WALTERS

That's right. He's out and you're in. Understand?

MURPHY

I understand, Chief.

Murphy stands and aims for the door.

FRICK

Sean.

Murphy stops and turns back.

FRICK

Your song sounded pretty good the other night. I heard Jack Green really liked it.

Murphy exits.

INT. FIRESIDE BAR - NIGHT

Ruby sits next to Murphy who slams a shot of whiskey. Murphy hands his latest recording to Hook. Hook places the package behind the bar.

CLOSE ON-- PACKAGE LABEL: COLOMBIA RECORDS, A&R Department, New York, New York.

MURPHY

Cove County, Hook.

HOOK

Good, lad. I'll see that the mailman gets it in the mornin'.

Murphy walks to the jukebox and drops a quarter in the slot.

MURPHY
 Now there's a real Country Singer,
 Waylon Jennings.

Waylon's "Walkin' Is Better Than Runnin' Away" plays. Murphy walks back to the bar.

MURPHY
 Hit me again, Hook.

Hook sets a drink down. Murphy looks to O'Malley.

CLOSE ON--O'Malley

HOOK (V.O.)
 He's the master of the Irish alibi,
 Sean.

BACK TO MURPHY:

MURPHY
 Irish alibi?

HOOK
 That's right, lad. Irish alibi.
 (beat)
 Being able to prove you were in two
 places at the same time.

Murphy notices two other packages behind the bar.

CLOSE ON--Two other packages that are stamped: RETURN TO
 SENDER, DO NOT FORWARD.

MURPHY
 Son of a bitch!

Murphy storms to the door as Ruby follows him.

HOOK
 Where ya going, lad?

Murphy stops and looks back to Hook.

MURPHY
 To see the Devil.
 (beat)
 And sell my soul for a record
 contract.

Murphy exits. Ruby follows him. Hook looks at O'Malley.

HOOK
I was afraid this might happen,
O'Malley.

EXT. FIRESIDE BAR/CONTINUOUS

Murphy aims for his truck.

RUBY SMITH
Rooster, wait!

Murphy stops and turns to Ruby.

MURPHY
I've made up my mind, Ruby. I'm
going with Amazon.

RUBY SMITH
Think about what you're doing,
Sean. You're better than that. You
don't have to deal with the Devil.

Murphy gets into his truck and drives off.

INT. FIRESIDE BAR/LATER - NIGHT

Hook sits alone sipping whiskey. He looks over to O'Malley.

HOOK
Why don't you mind your own
business, O'Malley.
(beat)
Don't talk to me like that.
(beat)
Oh, all right. If you think it's a
good idea, then let's have a
listen.

Hook walks over and opens the "Cove County" tape. He puts it
in the cassette player. "Cove County" begins to play softly.

CLOSE ON--O'Malley.

HOOK (V.O.)
They kicked down me door and raided
me cottage.

BACK TO HOOK:

HOOK

I was an Irish patriot for Christ's sake, and the Clancy brothers needed me loyalty. I had 'em stashed in me cellar. It wasn't the first time the Brits paid me a visit. But it's the one I never forgot.

CLOSE ON--O'Malley.

INT. COTTAGE IN IRELAND - DAY

1940--British soldiers interrogate a young Hook, who's bound to a chair. One soldier spits in Hook's face. Soldier #2 knocks Hook to the floor, unconscious.

BRITISH SOLDIER

The bastard's gone limp on us.

The soldier sits him upright. His head is hanging cockeyed.

BRITISH SOLDIER #2

Wake up, goddamnit, you son of a bitch. Tell us! Now! Where are the Clancy brothers?

The beating continues until Hook is back on the floor.

BRITISH SOLDIER

Damnit! He's got more guts than brains.

BRITISH SOLDIER #2

He'll never talk. These Micks never do. Fuck Ireland and fuck him, too!

BRITISH SOLDIER

Wake up, you bastard!

Hook slowly comes to. His right arm is stretched out next to a pile of firewood. The big British soldier grabs an axe.

BRITISH SOLDIER #2

Last chance. It's the Clancy brothers or you'll be wiping your ass with your left hand!

Hook looks up and smiles at the soldier.

HOOK

I'll be wiping me ass with the Queen's knickers, ya bastard!

Hook spits back into the face of the soldier. The axe slams down, severing his hand.

EXT. GREEN HILLS OF IRELAND - DAY

Hook's screams echo across Ireland.

INT. FIRESIDE BAR/CONTINUOUS - NIGHT

PRESENT TIME:

CLOSE ON--O'Malley.

Hook picks up O'Malley and walks to the door.

EXT. FIRESIDE BAR - SUNRISE

A taxi arrives. The neon lights in the window go out.

INT. TAXI CAB/CONTINUOUS

The cabbie looks at Hook in the rearview mirror. O'Malley is on the seat next to him.

CABBIE

Hey, Hook. Got O'Malley with you, huh?

HOOK

Yeah, he wants to go for a ride.

CABBIE

Where to?

HOOK

San Francisco Airport. Bonanza Air Terminal, if you please.

The taxi drives off.

INT. HEARTBREAK HOTEL - NIGHT

Murphy enters and sees Bean sleeping on the couch. A gun is by his side, spent casings on the floor.

MURPHY

Crazy son of a bitch.

INT. HEARTBREAK HOTEL/MURPHY'S BEDROOM/CONTINUOUS

A large, bullet-ridden mirror is on the wall with a note.

BEAN (V.O.)

I am very sorry for what I have done. Sometimes the Bean seems to be too loco, too many times. I was not always this way, Bean.

Murphy walks over to a cassette recorder and pushes play. WHITE RABBIT begins playing.

EXT. JOHN F. KENNEDY AIRPORT/CONTINUOUS

SUPERIMPOSE: JFK International-New York City

Bonanza DC-9 touches down at JFK International.

INT. HEARTBREAK HOTEL/MURPHY'S BEDROOM/CONTINUOUS

WHITE RABBIT still playing. Murphy is admiring the Polaroid picture of Peggy Sue. Murphy aims for the closet and opens a trap door in the floor. He reaches down and picks up the black briefcase.

INT. HILTON HOTEL/HOOKS ROOM/CONTINUOUS

O'Malley is on the window sill looking out over New York. Hook gets dressed. The "Cove County" tape lies on the bed, next to his wallet and watch. Hook looks at himself in the mirror and combs his hair. Hook turns to O'Malley.

HOOK

Stay here.

CLOSE ON--O'Malley.

INT. HEARTBREAK HOTEL/MURPHY'S BEDROOM/CONTINUOUS

CLOSE ON--Open black briefcase. Contents: Cocaine, ledger, cash and police reports.

Murphy removes the cassette from his pocket and places it in the briefcase. Murphy closes the briefcase.

EXT. CARNEGIE HALL NEW YORK CITY/CONTINUOUS

The MARQUEE SIGN reads: JOHNNY CASH with Ireland's own,
CLANCY BROTHERS, tonight at 8 O'CLOCK. SOLD OUT.

EXT. CARNEGIE HALL NEW YORK CITY/CONTINUOUS

Hook at the ticket window.

HOOK
One ticket, please.

YOUNG LADY
Sorry, sir. We're sold out.

HOOK
Sold out?

YOUNG LADY
Yes, sir. I'm sorry.

Hook quietly walks away. He looks around, appears lost.

INT. MURPHY'S CAR/IN MOTION/CONTINUOUS

Murphy is driving, OFF DUTY. He pulls over and stops in front
of the Sweetwater Bar. He sits for a moment contemplating.
Seconds later he gets out and walks toward the front door.

EXT. CARNEGIE HALL/SIDE ALLEY/CONTINUOUS

Hook is looking around. He spots two SILVER EAGLE buses and
walks toward them.

EXT. CARNEGIE HALL/AT BUSES/CONTINUOUS

Hook looks closely at a license plate on one of the busses.

CLOSE ON--License plate. It reads: CASH.

Hook walks to the back stage door where he confronts a
security officer.

HOOK
I'm here to see the Clancy
Brothers.

SECURITY
You got a back-stage pass?

HOOK

No. But it's important. I've come a long way. I knew them years ago in Ireland.

SECURITY

Can't do it, old timer.

Fans gather at the stage door. Security guards appear and clear the crowd.

SECURITY

You gotta go.

Hook holds his ground. A large crowd is gathering.

INT. SWEETWATER BAR/CONTINUOUS

Murphy walks into the Sweetwater and stops. Larkin greets him from the KEEP OUT door.

LARKIN

Good to see you, Rooster. I'll be right with you.

Larkin enters the KEEP OUT door. Murphy walks toward a seat at a table near the stage.

EXT. CARNEGIE HALL/AT BUSES/CONTINUOUS

The doors to the buses open. Johnny Cash comes out of one. The Clancy Brothers come out of the other and make their way to the stage door. Hook yells out as they pass.

HOOK

Clancy!

He yells again.

HOOK

Hey, Clancy!

The Clancy Brothers turn and see the metallic hand waving at them. They stop in their tracks.

INT. SWEETWATER BAR/CONTINUOUS

Murphy at the table. Larkin appears from the KEEP OUT DOOR and sits down next to Murphy. He places a document on the table. Murphy eyeballs the document.

CLOSE ON--RECORD CONTRACT: AMAZON RECORDS AND SEAN PATRICK MURPHY. "SHE KISSED ME AND COVE COUNTY GOODBYE".

INT. CARNEGIE HALL/BACK STAGE/CONTINUOUS

Hook and the Clancy Brothers watch Johnny Cash close the show with "Forty Shades of Green".

HOOK

It's about me nephew, Sean Murphy.

Hook hands Clancy the tape.

HOOK

He's a singer, you know, like you boys. Started out old school Irish, same as you. Now he needs me help. Like you boys did.

CLANCY

Go on.

HOOK

I would like Mr. Cash to record that song.

"Forty Shades of Green" winds down, the curtain falls and the lights fade. Johnny Cash makes his way to the Clancy Bros.

CLANCY

John, got a minute?

JOHNNY CASH

What is it, Clancy?

CLANCY

This is Hook. We go way back to Ireland.

Cash looks to Hook's metallic hand and nods.

CLANCY

It's a favor, John.

Clancy hands Cash the tape. He takes it.

CLANCY

My brother and I would like you to record the song on that tape.

Cash looks to the tape then back to Clancy.

JOHNNY CASH
Is it any good?

CLANCY
Don't know. We never heard it.

Cash smiles. Nods his head.

JOHNNY CASH
Never heard it! You don't say,
Clancy.

CLANCY
It's an Irish thing, John. My
brother and I owe this man our
lives, and a hand if you know what
I mean. We wouldn't ask ya for
anything less.

JOHNNY CASH
I wouldn't expect you to, Clancy.

Cash puts the tape in his pocket, then looks to Clancy.

JOHNNY CASH
See you boys in Nashville next
week.

INT. SWEETWATER BAR/CONTINUOUS

Murphy is staring at the contract on the table.

LARKIN
What do you think, Rooster? You
ready to move on in your life?
(beat)
It's what you always wanted. And
there it is.

MURPHY
I see it, Lance. I see it.

LARKIN
But it comes with a price, Rooster.
I want my shit back. The Mill
Valley Police Department has items
of interest to me and to Blue
Dolphin.
(beat)
And I think you know what I'm
talking about.

Murphy continues to stare at the record contract.

LARKIN

I don't care who's got it.
Castigari. YOU! Or the fuckin'
Easter Bunny. Do you understand me?

Murphy nods his head in the affirmative.

LARKIN

You return our property and you got
a record contract.

Murphy looks to the stage.

CLOSE ON--The ROOSTER guitar.

MURPHY (V.O.)

I'll be back.

INT. M.V.P.D./FRONT COUNTER - MOMENTS LATER

Murphy walks up to the front counter.

MURPHY

Sylvie, where's the Bean.

SYLVIA JOHNSON

Went to the depot for a cup of
coffee.

MURPHY

He couldn't wait for me?

SYLVIA JOHNSON

Said he'd be right back.

Murphy sits down on a chair next to Sylvia.

CASTIGARI (V.O.)

Mill Valley, 9X1, coming 10-97, 120
Summit.

Murphy hears Castigari's voice.

MURPHY

That's Grass Eddie's place? What's
going on there?

SYLVIA JOHNSON

Barking dog, possible prowler.

MURPHY

Goddamnit! He ain't got a dog.

Murphy grabs a set of keys from behind the counter.

INT. MURPHY'S POLICE CAR/MOMENTS LATER

Murphy driving Code 3 from the station.

SYLVIA JOHNSON (V.O.)
9L5, Mill Valley. Come in, Bean.

No response. Murphy grabs his microphone.

MURPHY
Mill Valley, keep trying to raise
9L5.

INT. SWEETWATER BAR - SAME TIME

Powlauski and Larkin are seated at the bar. Ruby is playing classical music. Larkin looks up and sees Murphy speed by.

EXT. GRASS EDDIE'S OLD SHINGLED HOUSE - MOMENTS LATER

Castigari's police car is parked in the dirt driveway. Suddenly, automatic gun fire erupts from behind the house.

INT. MURPHY'S PATROL CAR - SAME TIME

Murphy grabs the microphone.

MURPHY
Mill Valley, shots fired 120 Summit
Ave. Code 33.

POLICE DISPATCH
10-4, 9L9. Code 33, all units
respond.

EXT. SWEETWATER BAR/CONTINUOUS

The sound of sirens fill the downtown. Flashing red lights speed by the Sweetwater. Larkin and Powlauski at the window.

EXT. GRASS EDDIE'S/CONTINUOUS

Murphy pulls in behind Castigari's police car. He jumps out and aims for the purple light. Grass Eddie comes out.

GRASS EDDIE
 Officer, I heard gun shots coming
 from behind my house.

Murphy grabs Grass Eddie, slams him to the porch and cuffs him. Bean pulls in behind Murphy's police car and comes walking up, with coffee in hand. Grass Eddie starts to get up. Murphy knocks him back down.

MURPHY
 Stay down, you fuck.
 (to Bean)
 Stay here. He moves, shoot him.

Murphy draws his weapon and moves to the back of the house.

EXT. GRASS EDDIE'S OLD SHINGLED HOUSE/BACKYARD/CONTINUOUS

Castigari's body laying on the ground in the low light of Murphy's flashlight.

MURPHY
 No. Goddamnit. No.

Castigari lays dead. Murphy drops to his knees at Castigari's body. He takes the COWBOY pistol from Castigari's holster and trades it for his own. He tears up.

MURPHY
 Dante, I changed my mind.
 (beat)
 I'm in, Dante.
 (beat)
 I'm still the Rooster.
 (beat)
 I'm back in.

Bean saunters up, still holding the cup of coffee. Murphy stands up and draws the COWBOY pistol. He twirls it in gunfighter fashion, and holsters up.

MURPHY
 (John Wayne)
 And just where in the hell were
 you, pilgrim?

Bean is trembling. He looks to the cup of coffee, then to Murphy. Bean drops the coffee. He tries to talk but the words don't come out. He turns and walks to his car as responding officers run past him, towards Murphy.

INT. CHIEF WALTERS OFFICE - SOMETIME LATER

Walters, Frick and Murphy are seated at the desk. Walters slides the "Independent Journal" newspaper to Murphy.

CHIEF WALTERS
Whatta you think, Sean?

Murphy looks at the newspaper.

CLOSE ON--INDEPENDENT JOURNAL: "POLICE SERGEANT GUNNED DOWN IN BURGLARY ATTEMPT".

MURPHY
I think that's exactly what happened, Chief.

CHIEF WALTERS
Excellent, Sean.

The door opens and in walks Ron Bidwell.

RON BIDWELL
Sorry I'm late, Chief. I've been with the DA all day.
(to Murphy)
Sorry about your mentor, Sean. He was a good cop. You got some big shoes to fill.

CHIEF WALTERS
We were just getting to that, Ron.

Walters stands and opens a closet door. He removes a police uniform shirt with sergeant's stripes sewn on the sleeves.

RON BIDWELL
Congratulations, Sean.

Walters opens a desk drawer, takes out a sergeant's STAR (Castigari's) "Badge 714" and hands it to Murphy.

CLOSE ON--STAR 714 AND ID CARD. Sean Patrick Murphy, Sergeant of Police.

INT. SWEETWATER BAR/KEEP OUT OFFICE/NIGHT

Frick walks in and looks at Larkin.

LARKIN
Well?

FRICK
The DA is going forward with the
depositions.

INT. TAXI CAB/CONTINUOUS - NIGHT

SUPERIMPOSE: NORTH HOLLYWOOD.

Powlauski riding in the back.

LARKIN (V.O.)
Do we have all bases covered?

EXT. POWER EXCHANGE/NORTH HOLLYWOOD/CONTINUOUS

Powlauski passes up the line and walks to the front door.

FRICK (V.O.)
Yes. With Castigari out of the way
I can't see a problem. But the
ledger, the dope and cash are still
outstanding. That concerns me.

INT. POWER EXCHANGE BAR/CONTINUOUS

The bartender sets a beer on the bar in front of Powlauski,
then points up stairs. Powlauski walks away.

LARKIN (V.O.)
What about Bean?

FRICK (V.O.)
Don't worry about Bean. He's just a
drunk, not a problem. But what
about Murphy?

LARKIN (V.O.)
Don't worry about Murphy. He's just
a singer.

INT. BAR OFFICE/CONTINUOUS

Powlauski, SWEET JACK, black guy (45), and Sally, black
prostitute (20), are talking.

FRICK (V.O.)
And Peggy Sue?

LANCE(V.O.)
 Now she's a problem.
 (beat)
 I've had her on ice at a club
 called the "Power Exchange" in
 North Hollywood. Powlauski's on it
 as we speak.

INT. TELEPHONE BOOTH - NORTH HOLLYWOOD - LATE NIGHT

Robert Powlauski is on the telephone.

POWLAUSKI
 Lance, we got a problem. She's
 gone.

LARKIN (V.O.)
 Goddamnit, Bob, find her.

POWLAUSKI
 I'm on it, boss.

Powlauski hangs up the phone, drops another dime, and talks.

POWLAUSKI
 I have her located. She's in Santa
 Rosa, but we gotta move fast.

INT. SWEETWATER/SECONDS LATER

INTERCUTTING PHONE CALL WITH SWEET JACK.

LANCE LARKIN
 You don't say, Jack.

SWEET JACK
 That's right, Lance. I told your
 man Bob she's up in Santa Rosa at
 the junior college.

LANCE LARKIN
 OK, Jack, thanks.

Larkin hangs up the phone and turns to Juan and the
 Colombians.

LANCE LARKIN
 Powlauski just lied to me.

EXT. SANTA ROSA CITY STREET - DAY

Peggy Sue is walking down the street when she stops and looks at an old house with a ROOM FOR RENT sign in the window.

INT. OLD HOUSE/BEDROOM/MINUTES LATER

MRS. JENKINS (75) with Peggy Sue in a room with country style furniture and daisy patterned bedspread.

MRS. JENKINS

It's a clean room. All the utilities are paid. You can eat breakfast with me if you like.

(beat)

What brings you to Santa Rosa?

PEGGY SUE BARNES

A man and his music.

EXT. DRUG REHAB CENTER - DAY

Peggy Sue approaches the front door.

EXT. COVE COUNTY CEMETERY - LATE NIGHT

CLOSE ON--TOMBSTONE: DANTE JOHN CASTIGARI 1934 - 1977.

Murphy, Sylvia, and Bean are drunk. Waylon's "Walking is better than Running Away" plays on the truck's radio. Murphy places Castigari's coffee cup on the tombstone, and steps back. They all hang their heads low.

CLOSE ON--TOMBSTONE: DANTE JOHN CASTIGARI 1934 - 1977.

MURPHY (V.O.)

Goodbye Dante.

BEAN

I'm sorry, Sarge.

INT. HEARTBREAK HOTEL/DAY

Bean is up early, "spit shined" as never before. Sober, he dresses in a Class-A uniform and walks out the door.

INT. M.V.P.D./CHIEF WALTER'S OFFICE

Chief Walters and Ron Bidwell are seated at his desk. Bidwell is talking, the Chief is drinking VODKA.

RON BIDWELL

The depositions are set to go.
Jeremiah Taylor, the assistant DA,
is hearing the case.

Walters takes a drink, and pours himself another.

CHIEF WALTERS

Is Taylor on board?

RON BIDWELL

No. But relax. Witnesses and
evidence seem to be falling apart
as we speak. It'll never go to the
grand jury.

INT. FIRESIDE BAR - DAY

Bean at the bar, spit-shined and sober.

HOOK

Well now, Mr. Bean. What might your
pleasure be, sir?

BEAN

Just my tab, Hook. I'd like to
square up. Pay my bill.

Hook studies Bean, then opens the metal box of 3X5 cards.

HOOK

Sweet Jesus, Bean. It's three
hundred and sixty dollars. Can ya
pay the whole thing, today?

Bean reaches in his pocket and pulls out a wad of cash.

BEAN

Three hundred and eighty, ninety,
four hundred. That's it, Hook, and
you can keep the change.

Hook tears up the 3X5 card and tosses it into the trash.

HOOK

Thank you, Bean.

BEAN
Por nada, amigo.

Bean stands to go, but hesitates.

HOOK
What is it, Bean?

BEAN
On second thought, Hook, I will
have just one vodka rocks, for old
times' sake. And put it my tab.

Hook writes out the tab. Bean knocks the drink back and aims
for the door.

CLOSE ON--BEAN'S TAB: ONE VODKA ROCKS--\$1.25.

INT. JACK'S BARBER SHOP/SAME DAY

Bean enters the shop and is confronted immediately by Jack.

JACK THE BARBER
You look like a million bucks,
Bean. You here to pay your tab?

Bean reaches into his pocket and pulls out the wad of cash.

BEAN
As a matter of fact, I am.

JACK THE BARBER
You got the five grand?

Bean hands Jack the five grand.

JACK THE BARBER
Did you rob a bank?

BEAN
No, sold the Heartbreak Hotel. I'm
going away, Jack.

EXT. BUS DEPOT/PARKING LOT/LATER THAT NIGHT

CLOSE ON--BUS DEPOT CLOCK:3AM

Bean sits by himself in a POLICE CAR, watching the
Sweetwater. A black limo pulls up in front. Larkin exits the
bar and gets into the right front seat. The limo drives away.
Bean follows.

INT. BLACK LIMO/SAME TIME

Colombian #1 driving. Juan in the back seat with the UZI assault rifle on his lap.

COLOMBIAN #1
(eyes in rearview mirror)
Lance, we got company.

Larkin checks the side mirror.

LARKIN
The Bean! What's he up to?

INT. BEAN'S POLICE CAR/CONTINUOUS

Bean takes the microphone, and with a trembling hand, starts to talk into it, but hesitates. He activates his red lights and pulls right in behind Larkin and CREW.

EXT. CITY STREET/CONTINUOUS

Bean's out of the car. He aims for the passenger side of the limo, and Larkin.

INT. MURPHY'S POLICE CAR/SAME TIME

Murphy is driving. He grabs his mic.

MURPHY
Mill Valley 9X3, are you trying to reach Bean?

POLICE DISPATCH
Affirmative 9X3. He keyed his mic, but he's not responding.

Murphy appears worried.

MURPHY
9L5, 9X3, what is your location?

The Bean does not respond.

EXT. CITY STREET/CONTINUOUS

Bean is at Larkin's door.

INT. MURPHY'S POLICE CAR/SAME TIME

MURPHY
Mill Valley, have a unit check the
eastside. I'm checking downtown.

EXT. CITY STREET/CONTINUOUS

BEAN
(to Larkin)
Get out of the car, now.

LARKIN
What in the hell do you think
you're doing, Bean?

BEAN
I said get OUT!

Larkin slams the door into Bean, knocking him backwards.

INT. MURPHY'S POLICE CAR/SAME TIME

Murphy hits the steering wheel with his fist.

MURPHY
Goddamn him!

EXT. CITY STREET/CONTINUOUS

Bean and Larkin fighting. Exit Juan with UZI in hand.

INT. MURPHY'S POLICE CAR/SAME TIME

MURPHY
(into mic)
Mill Valley, 9X3, the downtown is
clear, no sign of Bean.

POLICE DISPATCH (V.O.)
10-4, 9X3.

Murphy stops in front of the Sweetwater. Murphy's POV: It's
all locked up and dark. He cries out:

MURPHY
Goddamnit!

Suddenly, gunshots echo in the distance.

POLICE DISPATCH (V.O.)
 All units, Mill Valley Police.
 Report of shots fired, southbound
 Miller at the city limits.

EXT. CITY STREETS/CONTINUOUS

Bean lays bloodied on the ground with gun in hand. Larkin is staggering into the limo. Juan stands over Bean and points the UZI at him, for the coup de grace. Then CLICK! Juan is empty. Bean fires several shots, dropping Juan and the UZI to the ground. The limo speeds away.

INT./EXT. MURPHY'S POLICE CAR/CONTINUOUS

MURPHY
 Mill Valley, 9X3, 10-97, Miller at
 the city limits. Officer down!

Murphy bolts from his police car, but slows to a staggering shuffle when he sees Bean and Juan lying in the roadway. He steps over Juan, kicks the UZI aside, then drops to his knees at Bean. Murphy weeps. Something catches his attention.

CLOSE ON--The TUSK in Bean's left hand.

Murphy reaches over and grabs the TUSK.

MURPHY
 You got him Bean, you sure did.

INT. SWEETWATER BAR/LATER - NIGHT

Murphy crashes through the front door of the Sweetwater with the big COWBOY pistol in hand. The bar is empty.

CLOSE ON--KEEP OUT door: A light is ON under the door.

MURPHY
 (to the Keep out door)
 LARKIN! Where's my contract, you
 motherfucker?

No response.

MURPHY
 LARKIN!

BANG! BANG! Two rounds into the KEEP OUT door. Suddenly, Colombian #1 comes out of the restroom, firing. Murphy shoots him dead.

MURPHY

One dead in the road. One dead in
the hallway. You're next, LARKIN!

CLOSE ON--KEEP OUT door: The light under the door goes OUT.

BANG! BANG! Murphy puts two more rounds into the KEEP OUT
door, then jumps over the bar.

MURPHY

I got your tusk. Come and get it.

Murphy sets the COWBOY Pistol on the bar and pours himself a
DRINK. Suddenly we see RED and BLUE lights through the front
window. Enter, Walters, Frick, and Ron Bidwell.

MURPHY

It didn't take long for the rats to
come out.

CHIEF WALTERS

Sean, listen to me. Get hold of
yourself. We can fix this, but we
gotta move fast.

Murphy downs another whiskey. Walters moves to the bar.
Murphy grabs the pistol, and points it at him.

MURPHY

(John Wayne)

Stay put, pilgrim. I can drill ya!

Walters stops. Ron Bidwell steps up.

RON BIDWELL

Sean, think about what you're
doing. Listen to the Chief.

MURPHY

No, you listen! What about
Castigari and Bean?

RON BIDWELL

Castigari was a loose cannon, and
Bean, he was a suicide.

Murphy contemplating Bidwell's statement.

MURPHY

I know.

(beat)

But that don't make it right. No
man's life is worth a record
contract. Except maybe yours.

Murphy points the COWBOY Pistol at Bidwell and cocks the hammer back.

FRICK

Murphy! Put that gun down and...

CHIEF WALTERS

...outside, Lieutenant. Now! And keep the officers out.

Frick backs out of Rock Star Hell.

CLOSE ON--KEEP OUT DOOR: The light under the door is back ON.

The door slowly starts to open and the stage lights come on. "Cove County" begins to play on the monitors. The ROOSTER guitar is center stage, and spotlighted. From the shadow of the doorway, Larkin appears, shaken. Murphy draws down.

MURPHY

(John Wayne)

Well, now, that one sure do fit my pistol.

(beat)

You no good son of a bitch.

Walters and Ron Bidwell are now bellied up at the bar. Walters looks down at Murphy's amber-filled shot glass.

CHIEF WALTERS

Sean, mind if I join ya?

MURPHY

In hell?

CHIEF WALTERS

In a toast, Sean. To your new record contract, OK?

Walters turns to Larkin, still in doorway.

CHIEF WALTERS

Ain't that right, Lance?

LANCE LARKIN

That's right, Chief.

Murphy looks to the stage.

CLOSE ON--The ROOSTER guitar.

Murphy holsters up. "Cove County" still playing.

RON BIDWELL

All ya gotta do, Sean, is say OK.

Murphy aims for the front door, sees a beer bottle, stops, takes out his baton and smashes it into a million pieces and walks out the door.

EXT. SANTA ROSA JUNIOR COLLEGE - LATER THAT NIGHT

Peggy Sue walks out of the theater. She crosses the parking lot and stops when a BLACK LIMO pulls along side of her.

LANCE LARKIN

Peggy Sue, get in.

Peggy Sue tries to get away. The limo catches up to her.

PEGGY SUE BARNES

Leave me alone Lance. It's over.
I'm clean and sober.

Larkin and Juan jump out and force Peggy Sue into the limo.

EXT. COVE COUNTY CIVIC CENTER/AERIAL VIEW - DAY

Frank Lloyd Wright, blue-roofed Civic Center.

COURT REPORTER (V.O.)

And do you swear to tell the truth,
the whole truth and nothing but the
truth, so help you God?

INT. COVE COUNTY CIVIC CENTER/D.A.'S OFFICE/CONTINUOUS

Murphy standing at conference table. He takes off his jacket and for the first time we see an SFPD star with the TUSK around his neck. The COWBOY pistol hangs from his shoulder holster. Jeremiah Taylor, Ron Bidwell, and a COURT REPORTER are seated at the table.

MURPHY

I do.

Bidwell nods at Murphy in the affirmative, and smiles.

JEREMIAH TAYLOR

Officer Murphy, for the record
would you state your name, rank,
and Police Department affiliation.

MURPHY

Officer Sean Patrick Murphy, under cover narcotics officer with the San Francisco Police Department.

Taylor and Bidwell stand up and approach Murphy.

RON BIDWELL

Sean, what is this!

MURPHY

It's nothin' but the truth, Ron, so help me God!

Bidwell and Murphy lock eyes in a stare down.

FLASH BACK TO:

INT. OFFICE OF THE FBI - DAY

CLOSE ON--A door with an opaque glass window with the words: Federal Bureau of Investigation, San Francisco Office.

COURT REPORTER #2 (V.O.)

..and do you swear to tell the truth, the whole truth, and nothing but the truth, so help you God?

INT. OFFICE OF THE FBI/CONTINUOUS

A United States Attorney and a court reporter are present. Two FBI agents are at the door. Murphy is standing at the end of the table, sporting COWBOY pistol, SFPD STAR and TUSK.

MURPHY

I do.

US ATTORNEY

Please be seated, Officer Murphy.

Murphy sits down.

US ATTORNEY

Officer Murphy, how long have you been employed by the SFPD.

MURPHY

I was just sworn in, sir.

US ATTORNEY

And prior to that, where did you work?

MURPHY
For the Mill Valley Police
Department.

US ATTORNEY
And your rank, officer, with the
MVPD.

MURPHY
Sergeant.

Murphy leans over and picks up the briefcase.

US ATTORNEY
OK, Officer Murphy. And for the
record, how did you become a San
Francisco Police Officer?

MURPHY
The FBI arranged a lateral transfer
with San Francisco after I agreed
to cooperate with an investigation
in Mill Valley.

US ATTORNEY
And the nature of that
investigation, was?

Murphy opens the briefcase.

MURPHY
The major importation of cocaine
into the United States of America.

US ATTORNEY
Are you ready to proceed Officer
Murphy?

MURPHY
Yes sir.
(beat)
It all started at a bar called the
Sweetwater, with a dope mule named
Willie Campbell, and a black
Mercedes full of cocaine and
cash...

DISSOLVE TO:

INT. OFFICE OF THE FBI/LATER

US ATTORNEY
 Thank you Officer Murphy.
 (to FBI agent at door)
 Bring him in.

The door opens and in walks Powlauski. He's got an FBI badge around his neck and he's packing heat.

POWLAUSKI
 You had me worried, Rooster.

MURPHY
 You should have told me, Bob.

POWLAUSKI
 Couldn't. You had to make the choice. It was all up to you. We knew you had the evidence, but we didn't know what you were going to do with it.
 (beat)
 The Bureau has its ways, Rooster. Just remember that.

FLASH BACK TO:

INT. COVE COUNTY CIVIC CENTER/D.A.'S OFFICE/CONTINUOUS

PRESENT DAY:

Bidwell and Murphy in the stare down. Enter Powlauski and two FBI agents.

RON BIDWELL
 People knock on my door when they come into my world, Powlauski.

POWLAUSKI
 This ain't your world no more, Bidwell. I'm Special Agent Robert Powlauski, FBI. And YOU, are under federal investigation for obstruction of justice under the color of authority.

Powlauski hands Bidwell a document.

RON BIDWELL
 What's this?

POWLAUSKI

My door knocker. A federal grand jury summons. Welcome to my world, Bidwell.

Bidwell drops the subpoena on the table. He opens his briefcase and pulls out the SAN FRANCISCO CHRONICLE. He drops the newspaper in front of Murphy.

CLOSE ON--FRONT PAGE: Photo of Peggy Sue Barnes. The headlines read, COVE COUNTY HOMICIDE.

RON BIDWELL (V.O.)

Welcome to the real world, Sean.

Murphy snaps. He launches over the table and punches Bidwell repeatedly in the face. The two FBI agents move to break it up. Powlauski blocks the agents. Murphy continues pounding Bidwell to the floor, then backs off.

POWLAUSKI

Get him out of here.

FBI agents escort Bidwell out of the room. Murphy walks over and looks down at the newspaper.

CLOSE ON--FRONT PAGE: Photo of Peggy Sue Barnes. The headlines read, COVE COUNTY HOMICIDE.

POWLAUSKI (V.O.)

Remember Rooster, the Bureau has its ways. And it ain't over 'til the Rooster crows.

EXT. SILHOUETTE OF SLEEPING PRINCESS MOUNTAIN

BEGIN "COVE COUNTY", (O.S.) Murphy sings.

EXT. SWEETWATER BAR - DAY

Police Cars are parked in front. YELLOW CRIME SCENE TAPE everywhere. An FBI agent is posted outside. Murphy pulls up in an undercover police car, gets out and aims for the door.

INT. SWEETWATER BAR/CONTINUOUS

FBI agents are searching and collecting evidence. Murphy walks to the SPOTLIGHTED Rooster guitar, still on the stage. He picks up the guitar and strums it.

"COVE COUNTY" song fades out. Powlauski exits the "KEEP OUT" door and holds a slug between his fingers.

POWLAUSKI
 (points to bullet holes)
 44 mag?

Murphy nods. Powlauski looks to Murphy's COWBOY pistol.

POWLAUSKI
 Nice work, Rooster.

MURPHY
 (speaks into mic)
 Where is he, Bob?

Murphy's voice heard from the monitors.

POWLAUSKI
 Miami, most likely. Maybe Colombia.

Murphy strums his guitar. The TUSK hangs from his neck.

MURPHY
 (speaks into mic)
 No, he ain't leaving, not yet. Not
 without the TUSK!
 (beat)
 And he can come and get it, anytime
 he wants to.

Murphy steps down off the stage and aims for Powlauski.

POWLAUSKI
 He's got two outstanding murder
 warrants, Rooster. He's open
 season.

Murphy stops in front of Powlauski.

MURPHY
 And Walters, and Frick?

POWLAUSKI
 They have been served with
 subpoenas, and will without a doubt
 be indicted by the grand jury.
 (beat)
 The Cove County Sheriff is in
 charge of local police business,
 and the Bureau has the Sweetwater
 case. That's all I can tell you for
 now, Rooster. We got it. Trust me.

Murphy aims for the door with the guitar in hand.

POWLAUSKI
Hold on, Rooster. Where you goin'
with that guitar? It's evidence.

Murphy stops and turns around.

MURPHY
I thought you once told me that law
enforcement was too dangerous for
you.

Powlauski laughs.

POWLAUSKI
Right Rooster. OK, it's yours.

Murphy turns and walks out the door.

EXT. SWEETWATER BAR/CONTINUOUS

Murphy exits the bar and stops. He looks across the street to see Jack the barber looking at him from the window. Murphy places his guitar in the front seat and drives away.

INT. MURPHY'S CAR/IN MOTION/CONTINUOUS

MURPHY'S POV FROM CAR. He drives past the bus depot and M.V.P.D. Sheriff's cars, TV reporters and FBI coming and going. Murphy drives southbound on Miller Avenue, passing Prune Music, then slows down at Tommy's Meats & Deli.

MURPHY
(whispers)
I love you, Cindy Lynn.

EXT. COVE COUNTY CEMETERY - NIGHT

Murphy is looking down at the tombstones of Castigari and Bean.

CLOSE ON--JESUS GONZALES, "THE LONE COYOTE", 1949-1977 and DANTE JOHN CASTIGARI 1934 - 1977.

Enter Sylvia Johnson from the shadows.

SYLVIA JOHNSON
I thought you might be here.

Sylvia walks up to the grave sites and Murphy.

MURPHY

Just paying my respects to the Lone
Coyote and the Duke.

CLOSE ON--THE CHISELED WORDS:"THE LONE COYOTE".

SYLVIA JOHNSON

You ain't heard, Rooster?

Murphy turns to Sylvia.

MURPHY

Heard what?

INT. FIRESIDE BAR/LATER

It's quiet inside. Hook is cleaning up. Enter Murphy and Sylvia who take a seat at the bar.

HOOK

Sweet Jesus, Sean, are ya OK, lad?

MURPHY

You saw the newspaper then, Hook.

HOOK

I certainly did, and it's a goddamn
shame. I'm sorry, Sean. It's a
terrible waste of a young lass.

(beat)

But maybe not in vain, Sean.

Hook places drinks on the bar.

HOOK

In honor of Peggy Sue, I would like
to offer congratulations.

MURPHY

What are you talkin' about, Hook? I
don't understand.

HOOK

I'm talking about the ways of the
Irish, Sean.

CLOSE ON--O'MALLEY

Sylvia walks to the jukebox and drops a quarter. Hook turns
to O'Malley and raises his glass.

MURPHY

May she be in two places at the same time: In heaven with St. Peter and on the wings of a Snow White Dove.

CLOSE ON--O'MALLEY while Johnny Cash begins to sing "Cove County"

Murphy turns to the Juke Box and begins to weep.

MURPHY

It's too late, Hook! I wrote it for her!

Murphy knocks a bar stool across the floor.

MURPHY

I wanted it for her! Can't you understand that?

(beat)

She's gone and that song can't bring her back. I don't want it anymore, Hook. It's over.

Murphy turns and walks out the door.

INT. FIRESIDE BAR

PRESENT DAY: BACK TO 1982

The shot-up TV and smoke-filled barroom. Murphy comes out of his reverie, still looking at Castigari's photo on the wall.

CLOSE ON--PHOTO OF SGT. DANTE JOHN CASTIGARI, WITH OLIVE PIT EYEBALLS AND BIG BLACK MUSTACHE.

HOOK

Did you hear me, Sean?

(whisper)

Let bygones be bygones.

Enter Powlauski and a WOMAN, brunette, sunglasses and scarf over her head. Powlauski sits down next to Murphy at the bar. The woman walks to the jukebox.

MURPHY

Ain't you got some federal business to attend to, Bob?

POWLAUSKI

I'm on it, Rooster. And it's gonna be my last assignment.

I just retired. Now I can work for you full time at the Red Rooster.

MURPHY

Speaking of the Red Rooster, who's minding the store, Bob?

POWLAUSKI

Ruby.

The woman at the jukebox drops a quarter and plays a song.

MURPHY

Ruby! She can't keep them wino's out, Bob. And...

"COVE COUNTY" plays.

MURPHY

Hook! I thought I told you to take that song off the jukebox.

HOOK

Sweet Mother of God!

Murphy turns around and sees the woman standing by the jukebox. He starts to tremble. He moves toward her. "COVE COUNTY" plays. Murphy moves right up to her. She removes her sunglasses. It's Peggy Sue Barnes.

HOOK

Jesus, Mary, and Joseph.

Murphy and Peggy Sue looking at each other.

PEGGY SUE BARNES

I love it, Rooster.

MURPHY

My God! Oh, my God.

Powlauski walks up to Murphy.

POWLAUSKI

We had her in the witness protection program, Rooster. It was classified. Nobody could know.

Murphy and Peggy Sue are still embraced.

MURPHY

I don't understand.

PEGGY SUE BARNES
Powlauski saved my life, Sean.

Murphy turns to Powlauski.

POWLAUSKI
They forced her into Larkin's limo.
We had a transmitter planted. He
was southbound on 101, heading for
the Golden Gate Bridge. It was
after midnight. The fog was lying
heavy on the span when I got
there...

FLASH TO:

EXT. MARIN COUNTY HEADLANDS - NIGHT

OPENING SCENE:

AERIAL VIEW: Marin Headlands to a silhouette of the Sleeping Princess Mountain. The Golden Gate Bridge comes into view through the thick, soupy fog. Near the north tower, something is happening. A woman's penetrating SCREAM echoes. The fog partially clears, a LIMOUSINE is stopped on the span. Two men struggle with a frantic woman as they throw her over the railing. Another penetrating SCREAM echoes. Headlights of an approaching car are seen. The two men jump into the limo and tear off.

Suddenly, an undercover police car skids to a stop just behind the fleeing LIMO. It's Robert Powlauski. He jumps from his car, looks at the fleeing limo then runs toward the rail and makes the jump.

FLASH BACK TO:

INT. FIRESIDE BAR/CONTINUOUS

POWLAUSKI
...I had no choice. I went over
after her.

Hook pours a round of drinks.

MURPHY
For a man who claims to fear
danger, you sure do take some
chances, Bob.

Murphy gives Powlauski a man-hug, with teary eyes. They all sit down at the bar. Enter Sylvia Johnson. She stares at Peggy Sue with amazement.

SYLVIA JOHNSON
HOOK! Martini, dirty and straight
up. Make it a double.

Hook pours a round. Everybody is looking to the wall.

CLOSE ON--Pictures of Castigari and Bean.

SYLVIA JOHNSON
To the Duke and to the Lone Coyote.

Everybody drinks.

MURPHY
To the Lone Coyote, Bean.
(beat)
Damn, I wish I could buy him just
one last drink.

Hook steps up.

HOOK
Leave it to the Irish, Sean.

CLOSE ON--O'Malley

Hook reaches for the tin box and opens it. He takes out a 3X5 card and places it on the bar.

CLOSE ON--BEAN'S TAB: One Vodka Rocks, \$1.25.

Murphy lays two dollars on the bar next to the tab.

MURPHY
Keep the change, Hook.

EXT. RED ROOSTER LOUNGE/ELEPHANT'S GRAVEYARD/LATER

"Red Rooster" neon sign in the window. "Ring of Fire" plays inside. An undercover police car pulls-up and parks on the sidewalk. Murphy, Peggy Sue, Sylvia and Powlauski exit the car and aim for the front door.

INT. RED ROOSTER LOUNGE/CONTINUOUS

The place is packed. Ruby Smith and the Sweetwater house band are playing. The sax player is tending bar. Murphy notices a black woman sitting alone at a table across the room.

MURPHY
 Hey, Sylvie. Who's the sister over
 there? Is that your momma?

SYLVIA JOHNSON
 Maybe that's your momma, Rooster.
 Let's go find out.

Murphy and Sylvia aim for the table.

AT TABLE: Black woman and Sylvia look at each other smiling.
 Murphy notices the interaction between the two.

SYLVIA JOHNSON
 Rooster, may I introduce...

MURPHY
 ...don't tell me, that is your
 momma?

SYLVIA JOHNSON
 That's right. "The Alabama lady".
 Miss Raylean Johnson.

Murphy smiles.

MURPHY
 Best damn blues singer I ever
 heard!

SYLVIA JOHNSON
 Next to me!

MURPHY
 You?

SYLVIA JOHNSON
 Me. And it's favor time, Rooster.

MURPHY
 Name it, Sylvie.

DISSOLVE TO:

INT. RED ROOSTER LOUNGE/LATER

The "Alabama lady", Sylvia, Murphy, Peggy Sue, Ruby Smith,
 and the Sweetwater house band are rockin' to JOHNNY CASH'S,
 WANTED MAN.

AT FRONT DOOR: Craig Chaquico and Greg Rolie to the stage.

AT THE BAR: The telephone rings, Powlauski picks it up.

POWLAUSKI
Red Rooster Lounge.

LARKIN (V.O.)
It ain't over. Remember Rudy
Johnson, and the TUSK?

CLOSE ON: Murphy on stage. The SFPD STAR, and TUSK around his
neck.

POWLAUSKI (V.O.)
I can't hear you, Larkin. The
Rooster is crowing.

FADE TO BLACK.

The opening statement scrolls. "WANTED MAN" plays.

HOOK (V.O.)
The "Elephant's Graveyard" is the
city's skid row: the Tenderloin
District of San Francisco. It is a
purgatory for the junkies and
shadowy characters who frequent the
dark alleys, bars, and fleabag
hotels on the city's dark side.

(beat)

But to some, it's a sacred place. A
place to visit, then to disappear,
from the face of God's green earth.

(beat)

The "Elephant's Graveyard" is an
epitaph without a tombstone. And
like the old African elephants who
journeyed to a secret place to die,
the junkies journey into the
Tenderloin and their bones are
never found.

THE END