

APPENDICES A

No	Quotes	Forms	Minutes	PF (Type of Analysis)	Reference	Comment
1.	<p>Officer 1: Party's over, folks. Let's go! You hear him. Put your drinks down and step out the door.</p> <p>Officer Frank: I thought I was very clear! Let's go! Come on! Out of here! Let's go! Come on!</p> <p>Officer Frank: Congratulation. Get</p>	Dialogue	<p>00.04.47</p> <p>–</p> <p>00.05.21</p>	Racism	<p>Racism can be defined as any policy, belief, attitude, or inaction, which subordinates individual or group based on their race (Wolf and Guin, p. 2).</p>	<p>Acts of racism still often occur in two different racial groups, especially for white people and black people. Those who feel that their group is superior is the one who has more power. As well as this movie shows that the</p>

	<p>the fuck out! How many times I gotta say “Move out?”</p> <p>Officer 1: I know your black asses is faster that.</p> <p>Go!</p> <p>Let’s move! Come on!</p> <p>Move! Let’s go!</p> <p>Officer 2: Move it!</p> <p>Let’s go!</p> <p>We’re taking them out front.</p> <p>Out the front door!</p> <p>Let’s go! Now!</p> <p>Taking them out the front.</p>					<p>party that is made by this group of black people is not liked by the residents around the city of Detroit. Thus requiring the police to forcibly disperse the party.</p>
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2.	<p>Male Newscaster:</p> <p>Striking from as far as three miles ...</p> <p>... away from this west side ghetto, ... where it all began early this morning ...</p> <p>... with a police raid on an after-hours drinking parlor.</p> <p>There have been some reports of gunfire.</p> <p>Police are under orders not to fire. More than 200 looters have been arrested so far.</p> <p>Police officials say they do not have</p>	Monologue	00.09.30 – 00.09.53	Racism	<p>Racism is the prejudice, discrimination, or antagonism directed against someone of a different race or within one's own race on the believe that one superior</p> <p>(Peter A, p. 1).</p>	<p>With one group that feels they are strong, they make other groups of people feel weaker because they are not treated well in their environment.</p> <p>This can be seen in the movie where after a party made by black people was forcibly dispersed by the local police. This incident offended</p>
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	<p>enough man to worry much about the looters.</p> <p>They are there to protect the firemen. But that is why you elected me. (Shouting)</p> <p>To bringing about change. But during this time, ... it's important that we all settle down. (Angry Shouting Continues) – Settle yourself!</p>					<p>the black people living in the area where the party was taking place. So that many of them commit acts of violence.</p>
3.	<p>Conyers: I'm angry, too.</p> <p>This city has problems, especially with the policemen.</p>	Dialogue	<p>00.09.56</p> <p>–</p> <p>00.11.31</p>	Racial Tension	<p>Racial tension and racial distrust are both a result of and a casus of racism. They would not</p>	<p>From this act of violence carried out by groups of black people, it creates an</p>

	<p>We have problem. (All Shouting)</p> <p>However, ... change doesn't happen overnight. But change is coming. (All Shouting)</p> <p>Let's work together!</p> <p>Nah! Bring Stokely Carmichael down here!</p> <p>We don't wanna hear from you ass! Look here.</p> <p>This is what I need you to do!</p> <p>I need you to not mess up your own neighborhood.</p>				<p>exist without the social hierarchy of race that is racism, and they help to perpetuate this hierarchy (Rosiejk , p. 3).</p>	<p>atmosphere that is less safe for conducive and less safe for white people and black people. The condition is called racial tension between white people and black people. This racial tension makes two groups have a bad relationship as residents who live in a city or country. It can be seen from the</p>
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	<p>This is your home!</p> <p>Yeah, burn it down!</p> <p>Burning it down is not answer!</p> <p>(All Shouting)</p> <p>(Chanting)</p> <p>Burn it down! Burn it down!</p> <p>Settle down! Settle down!</p> <p>(Shouting Intensifies)</p> <p>Firefighter 1: Hoses up! Hoses up!</p> <p>Firefighter 2: in a little closer!</p> <p>Engine four, let's relay!</p>					<p>movie that the black group got bad behavior by some groups of white people. This has an impact on racial tension between these two groups. This racial tension also causes groups of people who are not well behaved to act anarchically and commit violence.</p>
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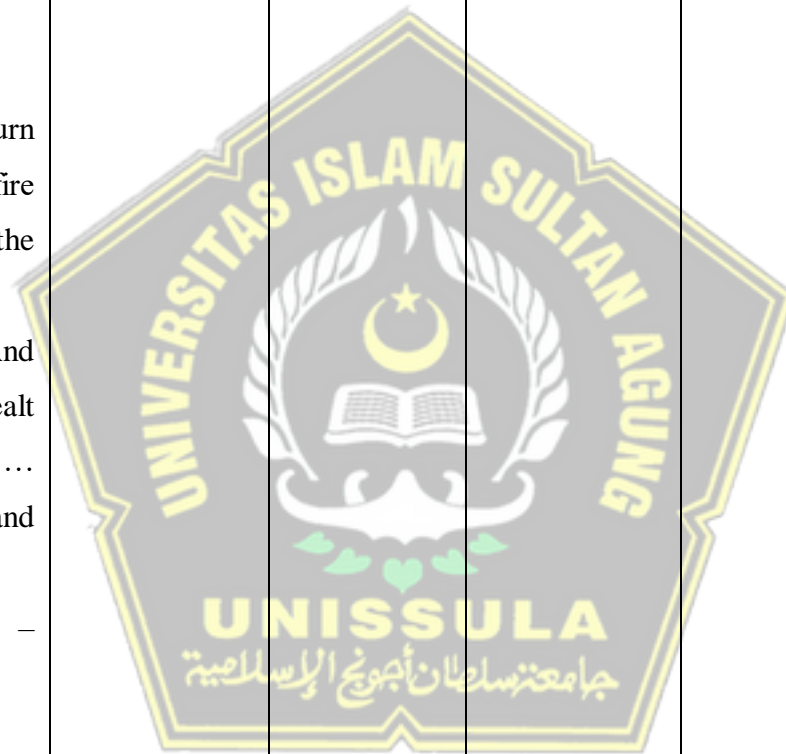
	<p>Come on! Roll it back!</p> <p>You gotta roll it back.</p> <p>Rioter: this motherfucker burn!</p> <p>(All Shouting)</p> <p>What the fuck!</p> <p>Firefighter 3: let's move back! Come on!</p> <p>Get out of here!</p> <p>(Siren Walling)</p> <p>(Shouting)</p>					
4.	<p>Male Newscaster:</p> <p>Here in Detroit, a city of war...</p> <p>...where sniper hide on rooftops, ...the</p>	monologue	<p>00.11.50</p> <p>–</p> <p>00.14.27</p>	Racial Tension	<p>Racial tension and racial distrust are both a result of and a cause of racism. they would not</p>	<p>Racial tension are growing between these two groups black people and white people. In</p>

	<p>violence continues.</p> <p>US Army paratroopers, National Guardsmen, states and local police... Are continuing the fight against a handful of snipers. On the city's west side, a 150 – block area is off – limits to everybody. This is no man's land, an area of destruction and devastation.</p> <p>ABC newsman Tom McIntyre says... ... it's hard to believe that this could happen in America. But here</p>				<p>exist without the social hierarchy of race that racism, and they help to perpetuate this hierarchy. Racism is, then, a vicious driven by racial tension and racial distrust (Rosiejk , p. 2).</p>	<p>America the racial tension caused by racial acts committed by white people to black people makes them feel that they are not being treated well in the city they live in. so that it racial distrust which is also directly related to racial tensions that occur in these two racial groups. In this Detroit movie, it</p>
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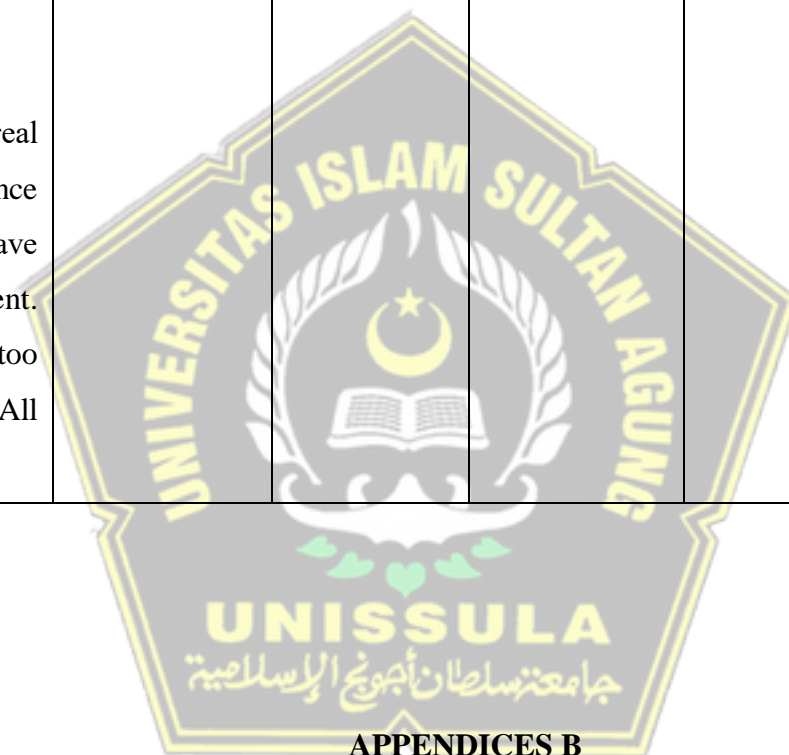
	<p>it is, in Detroit, the nation's fifth largest city.</p> <p>LYNFON B.</p> <p>JOHNSON: I am declaring a public state of emergency. And I am also indicating that I will promulgate such rules, orders and regulations as I deem necessary to protect life and property.</p> <p>Captain: left line! 18-40!</p> <p>Rally point! Rally</p>					<p>also discusses some of the events that occurred in 1967 on America, precisely in the city of Detroit, which was experiencing massive riots. The riots involving two groups of white and black races lasted quite a long time. This racial tension arose when groups of black</p>
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	<p>point!</p> <p>Sniper in the window!</p> <p>(Screaming)</p> <p>Third floor window!</p> <p>Captain: move to cover now!</p> <p>Stand by! Hold your fire!</p> <p>(People Screaming)</p> <p>(Siren Walling)</p> <p>Policeman: All right, he's clear. Move back!</p> <p>Hey! (Alarm Ringing)</p> <p>Flynn: Oh, I almost hit that one. (Laughing)</p> <p>LYNDON B.</p>					<p>people were denied their right to coexist with white people in Detroit. This group of black people is always treated badly by some white people, they also often get violence from some with people. So this makes them feel offended and try to oppose by carrying out protests, violence and creating</p>
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	<p>JOHNSON:</p> <p>There is no American right ...</p> <p>...to loot stores ...</p> <p>... or to burn buildings, ... or to fire rifles from the rooftops.</p> <p>That is crime. And crime must be dealt with forcefully</p> <p>and swiftly, and certainly under law.</p> <p>AFRICAN –</p> <p>AMERICAN</p> <p>LEADER:</p> <p>... LBJ tell you ...</p> <p>... that, “Violence never accomplishes</p>					<p>chaos in the city as a from of their protest against the white people.</p>
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	<p>anything,”</p> <p>“...my fellow Americans.”</p> <p>(People Cheering)</p> <p>Don't you see, the real problem whit violence is that we have never been violent. We have been too nonviolent! (All Shouting)</p>					
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APPENDICES B

No	Quotes	Forms	Minutes	PF (Type of	Reference	Comment
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				Analysis)		
1.	<p>Male Reporter:</p> <p>1,100 National Guardsmen ...</p> <p>... have been rushed into as many areas ...</p> <p>... as they can cover, protecting police.</p> <p>Looters carry off thousands of dollars' worth of goods ...</p> <p>... with a gay sort of leisure. Many negro shop owners put signs ...</p> <p>... reading "Soul Brother" to avoid damage. But the fire bombers and looters ...</p> <p>... are</p>	<p>Monologu</p> <p>e and</p> <p>Dialogue</p>	<p>00.17.29</p> <p>–</p> <p>00.18.21</p>	<p>Impact of</p> <p>Economy</p>	<p>One of the main impacts of racism on the economy is the segregation of markets with rich racial-information into different racial sub-markets. In those markets where race is more visible, such as labor, credit, real state or personal services, racism can cause distortions when, because of racism, a transaction cost</p>	<p>The existence of racism in a city affect economic growth and development in that city. This economic impact is also a trigger for racial tensions between the two racial groups. Racial tensions arise because many black people who have worked for white people do not get the rights they</p>

	<p>indiscriminate.</p> <p>Policeman:</p> <p>Just cuff him to the chair. I'll get to him when I get a second. Write your address and your date of birth. Talk to him!</p> <p>Where am I supposed to put him?</p> <p>I don't care. Take him to your house!</p> <p>Policemen:</p> <p>These negroes out of here! There's no room!</p> <p>Sergeant!</p>				<p>arises (Bonick and Farfan-Vallesp, p 16).</p>	<p>deserve. So that in this Detroit movie it is also depicted that black people who do not get the rights should do a big demonstration.</p> <p>Apart from not getting the rights that black people workers should get, they also received many bad actions and tended to be violent. So these black people</p>
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	<p>Homicide detective wanna have a word with you.</p> <p>Policeman: Quit pushing! You got room for two more in holing or not? (Overlapping Conversations) Step back from the god damn counter! Come on, move! Behind the door! Hey! Whose prisoner is this? (All Shouting) Don't talk to me! For God's sake.</p>					<p>gathered their groups and provoked to destroy some of city facilities and shops owned by white people in Detroit.</p>
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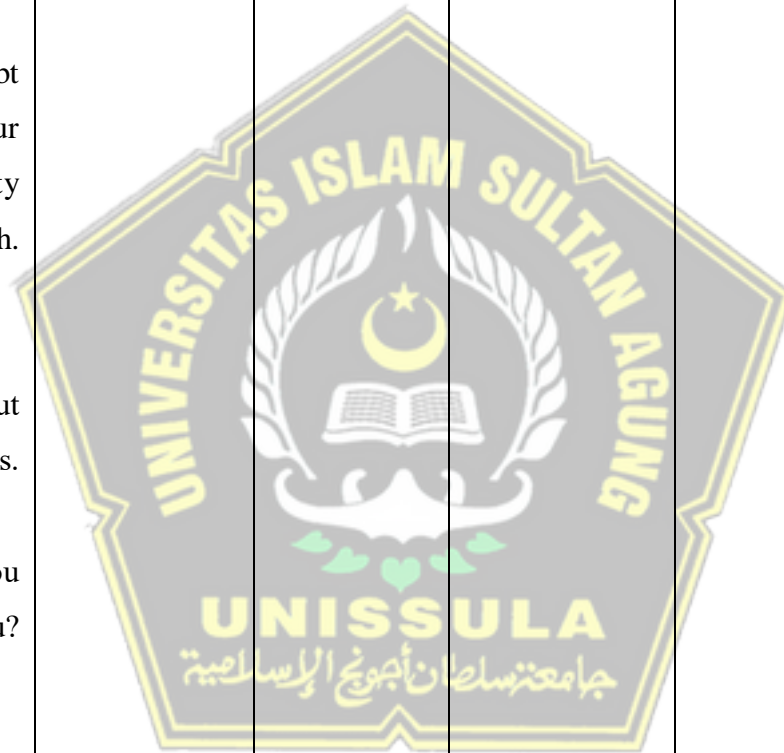
2.	<p>Krauss:</p> <p>Failing these people.</p> <p>They're looking them down ...</p> <p>... left, right, and center. Take this motherfucker right here. Halt! (Tires Screech)</p> <p>Halt!</p> <p>Halt! (Guns Cocking)</p> <p>Get back! (Shouting)</p> <p>Demens:</p> <p>Hey! (Grunts)</p> <p>Krauss:</p> <p>Get back off the street! (Whimpering)</p>	Dialogue	<p>00.15.55</p> <p>–</p> <p>00.16.48</p>	Impact of Economy	<p>This mean that, for instance, one unit of labor coming from one racial group, will not be treated as a perfect substitute of one equivalent unit of labor from another racial group even if they are equivalent in reality. At macroeconomic level this transaction cost will act like a tax or tariff on the discriminated producers,</p>	<p>As in the quotation of the journal, it is assumed that every black worker will not be treated like an expert worker from the white group, because they consider black worker unable to work beyond the experts. So that many black workers who choose to stop working and</p>
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	<p>Hey, Phil! Come on!</p> <p>Hey, Phil!</p> <p>Forget him! Come on!</p> <p>Fuck! (Gasps)</p> <p>Flynn:</p> <p>Shoot the looters anyway.</p> <p>(Panting) Yeah.</p> <p>How the hell are we supposed to stop them?</p> <p>What a fucking specimen, huh?</p> <p>(Groaning) (Gasping)</p> <p>(Leon Whimpering)</p>				<p>customers or workers (Bonick and Farfan-Vallesp, p 16).</p>	<p>choose to build their own businesses with their own groups. From this movie it can be seen that a group of black people gathered to hold a demonstration demanding justice from white people. So that this condition causes riots, many acts of racism and the emergence of racial tension</p>
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						<p>between white people and black people in the city of Detroit. This condition was also used by some black people to loot or take things from shop owned by white people that were damage at the time of the riots.</p>
3.	<p>Male Newscaster: Continuing coverage tonight of the rioting here in Detroit. The National</p>	<p>Monologue e and Dialogue</p>	<p>00.44.59 – 00.46.11</p>	<p>Differences in Attitudes and Behavior</p>	<p>The majority (of people) in the United Stated believes that race relations are</p>	<p>The existence of racism that creates racial tensions between the two groups of</p>

	<p>Guard has been called in and more than 3,200 people have been arrested, most of them negros. Updates will continue throughout our broadcast ...</p> <p>Karen: Why is everything always so violent?</p> <p>Carl: You ask your people that?</p> <p>Try a little revolution with the English, ... all that “liberty or</p>				<p>generally good, (however) Blacks and European Americans have starkly divergent perceptions of what good means (Orbe , p. 177-199).</p>	<p>black and white people make some white people treat black people very differently. Sometimes white people treat black people as if the black group is guilty because most of them are thought to often make riots in the city. Therefore, a character named Carl in the Detroit movie told his friend and two</p>
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	<p>death?” that ain’t so non-violent at all.</p> <p>Larry: I highly doubt she understands your logic about liberty and death. (Laughing)</p> <p>Carl: Well, let’s put it in layman’s terms. Slide over, stripes. You see, ... you white, ain’t you? (Gasps)</p> <p>Brother.</p> <p>You white, right?</p> <p>See, you all don’t have to deal with ...</p>					<p>white girls how saturated the behavior of white people, especially police officers, towards black groups. Police officer always commit violence against black groups who make mistakes.</p>
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	<p>... the police nearly as much as we do.</p> <p>Unless, of course, you're some ...</p> <p>Uncle Tom handkerchief head, you know?</p> <p>It's like ... when you're black, it's almost like</p> <p>having a gun pointing right at your face.</p> <p>You understand that?</p> <p>It's like this.</p> <p>Hey, boy!</p> <p>Get your hand off my plate.</p> <p>Put the hot dog ...</p>					
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	<p>Step away from the mustard!</p> <p>Put your hands down!</p> <p>Don't ... your nervous?</p>					
4.	<p>Carl: You're making me nervous!</p> <p>Lee: This like police brutality or something, man.</p> <p>Carl: Oh. Oh ... so you gonna tell me how to do my job now?</p> <p>Lee: I'm not ...</p> <p>Carl: so now you're</p>	dialogue	<p>00.46.14</p> <p>–</p> <p>00.46.53</p>	Differences in Attitudes and Behavior	<p>Racism might have many aspects rather than just a distaste for certain racial groups. Racists may hold the belief that other racial groups, on average, have a lower average competence. Therefore, racism might imply a racial</p>	<p>When the riots occurred in the city of Detroit, the police officer often acted very brutally, more so than those who were black destroyers. They were always harassing black people with a gun</p>

	<p>the police officer ...</p> <p>... that tells me how to do my job on my street?</p> <p>What you doing on my street, nigger?</p> <p>See, that's the way they like to express themselves.</p> <p>You know, "My street, my house, my car."</p> <p>That way they can take everything from you.</p> <p>What you doing on my street, boy?</p> <p>Wrong, officer?</p> <p>Did you do</p>				<p>bias in the estimation of the expected returns of racially-identifiable factors, particularly labor or, the quality of goods acquired from racially-visible producer of certain races (Bonick and Vallespin, p. 11).</p>	<p>and they did not hesitate to commit violence against black people who were involved in the riots in Detroit. The black group's space was severely limited by the more powerful whites and action was also supported by local police officers. And this Detroit movie illustrated very clearly that there</p>
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	<p>something wrong?</p> <p>I ought to blow your head right off.</p> <p>Lee: Get that gun off me, man.</p> <p>Carl: Or what, boy?</p> <p>Lee: I said, get that gun off ...</p> <p>(Gunshot) (Shrieks)</p>					are different attitudes and action of white people towards black people.
5.	<p>Male Reporter:</p> <p>Of rioting in Detroit, ... three negroes were shot to death in a motel room. Police and the guardsmen had raided the motel, ... searching for snipers.</p> <p>Later, witnesses to</p>	Monologue	01.53.57 – 01.54.35	Social Identity	<p>Defining who is and what is to be a member of a particular social group is seen to involve the consolidation if internal and external processes: the external</p>	<p>Social identity is something that is really needed by a group that occupies a new city. Each group needs a social identity so that its existence can be recognize by</p>

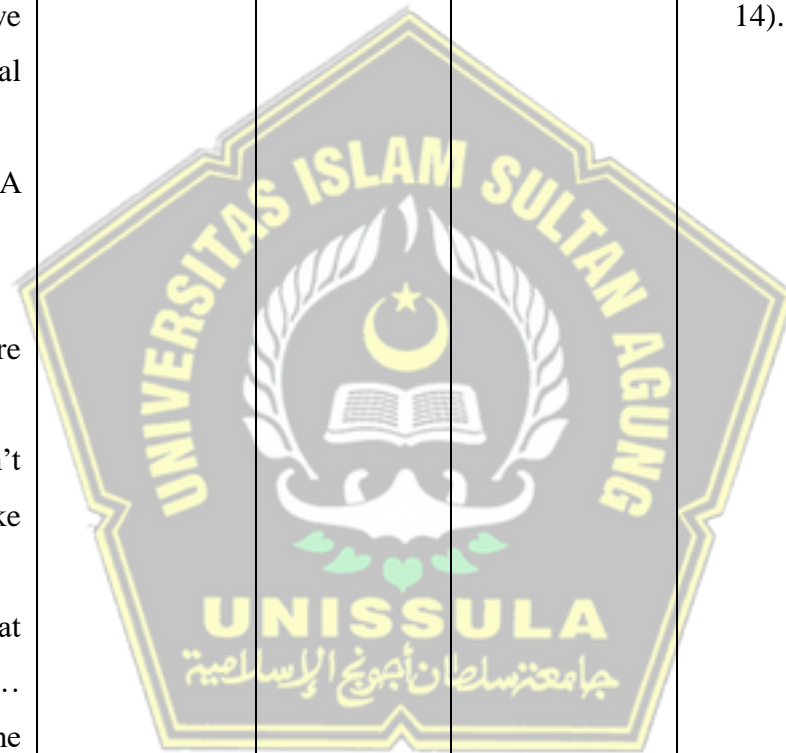
	<p>the shooting... ... said the three negros had been lined up and shot in cold blood by the officers. Today, two police officers were arrested and charged with the murders of two of the negros shot in the motel.</p> <p>The officers, one with two years' service, ... the other with four and no previous misconduct charges, ... were ordered held</p>				<p>imposition of a characterization, for example, will affect to social experience of living with that identity and self-image of those so defined (Karlsen and Nazroo , p. 4).</p>	<p>other groups in the city. However, unlike the black group in Detroit, they have their social identity among Detroit city community, but they still get bad and unfair behavior by with people. In this Detroit movie, when the event of violence committed by Detroit police officer against</p>
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	<p>without bail.</p> <p>They pleaded not guilty. Their attorney said ... the arrests were a shame and a pity.</p> <p>Police Commissioner, Ray Girardin, ... refused to discuss the facts of the case, ... except to say the two officers ...</p>					<p>black people and killed several black people, they were brought to the court table to get justice. Where, before the violence occurred, black people had a party at the Algris Motel. This motel is under direct supervision of Detroit police to the national guard so that no violence or riots occur.</p>
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6.	<p>Male Newscaster:</p> <p>In the Algiers Motel case, ... both the prosecution and the defense ... in their opening statements ... reminded the all-white jury of the racial violence ... that seared Detroit two summer ago.</p> <p>Auerbach: A night in jail?</p> <p>Have you been arrested?</p> <p>How many night and days have you spent ... in prison for</p>	<p>Monologue and Dialogue</p>	<p>01.56.24 – 02.02.05</p>	<p>Social Identity</p>	<p>The effects can be amplified by the fact that such behavior can influence the social norms and force non-racists to behave in racist ways or, at least be silent when observing racist behavior. One aspect neglected so far in the economics literature, is that racism, when it reaches a certain critical mass, can affect the values of</p>	<p>But the social identity or existence of black people is still a concern for some white people who do not support racism. White people who do not like racism against black people actually provide opportunities for black groups so that they can get the rights they should get as people who live</p>
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	<p>crimes you've committed ... or alleged to have committed? Criminal acts.</p> <p>Lee: I don't know. A few</p> <p>Attorney Lang: Are you certain?</p> <p>Yeah, you don't forget a beating like that.</p> <p>So you're certain that these three men ... beat you and the others?</p> <p>Michael: Yes, I'm certain.</p>				<p>a society (Bonick and Vallespin p. 14).</p>	<p>in America. This section also depicts the Detroit movie where a Detroit police officer who has committed acts of violence against black people at an Algris Motel is brought to trial to account his groups actions. The night incident at the Algris Motel caused there black casualties. But at</p>
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	<p>(All Murmuring)</p> <p>Up until some army guy pulled me in a room and told me to lie still. Then you heard him go out and tell them I was dead. What's being referred to as the "death game"?</p> <p>Attorney Lang: What did you see next?</p> <p>Michael: I didn't see nothing' lying face down on the floor, ... but I heard Aubrey yell, "Don't shoot."</p> <p>And he shot. I heard that</p>					<p>the trial all the judges who were present were of white people of the right to justice for the deaths of their friends that night at the Algris Motel.</p>
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	<p>(All Murmuring)</p> <p>Auerbach: Your witness, council. Now we've already talked to your cohort about, ... friend, Lee, about his criminal past. Have you ever had trouble with the law?</p> <p>Michael: I'm not on trial here.</p> <p>Auerbach: No need to introduce a new crime, sir. Just the ones already known. Or maybe you can start by telling us, ... how did the night</p>					
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	<p>begin? Party? A few drinks?</p> <p>Michael: Man, why? Why y'all talking about me at all?</p> <p>Man, y'all see a black man in court ...</p> <p>...and assume I'm the one on trial.</p> <p>Man, they killed my friends, man! They beat us! (All Clamoring)</p> <p>Lined us up and abused us and y'all doing the same thing!</p> <p>There's no justice here, man.</p> <p>Go fuck yourself,</p>					
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	man. (All Clamornig) (Judge Banging Gavel)					
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Scripts.com

Detroit

By Mark Boal

1

(CRICKETS CHIRPING)
(BEES BUZZING)
(CROWS CAWING)

TRAIN CONDUCTOR:

(BELL TOLLING)
(PEOPLE SHOUTING INDISTINCTLY)
(GLASS SHATTERING)
(SHOUTING)
(SIREN WAILING)
(GRUNTING)
(DOGS BARKING)
(CHURCH BELL TOLLS)
(OVERLAPPING
CONVERSATIONS)
(SIREN WAILING)
(HANDCUFFS CLICKING)
(HORN HONKS)
(TIRES SCREECH)



SERGEANT JIM:

All right, let's go.
(CAR DOOR SLAMS)
(MUSIC PLAYING) That's
my main man Pierce
coming back from the
war! Thank you! Thank
you, man.
(ALL CHEERING)

(OVERLAPPING
CONVERSATIONS)

MAN:

Hey, what's happening,
Jack?
Private party.
Pick another card.
There you go!
(DOOR THUDS) Oh, I see
what you're saying.
There we go!
(GRUNTING) Damn it! Give
me that shit.
Party's over!
Here we go. Move on out.
Move on out.
Step out! Step out!
Everybody out! Out!
Let's go!
I know you can hear me.
Get the fuck up and go!

OFFICER 1:

you do during the week. Get out!

- OFFICER FRANK:

- Let's get it moving!
You know how this works!
Says who?
I'm sorry?

MAN: Come in here
smelling like pig
juice! (ALL LAUGHING)
Excuse me, miss.
Thank you so much.

OFFICER FRANK:

What'd you say? I ain't
said anybody talking...
Hey, man! (ALL SHOUTING)



Come on, man! Let me go,
man!

Let me go!

(CONTINUES SHOUTING)

Hold on a second.

Get the fuck out!

Get out! Get out!

How many times you

want me to say it?

You're moving slow!

Come on, man!

Motherfuckers, man!

Look, Frank, man.

The owner split. Man,

I'm sorry, but you got

a room... ...full of

open warrants in there.

All right? Just make

sure you search the

women, you lazy

bastard. All right.

Watch your eyes.

Oh, shit!

(YELLS)

MAN:

that's not right, brother!

(THUDDING CONTINUES)

UNDERCOVER COP:

(GRUNTS) We gotta go

through the front. What?

You wanna take these

guys out in public,

Sarge? We have no

fucking option.

- Go tell them. Run.

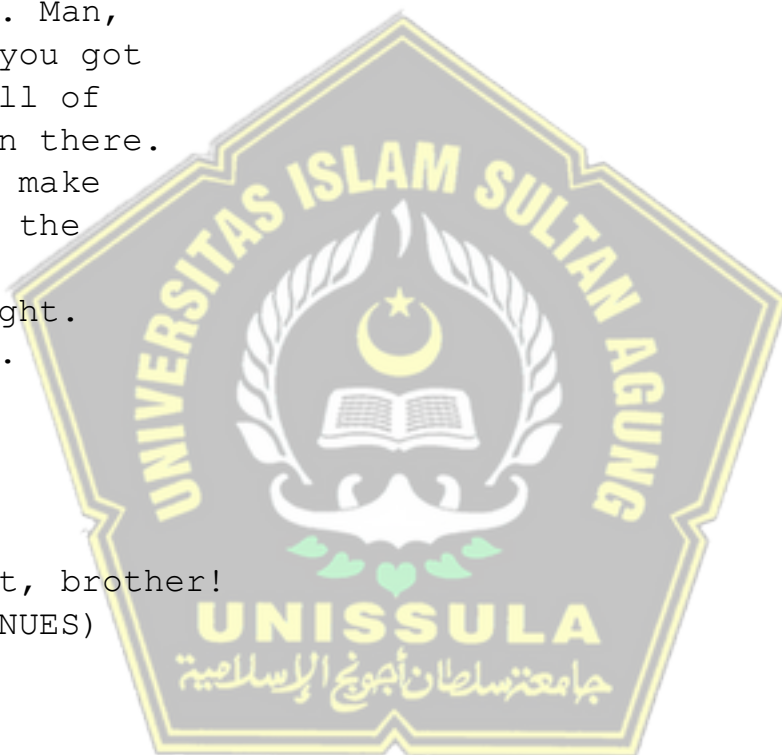
- All right.

- You dirty pig!

- Get the fuck out of
here.

Anybody else?

Why're we not moving?



You wanna go next?
Out, out, out!

OFFICER 1:

party's over, folks. Let's go!
You heard him.
Time to move out!
Put your drinks down
and step out the
door.

OFFICER FRANK:

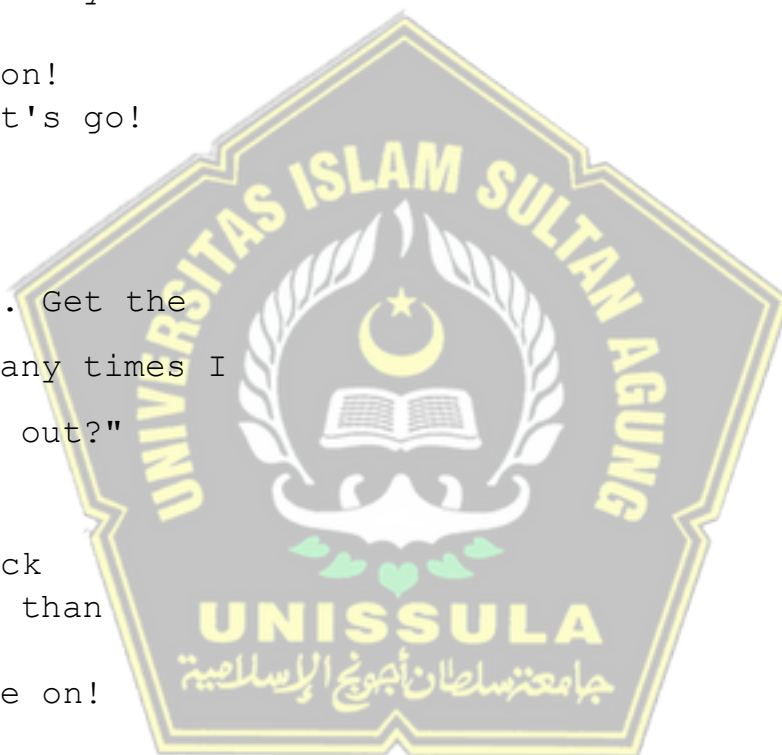
I thought I was very
clear!
Let's go! Come on!
Out of here! Let's go!
Come on!

OFFICER FRANK:

Congratulations. Get the
fuck out! How many times I
gotta say "Move out?"

OFFICER 1:

I know your black
asses is faster than
that. Go!
Let's move! Come on!
Move! Let's go!



OFFICER 2:

Move it! Let's go!
We're taking them out
front.
Out the front door!
Let's go! Now!
Taking them out the front.

OFFICER 1:

OFFICER 2:

(INDISTINCT SHOUTING)
Guys, sir, both sides.

POLICEMAN 1:

the wall. Against the
wall. Let's move it. Come
on.

Let's go!

Here we go. Squad's
here. If they're not
resisting, don't push
them. (OVERLAPPING
SHOUTING) Put it right
there.

POLICEMAN 1:

Right here against the
wall.

Welcome home!

Thank you, sir.
Get out the way.
Get out the way!

POLICEMAN 2:

Hands where we can see
them.

We had to use the front
door.

- Shit!

- Make it a public
display.

I almost feel bad for
them.

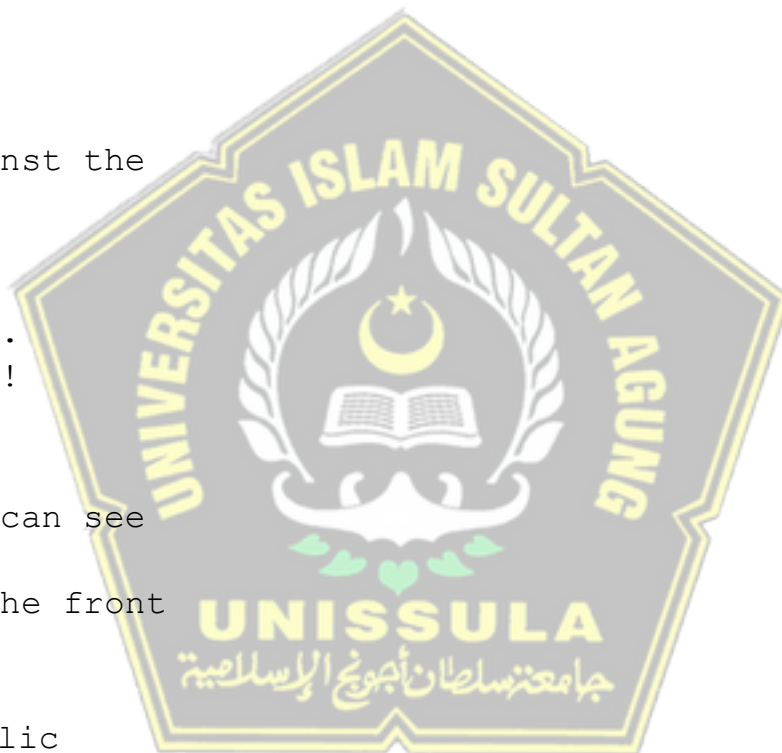
- We gotta get out of
here.

- Quickly.

Let's go! Get them in!

SERGEANT JIM:

loading them up! Let's go!
Okay, let's go!



MAN:

Let's hurry!
Get it out of here!
Get it out! Let's go!
Make sure we get those
guys at the back. What
are you doing down here
all the time? (MEN
SHOUTING)

OFFICER FRANK:

We gotta get this moving!

MAN: These people
didn't do a thing.
Where's the other
one?
It should be here any
minute.

BALD MAN:

Please calm down!
Everything's fine.

OFFICER FRANK:

Over here.

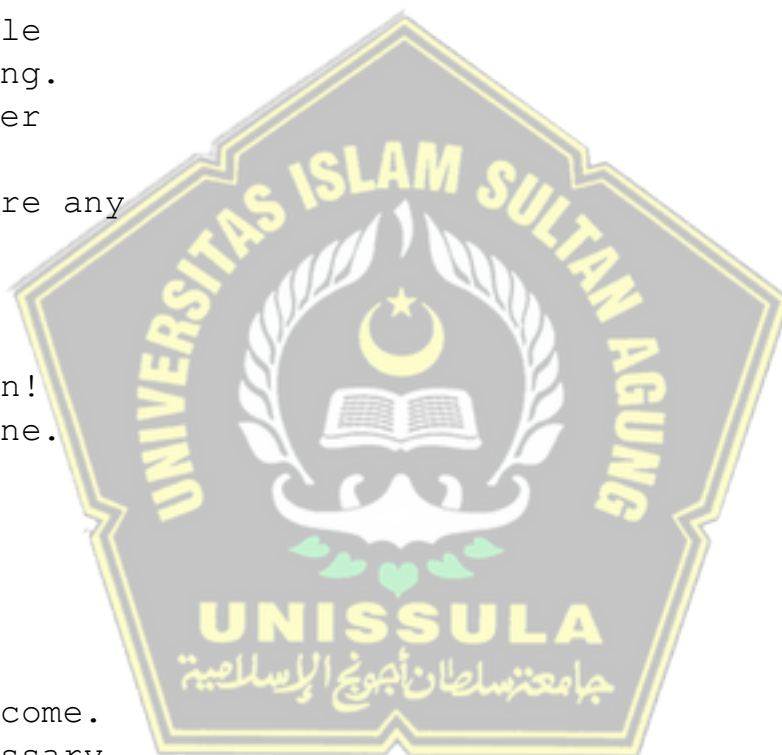
MAN:

and here y'all come.
That's not necessary.
Open the door! Get them
in!

(OVERLAPPING SHOUTING)

Arrests for a private
gathering? That's police
overreach! You got no
liquor license on this
place. Get the fuck out
of my face.

- Let's just keep it calm.
- Are you fucking kidding
me?



POLICEMAN 3:

the damn van! Step in
there! Move, let's go!
Let's get them moving,
gentlemen! Let's go!
Get them in the wagon!
Hey, Dave! Told you
you'd get busted, you
alcoholic! Oh, the
night's not over!
(LAUGHING)

SERGEANT JIM:

Go home!
Go home!

MAN:

(ALL

SHOUTING) -

SERGEANT JIM:

- POLICEMAN 4:

Get them in!

BALD MAN:

motherfuckers!
(INDISTINCT
CLAMORING)

SERGEANT JIM:

Let's go, get in!
Don't touch me!
Let's go! In!
I'm moving!
Get in! Let's go!
(SHOUTING INTENSIFIES)
Get in the car! Let's
go!
(THUDDING)



(SHOUTING)

(CHEERING AND LAUGHING)

Check this,
motherfuckers!

(SIRENS BLARING)

(ALARM RINGING)

(CROWD CHEERING)

(SHOUTING) Bub, can't even
ride that bike! You know
good and well you don't know
how to ride no bike.

MAN:

Catch this!
Yeah! That's what
I'm talking about!

RIOTER:

(CHEERING)

MALE NEWSCASTER: striking from as
far as three miles... ..away from
this west side ghetto, ...where it
all began early this morning...
...with a police raid on an after-
hours drinking parlor. There have
been some reports of gunfire.
Police are under orders not to
fire. More than 200 looters have
been arrested so far. Police
officials say they do not have
enough men... ..to worry much
about the looters. They are there
to protect the firemen. But that is
why you elected me. (SHOUTING) To
bring about change.
But during this time,
...it's important that
we all settle down.
(ANGRY SHOUTING
CONTINUES) - Settle
yourself!

- **CONYERS:**

I'm angry, too. This city has problems, especially with the policemen. We have problems.

(ALL SHOUTING)

However, ...change doesn't happen overnight. But change is coming.

(ALL SHOUTING) Let's work together! Nah! Bring Stokely Carmichael down here! We don't wanna hear from your ass! Look here. This is what I need you to do! I need you to not mess up your own neighborhood. This is your home! Yeah, burn it down! Burning it down is not the answer! (ALL SHOUTING)

(CHANTING) Burn it down!
Burn it down!
Settle down! Settle down!
(SHOUTING INTENSIFIES)



FIREFIGHTER 1:

Hoses up! Hoses up!

FIREFIGHTER 2: in a little closer! Engine four, let's relay! Come on! Roll it back! You gotta roll it back.

RIOTER: this motherfucker burn!
(ALL SHOUTING) What the fuck!

FIREFIGHTER 3:

Let's move back! Come on!

Get out of here!

(SIREN WAILING)

(SHOUTING) GEORGE W.

ROMNEY: At the request of
Mayor Cavanaugh, ...we've
made state police...

...and National Guardsmen
available... ...to assist in
dealing with what is a case...
...of lawlessness and
hoodlumism... ...and to protect
the persons and property...
...of people in the areas
involved.

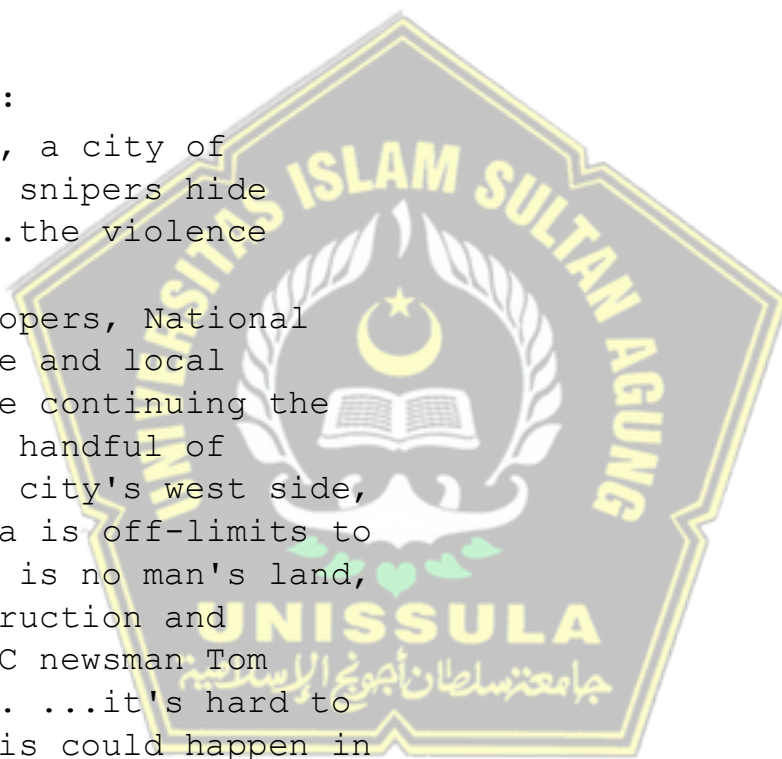
MALE NEWSCASTER:

Here in Detroit, a city of
war... ...where snipers hide
on rooftops, ...the violence
continues.

US Army paratroopers, National
Guardsmen, state and local
police... ...are continuing the
fight against a handful of
snipers. On the city's west side,
a 150-block area is off-limits to
everybody. This is no man's land,
an area of destruction and
devastation. ABC newsman Tom
McIntyre says... ...it's hard to
believe that this could happen in

America. But here it is, in
Detroit, the nation's fifth
largest city. LYNDON B. JOHNSON:

I am declaring a public state of
emergency. And I am also
indicating that I will
promulgate... ...such rules,
orders and regulations...
...as I deem necessary to
protect life and property.



CAPTAIN:

left lane!
18-40!
Rally point! Rally point
A!
Sniper in the window!
(SCREAMING) Third
floor window!

CAPTAIN:

Move to cover now!
Stand by! Hold your fire!
(PEOPLE SCREAMING)
(SIREN WAILING)

POLICEMAN:

All right, he's clear.
Move back!
Hey!
(ALARM RINGING)

FLYNN:

Oh, I almost hit that one.
(LAUGHING)
LYNDON B.

JOHNSON:

There is no American
right...
...to loot stores...
...or to burn
buildings, ...or to
fire rifles from the
rooftops. That is
crime. And crime must
be dealt with
forcefully... ...and
swiftly, and certainly
under law. AFRICAN-

AMERICAN LEADER:

...LBJ tell you...
...that, "Violence never
accomplishes anything,"



"...my fellow
Americans."

(PEOPLE CHEERING)

Don't you see,
the real problem with
violence... ...is that we have
never been violent. We have
been too nonviolent!

(ALL SHOUTING)

Excuse me!

POLICEMAN: the way you
came! I need to go down
this road to get to work.
What did I say? Back! I
need to go down this road
to get to work, Ford
Assembly. Hold on! Where
you going?
Hey! Let him go!
You cannot go this...

(GUNSHOTS)

(SCREAMING)

POLICEMAN:

We might have a sniper
on...

KRAUSS:

Boy, would you look at
this.

So sad.

It's preventable, you
know.

That's the worst part.

Look at this.

This looks like fucking
'Nam.

You believe this is the
USA?

And we're to blame.

(HONKS HORN) By standing
by, the trouble started.



Now this. (MUSIC PLAYING
OVER SPEAKERS)

FLYNN:

What can you do with this?
They're crazy. They're
not crazy. They know
exactly what they're
doing. This is gonna be
worse than '43.

KRAUSS:

failing these people.
They're looking to us,
and we keep letting them
down... ...left, right,
and center. Take this
motherfucker right here.

Halt! (TIRES SCREECH)

Halt!

Halt!

(GUNS COCKING)

Get back!

(SHOUTING)

- **DEMENS:**

- **KRAUSS:**

DEMENS:

Hey!

(GRUNTS)

KRAUSS:

Get back off the street!

(WHIMPERING) Hey,

Phil! Come on!

Hey, Phil!

Forget him! Come on!

Fuck!

(GASPS)

FLYNN:



shoot the looters anyway.
(PANTING) Yeah. How the hell are we supposed to stop them? What a fucking specimen, huh?
(GROANING)
(GASPING)
(LEON WHIMPERING)

OLD LADY:

What... What are you doing under there? (STUTTERING)
I just live down the street. If you can go get my wife Roberta? You want me to call the ambulance? No, no police!
Just, please, Roberta.

OLD LADY:

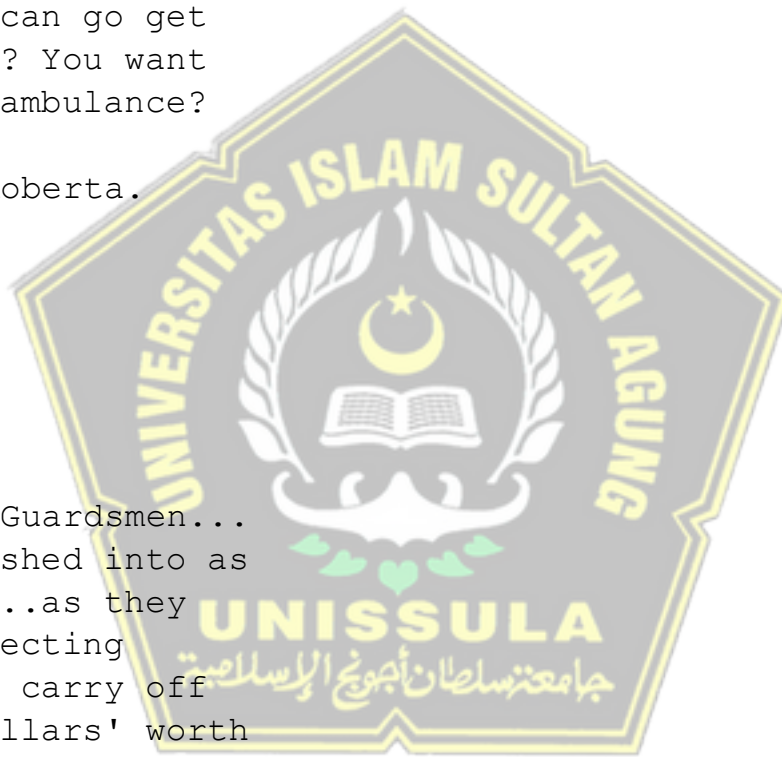
LEON:

MALE REPORTER:

1,100 National Guardsmen...
...have been rushed into as many areas... ...as they can cover, protecting police. Looters carry off thousands of dollars' worth of goods... ...with a gay sort of leisure. Many negro shop owners put up signs...
...reading "Soul Brother" to avoid damage. But the fire bombers and looters...
...are indiscriminate.

POLICEMAN:

Just cuff him to the chair. I'll get to him when I get a second.



Write your address and
your date of birth. Talk
to him! Where am I
supposed to put him? I
don't care. Take him to
your house! **POLICEMAN:**
these negroes out of here!
There's no room!
Sergeant! Homicide
detectives wanna have a
word with you.

POLICEMAN:

Quit pushing! You got
room... ...for two more in
holding or not?

(OVERLAPPING

CONVERSATIONS) Step back
from the goddamn counter!

Come on, move!

Behind the door!

Hey! Whose prisoner is
this?

(ALL SHOUTING)

Don't talk to me!

For God's sake.

DETECTIVE: and shut up!
Krauss, in here. I need
you.

Go, come on.

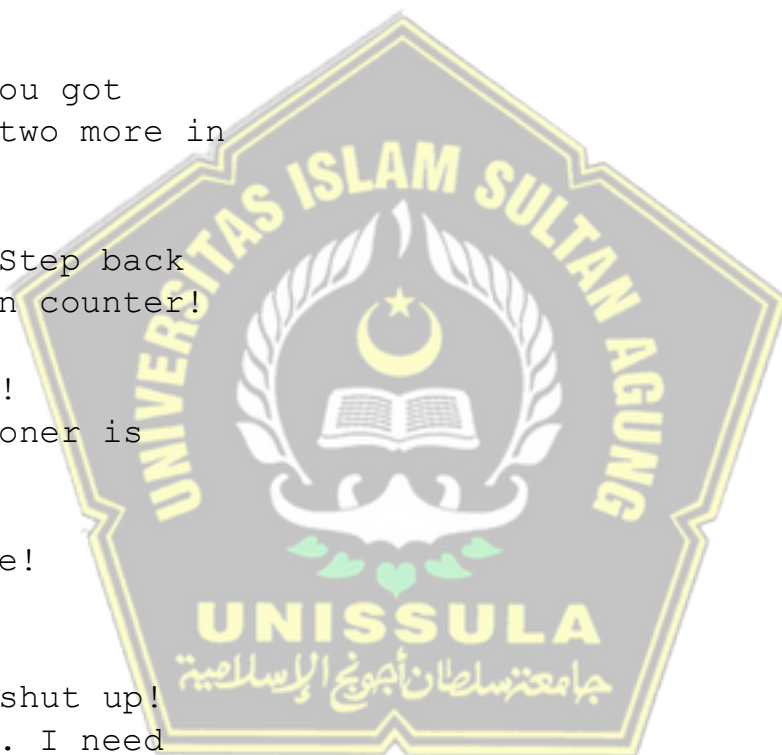
Guys, come on. Out.

(DETECTIVE SIGHS)

DETECTIVE:

I got a young black,
...shotgunned in the
vicinity of Virginia Park.

Did I hear earlier you
shot a black guy? I
missed, called it in.



You missed?
I might've clipped him.
He was real fast.
Sit down, patrolman. Sit down.

MAN:

(INDISTINCT SHOUTING
CONTINUES)

NEWSCASTER:

Schools, city offices...
...and many stores remain
closed today in Detroit,

...and a 9:

been ordered for this evening.

Hey, Ma.

- Hey.

- (PHONE RINGING) I
got it.

Hello.

No, I'm off.

I worked a double.

Okay. All right.

What? Back to work?

Yeah, Mr. LeFrank

called. I thought Vinny

was your boss. I got

two jobs, two bosses,

Ma. Security company

needs me for the

looting. - Looting?

- Yeah, watch the news.

(SIREN WAILING)

(SINGING)

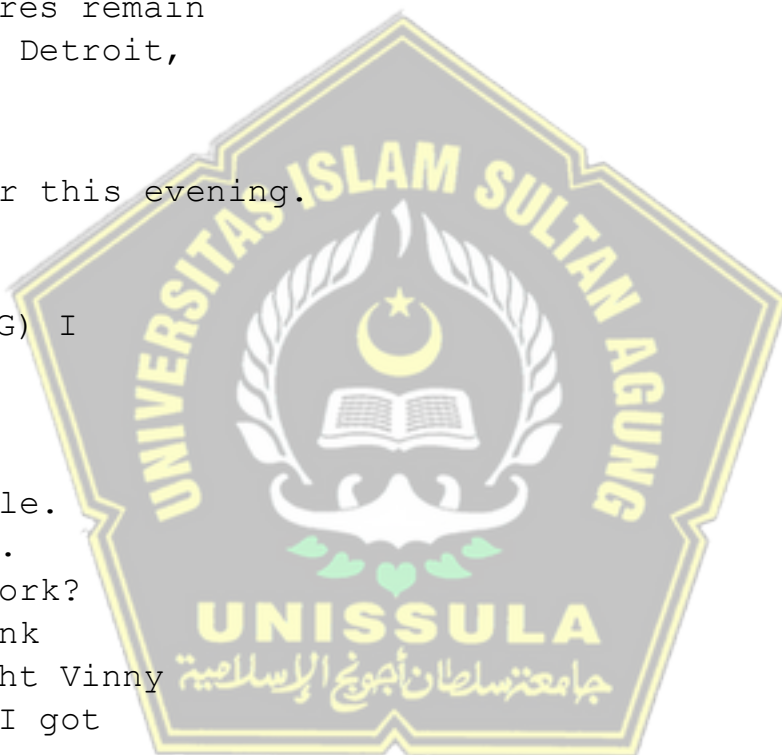
Nowhere to run to, baby

Nowhere to

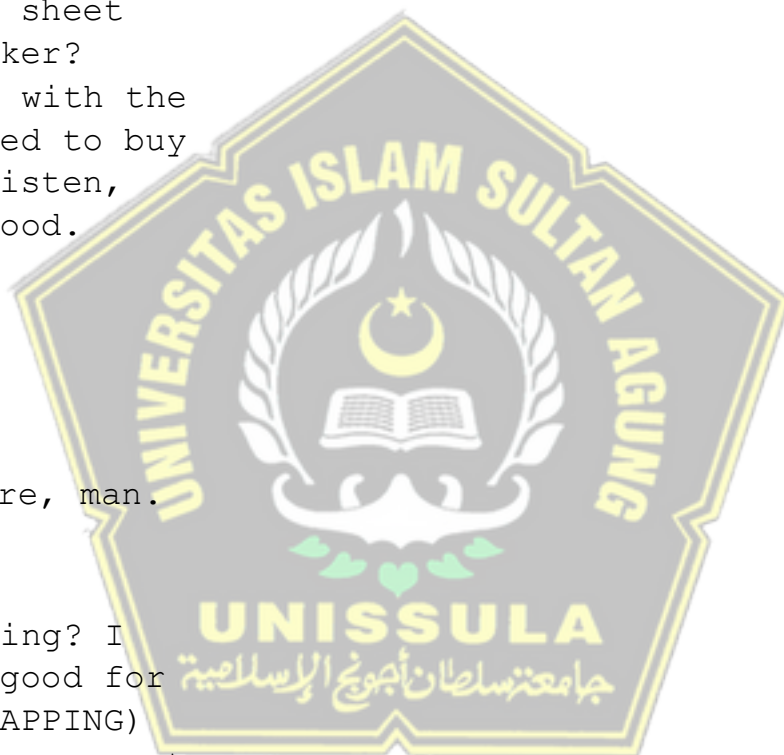
hide Got

nowhere to

run to, baby



Nowhere to
hide
It's not love
I'm running from
It's the heartbreak
I know will come - What do
you say there, Fred?
- Hey.
Yo, you're late. Listen,
I almost lost my job
getting here. I'm sorry.
I don't give a damn about
Ford Motor Company.
Bumper cars and sheet
metal motherfucker?
You about to be with the
stars! But I need to buy
bread, negro. Listen,
it's gonna be good.
You sure?
Yeah.
All right?
- Thanks, man.
- Yeah.
- I need you here, man.
- I'm here!
What you need?
Water or something? I
know you're no good for
me (AUDIENCE CLAPPING)
But you've become a part
of me Is that A&R man out
there? Yeah, he out
there, waiting to get his
mind blown, baby. When
it's so deep So deep...
Deep inside of me...
All right, folks, come on.
Let's get this together.
You ready?
Get these steps together.
Hold on. Let me get that
note one more time.



(SINGING) If you haven't
got
Love
Love A traveling man
once told me That he
didn't ever care...

FRED: That any time
he wants to go...
That he go
anywhere...
If you haven't got love
Love believe me...
The traveling man
once told me... If
you haven't got love
Love will leave me...
Then you're lonely
So lonely...
You're lonely
So lonely
You're lonely
So lonely
Oh, yeah
If you haven't got

(CHEERING AND APPLAUSE)

You're up next, boys.

Let's get it! Come on!

- It's Motown, baby.

- All right. Are we ready?

Give it up!

(CHEERING AND APPLAUSE)

CONTINUES) - Motown

Records, baby.

- Motown, we're Motown
tonight.

ANNOUNCER:

All right, settle down,
cats. Now, I know you guys
think that we reached...
...the top of this evening
but we have not. Because



we're about to take this
thing to another level.

(CHEERING)

Because the band of brothers I'm
about to bring to this stage...

...comes straight out of Motor
City herself. He talkin' about
you. If you would, stand up on
your feet... ...and make some
noise for Detroit's own... The
Dramatics!

(AUDIENCE CHEERING)

You got to tell these folks that they got
to go home right now. These folks is out
here rioting. Hold on. They're doin' what?
They out here rioting.

- Right now?

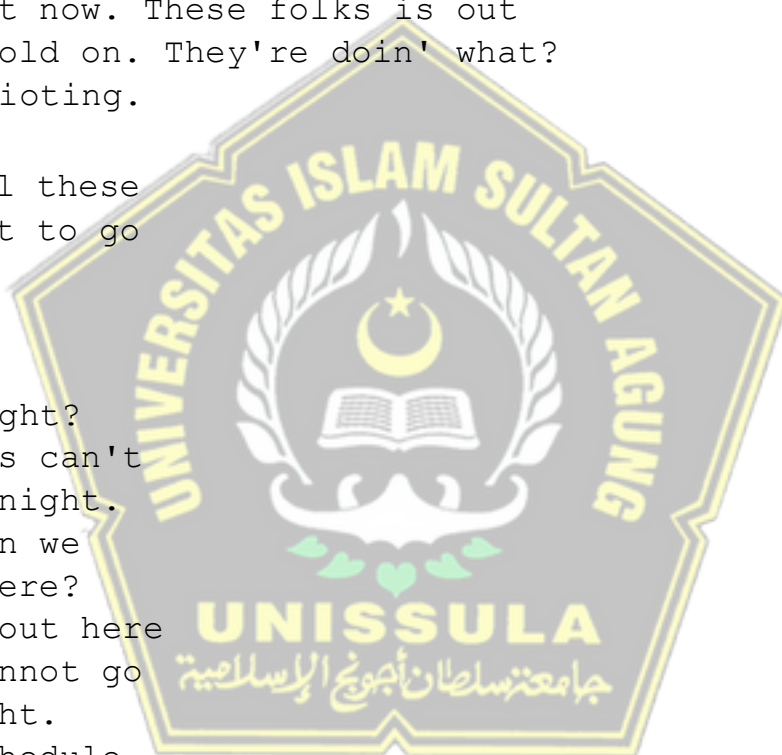
- Right now. Tell these
folks they got to go
home.

ANNOUNCER:

We're ready, right?
Listen, you boys can't
go out there tonight.
What do you mean we
can't go out there?
These folks is out here
rioting. You cannot go
out there tonight.
We're on the schedule,
brother. We all gotta
get the hell out of Fox
tonight. Now, ladies
and gentlemen, I'm
afraid I have some bad
news.

(CROWD MURMURING)

MAN: It seems like we're
all gonna have to exit the
building... ...and head to
our homes.



(CROWD JEERS) Come on,
just one song, man!
Motown's right there! This is
Detroit, we're no stranger to
this. (ALL GRUMBLING) Now, the
police said we have absolutely
nothing to worry about. So if
you would, just grab your
things.
Ma'am, grab your purse.
Slowly, slowly.

Exits to your
left and to your
right. - **DARRYL:**

- **JIMMY:**

FRED:

We gotta go.
I'm going on that
stage. We're going on
that stage, y'all hear
me? People are leaving,
man.
The band's leaving.
Ma'am, your purse.

LARRY:

another shot like this.

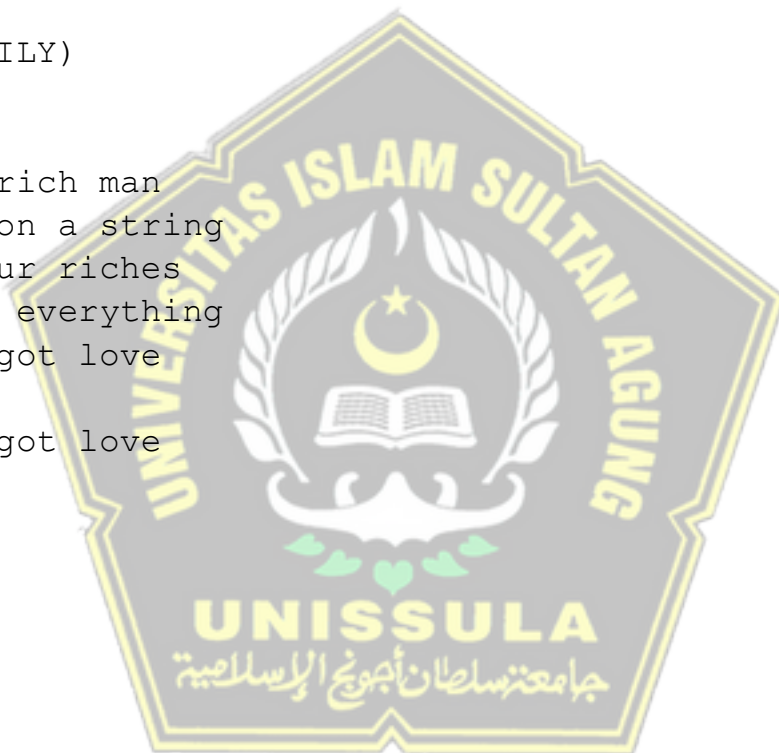
ANNOUNCER: We
need to get out
of here, Larry.

ANNOUNCER:

Watch your step, sir!
Now, boys, I'm sorry.
But we've got to go.
- I'm sorry.
- All right.
Larry, I mean...



What can we do?
Larry, there's
nothing we can do.
Another day...
Another day, man.
(POLICE SIRENS
WAILING FAINTLY)
Listen, I know you
want it bad, man.
Larry, we gotta go.
We gotta go.
(SIGHS ANGRILY)
Come on.
Larry!
(BREATHING HEAVILY)
Larry.
(SINGING)
You might be a rich man
With the world on a string
But with all your riches
You haven't got everything
If you haven't got love
Love
If you haven't got love
Ooh, love
You're lonely
You're lonely
So lonely
Ooh, baby
(SIGHS) We were
so close.



FRED:

y'all sounded good.
There'll be a next time.
There will be.
Bus driver!
Hey, now! Bus driver!
(PEOPLE SHOUTING)
(HORN HONKING) Hey,
y'all seeing this?
(ANGRY SHOUTING)

POLICEMAN:

Clear the street.
Go back to your homes now.
Disperse or you will be
arrested. I say we go up
to 12th Street and be a
part of this. We're
working musicians, man. I
can't be singing when I'm
supposed to... ...be out
there swinging, brother.
Hey, look. We're not
too far from the
Algiers. Let's just go
there till all this
blows over.

DARRYL:

get off this bus!

BUS DRIVER:

Everybody out! Let's go,
now!

(CLAMORING)

(DOOR

OPENS) -

MAN:

- DETECTIVE:

(DOOR SHUTS)

MAN:

I'm sorry, I've been
working... ...straight
shifts since the riots
started. Yeah, that guy
you shot at didn't make it
home. Ambulance found him
bleeding out under a car.
(SIGHS) Are we sure it's



the same guy? He's the only Virginia Park shooting today. You carry a shotgun, he had shotgun wounds. You wanna play ballistics?

Jesus Christ, I'm sorry. That's it?

What else?

You shot him in the back. Right. He was...

He was running away from me. Where else do you want me to shoot? My point was him being no threat to you.

In hindsight, but I'm thinking, ...why is he running away from me, ...if all he did was steal some groceries? What if he killed somebody in that grocery store? He's avoiding the police.

What do you assume from that?

You don't assume. If he had a weapon in his hand, that's another story. We don't shoot for robberies.

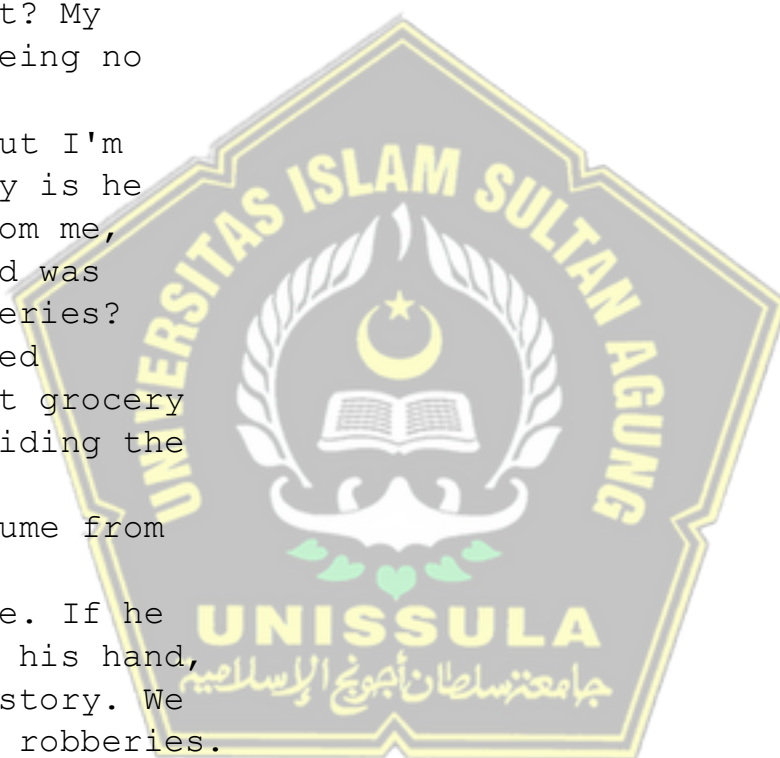
Detective, you know it's a war zone out there, right?

Yeah. 10th had to shut down.

They're destroying the city. We're facilitating that with the message we send, ...which is that it's okay, go ahead, burn down your houses, ...rob a store.

It's total chaos.

And... Where does that



lead us long term,
Detective? All right,
kid. Thank you.

(CLEARS THROAT)

Anytime. I'm
recommending murder
charges. You go back to
work, wait to hear from
the DA. Yes, sir.

And kid...

Calm down out there.

Thank you, Detective.

(OVERLAPPING

CONVERSATIONS) All right?

Forget it.

- Are you in trouble?

- I'm fine, so forget
it. He's doing his job,
same as you and me.

DETECTIVE:

On your feet.

(SHOUTING)

(ALARM RINGING)

JIMMY:

people, off the streets.
Yo, we need to split up,
man.

DARRYL:

going crazy out here right
now. Five brothers together,
you know they gonna say we a
gang.

LARRY:

we're not splitting up.
Shit!

POLICEMAN:

you're going?



- **FRED:**

- Get off the street!

Hands on the wall!

- Keep them up!

- **FRED:**

MORRIS:

(GRUNTING)

POLICEMAN: What the
hell you talking
about? Look at this
mess, man!

Hey, come here! You! Stop!
It's after curfew!

POLICEMAN:

the Detroit Police. There is a curfew.

LARRY:

JIMMY: my
brother!

POLICEMAN:

Disperse! Leave using
the streets behind
you. This direction!



MORRIS:

POLICEMAN:

Go back to your homes!
Go back to your homes!
(SIREN WAILS)

POLICEMAN:

Disperse...
...or you will be
arrested.

(MUFFLED MUSIC PLAYING)

LARRY:

Hello.

How you doing?

Just need to get a room.

Y'all at the wrong hotel,

though. Ritz down the

street. Yeah, well, the

Ritz ain't got you behind

the counter, so...

(CHUCKLES) Look, all I got

is a room in the annex...

...out back down through

the breezeway. \$11 a night,

you pay in advance. That's

cool.

(R&B MUSIC PLAYING)

(OVERLAPPING

CONVERSATIONS)

LARRY:

(UNLOCKING)

(KEYS JINGLE)

Voil!

What you expect for 11

bucks?

(SCOFFS)

(SIREN WAILING)

(GROANS)

Hey!



OFFICIAL:

of a few isolated

snipers...

POLICEMAN:

what fucking time it is, boy? -

Let me have a little fun with

you.

- **KID:**

- **POLICEMAN:**

- **KID:** How am I
supposed to know what
time it is?

POLICEMAN:

and you know it, Goddamn
it!

KID:

because I don't have a
watch?

POLICEMAN:

Get the fuck off my
street!

- What you gonna do?
Shoot me?

- Get off my street!

Do it! Go ahead.
I will kill you
right the fuck
now.

DISMUKES: I'm guarding that
grocery store right there.
I'm guarding it. This my
nephew.

I'm so sorry, I apologize.

I'm gonna take him away.

Come on. I ain't
your nephew,
motherfucker!

Just get across the
street.

Calm down.

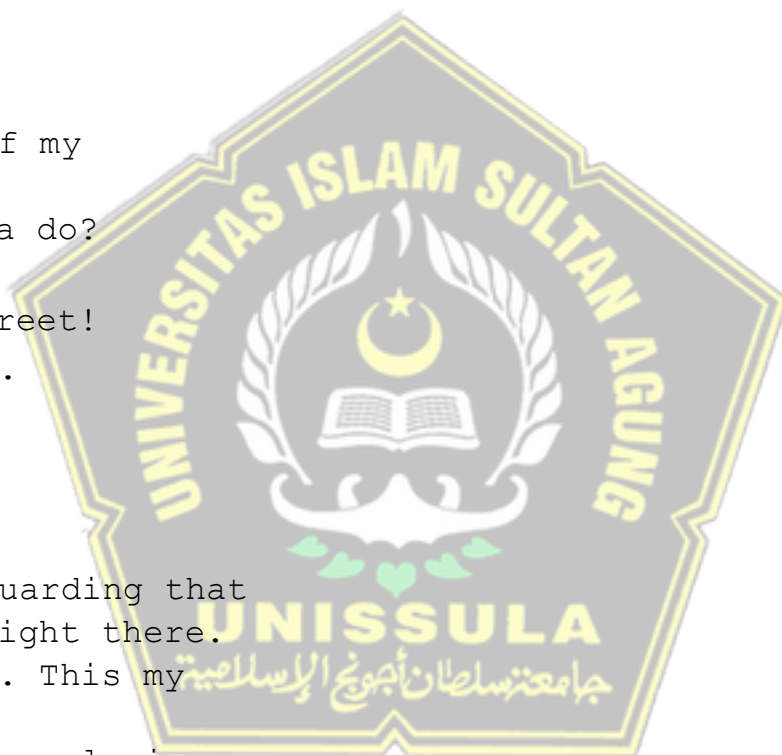
- They let you out, Uncle Tom?

- Just get across the street.

Keep on walking.

Don't look back.

Keep on moving.



Dumb jacky giant,
I'll beat your head
to the white meat.
You won't kick my
ass.
I'm a black belt in
karate, I'll whoop that
ass. Besides, even if you
did win, ...those ten guys
over there would be on
you... ...and behind them
is 10,000.
Now, you smart. Go home.
(SIREN WAILS)
(EXHALES) So you the cool
brother, huh?
Dismukes.
Okay, Tom.

POLICEMAN:

This is the Detroit
Police.
There is a curfew.
You cannot stay on the street.
What the hell was that?
You checked the windows
and doors? - I checked
them already.
- Check it again. I
don't even wanna see
graffiti back there.

(PHONE RINGING)
Hello.
Everything is fine.
No trouble here. I'll
sleep when they stop
rioting. Good night,
sir. **SPENCER:**

Hey. Look at this.

CAPTAIN:



Ready, Title 32? Let's do it!

MILLER:

DISMUKES: I'm gonna go talk to those white guys.

SPENCER: if that's okay. I'm gonna make sure they don't start shooting at us.

CAPTAIN:

Relax here.

SPENCER:

you want them white boys... - ...to know where we are?
- I'll be right back.
(BELL CHIMES)

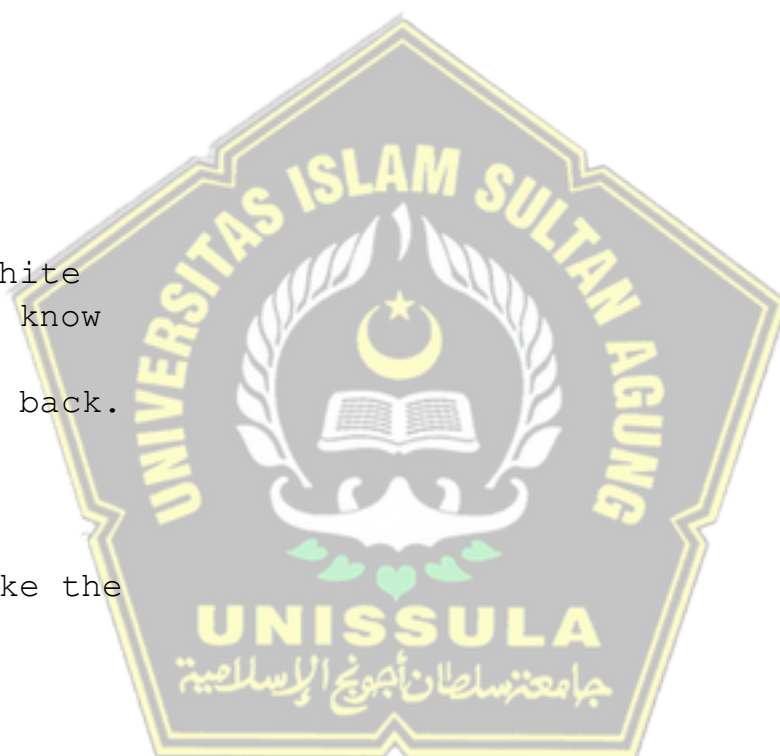
ROBERTS:

in there and take the roof.

JEFFERSON:

Hey, fellas.
Melvin Dismukes.
I'm with United Security, I'm guarding that grocery store across the street. I come bearing gifts.
Oh.
Thank you.
Isn't this nice, boys?

ROBERTS:



considered, this is pretty good. Thank you. I don't have my usual appliances. You got any sugar?
Oh, don't push it, man.

ROBERTS:

to have some quiet. We were at Black Bottom earlier today. We actually took sniper fire. Had one, right by here. Ain't no snipers here, man.

Just you and me...

...and the people partying in that motel. How long do you think this is gonna last? Yeah, how long till these negros, people, quit? What do you think?

How the hell am I supposed to know? Is Morris home? It's Larry.

(SIGHS) I can't find those guys anywhere. No, no, no.

No, he's fine. Just when you see that cat, tell him to come down to the Algiers.

We're rehearsing.

Bye.

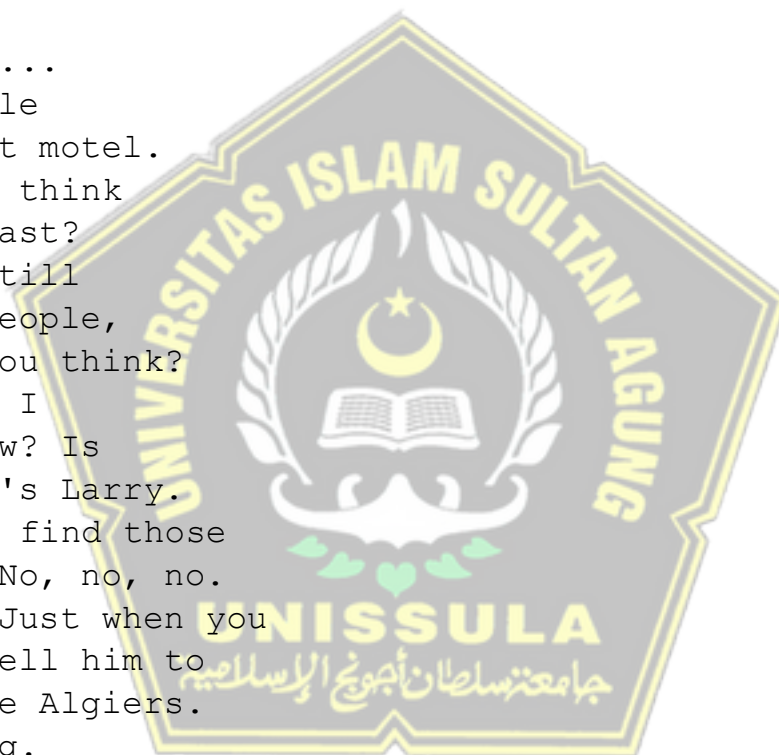
(SIGHS)

FRED: His mama don't even know where he is.

FRED:

(SIGNING) Look in my eyes...

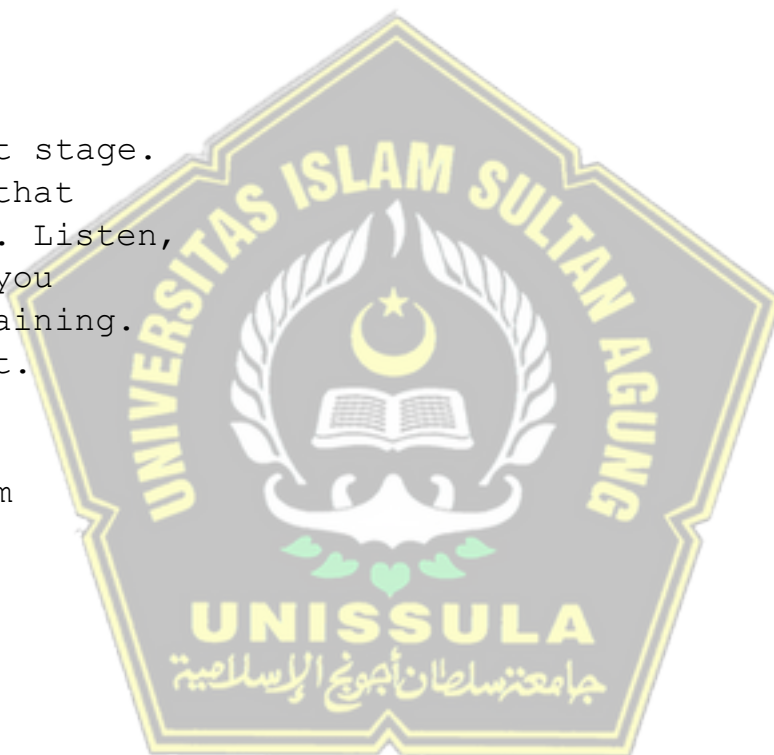
And don't you see water? And it's all



because of you So look
at me
I ain't acting like
I ought to
And it's all
because of
you So look
in my eyes
And don't
you see
water? And
it's all
because of
you

FRED:

get back on that stage.
Yeah, it's not that
simple, brother. Listen,
when they hear you
blow... Money raining.
And I want a cut.
(BOTH CHUCKLE)
Look at me.
In the eyes. I'm
looking at you
in the eyes,
Fred. You're
gonna get a
record deal.
(CHUCKLES) All
right?
(SINGING) Look in my eyes
The Fox Theatre...
...welcomes The Dramatics!
Yeah?
Yeah.
(GIRLS LAUGHING OUTSIDE)
You know what, Fred? I
think it's time to fix
that little problem of
yours.



FRED:

- I don't have a problem.
- Yeah, you do. Come on.
- We're not doing this.
- Yeah, we're doing this.
Come on! Don't give me a
no.
Come on. (SINGING)
You're gonna look in her
eyes I don't need it, I
don't want it. And she's
gonna get you off...
Come on.

LARRY:

I'm doing you a favor,
okay?
- Okay?
- I'm going.

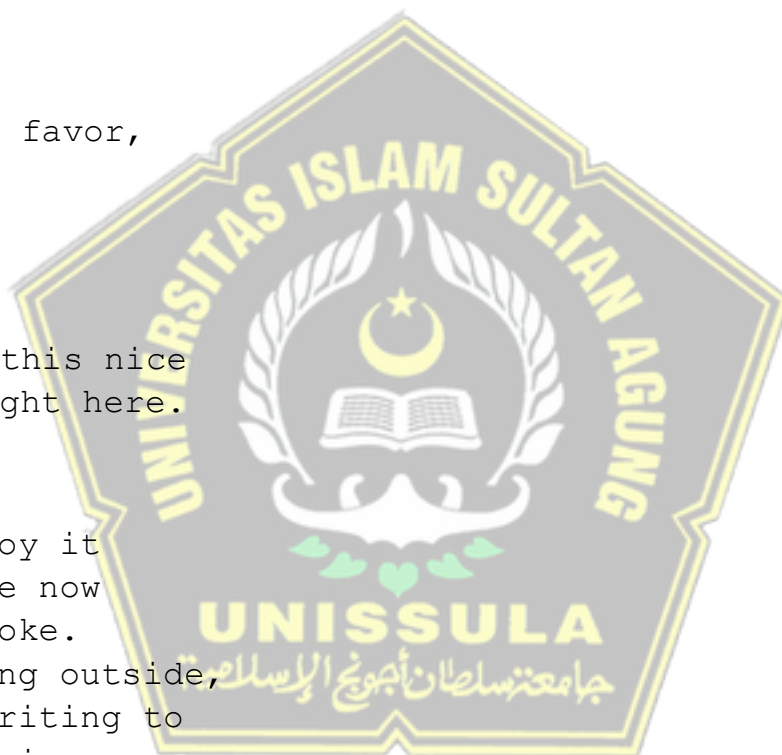
LARRY: Look at this nice
little scene right here.

- **JULIE:**

- Thank you. Enjoy it
because we are now
officially broke.
There's rioting outside,
and I'm not writing to
my parents again.

LARRY:

That right there.
It's perfect.
- Larry.
- What?
They white.
So, they white.
Beggars can't be
choosers, all right?
What does that mean?
You know what I say?



What?

Let freedom ring.

(LAUGHS) I've had that freedom, thank you very much!

JULIE: Because freedom doesn't mean giving it away for free. (SCOFFS) Only you could make prostitution sound high class. Come on. I'm not trying to do this, brother. Hey, stop. Why won't you just leave them alone? I think those boys are eyeballing us.

FRED:

Come on, man. Follow my lead. Okay, so we do it together and it's like a co-op. Excuse me, ladies. I'm Larry Cleveland. I wouldn't be interrupting a private conversation here, would I?

JULIE:

I'm Julie, Ohio. Karen, Ohio. (CHUCKLES) No, my last name is Cleveland. (LAUGHS) We're actually from Ohio. Okay, so what y'all doing in Detroit? Well, Julie here is a professional prostitute. - Okay... - She's kidding! I'm a hairdresser. And a hoe.



(JULIE LAUGHS)

What do you guys
do?

(LAUGHING) I'm a singer in The
Dramatics, ...and Fred here is
my bodyguard.

The Dramatics?

Yeah.

Never heard of them.

(SCOFFS) But I love... I
love Motown.

The Supremes are my
favorite.

Well, if you love

The Supremes,

...you'll definitely love
The Dramatics.

Larry.

Sing something to her.

(SINGING) Baby

I'm for real

I said I'm as real

As real can get

Oh, my God!

You can really sing.

It's who I am, you know.

I sing. It's who he is.

We were just gonna go
get something to eat. A

friend of ours is
staying at the annex.

Would you like to join
us?

I mean, yeah. I could eat.

Fred, you hungry?

Yeah, I can eat.

JULIE:

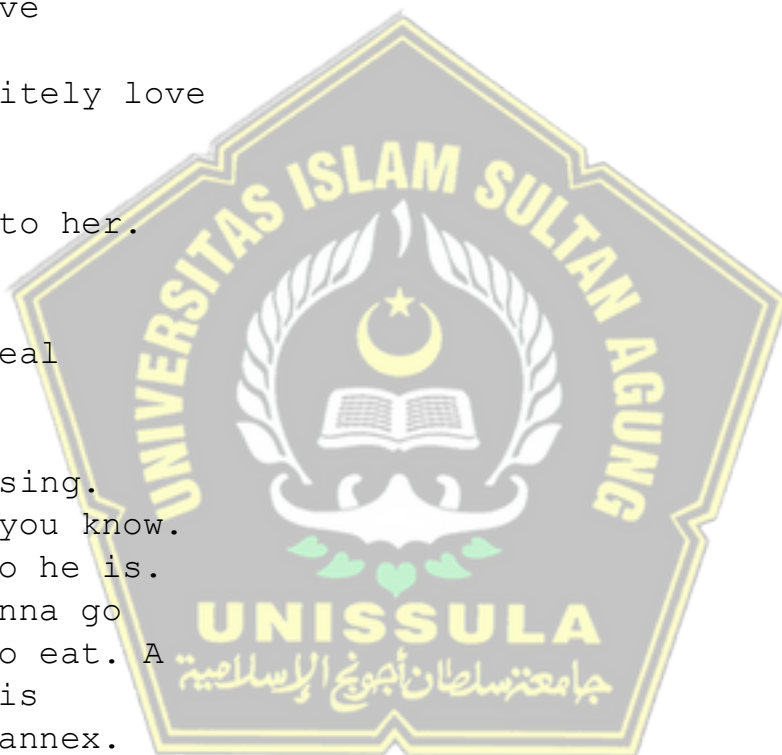
Let's go.

How you doing?

Good.

How are you?

(SOUL MUSIC PLAYING)



(TELEVISION BLARING)

(SAUSAGES SIZZLING)

Mmm...

We looking good!

KAREN:

Mmm.

We're starving. You
know I got something
for y'all to eat.

Okay.

- Hey, babe.

- Hey!

CARL:

Hello!

KAREN:

CARL:

It's a nice joint, man.

AUBREY:

LARRY:

Sit down, take a seat.

Hey, Aubrey.

How you doing?

Hey, Karen.

JULIE:

when you meet someone
new, ...you're supposed
to say "Hi, hello!" "How
are you?" It makes them
feel comfortable. Nice
duds, man.

Thanks, man, I appreciate
it.

We were performing
earlier.

Watch out.

(LAUGHING)



LEE:

(MEN LAUGHING)

This guy. Okay.

CARL: right

there.

(LAUGHING)

LEE:

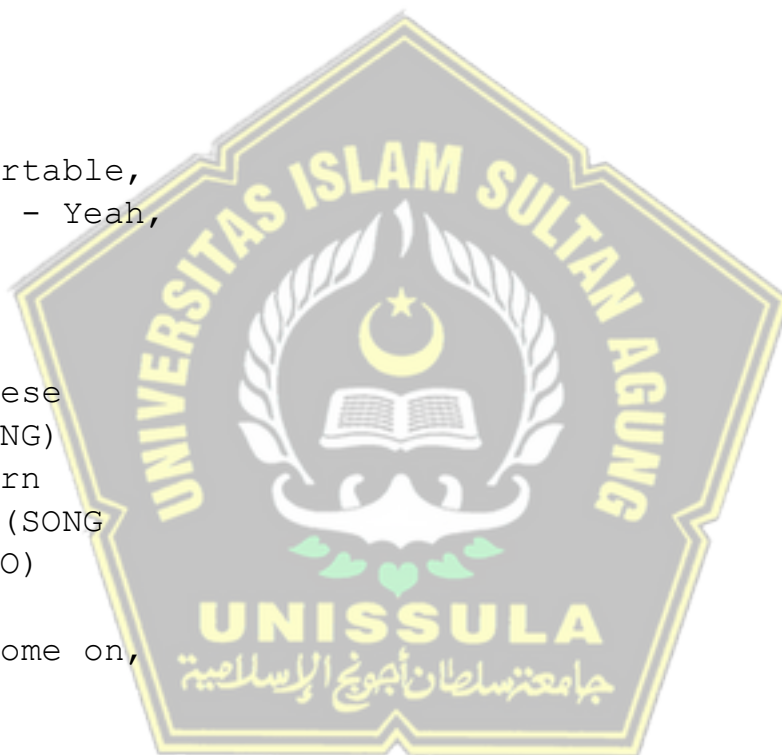
Hey, Julie,

(TAPS BED) ...the air
conditioning's real
nice over here. Real
nice, huh?

LARRY:

The bed's comfortable,
too. (CHUCKLES) - Yeah,
that's nice.
- Yeah?

CARL: one of these
joints. (MOUTHING)
Aubrey, man, turn
that radio up. (SONG
PLAYING ON RADIO)
(CHUCKLES)
(MUSIC STOPS) Come on,
fellas, please.
(VOLUME OF
JAZZ MUSIC INCREASES) Can
we please let Trane speak?
What the hell?
That's beautiful.
So sad that he died.
He was young, right?
He was 40.
But he used his years. Let
me tell you, that man
lived. Unfortunately, it
was heroin. Now, we know
Trane did not overdose.
Don't put a rumor on that,



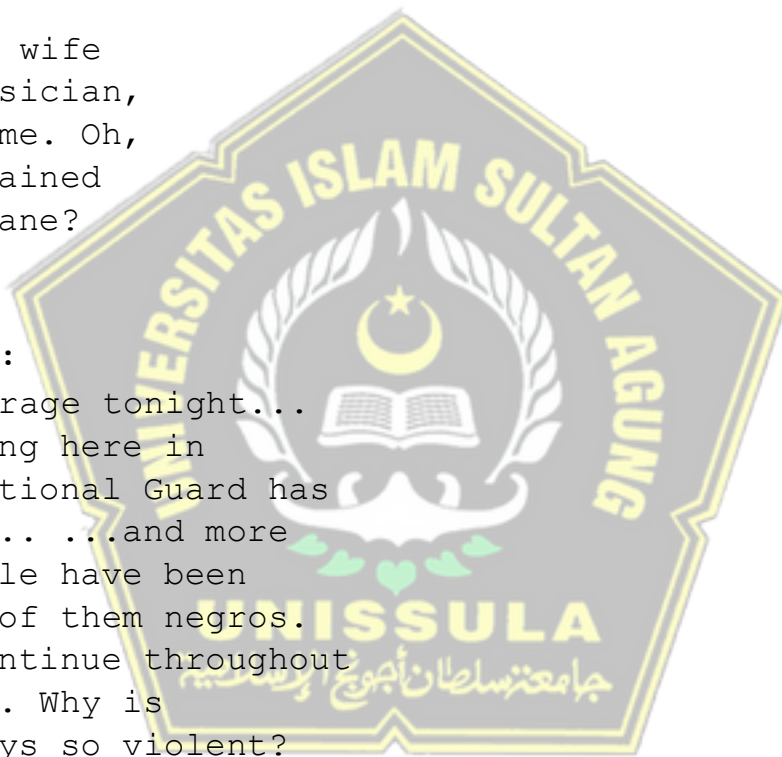
man. I didn't say Trane overdosed. But John Coltrane was a junkie for years. Love Supreme Trane was high on dope. I'm not saying that's taking anything away... ...from the man as a spiritual example. He's one of my many saints. But heroin is what killed his liver. I heard the FBI poisoned him. FBI. You wanna know how I know?

John Coltrane's wife is a Detroit musician, ...same set as me. Oh, so now you a trained expert on Coltrane? (CHUCKLES)

MALE NEWSCASTER:

Continuing coverage tonight... ...of the rioting here in Detroit. The National Guard has been called in... ...and more than 3,200 people have been arrested, most of them negros. Updates will continue throughout our broadcast... Why is everything always so violent? You ask your people that? Try a little revolution with the English, ...all that "liberty or death?" That ain't so non-violent at all.

LARRY: I highly doubt she understands your logic about liberty and death. (LAUGHING) Well, let's put it in layman's terms. Slide over, stripes.



You see, ...you white,
ain't you?

(GASPS)

Brother.

You white, right?

See, y'all don't

have to deal

with... ...the

police nearly as

much as we do.

Unless, of course,

you're some...

Uncle Tom handkerchief

head, you know? It's

like... When you're

black, it's almost

like... ...having a gun

pointing right at your

face. You understand

that?

It's like this.

Hey, boy!

Get your hands off my

plate.

Put the hot dog...

Step away from the

mustard!

Put your hands down!

Don't... You nervous?

- You're making me

nervous!



- **LEE:** This like police
brutality or something,
man. Oh. Oh... So you
gonna tell me how to do
my job now? - I'm not...

- So now you're the police
officer.....that tells
me how to do my job on
my street? What you
doing on my street,
nigger? See, that's the

way they like to express themselves. You know, "My street, my house, my car." That way they can take everything from you. - Larry.

- So again. What you doing on my street, boy?

LEE:

wrong, officer? Did you do something wrong? I ought to blow your head right off. Get that gun off me, man.

- Or what, boy?

- I said, get that gun off...

(GUNSHOT)

(SHRIEKS)

JULIE:

Oh, my God!

You shot him! Carl!

(LEE WHIMPERING) Lee!

CARL:

have made a move.

Lee?

Hot dog, please! (LAUGHS)

(ALL

LAUGHING) -

KAREN:

- **JULIE:**

- **AUBREY:**

- **KAREN:**



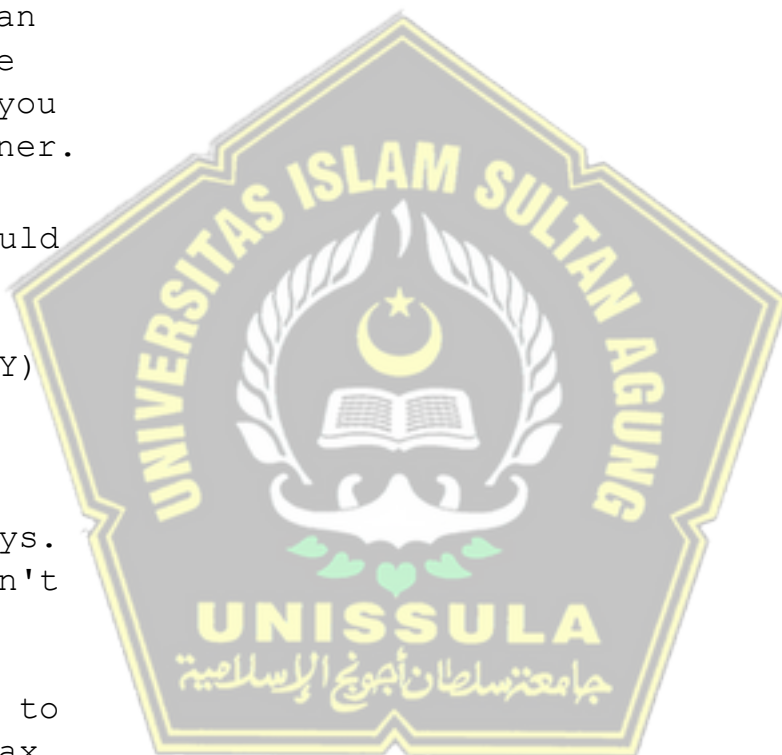
You're nuts!
It was just a starter
pistol.
It just starts races.
It don't kill nobody, -
...it don't hurt nobody.

- **KAREN:** I'm just
demonstrating
white power. So
am I, honey.
Sweetheart, baby,
it was just a
joke. Y'all can
go and get the
hell out, ...you
and your partner.

(ALL LAUGHING)
Thought they could
take a joke.

(LAUGHING)
(IMITATING LARRY)

I'm performing.
(LAUGHS) Sorry,
Larry, they're
usually nice guys.
No, come on. Don't
let those fools
bother you. Why
don't we all go to
my room and relax
for a little bit?
We told a friend
we'd drop by.



JULIE:

Come on.
Find me later.
See you!

CARL:

everybody should know.

AUBREY:

But you scared them off,
man.

But Karen though...

(SMACKS LIPS) She
was looking at me.

- Karen wasn't looking at you.

- Karen was feeling me, man.

She was like, "Hey,
Aubrey!"

I was like, "Hey, Karen!"

POLICEMAN:

Disperse or you will be arrested.

AUBREY:

(MEN LAUGHING) We
should teach these
pigs a lesson.

LEE:

talking about, Carl?
Them right down there.
(LAUGHS)

LEE:

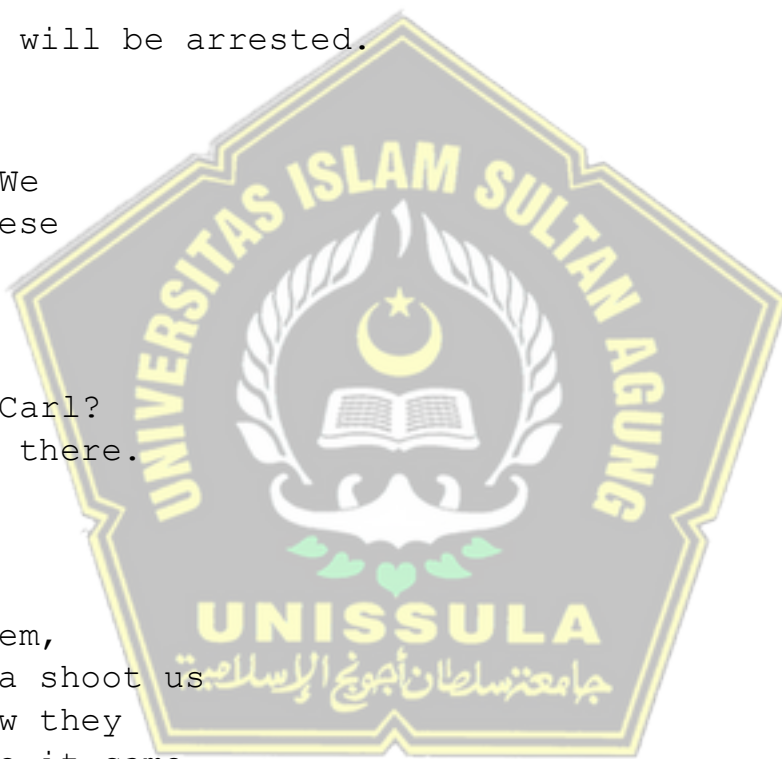
if you shoot them,
...they're gonna shoot us
back, right? How they
gonna know where it came
from, Lee? - It's not
even possible.
- Just calm down, man.
Man, you chicken.

LEE:

in here enough.

CARL:

They need to understand...
...that they can't be
picking on us all the



time. Y'all gotta be with the program! We're gonna get our asses beat! One, two.

Would you...
(GUNSHOT)

SOLDIER:

Get down! Hit the deck!
You guys okay?

- Who's shooting?
- From down there, maybe? It could be any one of those buildings. Did you just hear that gunshot, baby? No, I didn't hear anything. Anyway, you know if I get a record deal, ...we gonna drive a Cadillac, right? (CHUCKLES) Look, check him out!

(LAUGHING) Run, Mr. Cracker, run!
(GUNSHOTS)

ROBERTS:

EDDIE: By the Algiers, could be a sniper.
(GUNSHOTS) - Mike?

- I'm okay!
I didn't get hit!
Keifer Command, this is Warrant Officer Roberts.

EDDIE:

ROBERTS:



Army taking sniper
fire. Algiers Motel
vicinity, on Virginia
Park.

CARL:

(LAUGHING)

- **LEE:**

- **AUBREY:**

CARL: what it's like to be
black. (LAUGHING) Police 2-
4, potential sniper...

- ...in the area.

- Army taking fire.

DISPATCHER 1:

Near the Algiers Motel...
...on Virginia Park.
Sniper on the roof.
Sniper fire, sniper fire,
Virginia Park.

DISPATCHER 2:

fire near the Algiers
Motel. 10-4, on the way.

(TIRES SCREECHING)

(SIREN WAILING)

DISPATCHER 1:

Virginia Park, sniper on the roof.

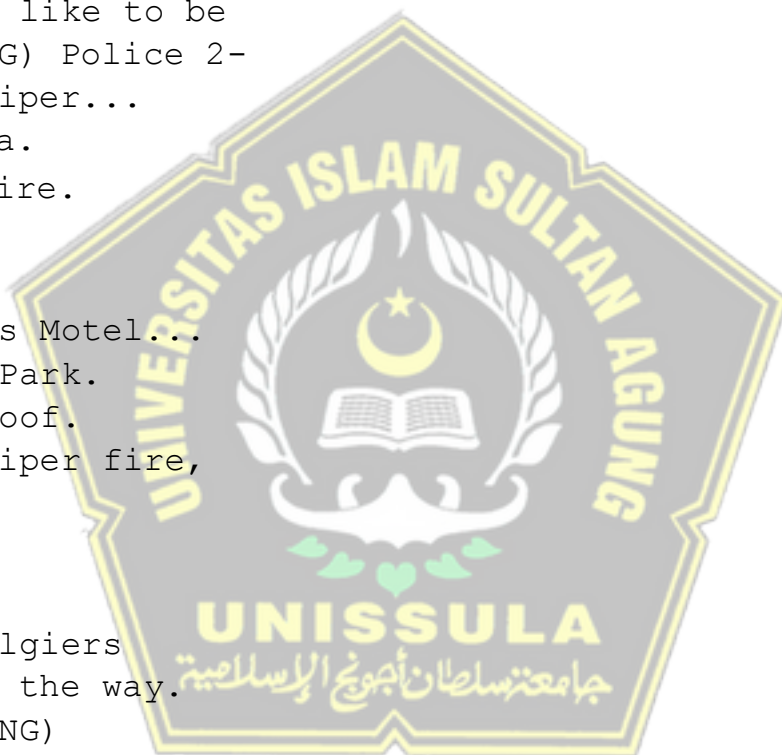
DISMUKES:

Lock the whole place up!

(PANTING) Let's find that
motherfucker.

(GUN COCKS)

(DOGS BARKING) Anyway, my boy
Fred was just telling me...
...that the rioting is getting



so bad, ...even Ford's
thinking about shutting down
assembly for a day. Larry,
that's terrible.

LARRY: Maybe we should
make the most of it. In a
time of hate, love does
become more important.
Maybe the most important.
Why don't you come over
here and visit me? We got
a swimming pool and I
think... ...we need to
spend some time together.
My mom says I can't leave
the house.
But I want to.
Your mama, right.
- Give me some shells.

- **DEMENS:**

Thanks.
(GUNS COCKING)
(PEOPLE CLAMORING)

SOLDIER:

Move forward!
(SHOUTING)

SOLDIER 1:

Left hand, top window!

SOLDIER 2:

Spread out to the side!
Hey, y'all, there's a
bunch of police outside
right now. (SOLDIERS
CLAMORING)

AUBREY:

Why would I be playing?
Yo, is they lost?



SOLDIER 1:

CARL:

What you mean? I don't
know. I don't know, man,
but it look like...
...they coming right
toward the house.

SOLDIER 2:

stand there! Move up!
Get in position!
- Close the windows!

- **SOLDIER 2:**

Hide everything!
Turn the lights off!

SOLDIER 2:

(GUNSHOTS)
(ALL SHOUT)

AUBREY:

LARRY:

did you hear that?

FRED:

I gotta go!
They're shooting us.
Larry!
Fred, you good?
You good?

AUBREY:

I don't wanna die, man!

CARL:

We gotta get out of here!

- **AUBREY:**



- **LEE:**

- They can't do
this to us.

- **LEE:**

They can't do this to us.

- **AUBREY:**

- **LEE:**

(GASPING)

SOLDIER 2:

Go. Go. Go. Go.

(SHOTGUN BLAST)

(SHOTGUN BLAST)

(GROANS)

SOLDIER 1:

(GASPING)

Clear!

FLYNN:

(GASPING)

POLICEMAN:

(WHIMPERING)

(SIREN WAILING)

(TIRES SCREECHING)

(POLICEMEN

SPEAKING INDISTINCTLY)

Hey, do you hear that?

Fred, stay low!

(BREATHING HEAVILY)

Police! Get on the
floor! Get the fuck
against the wall right

now! (OVERLAPPING
SHOUTING) All right, all
right!



FRED:

(SHOUTING CONTINUES)

FLYNN:

LARRY: a
fucking gun!

FLYNN:

behind your back! -
Have you got a firearm?
- No!

Have you got a fucking weapon?
(SHOUTING UPSTAIRS)
(CARL GASPING)

POLICEMAN:

- Come here! Come on!
- Why you doing
this? Get him the fuck
downstairs now. - Get
the fuck out of here
now!

- **DEMENS:**

- **FLYNN:**

- **DEMENS:**

(WHIMPERING) Put your
hands on your head and
relax. Just calm down.
Sit down.
Put your hands on your
head.
Move the fuck downstairs!
Go!

LARRY:

Don't pull, man!
Police! Put your hands



on your head!

GREENE:

(JULIE GASPING)

KRAUSS:

Against the walls and
doors!

All of them! Against the wall!

LARRY:

Walls and doors!

I didn't do nothing!

I don't have nothing!

(SHOUTING CONTINUES
IN HALLWAY)

FRED:

(GUN COCKS)

(COCKS GUN)

Anybody in
there?

No, sir.

(GRUNTS)

(GASPS) Get the fuck
up! Get up!

Get downstairs! Go!



- **FLYNN:**

- What's going...

(SHRIEKS) What're
you doing here?

(SHOUTING)

POLICEMAN:

the ground! Get

down! - **LEE:**

- **POLICEMAN:**

(OVERLAPPING SHOUTING)

KRAUSS:

Don't look at me!
Against the wall,
bring them all down!

POLICEMAN:

KRAUSS:

the walls and doors!

POLICEMAN:

and stay against the wall.

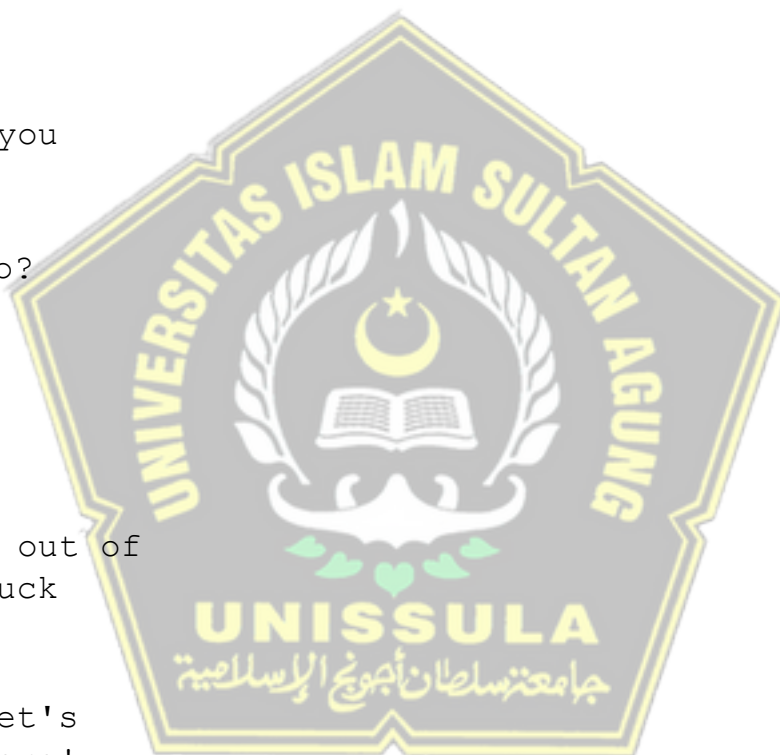
KRAUSS:

down here!
Let's go!
(GRUNTS) Don't you
fucking move!
- Get them, go!
- What did we do?

DEMENS: shut
your mouth!

FLYNN:

the fuck... Get out of
here! Get the fuck
downstairs!
(OVERLAPPING
SHOUTING) Go! Let's
get them down here!



POLICEMAN:

Down the stairs! Let's go!

- **KRAUSS:**

- **FRED:**

AUBREY:

My arm, man! Stop!

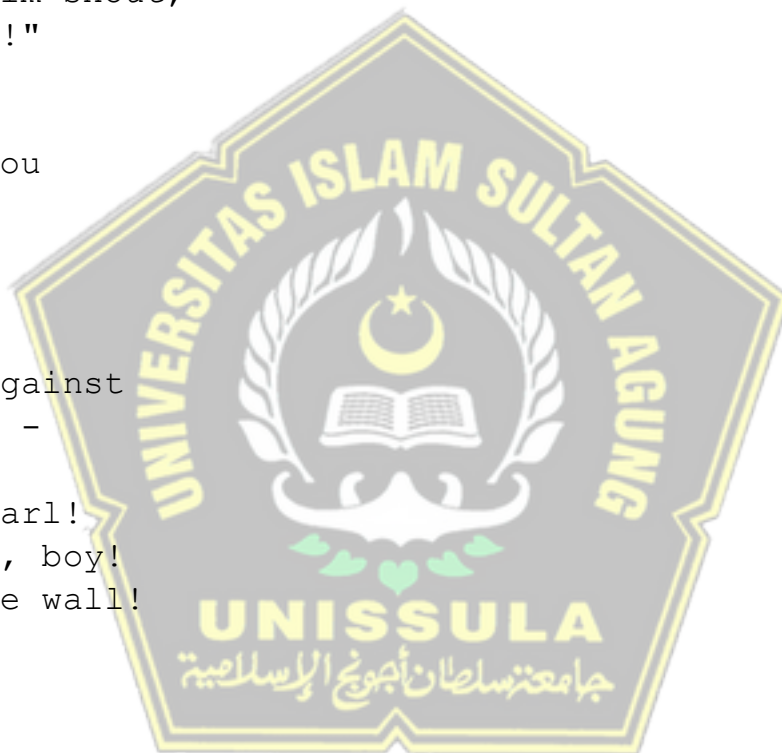
We didn't even do
anything!
Shit!
(ALL GRUNTING)
(INDISTINCT SHOUTING)

AUBREY:

AUBREY:

What happened?
Fella here had a knife,
tried to go for my gun.
Yeah, I heard him shout,
"Get off my gun!"
Yeah, it all
happened pretty
fast. I guess you
had to defend
yourself.
(WHIMPERING)

LEE: Get back against
the wall! Move! -
Chill!
- They killed Carl!
Don't be stupid, boy!
Stay against the wall!
Okay, okay.



AUBREY:

filled with blood. They killed him, man.
Shame.
A young kid like that.
Still, he might be the
shooter. We need to find
out.

AUBREY:

They killed him, man.
(AUBREY SOBBING)

AUBREY:

They killed our friend.

KRAUSS :

with the girls? I
found them with the
big nigger down the
end. Same room?
- You find anything?
- Nothing.

No gun?

No.

Some bad news.

One of the guests is dead.

(SOBBING) He tried to
take a police officer's
weapon, ...ended up
getting shot.

Carl Cooper.

AUBREY :

(SOBBING)

(SOBBING) May he rest in
peace. Amen.

Amen. Now let's not be
stupid in this situation.

(JULIE SNIFFLING) We still
have a crime scene here
and you're all suspects.
Each and every one of you.

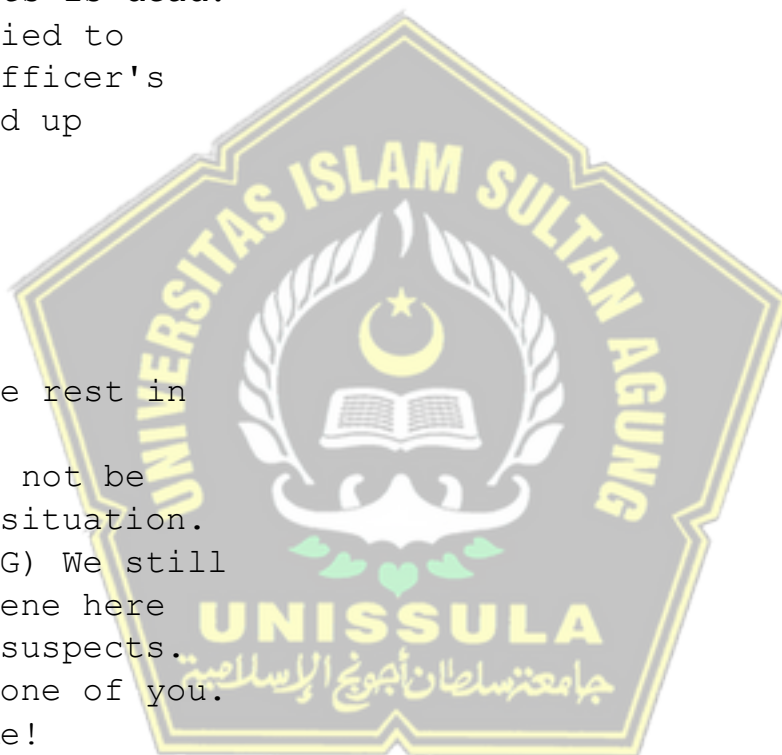
Don't look at me!

Turn around, face the
wall!

(BREATHING SHAKILY)

(SOBBING) Was Carl
the one doing the
shooting? Huh?
Somebody better start
getting honest with
me. (ALL SOBBING)

(FOOTSTEPS ON THE
STAIRS) Hey! I want that
gun! We looked around,
we didn't find a gun.



Doesn't mean it's not here! Go find it! You, too! I got nothing against you people. But you need to tell me where the gun is. You need to tell me...

...who was doing the shooting. I'm only gonna ask so many times. Who did the shooting?

We don't know.

You do fucking know! You were upstairs, who was doing the shooting? - Who was doing the shooting? - You doing the shooting, man! Lee!

LEE:

Carl ain't got no gun. What's that? You're the ones out here killing people! Say that to my face! I said, Carl ain't shoot nobody, man! Yeah, all right.

(GRUNTING)



MICHAEL:

(KAREN SOBBING) Stop your goddamn crying! Face the door!

You, too. Face the front!

(GASPING) Why don't you pick that up and defend yourself? Hmm?

It's easy, look. You sure you don't wanna try and stab me? (GASPING) I'm not gonna play your game.

FLYNN: That would
just give me an
excuse to do...
...what we both know
is gonna happen
anyway. Right? Man,
y'all some crazy
crackers! (GRUNTS)

GREENE:

(AUBREY SOBBING)
(LEE COUGHING)

FLYNN:

You still a cracker.
(COUGHS) Shut the fuck up,
all right?
Shut up.

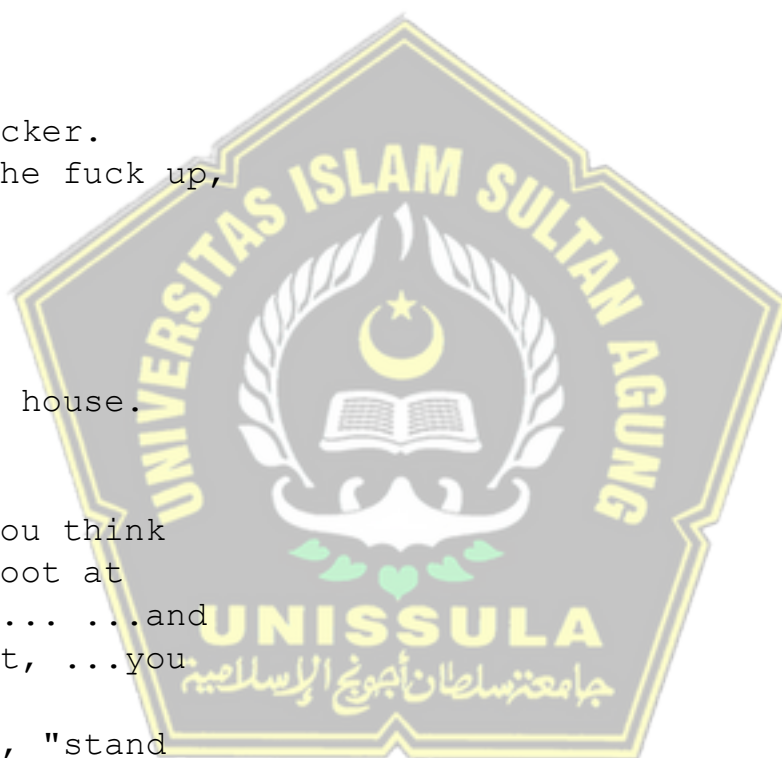
KRAUSS:

shooter in this house.
Was it Carl?
Let me tell you
something. If you think
that you can shoot at
innocent people... ..and
get away with it, ...you
are dead wrong.
My partner said, "stand
up." - Look, I'll take
him.
- So stand.

DISMUKES:

I'll take him with me.
Come on, come on.
- Come on.
- Get the fuck outta here.
(GROANING)

KRAUSS:



I got all night, people.
Nobody's gonna
talk? Nobody knows
who the shooter
is?

AUBREY:

Please, God. Please, God.
Nobody's going to admit
shit?

All right.

Then start prayin'. Start
praying. What's the
matter, boy? You don't
pray? You don't go to
fuckin' church? - Start
praying!

- **AUBREY:** Forgive our trespasses
as we forgive those that trespass
against us.

KRAUSS:

kill you, one by one,
...until you tell me
exactly what is going on
here.

AUBREY:

the blood of Jesus,
God. I'm just gonna
assume you're all
criminals. Because if
we're honest, you
probably are. So let's
hear it.

Let's fucking hear it!

Pray! Do it loud!

(GRUNTS) You don't

sing that gospel

shit? (SINGING) My

way There you go,

now we got two of

'em.



AUBREY:

of our hearts, God.
What about you?
Your grace is with me You
are not praying. I'm not
hearing shit out of you.
- Mary, full of grace...

- **KRAUSS:** You may need a
little fuckin' help to
know how to pray. (GRUNTS)
(ALL PRAYING)
You are near me

JULIE:

Hail Mary, full of grace.
When my life He's really
fuckin' praying.
It's not bad.

(LAUGHING)

(MUSIC PLAYING)

(LEE COUGHS)

(MUSIC SHUTS OFF) All
right, check the room.
Under the beds and in
the drawers. Okay?

(CLATTERING)

(SHOUTING AND CRYING)

They're gonna kill us,
man.

Why? You gonna be crazy?
They the ones that's acting
crazy. They lost they mind
when they seen... ...a
couple white girls in a
room with a black man.
They're lookin' for a
sniper, okay? But Carl
wasn't no sniper, man. So
if a guy goes for your gun,
...you gonna let him have
it because he's black? Come
on! A cop has a shotgun



like yours, right? You hold
that tight with two hands.
How you even gonna try to
take that? Lotta ways.

(SIREN WAILING)

(BOTTLES CLANGING)

(GRUNTING) There's
no guns in this
whole motel...

...except the ones
these cops brought.
There's no guns.

(PANTING)

(SIGHS)

We takin' something
for those crazy boys.
Pick 'em up.

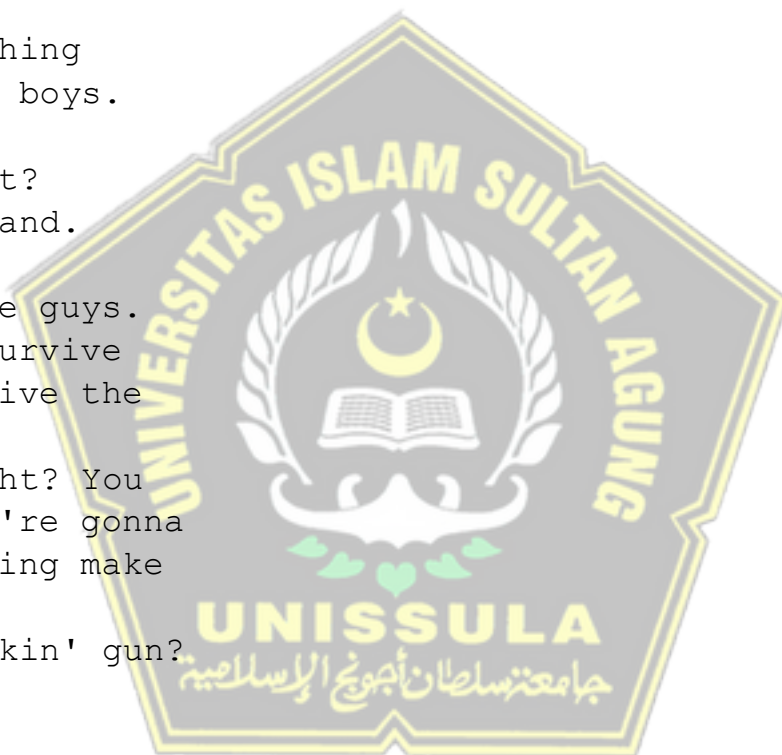
What's the point?

Look, I understand.

Okay? But don't
antagonize those guys.
I need you to survive
the night. Survive the
night.

(SIGHS) All right? You
don't think you're gonna
talk? I'll fucking make
you talk.

Where's the fuckin' gun?



FLYNN:

Get the fuck up!

You gonna tell

me where the gun

is? - **FRED:**

- **FLYNN:**

(GRUNTING)

FLYNN:

Stop fucking lying to me!

Where's the fucking gun!
I swear to God, I'll pull
the fucking trigger!
Where is it?

AUBREY:

I swear...

FLYNN:

SERGEANT:

What's going on? I gotta
tell you, Detroit PD is
going nuts in there. What
do you mean?

Looks like they're
terrorizing suspects,
...beating and so forth,
trying to get a
confession. Well, that's
not correct, they got
their civil rights. That's
what I'm saying.
Don't look right to me.

FLYNN:

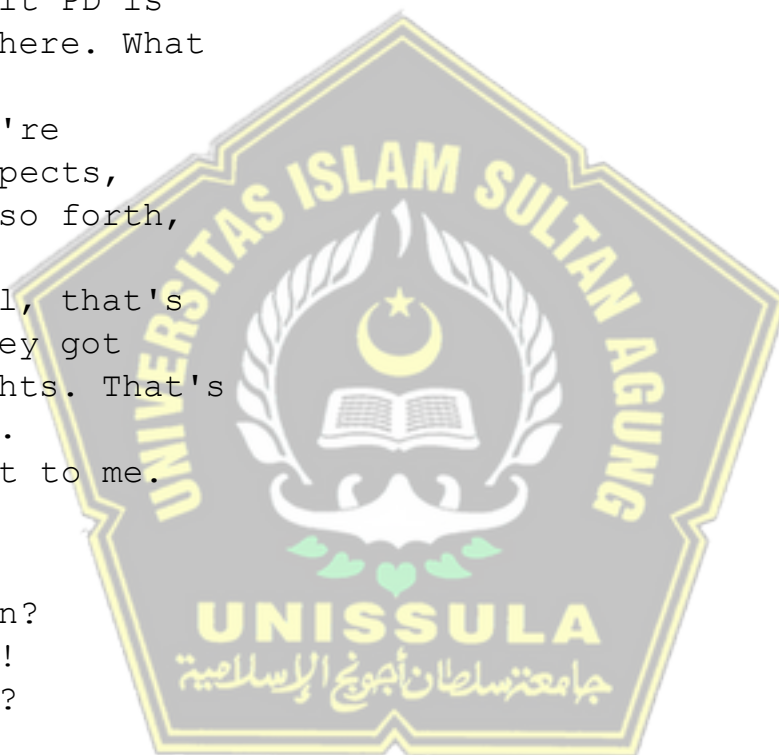
that fucking gun?
Don't lie to me!
Where's the gun?
All right.

Let's let them have the case. I
don't wanna get involved in any
civil rights mix-up, you know?
Let's go.

(SIREN WAILS) - Where's
the fucking gun!
- I don't know!

FLYNN:

You people are always
lying!
Who's the shooter?



KRAUSS:

No.
All this looks
stolen. I searched
the whole room,
myself. He wouldn't
even tell you, huh?
All right.
Get Demens to watch the
line.
Come with me.
Get in there. Quickly.

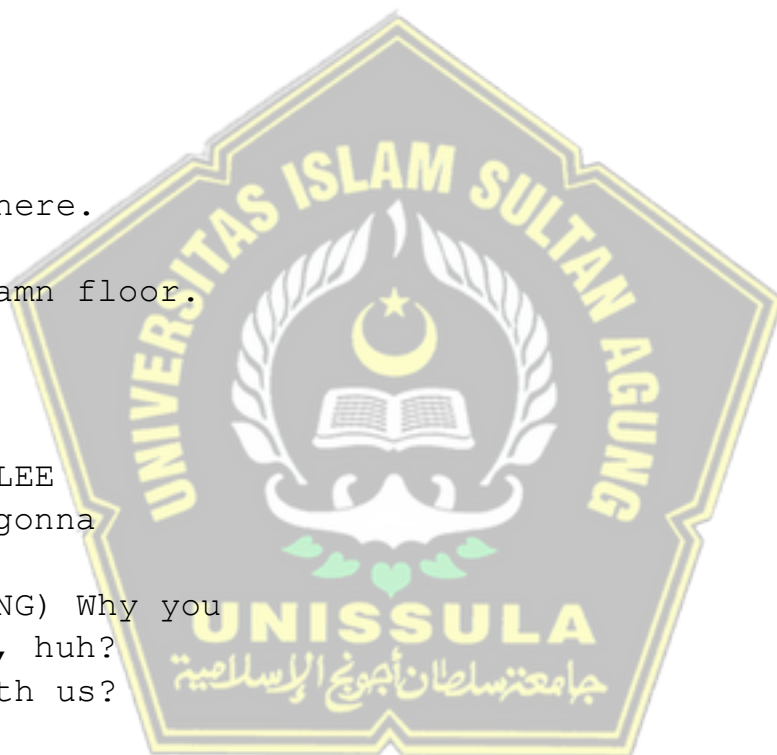
- **LEE:**

- **KRAUSS:**

Come on!
We need you in here.
Get the...
Get on the goddamn floor.
(GROANS)

LEE:

do this, man. (LEE
SOBBING) We're gonna
hold the line.
(GIRLS WHIMPERING) Why you
gotta fuck them, huh?
What's wrong with us?



KRAUSS:

You need to tell me...
...where the gun is and who
the shooter is... I swear
to you there's no gun.
There's no gun, man!

KRAUSS:

I will kill you.

LEE:

(SOBBING)

Okay.

I don't know nothing, man.

No!

(GUNSHOT)

(MUFFLED SCREAMS)

AUBREY:

He shot him. He shot him.

DEMENS:

(ALL SOBBING)

KRAUSS:

Be still and stay quiet,
...or the next one is for
real.

Understand?

This'll make 'em talk.

Watch this.

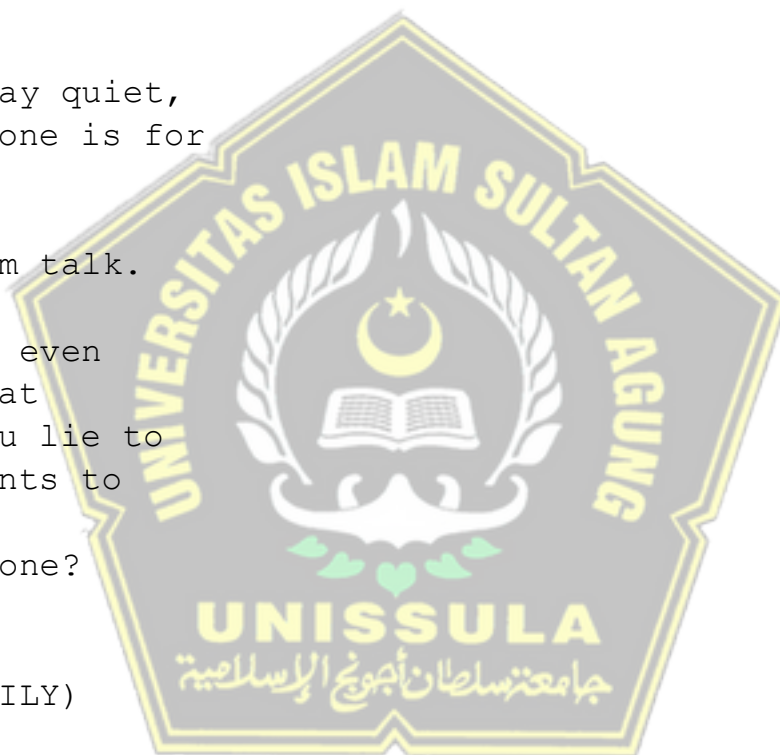
That one didn't even
kick. That's what
happens when you lie to
us. Who else wants to
kill one?

You wanna kill one?

Okay.

All right.

(BREATHING HEAVILY)



MICHAEL:

I didn't shoot nobody!

- Officer, wait!

- Shut up!

MICHAEL:

ROBERTS:

Get the fuck in there. I
told you I don't know
where the fucking gun is,

man. - You looked for it,
right?
- Shut your mouth! Hey,
man. You gotta tell me
where the gun is so all
this can stop. - Where's
the gun?
- I don't know.
- You can't do this shit!
- Shut the fuck up!
(GUNSHOT)

AUBREY:

(GIRLS CRYING)

KRAUSS:

You think we're bluffin'?
This is Detroit.
We don't bluff.
(WHISPERS) Now, be
quiet, ...or the next
one will be for real.
(DOOR OPENS)
(DOOR SHUTS) I
killed that nigger.
There you have it.

AUBREY:

Oh, my God.
Get your goddamn hands
off her. Turn around.
What's your part in all
this, huh? Probably know
where the gun is.
Probably know who the
shooter is. I don't know
what you're talking
about.

KRAUSS:

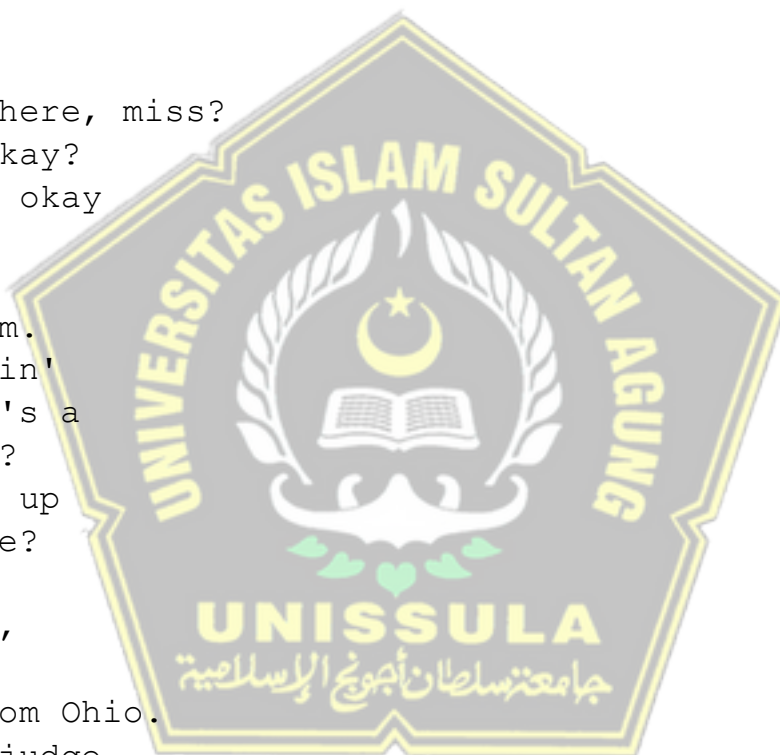
And you're lyin' to me.
Get away from me!



You think you'd get a pass
'cause you're white?
No, whore. You don't.
Find out what she knows.
It's okay. Easy, easy.

KRAUSS:

I'm not gonna tell you
again.
It's just you and me.
Take a seat.
(FLYNN SNIFFS)
Sit down.
Sit down.
Ouch.
You all right there, miss?
Is everything okay?
(SCOFFS) You're okay
though, right?
Don't touch me.
Try to keep calm.
What are you doin'
living here? It's a
hotel, isn't it?
Yeah. So you're up
here for a while?
Some, uh,
...prostitution,
maybe?
I'm visiting from Ohio.
My father is a judge.
And your father,
he knows you're here,
right? Living amongst the
blacks?
Are there black people
here?
I didn't notice,
I'm colorblind.
Really?
What color am I? Blue?
(CHUCKLES) You look
yellow to me, sir.



(GRUNTS) - You're working prostitution.

- No!

(SOBBING)

(CHAIR SCRAPING)

FLYNN: You're fuckin' these black guys, right? They're kids. What's the matter with you? I'm trying to protect you, miss. Stay there.

She's a hooker.

All right, fuck it.

Come here.

So, you are the pimp.

No, sir.

I think you're mistaken.

(GRUNTS)

- Fuck!

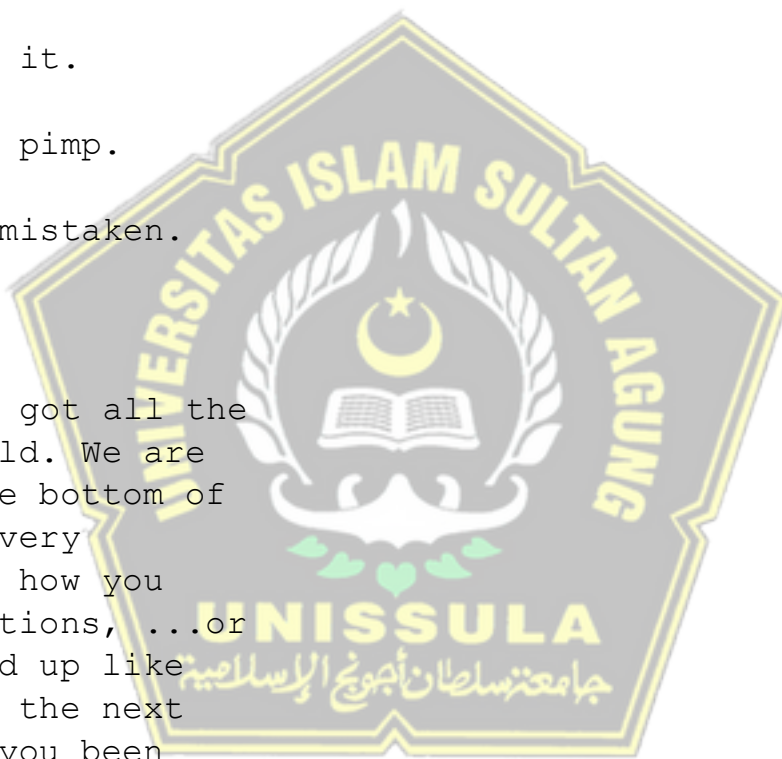
- **KRAUSS:** We've got all the time in the world. We are gonna get to the bottom of this. So think very carefully about how you answer our questions, ...or you're gonna end up like your friends in the next room. How long you been pimpin' out these young girls, huh? Destroying their bodies and minds. I just met 'em. I ain't pimpin'. I just got back from the war.

You're a veteran?

Yes, sir.

(GRUNTING)

(GASPS)



KRAUSS:

do you think I am?
You wear army green,
...you try to be a
fucking serviceman.
We don't need pimps
in the army. Probably
drove a fucking
supply truck. (GREENE
GROANING)
I was airborne. (WHIMPERS)
(THUDDING)
(GREENE GRUNTING)
(GUNSHOTS)

OFFICER 1:

OFFICER 2:

Move to cover!
Get down! Get down!

OFFICER 1:

(GUNSHOTS)

- **OFFICER**

1:

- **OFFICER 2:**

(GUNSHOT)
Down, down!

OFFICER 1:

They're running up Euclid!

- **OFFICER 3:**

- **OFFICER 4:**

OFFICER 5:

Who's got eyes on him?
Don't worry about it. If



it was anything, they'd
grab us. (GRUNTING)
(BREATHING HEAVILY)
Larry, what are you
doin'?
Larry.
Get back on the wall.
Let's get the fuck up
outta here.

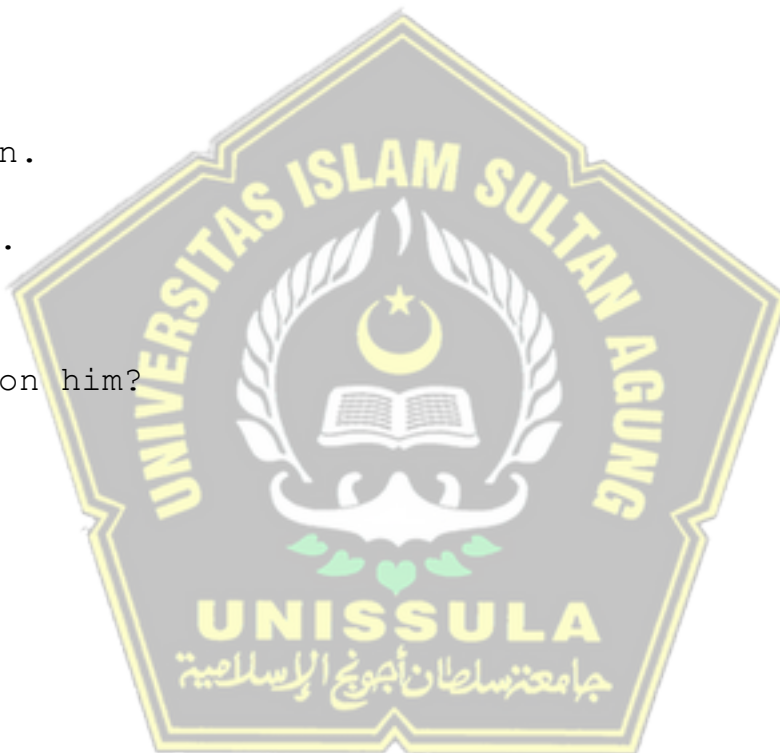
AUBREY: come
back. We can.
Let's go.
No.

FRED:
Come on. Come on.
Fred, let's go.
No, Larry. Stop.

OFFICER 1:
Who's got eyes on him?

OFFICER 2:

KAREN: just
breathe.
(SHUDDERING
BREATHS)



AUBREY:
I'm here, I'm here.
(GASPING) Come
on, come on.
Stay the fuck away.
(OFFICERS SHOUTING)

OFFICER 1:
Check all those windows!
Hold your perimeter!

FRED:
You hear that?

Shut up!

OFFICER 2:

Covering fire! Put it
down!

Fire! Fire!

(GUNSHOTS)

LARRY:

FRED:

- **OFFICER 3:**

- **OFFICER 4:**

ROBERTS:

All right, it's clear.
Snipers everywhere,
tonight.

OFFICER 5:

(CONVERSING INDISTINCTLY)

DEMENS: buddies out
there, huh? Is that who
was shooting at us? Huh?
What do you gotta say?

(PANTING)

Fuck!

GREENE:

Paratrooper, eight years.

Two deployments.

(PANTING) Honorable discharge.

- This is a fake.

- No, sir.

- This your girl?

- **GREENE:**

What's his name?



I don't know.
His name is Karl Greene.
I wasn't asking
you, I was asking
her.
You just said,
"What's his name?" You're
lucky I haven't broken
your fuckin' neck, yet.

GREENE: All right, man.
I see what you're
trying to do. I'm not
gonna cause any
trouble, okay? But I'm
not gonna lie down for
you, either. What are
you doin' in Detroit,
huh? Like everybody
else, I'm lookin' for
work.

KRAUSS:
and joined another.

GREENE: All right. Get
this motherfucker back
in line. Give me back my
government card, man.

(DOOR OPENS)

(GREENE GROANS)

(GRUNTS)

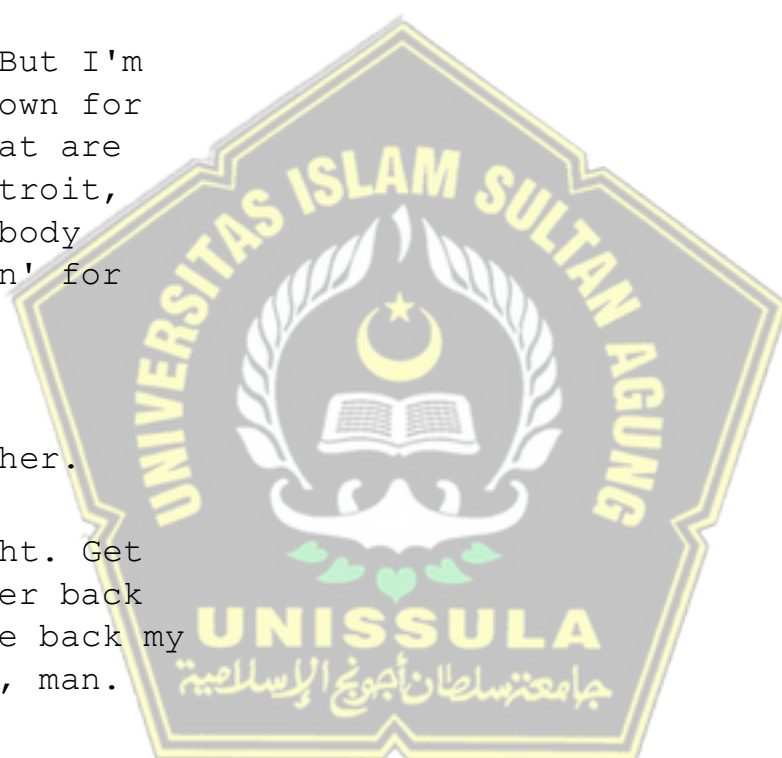
(WHIMPERS)

(DOOR CREAKING)

(BREATHING SHAKILY)

(SHUSHING) Why don't you
get outta here? Run out
the back door. Run.

Right now, go! You
know the one who was
praying? He's okay,
it's not him. And you
can scratch off G. I.



Joe. That little twerp
with the big, fuckin'
prayer. Yeah, it's not
him. That leaves us
with the big
motherfucker who's in
that room. I like him
for it.

- Okay.

- Yeah.

Flynn.

Fuck!

He's escaped.

Well, we need another one.

I know.

(WHIMPERS)

(DOOR OPENS)

(GASPING)

(DOOR SHUTS)

Still... Still no
gun.

So, who wants to go next?

Hmm?

KAREN:

Please, please, please.

Please. Just, please,
please.

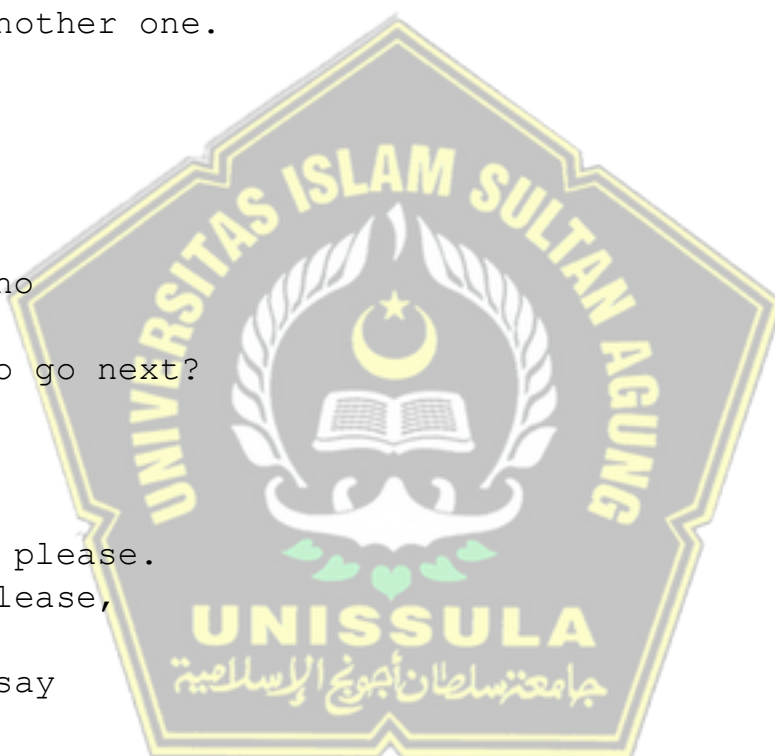
Officer, can I say
something?

There we go.

Yes, you can. I think you
have the wrong house.

'Cause nobody we saw...

'Cause nobody we saw here
was shooting at the
police. Please. It's
possible we made a
mistake. But I need to
know for sure. Can't let
a cop killer get away
with it, can I?



KAREN:

Please, please.

(ALL SOBBING AND WHIMPERING) How about you, sweetheart?

You wanna be next?

KAREN:

KRAUSS:

(KAREN STAMMERING)

KAREN:

KRAUSS:

KAREN:

KRAUSS:

You wanna just die now...

KAREN:

KRAUSS:

kill the others first?
Which one, huh? Which one?

(KAREN SCREAMING) Get her outta here. Jesus! And her! Up! Upstairs!

JULIE:

(SCREAMING AND CRYING)
Shut up!
You wanna cry, huh?

KRAUSS:

FLYNN: I'll give you something to cry about.



KRAUSS:

This one's coming with me.

FLYNN: You wanna cry, huh?
I'll give you something to
cry about.

JULIE:

(MUFFLED SCREAMING)

I guess there are no
weapons on your person.

(LOUD FOOTSTEPS

ASCENDING STAIRS)

Stay over there and
keep quiet. (DOOR
SHUTS) God. Aren't
you ashamed of
yourselves? You're
the one checking
out my tits. You're
having sex with
niggers. It's 1967,
asshole.

Honestly.

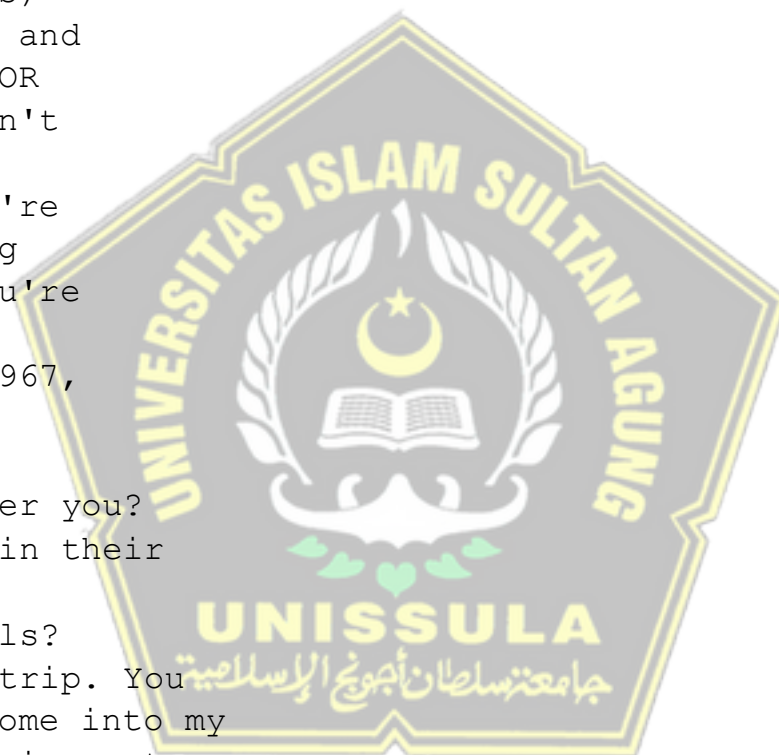
It doesn't bother you?
The Afro Sheen in their
hair?

The way it smells?

You're on some trip. You
think you can come into my
city... ...and pimp out a
bunch of young girls? I said
it wasn't like that. I don't
care if you were in the
army. I'll drown all you
pimps in the river until the
city's clean. You gonna
question them or I'm gonna
take 'em outta here.

KRAUSS:

Look. You might not be
such bad girls after



all. But be straight
with me.

Who was shootin' at the
National Guard out there?

Mister? I didn't see
anybody shoot at the
National Guard. I would
tell you if I had.

You would?

You can think I'm a slut if
you want, but I was raised
right. All right. I'm gonna
get 'em outta here. Let's
get you covered up, okay?
You too.

(DOOR OPENS)

KRAUSS:

Hey, can I get a hand?

(INDISTINCT CHATTER
ON POLICE RADIO)

Fuck.

Fuck those fuckers.
You're fucking
murdering those kids!
Why don't you stop
them?

JULIE:

He shot one of them!
Don't concern yourself.
They're just scaring them.
It's an interrogation
tactic.

Are you nuts, Mister?

I saw the bodies!

Those guys are
getting murdered in
cold blood.

(BREATHING SHAKILY)

ROBERTS: shoot the guy. It's
not real. I didn't shoot



that guy, and neither did the other. It's to get the guys to fess up about the location of the gun. Who said they even had a gun? I don't know. If they did, it was just a toy. It wasn't a real gun. Well, thanks for saving us.

We gotta head out.

KAREN: She means, are you gonna tell the police where we are? No.

(DOOR SHUTS)

(SOBBING)

JULIE:

We're gonna be okay.

But those boys...

(SIREN WAILING)

(GRUNTING)

Fucking stay there.

You see that? See that shit? That is your fault right there. Look at it.

You don't talk, that's what happens. Look at it.

(INDISTINCT POLICE

RADIO CHATTER)

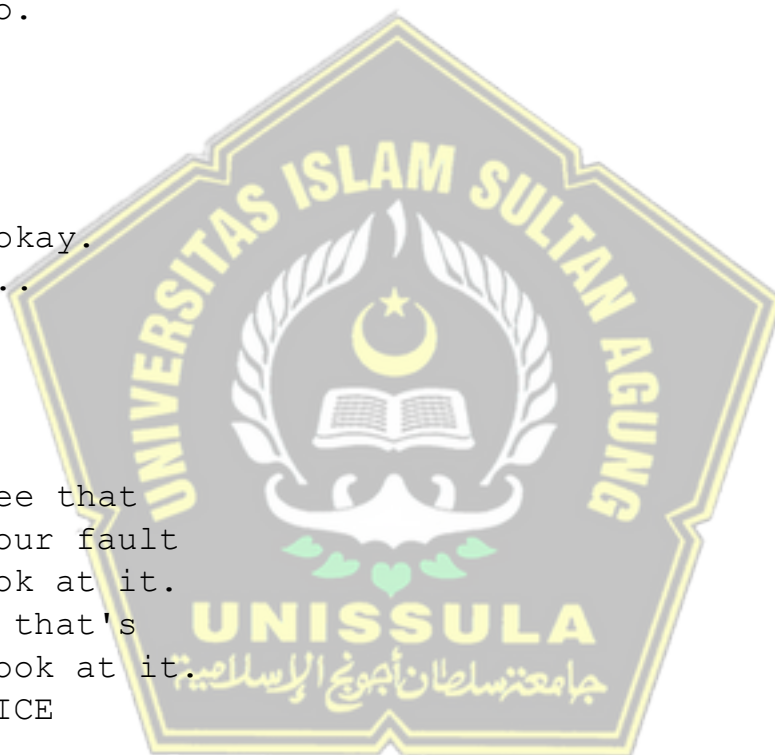
At ease.

That kid. Him. He was up there in the same room... ...as those other two delinquents.

Yeah. Let's get our confession out of him, ...vacate the premises, all right? - Okay.

- Demens should do it.

Do what? You haven't killed a



nigger yet. (CLEAR
THROAT) Uh... Well,
I don't know about
that.

KRAUSS:

What's the matter,
partner?
Problem?
Whatever you say.
Which one?
(GUN COCKS) Come with me.
I gotta ask you some
questions. Please.
(SOBBING) Please don't
kill me, please. Please
don't shoot me, please.
Where is the gun?

AUBREY:

I don't know. I swear to
God, I don't know. Please.
Please. I got no cause to
shoot you.

AUBREY:

shoot.
Please.

DEMENS:

AUBREY: shoot me, man.
I ain't never shot
anybody before in my
life. Please! I don't
know where... Please.
Please, don't...
(GUNSHOT)
(BREATHES HEAVILY)

KRAUSS:



(SOBBING) They fucking
killed him.
So that's done.
Good. Great job. I didn't
think I could do it, but I
did it. Boy, I feel funny.
Yeah. It's the right
thing.
He'll talk now.
What do you mean?
Another one bites the
dust.
I bet some of you thought
we weren't serious,
huh? Well, we still
don't have our gun...
...and we are running
out of time, people.
Who was the sniper?
Just be honest with us
so we can all go home.

KRAUSS:

DEMENS:

Jesus Christ, Marty.
We weren't actually
shooting the other
guys. We're playing
with them.
What do you mean?
Playing.
Playing what?
A game. A game to get
them to talk, scare the
shit out of 'em.
Interrogation tactics.
Fuck. This is
strictly
police
business.



ROBERTS:

let's move
out.

KRAUSS:

You don't have a knife.
- Fuck me.

- **DEMENS:**

Okay, listen. Listen.

(GROANS) -

Listen to me.

- Oh, fuck. He grabbed your
gun, all right, ...and
you warned him, okay?

(EXHALES HEAVILY)

And you were forced to shoot him, okay?

Line of duty. - Get your fucking story
straight.

- Oh, fuck.

Hey, get your head
straight.

I'm serious. All
right, just take
a minute. Stay
here.

(GROANS)

Oh, God.

(DOOR SHUTS)

Oh, fuck.

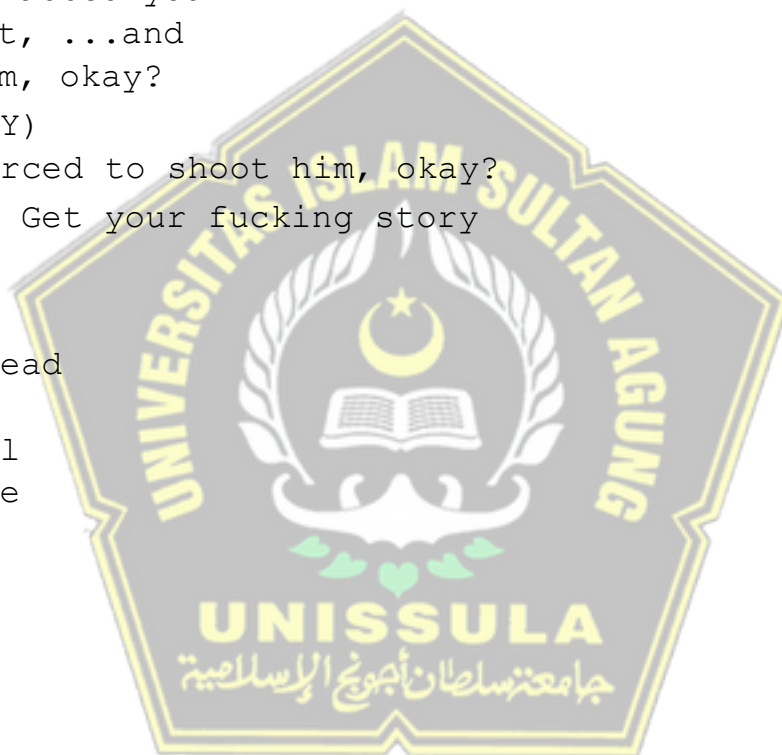
(GROANING) (WHISPERING) Marty
shot the guy.

What?

- He did?

- Yeah.

Point blank. We need to
wrap this up and get out of
here. We don't have a
suspect. Should we just
arrest them all? No, no,
not now. We just need to
get out of here, you know?



And... Us and them. If they're smart, they're not gonna say anything, all right? All right. Let's do this.

You come with me.

KRAUSS:

You're free to go. But you don't talk about this to anyone, ever. You understand?

'Cause I got your name, ...and I know exactly who you are.

I don't got your name. I don't know nothin' about you.

(WHIMPERING) Please don't kill me.

(SNIFFLES) Please don't kill him.

What's this here?

I don't see nothin'.

KRAUSS:

Get going.

FRED:

Hey, we don't know nothin'.

We don't know nothin'.

No, no, no, no!

Relax.

Listen. What if I told you you can run out that door right now, ...but you never talk about what you saw here? Understand?

FRED:

Please don't kill him.



(PANTING)
No, no, no!
(BREATHING HEAVILY)
Listen to me.
What do you see here?
You killed him.
You killed him.
(BREATHING SHAKILY)
We're gonna try this
again.
I don't see
anything. There's a
dead guy right
there. (GUNSHOTS)
(THUDDING)
(WHIMPERING)
(GUN COCKS)
(GUNSHOT)
(GUN COCKING)
(SIRENS BLARING IN
DISTANCE)
(PANTING)

OFFICER DAVID:

(PANTING)

Please,

please,

please...

Please, please, please...

OFFICER DAVID:

Hey.

Oh, my God. Who could
do this to someone?

Hey, hey, hey. I'm
here to help you, all
right? Come on. Hey.



I'm gonna get you to
the hospital, okay?
All right? Relax.
Okay? Hey, hey, it's
all right. Come with
me. Come on.
Come on.
We're gonna get you there.
Come on, brother.
Don't you go on me, all right?
Come on. Come on.
We got him.
Let's go.
(MACHINERY WHIRRING)
(PEOPLE CONVERSING
INDISTINCTLY)
Aubrey! Phone
call!
Aubrey, hey!
You got phone call!
- Say again?
- You got a call from
home.
Something's wrong.
Kid's in trouble or
hurt, or something. Bet
it's my youngest.
He's always googy-googy.
(CHUCKLES)
Yes?



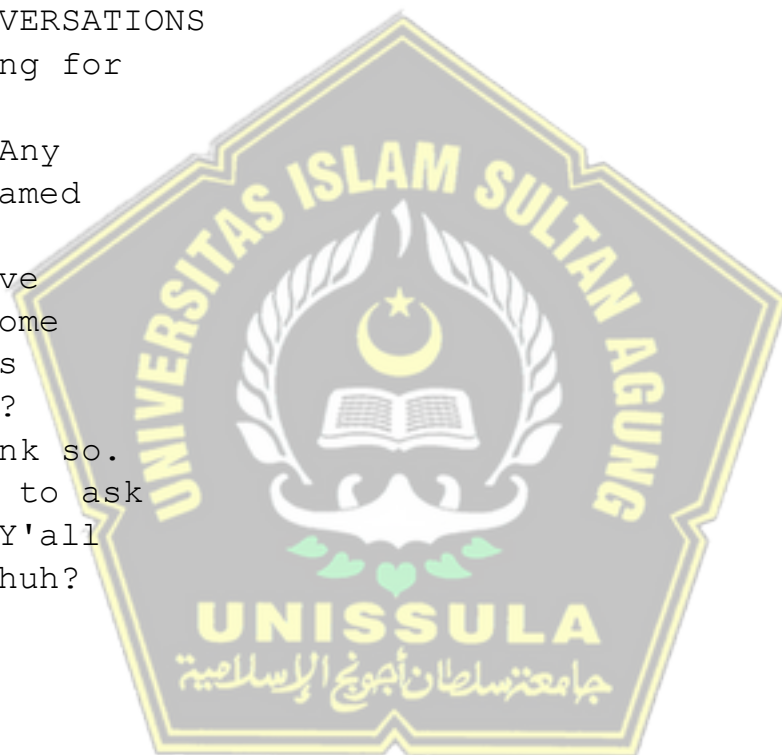
ROBERTA:

Well, Aubrey,
(SOBBING)
...they found Aubrey dead
this morning at the Algiers
Motel. No. No. Aubrey's
supposed to be at home.
It's gotta be somebody
else.
(DIAL TONE)
(CONVERSING INDISTINCTLY)
What is this, Ma?

A mistake?
It's gotta be a mistake.
Aubrey's got more sense
than that. Well, baby,
you never know.
Let's go see.
(GROANS)
(SNIFFLES)
(HAMMERING CONTINUES)
(INDISTINCT CONVERSATIONS)

OFFICER:

Is he there?
(INDISTINCT CONVERSATIONS
CONTINUE) Looking for
a Dismukes.
Appreciate it. Any
of you fellas named
Dismukes? Yeah,
that's me. I have
to ask you to come
with us, sir. Is
there a problem?
No. I don't think so.
Rather not have to ask
again, though. Y'all
tell the boss, huh?
You got this?
- Take care of
yourself.



- OFFICER:

Come on, I ain't got all
day.
(INDISTINCT CONVERSATIONS)
Take a seat.
(PHONE RINGING IN
DISTANCE)
(DOOR OPENS)

DISMUKES: I assume this
is about what went on at
the motel? What happened
at the motel?

DISMUKES:

I'll tell you. I was
working security by
Wisconsin. And on
Tuesday night, we
heard gunfire...

...coming from the
area near the

Algiers. DETECTIVE

THOMAS: Oh.

In that direction.

Police was there. State
police, National Guard.

It was a lot of
shooting.

(WHISTLES IN DISMAY) And
when I went in there,
three kids had been
killed. No.

- Yes, sir.

- This right there,
right? Is that what
you're talking about?

(LIGHTER SNAPS SHUT)

Yes, sir.

Yeah.

He was lying just like
this.

The blood was fresh.

It hadn't congealed yet.

So they were killed
right before you got
there? (EXHALES) Yes,
sir.

You carry a .38, right?

A revolver.

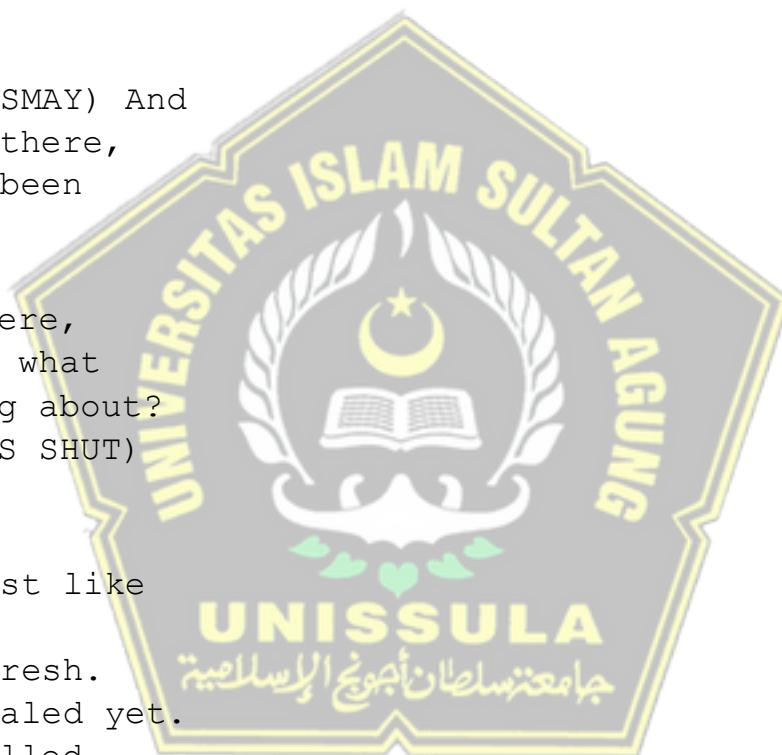
Do you carry a revolver?

I do have a .38.

Hmm. You ever shoot
anyone?

- No.

- Strike anyone?



- Not the way you mean,
sir.

- What do I mean?

Fellas,

...you know, sometimes,
...when a black guy's put
in a position of authority,
...other black guys, they
like to single you out,
okay? Because I'm not
supposed to tell 'em what
to do. When we have these
conversations, ...we do
them in stages, okay?
Stage one, witnesses.
Stage two, suspects.
What stage are we
in? You don't know
what stage we're
in? No. Could you
specify for me?

DETECTIVE JONES:

Yeah, we're in stage two.

You're a suspect.

I didn't do it.

The police...

Ah, here we go.

The police shot those kids.

DETECTIVE THOMAS: See, how
the hell do you know that...

...when you weren't inside
the building... ...until
after the shooting stopped?

So, are you lying to us now,
...or were you lying just a
minute ago?

DETECTIVE JONES:

a good question,

Detective. DETECTIVE

THOMAS:



You need to think real hard.
You need to answer me.
All due respect,
I am telling the truth.
I'm not lying.
I told you what I saw.
I saw these kids...
- DETECTIVE JONES: Melvin.
- Okay. Okay.
- We're here to help you, okay?
- Yes, sir. Melvin, do you wanna go home? Yeah.
DETECTIVE THOMAS: Can we let him think about it?

DETECTIVE JONES:

think about it, okay,
Melvin? I didn't do it.
(DOOR CLOSSES)

DETECTIVE JONES:

Number four, step forward. You're doing a real good job, honey.
(PRISONERS CLAMORING)
(BANGING ON BARS)
Eddie...
Has he woken up?
No, man.
(SIGHS)
Hey.
Larry.
Hey, wake up, brother.
(SNIFFLES)
Hey.
Be gentle.

JIMMY:

It's us. You know
where my little



brother is? The
police are saying
Fred is dead, ...but I
can't get nobody to tell
me what's going on.
(STRAINED) What's going
on?

You tell us, man.
The police...
The police?

LARRY:

They...
(BREATHING SHAKILY)
(SOBBING) - You
have children?
- Oh, yes. I have three
boys.
The oldest is 12.
Then nine and seven.
You know how youngsters
are then. (CHUCKLING)
Oh, boy... The way they
communicate, grunts and
groans. My little
cavemen.
Especially boys. (CHUCKLES)
It's like they don't know
if they wanna be slick, you
know? That's right. They're
still trying to find their
place in life... ...and we
have to allow for that.

AUBREY SR.:

DR. BREYER:

AUBREY SR.:

Well, I can see you
want to go back there.
Sure.



(DOOR CLOSES)

MAN:

We helped put out fires. We helped try to keep the riots down and keep the corner clear. What can you say...

...about having all this murdering and confusion?

Everybody isn't thieves and murderers. I wish that things could be better for the negro people. (INDISTINCT CONVERSATIONS)

KRAUSS: Remember what I told you, and this whole thing's gonna blow over. All right? You did nothing wrong. I think I gotta say somethin'. Hey. You made... Demens. Something that took one minute... ...should not define your entire life. You understand?

(DEMENS SIGHS)

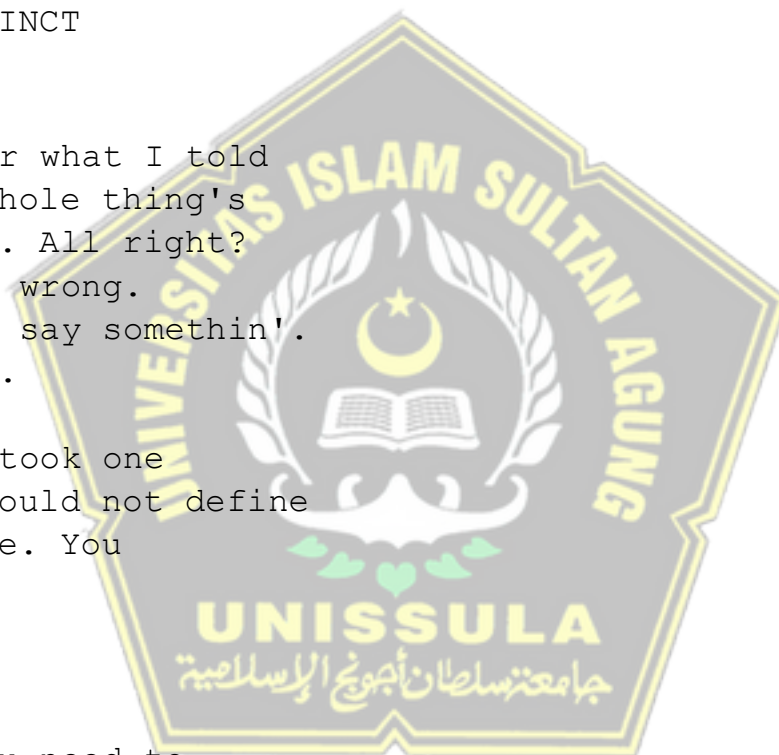
You made a mistake.

You say what you need to say, ...and you move on. That's how you get out of this thing. - All right? - All right.

KRAUSS: Yeah. You don't have to lecture me, I know what to do. There you go. You were doing your job.

(CLEARS THROAT)

(DOOR OPENS) You first, knucklehead!



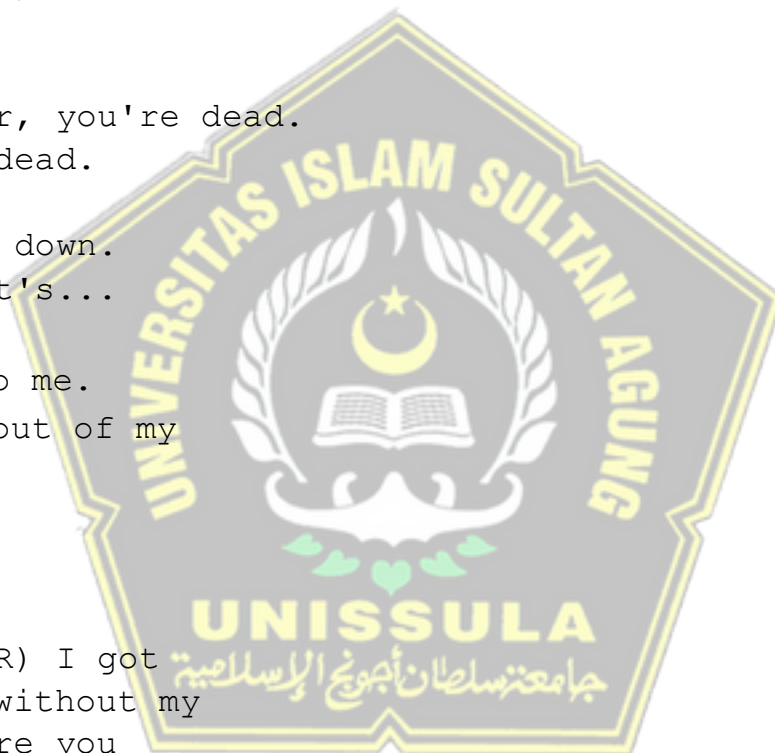
All right.
(INDISTINCT CONVERSATIONS
CONTINUE)
Flynn!
(DOOR OPENS)

DETECTIVE:

All right. Let's go,
ladies. I'll be with you
in a few minutes. Well?
Some things were said in
there. (STAMMERS) Such
as?
You stupid...
You motherfucker, you're dead.
You're fucking dead.
You too?
We're all going down.
Phil, listen. It's...
- No. No.
- Just listen to me.
- Get the fuck out of my
way.

- FLYNN:

(SIREN BLARING)
(BANGING ON DOOR) I got
nothing to say without my
union lawyer. Are you
kidding me, you racist fuck?
Get out of the car before I
break your neck. I couldn't
say for sure who went inside
the building first. Um...
There were five, ...maybe
six state police. We have
complete statements from
your partners. We know
you shot those kids.
So just go from there.
No. No. I don't
recall doing that.



Uh... Bang his head
against the table.
Might help. Hey.
I'm trying to help here.
I'm trying to be thorough.
So, you wanna know...
...how many state police
were on the scene, ...how
many National Guard? I
can't tell if you're
stupid or smart, ...but
I'm willing to find out.
(DOOR OPENS) Don't say
another word.
Come on.
What's the point?
Coercive testimony
will be tossed.
(DOOR CLOSSES)
(SCOFFS)
(BANGING ON DOOR)
Larry!
Yo, you sure he's home?
Give him a minute.
Man, what?
What's so important?

MORRIS: called, baby!
They wanna hear our
music at the studio!
Oh, and they called
you? Yeah, man. They
said they tried to call
you... ...but you never
called them back.

JIMMY:
we've been working for,
man. They wanna hear The
Dramatics!
(SCOFFS) So what?
You Mr. Show Business now?



This isn't professional.
Call at business hours,

not 3:

MORRIS:

Larry! It's a record company, man. They don't keep banking hours. Come on. (ON SPEAKER) Listen, you guys had better sound good... ...because I'm broke.

(CHUCKLING)

(ALL CHUCKLE) Let me hear that blend.

(MORRIS CLEARS THROAT)

Uh, yes, sir.

- Are you guys ready?

- Yeah.

One, two.

One, two, three, four.

(SINGING) Look in my eyes And don't you see water? And it's all because of you Well look at me

I ain't acting like I oughta And it's all because of you Ooh

Ooh (CLEARS THROAT) Uh, George, can we get a minute? - Come on.

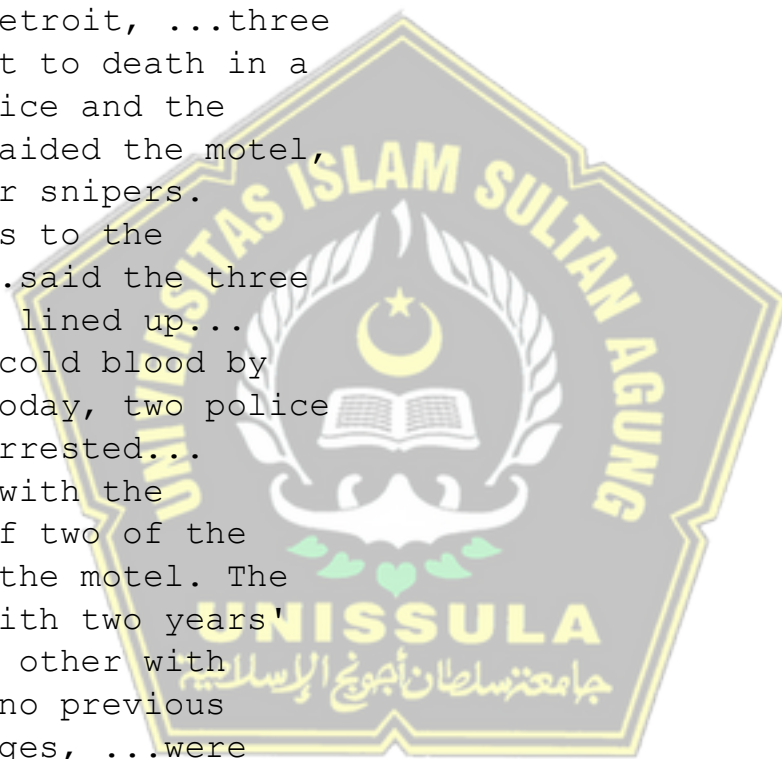


- **GEORGE:** Look, what is in your head, man? 'Cause you ain't singin' in there. How am I supposed to sing with what happened to Fred? Look, you just do it. Sing while my boy is lying dead? Look, a song ain't words on a page, man. That ain't music.

Music is what you put into
it... ...and you can make
that whatever you want.
I'm not singing so white
motherfuckers can dance!
Well, them pale
motherfuckers ain't
dancing for free! (SIGHS)
Since when do you care if
white folks dance anyway?
(SIGHING)

MALE REPORTER:

of rioting in Detroit, ...three
negros were shot to death in a
motel room. Police and the
Guardsmen had raided the motel,
...searching for snipers.
Later, witnesses to the
shootings... ...said the three
negros had been lined up...
...and shot in cold blood by
the officers. Today, two police
officers were arrested...
...and charged with the
murders... ...of two of the
negros shot in the motel. The
officers, one with two years'
service, ...the other with
four... ...and no previous
misconduct charges, ...were
ordered held without bail. They
pleaded not guilty.
Their attorney said...
...the arrests were a
shame and a pity.
Police Commissioner,
Ray Girardin,
...refused to
discuss the facts of
the case, ...except
to say the two
officers...
Who do you got mail for?



MAILMAN:

Larry!

(MUSIC PLAYING ON RADIO)

Larry, you got a letter.

From the government.

(GROANS) -

Thank you.

- You're welcome.

(DOOR CLOSING)

(MEN CLAMORING)

FRED:

I didn't do nothin'!

- **KRAUSS:**

- **LEE:**

KRAUSS: one by one...

...until you tell me
exactly what is going on
here. Don't look at me.

Turn around.

Start praying!

FLYNN:

Get the fuck up! Get up!

Bullshit!

Stop fucking lying to me!

LEE:

KRAUSS:

is dead.

AUBREY:

Please.

DEMENS:

AUBREY:



FRED:

can I say
something? I think
you have the wrong
house.

MALE NEWSCASTER:

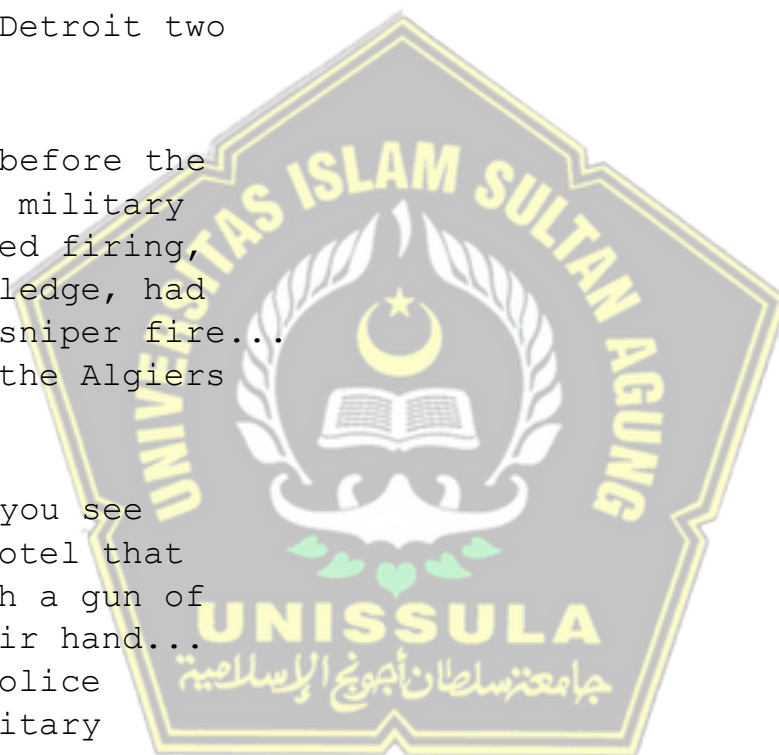
In the Algiers Motel case,
...both the prosecution and
the defense... ...in their
opening statements...
...reminded the all-white jury
of the racial violence...
...that seared Detroit two
summers ago.

ATTORNEY LANG: before the
police... ...or military
personnel started firing,
...to your knowledge, had
there been any sniper fire...
...from inside the Algiers
Motel or annex?

LARRY: And did you see
anyone in the motel that
night... ...with a gun of
any kind in their hand...
...outside of police
officers or military
personnel? I saw someone
shoot a toy gun at one of
his friends. A toy gun.

AUERBACH:

Isn't it a fact that your
head... ...was against the
wall for most of the evening?
No, sir, it is not. My hands
were against the wall for most
of the evening. That's a fact.
I asked about your head.



My head is attached to my neck. It moves. This way, and that.

(ALL CHUCKLING)

AUERBACH:

turn completely around...

...to see what's behind you? Unless you have a special skill... ...this courtroom should know about? (ALL CHUCKLE) You said you saw the flash before you heard the gunshot. Was that your testimony?

Well, it was pretty confusing.

Well, which is it?

Which came first?

Did you see the flash?

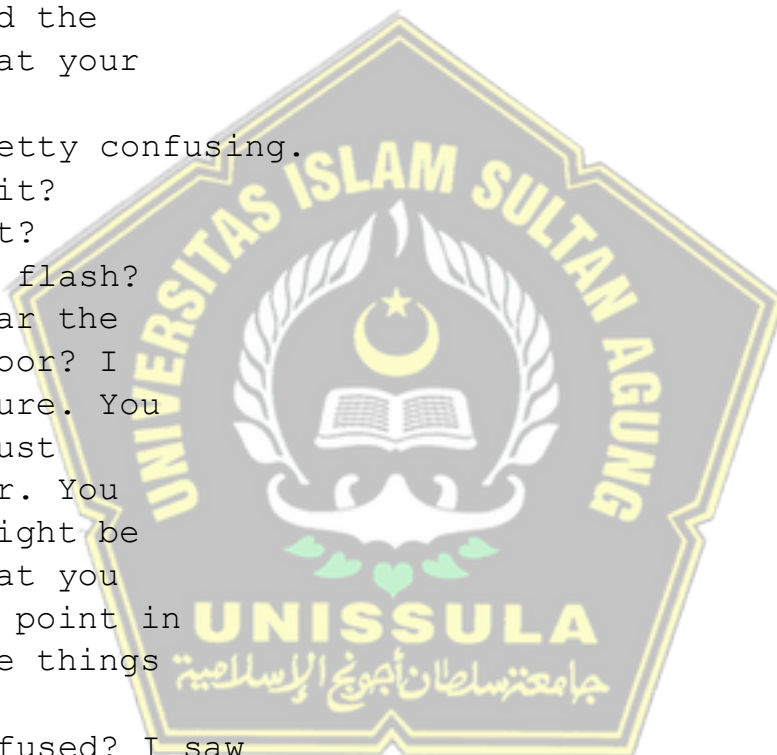
When did you hear the body hit the floor? I can't say for sure. You said you were just outside the door. You also said you might be confused, ...that you don't know what point in time... ...these things happened.

So, are you confused? I saw the flash, just through the door. What I need to know is,

...did you see Aubrey Pollard... ...make a threatening move toward my client? Or are you perhaps confused on that point as well? Yes, sir.

Being a military man, ...you would be able to distinguish...

...between the uniforms



of a National Guardsman...

...and that of a Detroit police officer. Is that correct? I suppose.

And so you say... ..that the man who took one of the victims into the room, ...that he was a National Guardsman? So I presume you know that because...

...he was wearing a uniform of the National Guard. Well, yes. I saw a guy in uniform take him back there. Did you see anybody else go back into that room? No. Would you have been able to see...

...if anybody else went back into that room? At the time, wasn't your head turned back around...

...by the police officers... ..that were still standing there with you? Yes.

And so in one of the lineups, ...when you were asked to identify the officers who beat you, ...who did you identify? Do you see him here today in court? Him.

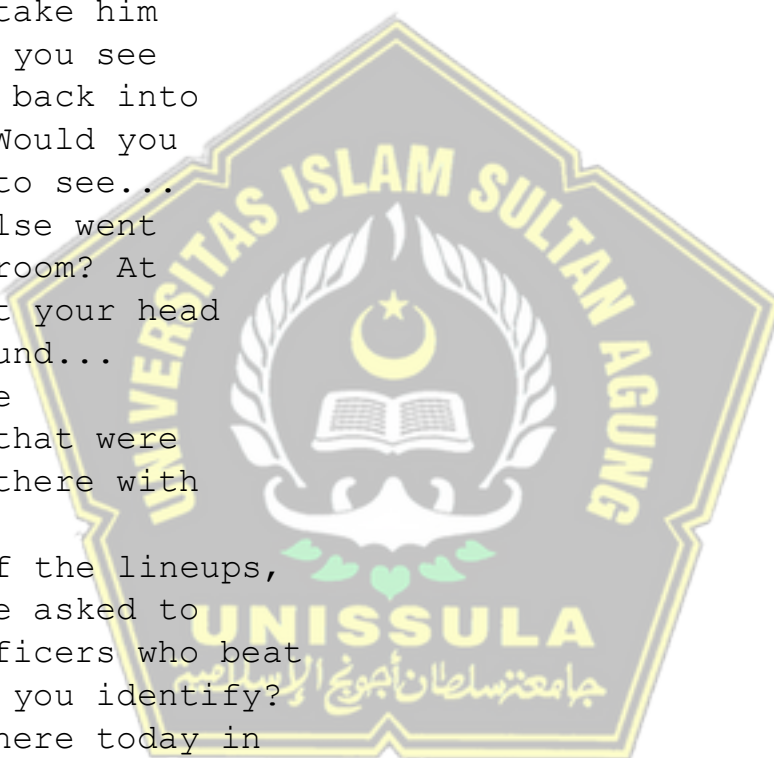
And him.

(ALL MURMURING) You just identified two of the defendants. Why would you identify only one of them...

...at the time of the lineup... ..if both of them took part in beating you?

Which recollection for the record... ..would you say is the correct

recollection? I just said I



couldn't tell at first.
When I went down to the
police station, I was very
nervous.

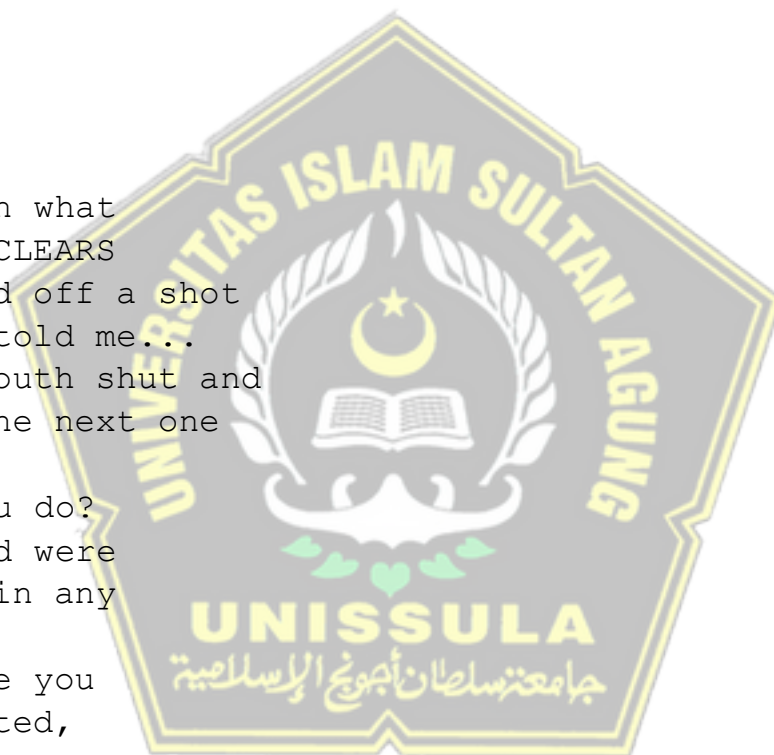
AUERBACH:

And so now, you are calm?
And you will not be
changing your story again
then? This is it? This is
the one you want us to work
with? Objection. Asked and
answered.

JUDGE:

AUERBACH:

a room, and then what
happened? (LEE CLEARS
THROAT) He fired off a shot
by my head and told me...
...to keep my mouth shut and
lay still. Or the next one
for real.
And what did you do?
I lie still. And were
you mistreated in any
way after that?
Mistreated? Have you
ever been arrested,
sir? Sure.



AUERBACH: a

night in jail?

LEE:

AUERBACH:

have you been arrested?

- **LEE:**

- How many nights and days
have you spent.....in

prison for crimes you've committed...

LEE: ...or
alleged to have
committed?
Criminal acts.
I don't know. A few.

ATTORNEY LANG:

Are you certain? Yeah,
you don't forget a
beating like that. So
you're certain that
these three men...
...beat you and the
others?

Yes, I'm certain.

(ALL MURMURING) Up until
some army guy pulled me
in a room... ...and told
me to lie still. Then you
heard him go out and tell
them I was dead.

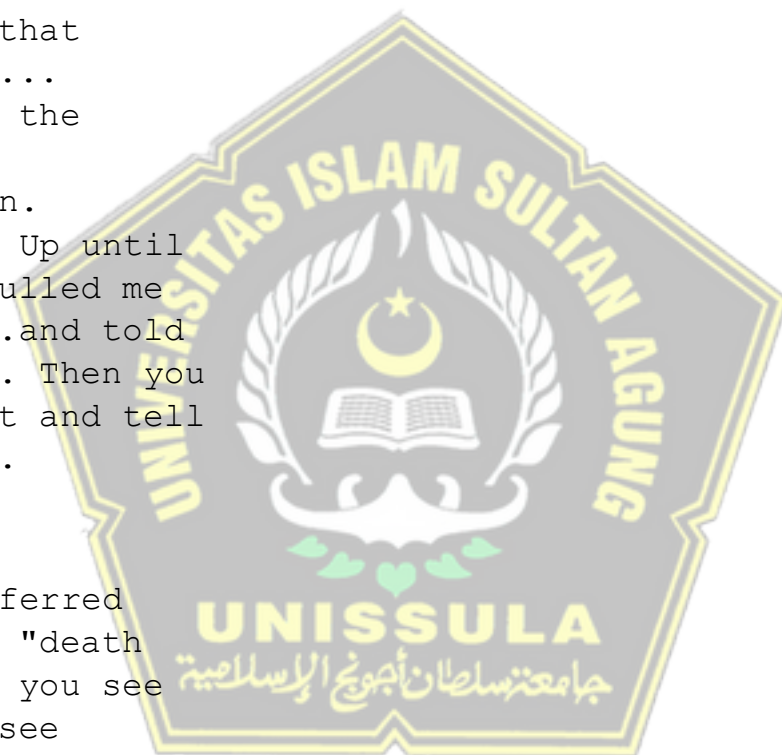
ATTORNEY LANG:

what's being referred
to... ...as the "death
game?" What did you see
next? I didn't see
nothin' lying face down
on the floor, ...but I
heard Aubrey yell,
"Don't shoot." And he
shot. I heard that.

(ALL MURMURING)

ATTORNEY LANG:

Your witness, council.
Now we've already talked
to your cohort about,
...friend, Lee, about his
criminal past. Have you



ever had trouble with the
law? I'm not on trial
here. No need to
introduce a new crime,
sir. Just the ones
already known. Or maybe
you can start by telling
us, ...how did the night
begin?

Party? A few drinks?

Man, why? Why y'all
talking about me at all?

Man, y'all see a black
man in court... ...and
assume I'm the one on
trial. Man, they killed
my friends, man! They
beat us!

(ALL CLAMORING) Lined us
up and abused us and y'all
doing the same thing!
There's no justice here,
man.

Go fuck yourself, man.

(ALL CLAMORING)

(JUDGE BANGING GAVEL) -

Man, no, get off of me!

- JUDGE:

MICHAEL:

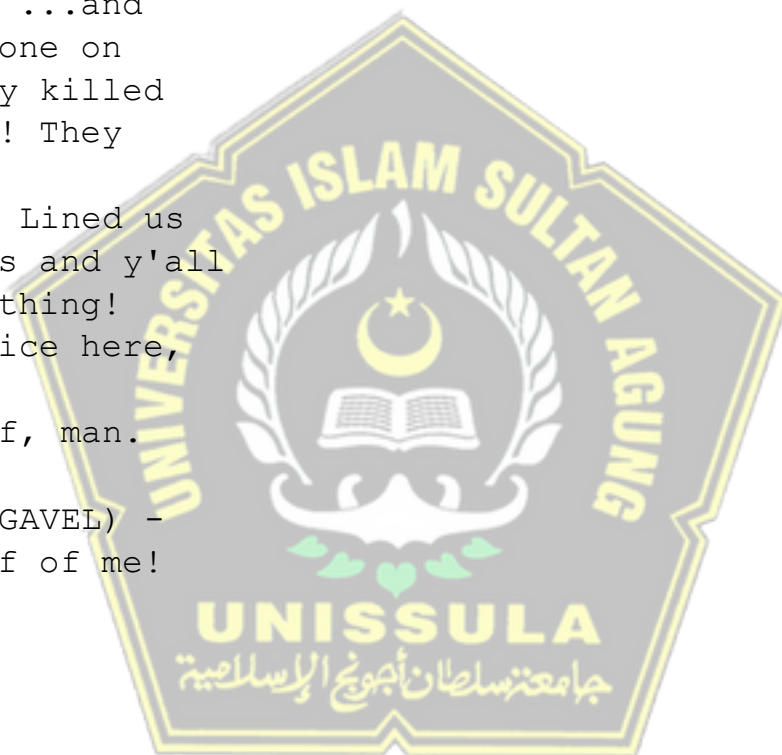
What? What you lookin' at?

This is bullshit!

(ALL CONTINUE CLAMORING)

I think what is clear
here,

Your Honor, ...is that these
men were under an
intolerable situation. They
were under this duress,
which we say was inherent,
...and for that reason, had
no other choice. All right.



All they had to do was keep quiet.

If they kept quiet, they wouldn't be here today.

But they made a statement, ...and that statement should be admissible.

AUERBACH:

made under duress, Your Honor. Not if the taking of those statements...

...violates constitutional rights. These policemen were owed an obligation. Advising them that they had a right to remain silent, ...they had a right to counsel, ...and that anything they said could be used against them... ...in a court of law. I don't think these defendants, ...because they're police officers, ...have any right to expect anything more from us, ...but they have a right under the Constitution... ...not to settle for anything less. I therefore

rule the statements inadmissible. Wasn't that just a load of bullshit.

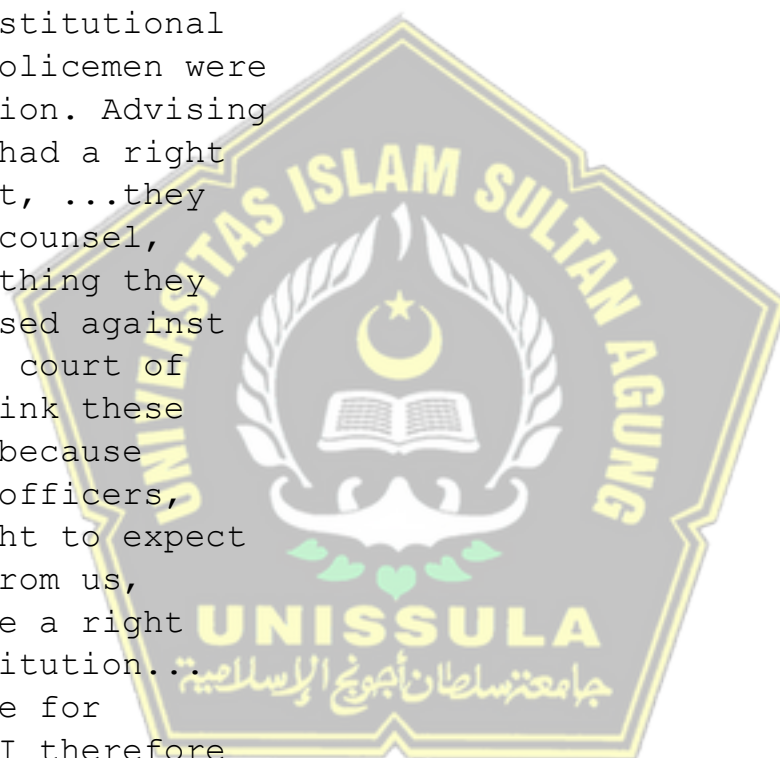
Whew.

(CHUCKLING)

Wow, man.

That was...

You know as well I do, ...those kids shouldn't have been killed like that. Yeah. It's a shame. Should've complied with a lawful order...



...and relinquish their weapons. But you're a solid guy though. Really.

(RETCHING)

(COUGHS)

(INDISTINCT

CONVERSATIONS) They know what they're supposed to do. Jury entering. All rise.

All rise.

JUDGE:

a verdict in this matter, ...with regard to the charges of murder... ...in the first degree and assault?

MALE HEAD JUROR:

We have, Your Honor.

On the assault, ...not guilty.

(ALL CLAMORING)

(SCATTERED APPLAUSE)

MALE HEAD JUROR:

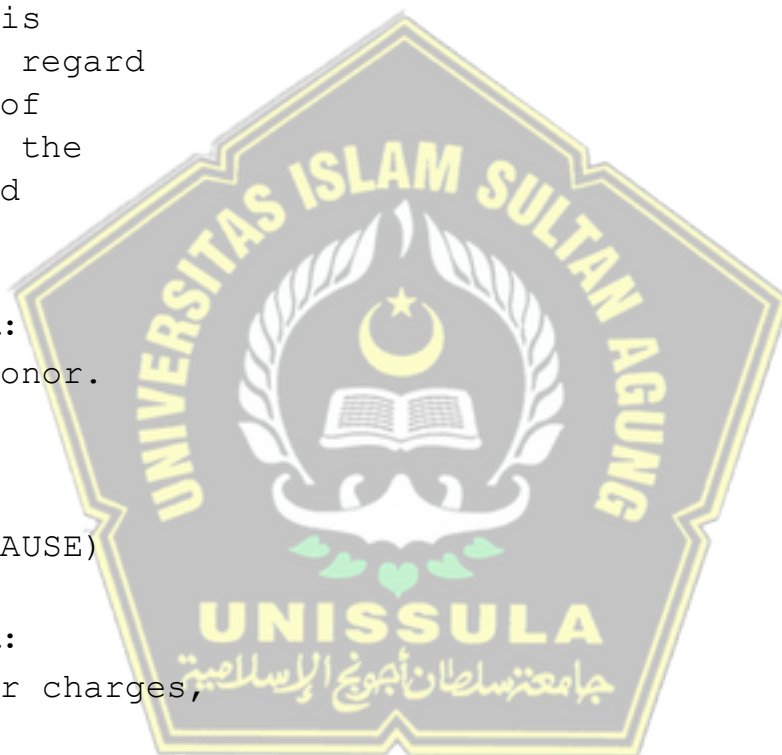
As to the murder charges, ...not guilty.

(SCATTERED CHEERING) What we have witnessed today is a disappointment to the justice system, ...to the state of Michigan.

MALE REPORTER:

would you like to comment?

This wouldn't have happened if they had found black girls... ...in a hotel with white men. No, sir. No way



would they do this... ...to
white men.
That's the truth!
And I don't care
who knows it! Thank you, ma'am.
Mr. Pollard, how do you feel
about losing your son?

MA:

How would you feel?
How would you feel?
It's a terrible pain.
- A pain that never goes away.

- AUBREY SR.:

Thanks, man.

CONYERS:

will you conduct yourself...
...with a little bit of empathy?
We are here today to
witness... ...the justice
system at work and we
demand... ...that police
criminality be treated the
exact same way... ...as any
other form of criminality.

MALE REPORTER:

would say it's wrong...
...to judge the police
for doing their jobs.

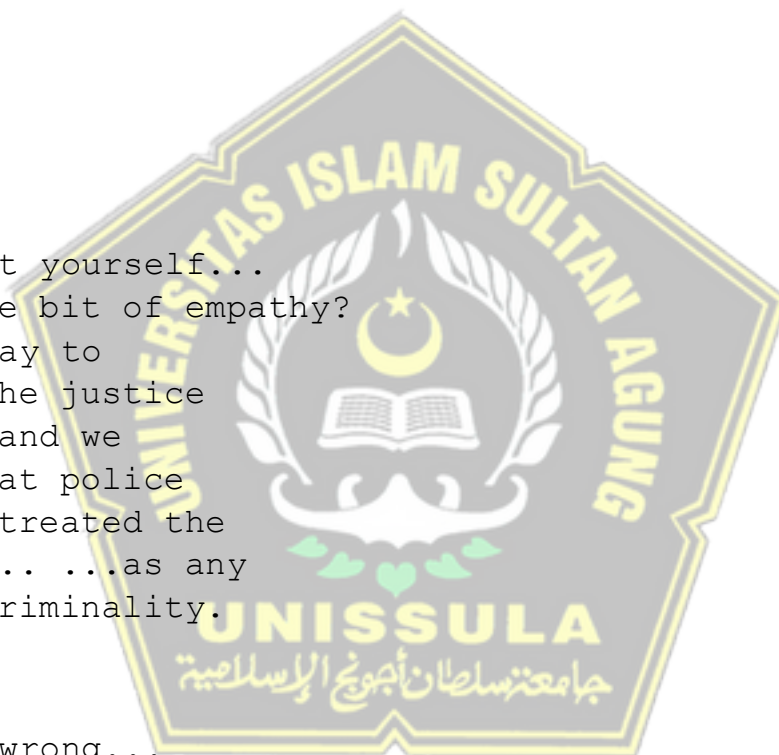
CONYERS:

- You have my
statement.

- WOMAN:

CONYERS:

needs to be treated...
...the same as any other



form of criminality.
(PEOPLE CHEERING)
(MUSIC PLAYING)
(SINGING) Some
people are made of
plastic You know
some people are made
of wood
Some people have
hearts of stone Some
people are up to no
good Some people But
baby
I'm for real I'm as
real as real can get And
if what you're looking
for is real lovin' Then
what you see
Is what you get

MORRIS:

a contract, Larry. We
gotta snatch this,
brother. Not like this.
Look, Motown is a black-
only company. Oh, but you
know what I mean.
Who listens to this music?
This ain't easy for me,
man.

(SNIFFLES) We all a long
way from easy. Well, then
you do what you need. I'm
gonna lay low.
Come on, man.

(SIREN BLARING IN
DISTANCE)

(INDISTINCT CONVERSATION)

(SIGHS)

(SHIVERING)

(WIND HOWLING)

(PIANO PLAYING) - (SIGHS)

Excuse me, brother.



- Yes, son. I submitted an application for the church choir director... ...and I never heard anything back. Oh, um, speak to the choirmaster. Okay, thank you.

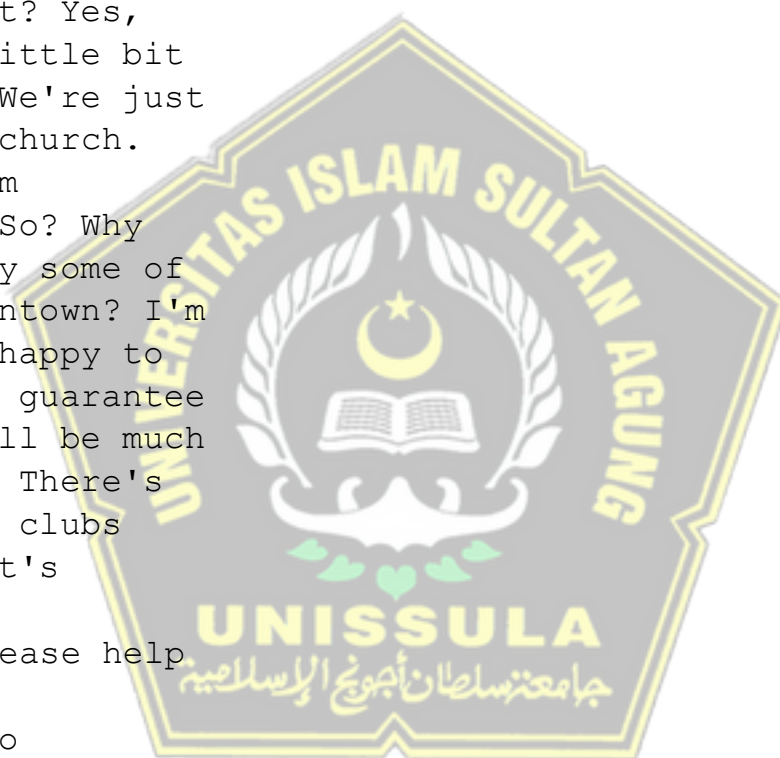
Excuse me. I submitted an application for the church choir director... ...and I never heard anything back. Larry Cleveland Reed.

Larry. Uh... Oh, I remember. You're with The Dramatics, right? Yes, sir. You're a little bit overqualified. We're just a neighborhood church.

Well, yeah, I am overqualified. So? Why don't you go try some of those clubs downtown? I'm sure they'd be happy to have you. And I guarantee you, the pay will be much better. (SIGHS) There's police at those clubs downtown. And it's dangerous.

Sir, can you please help me?

I need a job. Do you sing any liturgical music?



LARRY:

Let me see if I...

Okay. (CLEARS THROAT)

(SINGING) Master

(PIANO PLAYING)

The tempest is raging

Oh the billows

Are tossing high

The sky Is
overshadowed
with blackness
No shelter or
help
Is nigh
Carest thou not
That we perish?
How can thou lie asleep
When each moment
So madly is threatening
Oh a grave
A grave
A grave
In the angry deep
Get up, Jesus
Because
(CHOIR CONTINUES SINGING)
(SONG ENDS)



