

18 EXT. BLACK NEIGHBORHOOD - LATE AFTERNOON (MOS)

18 Still talking on the phone, Mac stops at a light near a few graffiti scarred and boarded up buildings. He watches warily the cocky walk of the young and the hunched shuffle of the old trying to pass unnoticed -- all attitudes of survival in this world so alien to his own.

Hardy watches grimly the people in the darkened street.

HARDY

There but for the grace of God, Mac.

Mac is busy concentrating on his phone call. He gives Hardy a cursory nod.

19 EXT. HARDY'S STREET - DUSK

Mac turns onto a clean, quiet street. Car stops in front of a comfortable old home with blooms fighting to exist in a small front garden.

Hardy's car, an old "tank", sits in the driveway. (**This is the same car we saw in the opening credits)

The house is dark. Hardy worries.

HARDY

My car's here. Where is she?

Mac finishes his call. He looks around the dark street.

MAC

I wish you'd move into the Guest Quarters. It's a better commute and the rent's free.

HARDY

No, I've got my niece to look after, now.

MAC

I met her, right?

HARDY

Yes, Mac but I'm sure you don't remember, since you keep your head stuck to that phone. She's been with

19 19A

HARDY (cont'd)
me a little over a year. Since my
Woody passed, it's nice to have
someone around. Even someone as head
strong as that child. Thanks, Mac. See
you, Thursday.

Hardy gets out of the car and goes up the walk to the house.

20 20

EXT. CITY STREETS - NIGHT

Moments later. Gangsta rap blares on the car's CD as Mac drives
back through the same graffiti scarred streets. He is as wary of
the idle men who stare at him from the street corners as they are
of him.

He is so preoccupied with the surroundings that he misses the
on-ramp to the freeway. He speeds to the nearest street to turn
around.

21 21H

21

EXT. HOUSING PROJECT - NIGHT (CONTINUOUS)

When he turns down the dark street, he finds himself in the middle
of a sprawling housing project. Feeling unsafe, he makes a quick
turn on a street that leads to a cul-de-sac. He makes the U-turn
and:

Suddenly, Mac is caught in a raging brawl that spills out of the
projects and into the street, engulfing his car.

The combatants are two teen-aged girls. Other girls, boys and
young men cheer them on, laughing, holding up money and taking
bets on the outcome.

Mac honks his horn repeatedly and tries to maneuver through the
crowd. He stops and tries to back out of the scene, however there
are people blocking the car's path.

21B

He loses his patience and shouts to the crowd.

MAC
(leaning out of his window)
Hey! You want to let me through,
please!

He blasts his horn again. This finally brings the fight and the
crowd to a stand still. He has their attention.